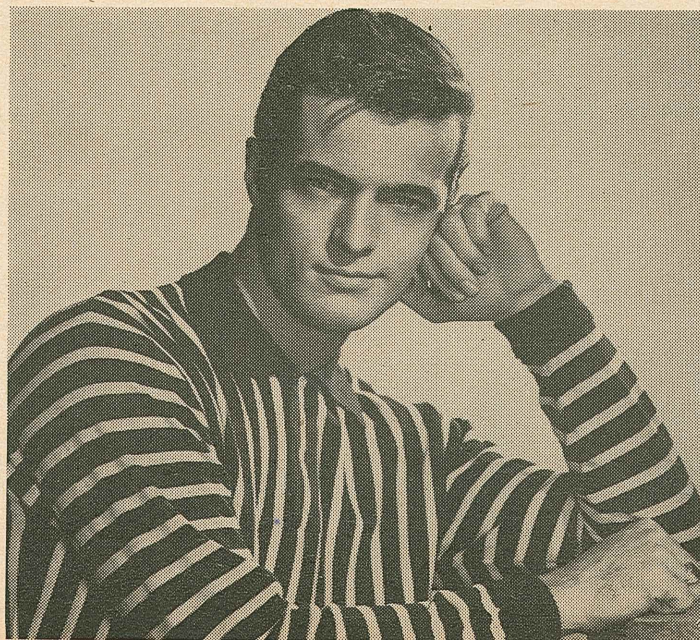


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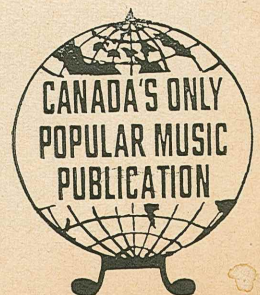
Volume 1, Number 9 25c



TOPS IN TELEVISION



We pay tribute on our cover this month to three Canadian musical personalities who were voted tops in the "Liberty" Magazine All - Canada TV Talent Awards. Bob Goulet (right) was voted best male singer; Joyce Sullivan (top left), best female singer, and Sylvia Murphy (top right), most promising newcomer of the year.



SMASH HIT!

**“Colonel
Bogey”**

from the motion picture, “The
Bridge Over The River Kwai”

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ROS**

and his Orchestra

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the country***

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Spanish Gypsy Dance

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MUSIC world NEWS

A SUMMARY OF HAPPENINGS IN MUSIC

- STRATFORD FESTIVAL MUSIC
 - DENNY VAUGHAN LEADS AT MONTREAL
 - NEW CANADIAN RECORD COMPANY
-

JAZZ AT THE FESTIVAL

THE first announcements of the programs for the 1958 Stratford Music Festival show that they will be even more varied this year. They range from sixteenth century music to contemporary jazz and will run for a four-week season from July 22nd to August 16th.

The jazz concerts, again a very important and growing part of the Festival, have a very impressive line-up and there should be a concert to suit the tastes of nearly every jazz lover.

Although the line up is yet to be completed the names which have already been confirmed are those of **Wilbur de Paris**, **Errol Garner**, **Carmen McRae**, **Billy Taylor** and **Dizzy Gillespie**, as well as **Moe Koffman** and his group, representing Canadian jazz. The announcement of other names, including another Canadian one, are expected to be made in the very near future.

The feature presentation will be a new production of John Gray's masterpiece "The Beggar's Opera". It will be based on the Frederick Austin version that ran for almost four successive years at the Hammersmith Lyric Theatre in London in the 20's, and will be given for twelve performances.

Opening the Festival will be a special program by the Festival singers. Also the French mime, **Marcel Marceau**, returns to Stratford with his company to give three performances during the first week.

A new attraction will be the New York "Pro Musica" giving two concerts of vocal and instrumental music of the renaissance and Baroque periods.

Another new attraction, prepared by the co-planners of the Festival, **Louis Applebaum** and **Ezra Schabas**, is a series of folk music programs to be given on Wednesday and Saturday mornings. They are bringing top artists from three countries, **Jacques Labrecque** and **Emma Caslor** will represent bilingual Canada; **Marais** and **Miranda** (South Africa), and **Richard Dyer-Bennett** (U.S.A.).

This year, all the music programs will be held in the air-conditioned Avon Theatre instead of the Concert Hall as in previous years. Also, to make the programs available to a wider audience it is hoped to bring the prices down by one dollar this year—which is a happy note to end on!

VAUGHAN FOR NEW Q.E. HOTEL

Denny Vaughan and his Orchestra have been engaged as the resident orchestra at the sumptuous new Queen Elizabeth Hotel, shortly to be opened in Montreal.

They will play for nightly dancing in the exclusive Salle Bonaventure, and will accompany topline acts brought in by the Hilton management from all over the world.

Denny Vaughan will be leading his twelve-piece orchestra, and takes up residence on the hotel's opening day—April 15th next. For the first five nights, as an added opening attraction, **Guy Lombardo** and his Orchestra will also be playing in the ballroom.



Hit-singer **Bobby Helms**—whose discs of "Fraulein", "Special Angel" and "Jingle Bell Rock" have all been best-sellers—was a guest on CBC-TV's "Country Hoedown" during the month. This picture shows him on extreme left, with **Gordie Tapp**, **Tommy Hunter** and **Tommy Common**.

TORCA RECORDS LAUNCHED

A NEW all-Canadian record company has been formed in Toronto by a syndicate of powerful business interests.

Titled "Torca Record Company", the organization will sponsor its own Torca label, and the first disc has already been recorded.

This is sung by **Allan Kabel**, a new singer from Kitchener, Ontario, with the backing of **Bill Berle** and his Music, and comprises two brand new songs by Canadian composers—"That Little One Of Mine" (by **Harold Montrose**) and "My Heart Is Breaking" (by **Robert Hengarry**).

Ross Bush is the business manager of Torca Records.

APPLEYARD FOR U.S.

It looks as if another star entertainer is to be lost to Canada. Vibraphonist **Peter Appleyard**, who has made a very big reputation for himself with his own group, is making plans to move to New York, with a view to concentrating on work across the border.

Peter opens with his outfit at the Embers, New York, on March 17 for a two-week booking, and has signed with **Peter Dean**, **Paul Whiteman's** personal manager, for U.S. engagements.

"I hate to leave Canada," Peter told MUSIC WORLD, "but the field is limited here and I have decided to give the U.S. a try."

PAUL ANKA OFF TO AUSTRALIA

Ottawa's **Paul Anka**, is part of a high-powered talent package which headed for Australia on January 29. Others on the tour include **Jerry Lee Lewis**, the **Crickets** and thrush **Jodie Sands**.

The "down under" territory has lately become a hot spot for American talent. Recent visitors there include **Little Richard** and **Nat Cole**. **Liberace** is already scheduled to go in February.

Paul Anka—who has another big hit in "You're My Destiny" heading for top honors—recently returned from a lightning, triumphant tour of England, where he was publicly presented with a gold record for the million sales of "Diana".

MANTOVANI: CANADIAN DATES

Mantovani returned to America on January 27 to commence a hectic two-month concert tour. Canadian dates are as follows: March 17, **Massey Hall, Toronto**, two performances at 6:30 and 9; March 18, **Arena, London, Ont.**; March 20, **Capitol Theater, Ottawa**; and March 21, **Forum, Montreal**.

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Toronto, Ontario

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Publisher and Managing Editor

RAY SONIN

General Manager
EILEEN SONIN

Assistant Editor
JOHN TRENT

Advertising Department
ROBERT BABCOCK

Photographic Department
CLIVE WEBSTER

Published by
Era Publications Ltd.
Authorized as Second Class Mail,
Post Office Dept., Ottawa.

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AROUND TORONTO

Louis Armstrong and his All-Stars visit Toronto on February 24th for a concert at Massey Hall.

Late in January, they appeared at Peterborough, Ontario, and played at the Brant Inn, Burlington.

* * *

Folk-singer Josh White was a guest on CBC-TV's "Cross-Canada Hit Parade" January 24th, and gave a recital at Eaton's Auditorium, Toronto, on Wednesday (29th).

* * *

Toronto fans plan to send Elvis Presley an enormous postcard (5 ft. by 3 ft.!) as a farewell token when he enters the U.S. Army in March. Names are wanted to fill the vast expanse, and any would-be signators should write to Sylvia Oriold, 599 Spadina Avenue, Toronto.

STOP PRESS

As MUSIC WORLD closed for press, news broke that CKCO-TV at Kitchener, Ontario, is launching a one-hour "Canadian Bandstand" show every Saturday.

Emcee is noted CFRB announcer Wally Crouter, and the programme comes over from 3.30 to 4.30 p.m. 120 teenagers in the studio dance to the records.

VANDA, 14, IS CANADA'S NEWEST STAR



ROS MAKES HIT

Important visitor to New York in mid-January was British bandleader Edmundo Ros, who came over on a goodwill exploitation tour in connection with his very successful record on the London label—"Colonel Bogey" (from "The Bridge Over The River Kwai").

Already high on the lists in the States and Canada, this version of the wellknown British march has captivated the public by its unique Latin-American treatment and is getting big plays from disc-jockeys on both sides of the Atlantic.

While in New York, Edmundo Ros telephoned MUSIC WORLD to extend good wishes to his many Canadian friends and fans.

DIZZY, OSCAR AT VANCOUVER

Dizzy Gillespie, who is to appear at the Stratford Festival this year, will also be seen and heard in Vancouver's International Festival of the Arts during the summer.

The Festival, which starts on July 19th and lasts for four weeks, also features Canadian pianist Oscar Peterson and veteran trombonist Jack Teagarden.

BRANT INN — TV

Enterprising John Murray Anderson, proprietor of the Brant Inn at Burlington, has marked up yet another first with the live night club TV show going out from the Inn every Friday night from 11.30 to midnight over CHCH-TV channel 11. The next attraction at the Brant Inn will be the visit of Woody Herman and his Third Herd on February 26th for a one night stand.

Fourteen-year-old Vanda King, a schoolgirl from Scarborough, Ontario, is the latest Canadian talent discovery who is making good in a big way.

Hard on the heels of her television appearance in "Cross-Canada Hit Parade" on January 25th, comes the exciting news that she has been booked to appear in a movie and will also appear on the Ed Sullivan Show in February.

She will be heard singing in Columbia Pictures' "Big City Rock", which features such rock 'n' roll stars as Fats Domino, Danny and the Juniors, the Everly Brothers, Jerry Lee Lewis, etc. Release date of the movie is scheduled for the spring of this year.

In addition, a couple of demonstration records that Vanda made for the Glory label have received such a good reaction that she now has a two years' contract with the company, and is making some further sides in New York on February 19. One of these—"Randy"—was written by Toronto teenagers Peter Mann and Stan Winters.

Her first discs—in which she sang two songs by Canadians Denny Vaughan and Johnny Cowell—are due for release in the very near future.

'LIBERTY' TV AWARDS

After a poll conducted by over 200 television and newspaper experts right across the country, "Liberty" magazine has announced the results of its third annual All-Canada TV Awards.

Sixteen gold statuettes were presented to winners on CBC-TV's "Showtime" on Sunday, January 26th, and it was fitting that this programme was chosen as the vehicle for the ceremony since "Showtime" performers took three of the statuettes for themselves—Bob Goulet as the best male singer; Joyce Sullivan as the best female singer, and the Carlu Carter Trio as the best dance team.

The best variety show award went to Jack Kane's "Music Makers '58", while, from the same show, the Hi-Lites were voted the best vocal group. Sylvia Murphy was chosen as the best newcomer to Canadian television during 1957.

The team of Johnny Wayne and Frank Shuster won the top comedian award.

Runners-up in the awards were: Male Singer—Wally Koster; Female—Phyllis Marshall; Vocal Group—the Hames Sisters; New Performer—Shane Rimmer; Comedian—Jack Duffy.

ALEX BARRIS

In the December issue of MUSIC WORLD, we published a full-page advertisement from Ed James Registered, in which it was stated that that agency represented certain well-known Canadian personalities.

Among the names mentioned was that of Alex Barris, columnist of the Toronto "Telegram" and noted television artist. We are now satisfied that Mr. Barris was not, in fact, signed up with or represented by Ed James Registered, and that his name and photograph should not have been included in the advertisement.

Even though we published the advertisement in good faith and were completely unaware of certain circumstances which have since caused the dissolution of Ed James Registered, we apologise to Alex Barris for any inconvenience he may have suffered as a result of the incorrect publicity.

Another Canadian group on the upgrade are the Rhythm Rockers, who have recently appeared at McVans, Buffalo, and in Montreal. Hal Jordan, leader of the group, has now turned the outfit over to Bob Bateman, who has been featured on the last two engagements.

COUNTRY STARS

Roy Acuff, Johnny Cash and the Wilburn Bros. headlined a show at the State Theatre, Niagara Falls, New York on January 18th. Booking and promotion was under Ramblin' Lou Schriver, of WJLL, Niagara Falls.

Canada's

'Swinging Shepherd'

WHEN a Canadian makes a success in the sphere of entertainment, it will usually be found that the last people to know about it and crow about it are his fellow-Canadians. That's what makes the role of MUSIC WORLD so important in applauding Canadian talent and proudly bringing it to the attention of readers not only in this country but also in the States, England and Europe.

So a roll of drums, please, for Canada's newest hit-record name—a musician well-known in his own country for many years but now an international celebrity thanks to the sweeping success of a catchy tune that he wrote and recorded a year ago.

The musician? Moe Koffman, of course, whose "Swinging Shepherd Blues" is showing up strong on best-selling record lists all over the world.

Born in Toronto 29 years ago, modest, quiet Moe Koffman studied sax and clarinet at the Conservatory, working in bands around town, and first made his mark when he played in a Jazz Poll Concert in 1948. Moe hadn't been voted anywhere in the Poll, but he came along to play in a celebration jam session which concluded proceedings.

Presenting the prizewinning plaques was U.S. jazz critic Barry Ulanov, then Editor of "Metronome," and he was so impressed by Moe's playing that he devoted a full-page of the next issue of his magazine to eulogising this then-unknown Canadian.

Thus encouraged, Moe decided to try for the U.S. bigtime. He went across the border and played with a succession of big bands, including those of Sonny Dunham, Ralph Flanagan, Buddy Morrow, Jimmy Dorsey and Tex Beneke. In between, he did one-niters with Charlie Barnet, Art Mooney, Boyd Raeburn and others.

Thoughtful and sensible about his music, Moe realised at this time that another instrument would be a valuable asset to his career, so he chose the flute. There are not many good flautists about; Moe determined to be one of them and studied hard in New York until he became more and more in demand as sax-clarinet-doubling flute.

After five years in the States, gaining valuable experience, Moe came back to Toronto. That was two years ago, and he has no regrets; quite the reverse.

"Television was opening up strongly at that time," he told me, "so I thought it was

The success story of MOE KOFFMAN

the right moment to get back. After all, Canada is my home and I like it here. As far as musicians are concerned, it's a better life, too. You don't have to hustle so much to get the work."

Whether he had to hustle or not, Moe certainly got the work. Now he is working on the "Juliette" Show; with Jack Kane's Orchestra in the "Music Makers" '58" series, and with Howard Cable in the regular "Showtime" programmes. He also did the run of the Denny Vaughan Show as well as the Chrysler Festivals.

Apart from those standard studio engagements, he makes odd TV guest appearances with his own group and, on Saturdays, can be seen and heard leading his outfit in person from 12.30 to 2.30 a.m. at George's Spaghetti in Toronto.

Moe Koffman's excursions into the recording field have been few in number but vital in result. While in New York, he made some discs for the now-defunct Main Stem Record Company, and subsequently did some recording dates backing various vocalists.

In January, 1957, emboldened by the encouragement of Terry Gibbs and other U.S. stars, Moe went to New York and walked around town, knocking on recording companies' doors until he found a label ready to take a chance on his musical reputation. It was the Jubilee Company that gave him his opportunity.

In February of last year, they recorded a long-player by Moe Koffman and his group, under the title of "Cool And Hot Sax." Released in Canada by Quality, the

album featured all but three numbers written by Moe, and the group who recorded them comprised Hugh Currie (bass); Ed Bickert (guitar); Ron Rully (drums); Rob McConnell (valve trombone); Eddie Keans (baritone sax); Jack Long (trumpet) and, of course, the Mighty Moe on alto sax, clarinet and flute.

One of the numbers in the album was a plaintive little piece for flute, written by Moe and titled "Swinging Shepherd Blues." This caught on by itself long after the album had made its initial mark,

(Please turn to page 29)



DON'T MISS OUR

\$1000 SONGWRITING CONTEST

EXTREMELY gratifying response has been forthcoming from Canadian Songwriters at the announcement of our \$1,000 Contest, and manuscripts have poured in from every part of the Dominion. Every Province already has representatives among the songwriters who have entered, so our hopes that this would be a truly national contest are being abundantly realized.

As announced in the last issue, the Contest is being staged by MUSIC WORLD, in conjunction with famous music-publisher Lou Levy, head of Leeds Music and other major companies in the United States, Canada and the United Kingdom. The four prizes offered consist of contracts for publication plus the following sums in advance royalties—1st prize, \$500; 2nd prize, \$300; 3rd and 4th prizes, \$100 each. In addition, Canadian recording companies are interested in recording the winning songs with Canadian artists.

As we close for press, we are awaiting confirmation from out-of-town personalities that they will serve on our board of judges to choose the winners. Until all the names are settled, we are holding up the announcement of the names of the panel, but can promise that it will comprise the best available experts.

Keep the manuscripts rolling in! The winning songs stand an exciting chance of being sung and played all over the world, and this is a big opportunity that no Canadian songwriter should miss.

Here are the rules — read them carefully...

(1) The competition is open to all songwriters provided that they are permanently resident in Canada.

(2) Manuscripts—which must be unpublished—should be addressed to—Songwriting Contest, MUSIC WORLD, 325 Bloor Street East, Toronto 5, Ontario.

(3) Songs must be complete — that is to say, no lyrics will be entertained without musical accompaniment or music without words.

(4) Songwriters may submit as many manuscripts as they like, but each separate manuscript must be accompanied by a coupon cut from MUSIC WORLD. No manuscripts will be considered unless they bear a corresponding coupon from MUSIC WORLD. The final coupon will appear in the February issue.

(5) Manuscripts may be submitted in the form of melody lines and lyrics, or piano copies and lyrics, so that a songwriter who is only able to write a rudimentary notation of his tune is not debarred

from entering. Tapes of songs, with accompanying lyrics, are also acceptable, at the sender's risk.

(6) Songs may be of any type—ballads, novelties, rock 'n' roll, etc., or in any tempo—waltzes, foxtrots, etc.

(7) Songs may be written singly or in collaboration. In the case of more than one writer being responsible for a winning song, the prize money will be equally divided between the collaborators.

(8) A sufficiently stamped, self-addressed envelope must be enclosed with each manuscript or batch of manuscripts, otherwise songs cannot be returned.

(9) Competitors should keep copies of songs submitted since MUSIC WORLD can take no responsibility for loss or damage to manuscripts at any time.

(10) The Editor's decision is final in all matters relating to this contest.

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Name:

Address:

Province:

Title of Manuscript:

I have carefully read the conditions governing this contest and agreed to abide by them.

2

LOMBARDO IN TORONTO

BANDLEADER Guy Lombardo came to Toronto in a new role on Wednesday, January 22nd, when he was the guest speaker at a lunch in connection with the Ontario Hotel Association annual meeting.

In his speech, he predicted that the era of the big bands is coming back, and said that the dance orchestra playing popular, understandable music has a relaxing charm that will never die.

He also told the Hotel Association members about his long and steadfast adherence to one style of dance music. "If you can hit on a formula that appeals to the public," he said, "don't monkey with it. You may get tired of it, your management may grow weary of it, but once the public learns to know and like it, don't start looking for a change."

And the story of Guy Lombardo bears out in every way his strong belief in that policy. Born in London, Ontario, he and his three brothers—Carmen, Lebert and Victor—were all given a thorough musical education and early on formed a nine-piece band which played clubs, socials and other dates in London.

Now, over thirty years later, seven of those original nine men are still with the Lombardo band, and they are still playing the sweet type of music which they adopted as their distinctive trademark.

Cleveland was their first journey across the U.S. border and it was here that a booking-manager, learning that they were from Canada, gave them the name by which they have been known ever since—the Royal Canadians.

In Cleveland, they made their first broadcasts and, in two years, had acquired sufficient of a reputation to travel on to Chicago where they extended their radio dates considerably. It was a Chicago critic who dubbed their offerings "The sweetest music this side of heaven", and Guy capitalized on this description by having a song written around it which has been the band's signature tune ever since.

Consistent broadcasts over the CBS network brought them a national reputation which resulted in them being offered a

permanent berth at the exclusive Hotel Roosevelt in New York City.

"We opened there in 1930," Guy reminisced to MUSIC WORLD, "just after the stock market crash. It wasn't the best time to start a new job but we took the chance, and the result is that we're still there—27 years in one place. And we've loved every minute of it."

The four Lombardo brothers are still together, as they were in the first band which saw the light of day in Ontario. Guy, who used to play violin, has now discarded that instrument to concentrate entirely on the baton; Carmen plays 1st sax and also sings. In addition, he is a number one songwriter, with such hits as "Powder Your Face With Sunshine" to his credit. Lebert plays first trumpet in the orchestra, and Victor is the soprano saxophonist.

The Guy Lombardo orchestra is now seventeen strong, and, in addition to their long residence at the Hotel Roosevelt, also find time to play one-nighters round the United States. They have just finished a tour of theatres, dance halls, fairs and an engagement in Las Vegas. "Not many of our tours on the road have been more successful," said Guy.

In the recording field, the orchestra was featured on the Decca label for twenty years, and moved to Capitol three years ago. Among their all-time great records are "Humoresque", "Enjoy Yourself", "Boo-hoo", and many others. As far as albums are concerned, Guy told us that last year was the biggest they had ever had in sales of the band's long-players.

We asked Guy Lombardo if he kept up his Canadian friendships, and he told us that he still had many friends in London, Ontario, whom he saw whenever possible.

"You still maintain a link with Canada?" we queried.

"Of course," he answered. "Look at the name of the orchestra—the Royal Canadians. That's what we've always been—that's what we always will be. So, wherever we go, a part of Canada goes with us. O.K.?"

Quite O.K., Guy Lombardo!



"Music World" photographer Clive Webster took this picture of Guy Lombardo (third from right) in Toronto with (left to right) Elwood Glover (CBC), S. B. ("Whitey") Hains (Capitol Records); Hugh Garner (writer); Jim Coleman (sports writer and telecaster) and Herbert Smith (Capitol).

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Canadian Music Round-up

by **RICHARD EDMUNDS**

Director, Canadian Bureau for the Advancement of Music

PRIMARILY, this is a report on what is going on in the various Canadian musical organizations, but it does not pretend to cover them all.

Of interest to those people in School Bands, and Orchestras, is the operation of the Canadian Bandmasters Association. During the past year, great strides have been taken with Chapters being organized from coast to coast. The spring meeting will be held in Waterloo, in April, and at that time, special clinics conducted by men wellknown in band work will bring information of value to all in this field. This applies to town and regimental bands as well as school orchestras. All leaders are invited to attend.

The Ontario Registered Music Teachers Association, with branches in every centre of the Province, is very active in promoting better teaching both by summer courses, as well as monthly meetings and lectures. The last meeting in Toronto was held on Sunday, January 5th, at the Heliconian Club, with piano solos by Serge Rand, scottish songs by Flora MacDonald Messacar, and a string ensemble under the baton of John Montague.

Ensemble strings groups for younger people have made great strides in recent years and the activities of these groups is promoting study of stringed instruments which is so necessary if the need is to be filled.

Toronto is showing the way in the organization of classes for violin instruction in the elementary school field, but we are happy to note that this work is being developed in many other towns and cities. One of the cities which has taken it up within the past couple of years, is Winnipeg, and good progress is being made.

On Sunday evening, January 19th, Canadian Music Associates presented a concert by Canadian composers playing their own piano compositions. This was held in Casa Loma, Toronto, and a most interesting evening resulted.

Those taking part were Paul McIntyre, Harry Somers, Oscar Morawetz, Kenneth Peacock and the two-piano team of Talivaldis Kenins and John Beckwith. The music was all in the modern idiom and we who are not attuned to this type of music sometimes find it difficult to follow the mind of the composer. But it is sufficient to say that it grows on one.

At the same time, program notes detailing in some small way the thought of the composer, and what he or she is trying to portray, might be helpful.

The Canadian Piano Accordion Teachers Association is progressing with its plan to improve the teaching of this instrument. The setting up of regular examinations by qualified examiners and the insistence on a study of harmony is certainly bringing good results.

The next meeting of the general membership of the Ontario Branch of the Canadian Teachers Association will be held at the Estaminet, Burlington, on Tuesday, February 4th.

During the year a syllabus of ten grades has been completed and it has met with great approval among teachers. It is worthy of note that the Sister Associations in the United States feel the Canadian teachers have gone a step ahead of them and are planning to do something of a similar nature.

Piano classes in the Schools are increasing year by year, and areas where none were functioning are being opened up as soon as trained teachers are available. At present, in excess of 6,700 children are studying music in these classes.

The Canadian College of Organists is an extremely active organization with centres spread right across Canada. All centres are co-operating in raising funds to erect a building of their own in Toronto.

Harry Rosevear is President of Toronto Centre, and Muriel Gidley Stafford, President of the National Organization.

During 1957 the Royal Canadian Mounted Police Band (headquarters Ottawa) made a tour of the Eastern Provinces. The trip took 28 days and all major centres of the four Maritime Provinces were visited. In addition the band played three engagements in the Province of Quebec.

The test pieces for 1958 Band competition at the CNE have been selected, and the syllabus will be printed shortly. In the meantime information can be obtained from the CNE Music Department, or from Mr. A. L. Robertson, Secretary of the Canadian Bandmasters Association, RR2 Kilworthy, Ontario.

Music Festivals will be held in these centres at the dates shown: Halifax, Jan. 31st; Ottawa, Feb. 10th; Sudbury, Feb. 10th; Toronto, Feb. 17th; Chatham, March 3rd; Fort William and Port Arthur, March 3rd; Manitoba (Winnipeg), March 10th; Windsor, March 24th; Moose Jaw, March 25th; Penticton, April 14th; Lethbridge, April 14th; Vancouver, April 21st; Regina, April 28th; Peterborough, April 28th; Saskatoon, May 2nd; St. John, May 5th; Stratford, May 9th, and Kingston, May 12th.

The 15th Annual Kiwanis Music Festival, sponsored by the Kiwanis Clubs of Greater Toronto, takes place from February 17th to March 1st. Five halls will be used to accommodate the 26,056 entries who have entered in the 58 sections, and adjudicators so far appointed include three from England—W. Stanley Vann; Cecil Cope and Dr. Leon Forrester; and J. Wight Henderson, from Scotland.

This is the largest Music Festival in Canada.



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EXHIBITION PARK, TORONTO

The Most Entertaining Band Show I've Seen In Years!

by RAY SONIN

IN the programme, it said: "Per la prima volta in Canada, Johnny Lombardi presenta Renato Carosone ed il suo complesso, direttamente dall'Italia." Not knowing a word of Italian, I was a little at a loss to know whether this had anything to do with MUSIC WORLD or not.

However, Capitol Records came to my aid when they staged a very pleasant welcoming party for Renato Carosone at the Royal York Hotel, and there I discovered that Carosone is a pianist who leads Italy's most famous band and is extremely well known to Italian music-lovers. He also records for Capitol.

I also discovered that the Italian words above mean: "For the first time in Canada, Johnny Lombardi presents Renato Carosone and his complete show, direct from Italy."

Having satisfied myself that the music was well within our province, I went along to Massey Hall, Toronto, on January 10th, and was one of a handful of "foreigners" among the largest swarm of Italians I have ever seen. They filled the hall to the rafters and, at the ensuing concert on the next evening, filled it all over again—with over 500 people unable to gain admission.

The whole programme was conducted in Italian, but that didn't matter. Music is international, and Carosone's brand particularly so. I place on record that it was one of the best and most entertaining band shows I have had the pleasure of seeing for many a long year, and I enjoyed every minute of it.

Carosone on piano leads a band of six—two tenors, bass, drums, electric guitar and vibraphone. All the men are expert musicians,



Renato Carosone (with hand raised) and members of his orchestra, as Canadian audiences saw them in Toronto, Montreal, Hamilton and Niagara Falls.

and double a variety of instruments that lend continual colour to the proceedings.

But the best part about their performance is their sense of humour. They never descend to slapstick or burlesque, but they make you smile, giggle and laugh throughout.

Well-rehearsed, excellently drilled, the band puts on a versatile programme that ranges from rock 'n' roll to Neapolitan ballads and from Latin-American rhythms to boogie-woogie. They can tackle any type of music with gaiety, efficiency and showmanship. I am glad to pay them tribute.

Carosone and his band have been travelling all over the world, and came to Canada after a triumphant appearance at Carnegie Hall, New York. Over here, in addition to Toronto, they also played concerts in Montreal, Hamilton and Niagara Falls.



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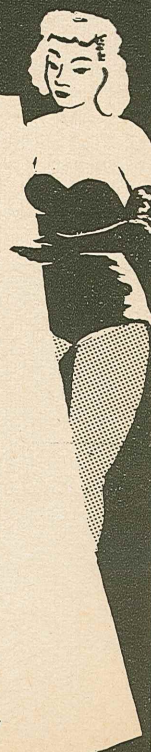
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NEW YORK NOTES

By REN GREVATT

WHERE do we go from here? That was the consensus of record men and other music traders here as the fledgling year of 1958 got under way. The question, true, might be asked any January. But this year, there was an added note of caution, concern, and in some cases, outright worry. Talk of recession had held considerable sway, in practically all retail fields, including the record business, till 10 days before Christmas. Also, there was the real or imagined threat of new developments, like stereo tapes and particularly, stereo discs.

Despite notes of caution sounded in various segments of the industry, despite the fact that many dealer accounts were overly slow in paying their bills, the pattern of releases seems to be following a more or less usual trend. In other words, record companies themselves seem to have little or no real fear of what the future may hold.

Capitol, for example, issued 21 new LP's in its 1958 kickoff release. Columbia has 10 new sets in its regular group, plus 19 in its new higher priced "Adventures in Sound" series. Decca has released a dozen new sets while London has 13. M-G-M has eight new packages, while Verve has issued seven LP's, including a new one by Canadian Oscar Peterson. This is by no means a complete list, but it does show the tenor of the times.

There are many strong new albums—in all fields—and most traders feel another good year is in the making, despite the fact that dealers are expected to be considerably more careful in stocking merchandise.

The American public however, will be the benefactor. The colourful albums will be there on the dealers' shelves—and they'll be priced all the way from \$1.49 to \$5.95 for a well-recorded album. Never before, it might be said, has there been so much to choose from at such a wide variety of prices.

There's been much talk recently about the subject of stereo-phonetic recordings. This is the depth technique in recording, in which two microphones, placed at different spots in a recording hall, make two separate sound tracks of the same music. The two tracks are impressed on a single tape.

Then, thru two different amplifiers and two different speaker systems—placed at least six feet apart—the tape is played. The listener gets an amazing impression of reality, never before available on the so-called monaural (single track) recording.

So far, stereo has been a gimmick for the hi-fi bug. It's now available only in tape form—and the equipment on which to play it, comes high.

However, there is much frantic research and development work

going on now to produce the same effect on disks. In the lab stage, this has already been done.

The problem now is to develop the compatibility of the stereo disc—in which the record could still be played on current equipment, with no loss of presence or fidelity. When this is solved, many say, stereo discs will take over and kill the tape field. That it can also obsolete a lot of current disc inventory is the concern of some dealers.

Only time, perhaps at least a year, will tell the tale. In any event, if the disc business begins to lag seriously, stereo may be the device to resell the public on records.

Rock 'n' roll continues as the number one pop attention-getter here and despite the recession talk, big tours of r. & r. talent are in the works. At this writing, the **Everly Brothers** are on the road with a package of acts. During the month of February, the phenomenal **Sam** ("You Send Me") **Cooke** hits the road with a big package which will include **Thurston Harris** and **Ernie Freeman**, among others.

Late in March, New York jockey **Alan Freed**, known as the "king of rock 'n' roll" here, leaves for a six week cross-country trek. Freed has already signed **Jerry Lee Lewis** and the **Crickets** for the tour.

Then on April 6, **Irving Feld** will send out another of his gigantic rock and roll packages, known as "The Biggest Show of Stars, 1958 Spring Edition." Feld has always booked the top talent for these tours, and it is likely a booking battle may shape up between the Freed and Feld interests, whose tours will be on the road at the same time.

Country music has never before been so heavily accepted in the American pop record market. In one current survey, nine out of the top 14 discs are country records.

Included are two discs by **Bobby Helms**, and one each by **Jerry Lee Lewis**, **Buddy Holly**, the **Crickets**, **Elvis Presley**, **Jimmie Rodgers**, **Bill Justis** and the **Everly Brothers**.

Even on the rhythm and blues charts, traditional homegrown of southern Negro material, there's a strong incursion by country discs. Five of the top nine in this case are of hillbilly origin.

CALGARY NEWS

by BARRY NICHOLLS

MAKING a big score in television station promotion is Calgary's **CHCT-TV**, winner of the first national Canadian Association of Broadcasters endorsed Canadian Television Week promotion contest. The station won over 41 other Canadian TV stations. Also just received is news of **Liberty Magazine Showmanship Awards**. The winner for Canada for 1957 is **CHCT-TV** in Calgary. **H. S. Stewart** is station manager and **Barry Nicholls** promotion chieftain.

Jimmie Rodgers, whose "Honeycomb" sold a million in just 4 weeks, was a recent headliner in Calgary. Promoter and **CKXL** d.j. **D'Arcy Scott** hailed the show, "Country Jamboree '57" as a great success.

A 2-hour show, featuring mostly nothing, but headlining the Toronto born **Crew Cuts** appeared recently at Calgary's \$3½ million Jubilee Auditorium. Sponsored by the Calgary Active Club, the show drew what looked like about 2,500 who paid \$2 a seat. **Johnny** and **Rudi** and the boys were good, and sang for an appreciative audience. The rest of the show was a big fat nothing.

Joan May Fitzpatrick, Miss Canada 1957, was a recent guest at Calgary on **CHCT-TV's** controversial "Platter Patter" show. Suitably awed by so glamorous an addition to the programme are (left to right) **Barry Nicholls**, **Jim Peace** and **Merv Claxton**, three of the show's regulars.



INCIDENTAL INTELLIGENCES: Like to dance? In Calgary and within 20 miles from the center of town, there's a total of 21 public dance halls open on the week-ends . . . **Tommy Banks**, probably the finest pro pianist and arranger in Western Canada, is filling a spot at the Calgary Petroleum Club vacated by **Cec Daly**. **Banks** visited several times at new local jazz emporium, The Foggy Manor Jazz Society, where they really dig it . . . Coming to this city soon: **Jerry Lee Lewis** . . . the **Everly Brothers**; **Paul Anka**; **Laverne Baker** and more yet . . . Plane fares for **Ted Heath's** recent Canadian tour worked out at \$750 for each of 22 band members.

From CFRN-TV in Edmonton, comes news that **Al Johnson** and **Noel Wagner** are planning local live jazz program. Probably on a weekly one-shot basis.

Heard a fabulous disc on **Emmet Cronin's** morning disc show over CKXL the other day. It was called "Jazz City Blues" by **Buddy Collett**. Can't determine if this thing is a sleeper, a pre-release or whether it's been resurrected from the dusty vaults. Anybody know?

Stramit Corporation paying the shot for local live musical show out of Alberta's newest and shiniest TV station, CHCA-TV, Red Deer, featuring **Harry Binning** and his group. Show produced and m.c'd by **Jack Fox** formerly of CHED, Edmonton.

Probably one of the most controversial programs on Canadian TV is "Platter Patter" seen every Wednesday at 6 on Calgary's CHCT-TV. Record companies supply the station with advance releases which are played during the show for a panel of judges who decide and comment individually if the record will be a hit or a miss. Naturally there's bound to be disagreement—this hots things up and creates plenty of interest in the show.

Regular panel members include **Ron Chase**, **Jim Peace**, **Barry Nicholls** and moderator **Merv Claxton**. Feature of the weekly show is the guest panelist. Miss Canada 1957, **Joan May Fitzpatrick**, and Miss Stampeder, **Mary McLaughlin**, have been recent guests on the program.

MAN ABOUT TORONTO

by **DAVE CAPLAN**

THE Club One-Two has one of the finest instrumental-vocal groups to hit Town in quite a while. Hailing from Buffalo, "The Sedates" under the leadership of **Dick Fadale** (piano & vibes) with **Bob Lonn** (flute and bass clarinet), **Walter Schuman** on bass and **Julie West** (vocals), are appearing nightly in the Orchid Room and are a treat for Jazz fans. . . . **George Occhipinti** has opened the Leaside Accordion School on Bayview and sells sheet music as well as teaching in between studio chores. . . . **Terry Arlen** is a very popular fellow at his Queensway Music Store. He has a striking resemblance to **Pat Boone** and you can figure it out from there. . . . **Vlaj Handera** has been promoted to Studio Director on "Howdy Doodly" after serving four years at CBC. Save me a seat on the peanut gallery, Vlaj. . . . I can't remember that morbid character who told me: "It's a shame we have to import the Asian flu; we should have our own." Wise guy, eh? . . . **Benny Louis** had my dancing feet going at Casa Loma the other evening. His twelve-piece band with lovely vocalist **Ann Gable**, of "Holiday Ranch", features tenorman **Ron Burke** (who heads back to Vancouver shortly) and noted composer **Norm Symonds** also in the front line; **Verne Gooch** and **Gord Copeland** on trumpets; **Russ Fearon** (drums) and **Bill Burrridge** on bass. **Benny** does the arranging and his taste in selecting the music the crowd likes is one of the secrets of his success. . . . If you like the **Hi-Lo's**, you're sure to love **The Tops** because, fellows, they are four lovely girls from Edmonton and it was a treat seeing them headline the show at the Barclay. They are **Jackie** and **Coralie Allen**, with **Kay** and **Connie Farley** and are easy on the eyeballs and soothing to the earlobes. . . . Genial **Gerry Myers**, of the CKEY late, late show, recently returned from home-

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town Capetown, South Africa with some African Jazz recordings which he features in the "wee small hours" for stay-awakes. Gerry also made a substantial contribution to the United Appeal when he purchased a picture at the House of Hambourg donated by artist **Dr. Bernard Hemrend** "Happy face" **Matt De Florio**, of "Holiday Ranch" fame, is still playing to increased business since taking over the baton at the St. Regis Hotel Continental Room. The **Hans Kaufman Trio** plays for dinner patrons in the Burgundy Room, and **Stan Dinescu** entertains in the lounge The Westbury Hotel houses the **Len Moss Trio**, with **Neville Barnes** on guitar and **Lloyd Boddison** on bass, with the boss on piano. Say, Len, how about some new pictures for your brochure with slimmer lapels???? The new **Hilliard Conway** TV-radio-record store also features an advanced booking service for all Broadway shows, so forget high, ridiculous, black market prices **Andre Fontoni**, of New York, has invented a wheel for bass players retailing at \$7.50 so, fellas, at this price you can take your bass out for a spin while your wife wheels the carriage The organist-pianist at the St. Charles dining room is Montreal-born **Rene Charrier**, who entertains in between chicken chow mein and barbecued ribs. The downstairs lounge, "The Clock Room," features **Lou Gondos** on piano with **Freddie Webster** on drums and **Louise Lindon** on accordion. This is Lou's first engagement at a night-spot and he has made many friends with his obliging manner in honouring requests. Keep tickling the ivories, Lou **Louise** has just completed a return engagement at the Westbury Hotel which lasted for two months and kept the roof customers happy. She also teaches voice at brother **Johnny Lyndon's** Lakeshore music emporium Drummer **Alex Lazaroff** is fronting the group at the newly re-opened Edison Hotel with **Rob McConnell** (trombone); **Dave Hammer** (tenor); **Ed Philp** (tenor) and **Kenny Hepburn** on guitar. Vocals are by **Harry Southworth** à la Presley, and the instrumentals are divided between modern jazz and the other kind that pays the rent. Proprietor **Max Rotenberg** features continuous entertainment and the **Cy McLean Band** alternates with Alex and the boys Versatile **George Sabo** makes with the string sounds at the Panama Restaurant with the assistance of **Gordon Bereneski** (accordion); and **Joe Dobko** (guitar). George plays amplified violin, bass guitar and mandolin and has a tremendous repertoire which certainly doesn't lack anything as far as variety is concerned. His violin was made in 1740 and is valued at \$2,000. It was sold from the Massey Collection for \$400 and was appraised by William E. Hill & Sons, the famous violin authorities in London, Eng. To George's surprise, it turned out to be an authentic Ferrara. Request George to do "The Mocking Bird" and, so help



Benny Louis (at piano) and his Band, as the "Music World" photographer caught them playing for dancing at the Casa Loma, Toronto, where they are in residence Fridays and Saturdays throughout the season.

me, you'll flip. The closest thing I've heard to our feathered friends and even the birds are jealous **PLEASE NOTE:** In my column of June 22nd, I predicted the Barris Beat would be extended to an hour show and sure enough on Jan. 22nd this became a reality when Alex, **Jack Duffy** and **Gloria Lambert** started the ball rolling for their first show. Well, Alex, I can always say I told you so Vibist **Peter Appleyard** opens with his own unit at the Embers in New York on March 17 for a two-week booking and it certainly is a feather in his cap. It is no cinch getting a job at that spot unless your name is a household word in the music field. The Old Country was never like this, eh, Peter? The **Hi-Lites**, of Music Makers TV show, are "making it" all over town and are slated for big things south of the border It certainly was an honour being chosen as the godfather for **Moe Koffman's** latest addition. 'Little Shep' was screaming during the whole ceremony. Natch! "Swinging Shepherd Blues" wasn't being played. His old man wrote it. Blame the kid! The Town Tavern and most jazz fans consider **Norm Amadio** one of the finest jazz pianists Toronto has produced, despite protests from critic Pat Scott. Norm has expressed a desire to meet Pat at twelve paces, or is it ten? Choose your horns, fellows I just discovered that our editor **Ray Sonin** wrote the words to one of my favourite tunes "Lonely Woman," so please buy the record by **Sarah Vaughan** or **June Christy** or **Sylvia Syms** or anybody—P.S. **Benny Carter** wrote the music "The Drunkard" is still staggering to good houses at **Jackie Rae's** and a Gay Nineties revue is being presented downstairs with publicity man **Al Pearce** making his debut **Ellis McLintock** uses eight different types of mutes when he plays trumpet on the **Chicho Valle** radio show. When some arrangements call for a French horn, Ellis utilizes the canvas bag he carries his mutes in by placing it against a music stand and blowing into the bag. So help me, you can't tell the difference. There are about twenty-five different types of mutes but the thing to figure out is how to carry five bags as well as your horn and for scale yet. You figure it out. I've been writing this all night (with frequent encouragement on the radio from CKEY's **Gerry Myers**) to catch the edition, and I'm tired.

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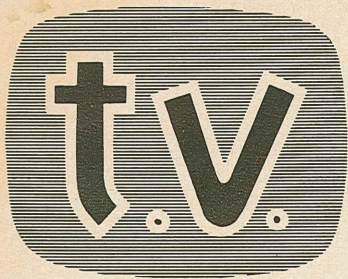
GOLDEN MILE TORONTO

TORONTO TRADS

Toronto's Traditional (Dixieland) Jazz Club has started playing Saturday afternoon sessions from 2 until 5 p.m. at La Maison Doré, in addition to their usual Wednesday night sessions. Judging from the crowd at the opening session, it's going to be very popular.

VANCOUVER DISC

Two Vancouver locals have hit the little time with a record that is getting quite a play locally. Singer **Harry Thomas** and Press Club pianist **Basil Hunter** record two originals, the "Satellite Song", and "The Deacon's Christmas," which sold 1000 copies. Hardly a contender for a gold record, but really for kicks.



VIEWS

by **RAY SONIN**

THERE are two graphic words in the title of CBC's weekly "Cross-Canada Hit Parade"—it makes me **cross** and it isn't a **hit**. The overall premise of the programme is weak for a start in that it stages endless and complicated scenas based on hit tunes of the moment.

As the tunes vary very little for weeks at a time, the ingenuity of all concerned is misapplied in thinking up ways and means of presenting the same tune in a different setting.

So we have had "Kisses Sweeter Than Wine" presented at a dinner party by **Wally Koster**; in a western setting by **Ed McCurdy**; by **Joyce Hahn** as a would-be comic opera fantasy, etc., etc.

If the song continues to stay in the Hit Parade, the only variation left to the poor producer seems to be the setting of a Liquor Control Board store in which the singer comes in for a bottle of wine and kisses his wife while waiting to get his liquor-permit stamped . . . !

The programme is, of course, based closely on the United States version—which suffers from the same faults. The blunt truth is that dressing up songs doesn't make the songs any more palatable, and the show suffers from lack of personality and drive. It's dull.

And music needn't be dull on TV screens. Proof of that was afforded by producer **Don Hudson**'s handling of **Denny Vaughan** and **Joan Fairfax** in the January "Wayne and Shuster Show." His artistic and quite moving treatment of a blues medley, with the two singers fading in and out against a background of dancers, was an object-lesson in how to make music entertaining on TV.

Another important thing about this show—the singers were relaxed. **Denny Vaughan** sat at a piano and sang and played, then he stood up and went on singing—casually, pleasantly, easily. **Joan Fairfax** was similarly relaxed in her own solo, and, when the two singers joined forces, the same air of smooth efficiency was radiated.

It is true that the singers in "Cross-Canada Hit Parade" have far more to think about, and have to be actors in costume, as well as singers, but there is a tightness and intensity about their work which must communicate itself to the viewing audience. Relaxation (or seeming relaxation) is a tremendous attribute in show business.

Another Canadian programme which merits discussion is "Music Makers," '58 in which **Jack Kane** and his Orchestra present a band show without trimmings. The popularity of a programme with the public is, after all, the main test and, on this score, "Music Makers" apparently gains full marks, which makes it hard for a critic to observe that, on other scores, the programme doesn't.

Jack Kane himself is an intelligent and likeable musician who has a first-class orchestra under his command and uses it to good advantage. His announcing is coy and his clarinet-playing of the **Ted Lewis** vintage, but he gets good sounds out of the band and provides a varied selection of safe (often hackneyed) numbers which are easy on the ears.

The programme features a guest each week. Sorry, I phrased that sentence incorrectly. It doesn't **feature** a guest; it **includes** a guest—and there is a big difference.

One short number is the usual allotment for a guest, even though he or she come from the States and has a big reputation. More time and a better setting for the guests would improve the programme, and give it the variety and change of pace that it at the moment lacks.



When U.S. television and recording star **Julius La Rosa** appeared on "Cross-Canada Hit Parade" during January, "Music World" photographer took this picture of him with some of Canada's leading TV personalities. Occasion was a party given in La Rosa's honour by the RCA-Victor company. (Left to right): **Wally Koster**, **Julius La Rosa**, **Joyce Hahn**, **Phyllis Marshall** and **Stan Harris** (producer of "Cross-Canada Hit Parade").

And, incidentally, may I suggest to **Jack Kane** that he change the name of the "Jazz Group" in his orchestra? It consists of some good musicians playing vitiated music without attack, swing or enthusiasm—a far cry from any kind of jazz.

In fact, on a recent appearance, the programme followed an appeal by the Red Cross for their blood-bank, which inspired a cynical colleague, viewing the programme with me, to listen to the Jazz Group and comment: "Boy, could they do with a blood donor!"

Juliette continues her Saturday night stint in her efficient way, but the programme is becoming so cloyingly saccharine in concept and execution that it tends to get embarrassing. There is no need for **Juliette** to be, oh, so cosy and palsy-walsy with her announcing; natural and well-meant as it all may be, the effect is too, too sugary to be palatable.

Finally, we come to "Showtime," a musical programme with lots of talent but little purpose. In **Bob Goulet**, the show features Canada's biggest star-potential, and this critic will be much surprised if **Goulet** does not become an international musical-comedy sensation on Broadway or in England before many years have passed. He has everything—looks, dramatic ability and a good voice.

All he needs is good direction to stop him throwing himself about as much as he tends to do; he also needs a better vehicle for his talents than the much-ado-about-nothing "Showtime."

Trouble with the show is that nobody has ever decided what it is intended to be. Is it intended to be a variety show? If so, then bring in some outside artists. Is it intended to be a revue? Then bring in some sketches. Is it intended to be a mildly-entertaining, get-nowhere half-hour of unrelated hotchpotch? Then leave it alone—because that's what it is!

HOW IGNORANT CAN YOU GET DEPARTMENT: This has nothing to do with music, but it has a lot to do with TV and Canada, so that's my excuse for mentioning the following in this column.

In the U.S. "To Tell The Truth" quiz, panellist **Polly Bergen** had to identify a Canadian girl athlete from among three contestants. She chose one of them because she thought the girl had an English accent, adding this remarkable observation: "They speak with an English accent in Canada, don't they? Or is it French?"

Best part of the story is that she chose the wrong girl. The real Canadian came from Windsor, Ontario, where, as everybody knows, they speak with an English accent . . . or is it French ??? Or could the accent possibly be Canadian?



FANFARE

by GEORGE C. ROBERTS

THE CANADIAN BAND WORLD

GREETINGS to all bandmen and band followers in Canada! This column is designed to bring you up to date on what is going on in the band world, so we start off with some news on three or four of Canada's top Drum and Bugle Corps, plus a few words on what is without a doubt one of the nation's top Majorette units. (Bands and majorettes go together so, following the usual procedure of always letting the weaker sex have top billing, let's get underway with the "Leaside Senior Majorettes.")

This is perhaps one of the better known groups in Canada and whenever a parade of any importance is being planned, their name invariably comes up for consideration. With an age range of from 14 to 21 years, these girls are capable of presenting a varied and precise demonstration of teamwork on parade, much credit for which must go to Jo Anne Rimmer.

Miss Rimmer has been with the Corps for many years and was but a toddler when she picked up her first baton. With a natural flair for showmanship and leadership, plus a burning desire to become the best, she has advanced through the ranks to become instructor and parade leader of this fine group. Male eyes are certainly in for a workout when this attractive blonde leads her charges down the street.

The Corps is sponsored by the Leaside Branch of Lions International and are supplied with uniforms and instruction free of charge. In addition to their leader, they have six instructors who devote one night a week during the winter months to the training of these girls. However, during the summer practices are held two and sometimes three nights each week in addition to numerous shows and parades.

The Leaside Senior Majorettes were Fancy Drill Champions of Canada during 1955 and 1957, in competition against some of the top Corps in Canada and the U.S.A. This event took place

at the Waterloo Music Festival which, as far as Canadian competition is concerned, is the pinnacle of perfection.

Always ready to perform their routines for any charitable purpose, the Corps has appeared at many cities throughout Canada and New York State at such functions as baseball games, fall fairs, football games and, on one occasion, even did their show at a hockey game where they performed on ice (without skates, yet!)

With dates already lined up at Waterloo, where they will defend their championship, plus many appearances in the U.S.A., the girls are looking forward to an even greater year than any in the past.

In their white satin uniforms, trimmed with purple and gold, these ladies present a delightful spectacle marching on parade and we shall be hearing a lot more of them in the months to come.

THE TORONTO SKY-RAIDERS

In the men's junior division, this band is just about tops as far as perfection is concerned. Formerly known as the 180 Mosquito Squadron, these youngsters are at present looking for a sponsor but, with or without, you can bet your last dollar that they will win their share of awards.

In the past year they won the junior championship at the Maid Of The Mist Tournament in Niagara Falls, N.Y., took first, second and third at Warren, Pennsylvania, second prize at the C.N.E. and won many cups and certificates, too numerous to mention here, at a varied assortment of parades, shows and band tattoos.

Picture above shows the newly-formed Toronto Negro Trumpeteers Band.

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Since severing ties with Lions International, this group has been meeting expenses by staging dances and from dues paid by the boy's fathers. It seems a shame to me that a group of this calibre should have to meet their obligations in this manner.

I am sure there are many do-gooders who would gladly donate ten or twenty dollars to aid such a cause as this now that they know about it.

TORONTO SCORES AGAIN WITH THE T.N.T.'S.

For years Toronto has been known to come up with "firsts" in many diversified fields. Once again the Queen City has scored a startling triumph with the formation of THE TORONTO NEGRO TRUMPETEERS DRUM CORPS, the first and only all-Negro organization in Canadian music annals.

Let me tell you, this is a group that is going to pop your eyeballs right out of their sockets when you see them on parade. In the short space of about seven months these kids of from 12 to 18 have progressed with unbelievable rapidity.

With a total strength of about 70, and a potential of 85 in 1958, these youngsters have a knack of getting the utmost from any number they tackle. From boogie to Bach—they play it all equally as well. Of course, there are still a few rough edges to be ironed out but with every appearance they show more and more finesse and are quite apt at stealing the thunder from the better known groups. With a majorette Corps of 13, plus 6 colour bearers, it is truly a melody of sepia when they go on parade.

During the mid-part of 1957 when they had barely started, they were the featured band at the Owen Sound Centennial, the Emancipation Day Parade in Windsor, the Warrior's Day Parade at the C.N.E. and, to top it all off, they brought down the house with their trick routines during the Grey Cup Parade.

With an entourage of chaperones, instructors, equipment manager and traffic control officer, this group is in the process of becoming one of the best organized outfits I have ever had the pleasure of meeting.

While gathering notes for this little epistle, at the band rehearsal room, I heard some of their numbers and watched some of their routines and it is my honest opinion that the more established organizations had better sit up and take notice.

Remember this name—THE TORONTO NEGRO TRUMPETEERS DRUM CORPS—they're going places. And don't forget—you read it first in MUSIC WORLD.

THE SARNIA LIONETTES

With a total of 80 members in the senior group and 65 in the junior group, waiting to fill vacated spots, this is one of the larger groups in this part of the country. Comprised of 32 buglers, including French Horn and Baritone, 4 Chromatic Glockenspiels, 4 Bell Lyres, 2 bass drums, 4 cymbals, 4 Tenor drums, 12 snare drums, 5 colour party and 10 majorettes, this is a colourful bunch of young people.

Along with two assistant instructors and eight chaperones, I would imagine their bus would be pretty crowded when they leave on a trip.

They were Michigan State junior champions at the Veterans of Foreign Wars convention at Grand Rapids, Mich., which made five years in a row for that particular honour; the best girls' trumpet band at the London Band Festival; first award certificate and cash prize from Wyandotte, Mich., and the Michigan State Fair award for the best junior band on parade.

One of the high spots of the past year was their appearance at the pro football championship game at Detroit where they played before nearly sixty thousand people.

The coming year will see all members being taught to read music, all instruments put in first-class repair, cases for all instruments, new hats, plumes and jackets for each member and a general improvement in band appearance. This is going to be quite a chore because the band as it presently stands is one of the better-looking groups in the land.

Engagements for 1958 include their seventh annual appearance at Wyandotte, Mich.; performances at Flat Rock, Mich., and Ecourse, Mich.; and a four-day junket to Escanaba, Mich. for a defence of their championship of the Veterans of Foreign Wars.



The Leaside Majoriettes—29 young ladies who are both glamorous and talented.

A couple of quotes worthy of mention are as follows: "Potentially the finest band in the land" and "Very little to choose between this group and the Preston Scout House Band."

When a band is compared with the Scout House Band, whom I expect to cover in next month's issue, it is high praise indeed, so there is little more I can add.

We want to hear from brass bands, military bands, bugle bands, pipe bands and any other musical organization of interest to our readers. If you have any information you think I may be able to use, please write to me in care of MUSIC WORLD and let's get the musicians of Canada the publicity and acknowledgment they so richly deserve. Your comments, whether pro or con, would be most sincerely appreciated by this writer. See you next month.

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BELOW: Rock 'n' roll came to Toronto late in January when 7,000 fans at Maple Leaf Gardens heard a star-packed bill which included Paul Anka, the Everly Brothers, Buddy Holly and the Crickets, etc., etc. The picture below shows the Shepherd Sisters in action during the rock 'n' roll revels, singing the type of rhythmic close harmony that made their recent disc of "Alone" such a big success.



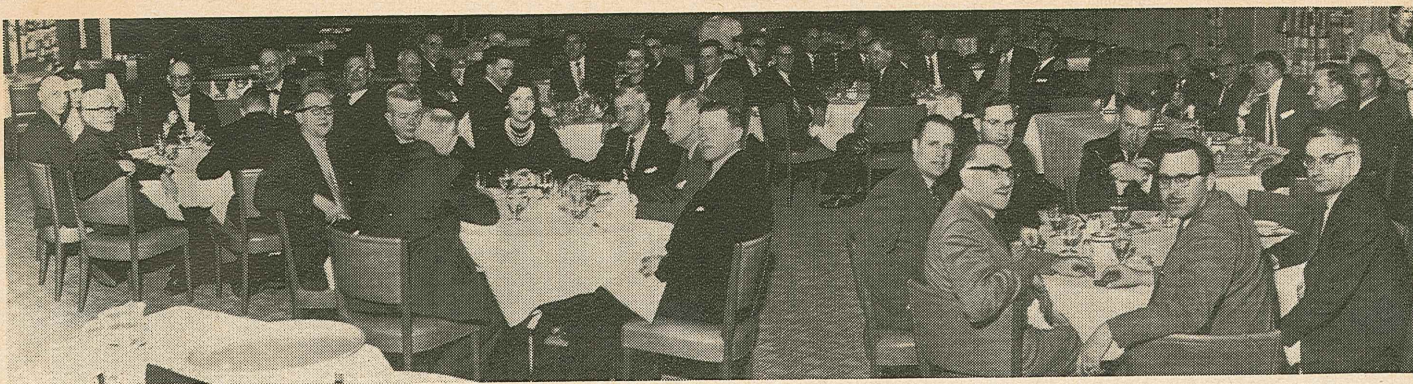
AT LEFT: Visitor to Canada from Italy during the month was bandleader Renato Carosone, whose outstanding performance is reviewed elsewhere in this issue. At a Capitol Records cocktail party given in his honour at the Royal York Hotel, we took this picture of (left to right): Lloyd Chester (CBC), Stu Kenney (CKEY), Phil McKellar (CBC and CKFH), Dell Mott (CBC), Renato Carosone, Johnny Lombardi, Bill Bessey (CBC) and Walter Kanitz ("Star").



LEFT: Barry Dexter, Ontario Sales Promotion Manager for Decca Records, is a member of a famous English family which has been prominent in the theatre for four generations. He worked for Decca and also for Chappell's music-publishing company in England and, when he first came to Canada, was with Odeon Theatres as manager for twelve months.

BELOW: Another "Music World" picture taken at the Maple Leaf Gardens rock n' roll show. These young men are Danny and the Juniors, whose recording of "At The Hop" is very high in the hit lists both in Canada and the United States.





ABOVE: The Canadian Music Publishers' Association held their annual dinner recently, and this picture shows the turn-out at the Board of Trade Building, Toronto. The dinner followed a meeting at which officers for the year were elected as follows: Bailey Bird (BMI), chairman; Will Croomes (Boosey and Hawkes), vice-chairman; and B. Appolonio (Ricordi), John Bird (Gordon V. Thompson) and Fred Collier (Fred Harris), executive committee.

RIGHT: Composer - clarinetist - bandleader - arranger Phil Nimmons is now seen on TV with his jazz group in the new version of CBC's "Barris Beat" show. Nimmons is also in the news with his outstanding score for a new feature length movie, "A Dangerous Age", made in Toronto by Sid Furie, which is now being shown all over England and Europe.



Porter Wagoner (second from right) and his group guested on CBC-TV's popular "Country Hoedown" programme recently. This show is making a feature of including famous country guests, and Hank Snow and Marty Robbins are lined up for appearances in the near future.



ABOVE: The top table at the Music Publishers' Dinner—(left to right): Bailey Bird (chairman); Dr. Wm. Kaye Lamb, National Librarian (guest speaker); Edward Hough (Whaley Royce), immediate past chairman; Keith Bissell (Supervisor of Music, Scarborough Board of Education), and Will Croomes (vice-chairman).

BELOW: When hit-singer Jimmie Rodgers (of "Honeycomb" and "Kisses Sweeter Than Wine" fame) played at Calgary recently, he was photographed (right) with Corky Eshpeter, Alberta District Manager for Decca Records.



CHOOSING CANADIANS FOR THE ARTHUR GODFREY SHOW

Clive Webster looks in on the auditions

IN the next month or so, eight lucky Canadian performers will learn that they have been selected to appear on the Arthur Godfrey Show—an opportunity which has started many newcomers on the way to fame and fortune, including Pat Boone.

During January, 200 applicants were auditioned at the CFRB studios in Toronto, and from these some 20 acts will be selected to undergo another audition before the Executive Producer of the Godfrey Show. Out of the 20, eight are finally chosen to travel to New York to appear on the show at different times.

In charge of the auditions in Toronto was the man who makes talent his business—Mark Russell, Arthur Godfrey's major scout, and, in an interview I had with him, he proved that auditioning newcomers is not just a routine job for him; he is sincerely dedicated to the cause of discovering and encouraging talent.

"I rate Canadian talent very high on my list," he told me, in between the auditions, "and I find Toronto to be the hub of the particular kind of talent I am looking for. In fact, you can tell your readers that I rate Toronto as about the fourth most productive centre in the North American continent, after New York, Hollywood and Chicago. Later this year, I hope to visit Montreal."

A thickset, very tall man in his middle forties, Mark Russell started in show business in a minstrel show, playing bass and singing. He then ran his own dance band, but gave it up "because it involved too much travelling."

"Now," he added ruefully, "I travel over 100,000 miles every year, so I guess it's out of the frying pan into the fire!"

He handles talent with the skill of a diplomat and the gentleness of a father. Even though only fifteen minutes is allocated to any one performer, he will spend as much as an hour over an act if he thinks it likely to be Godfrey material.

The 200 applicants he auditioned in Toronto were selected from 400 written applications.

I asked Mark Russell if he could give some hints to aspiring artists, and he answered earnestly: "I would like to say this, and I hope you will bring it to the attention of your readers. My complaints about the people I have to audition are not directed against their actual audition standard, but against their approach to show business. This does not apply to all of them—but just a thoughtless few.

"Some of the applications we get for auditions are unreadable. Scrawled on onion-skin paper, they show no regard for the seriousness of the occasion. The writers are virtually applying for a job—a job that can lead them, maybe, to world fame—and, if they don't take the trouble to write their names and addresses clearly (or better still, type them), it doesn't create a good impression, does it?"

I agreed wholeheartedly.



At the Arthur Godfrey auditions in Toronto—chief talent scout Mark Russell is on right chatting with applicant Joy Alexander, while pianist Horace Lapp looks on.

"Then there's the question of music. Trends in entertainment being what they are today, the vast majority of the people I audition are singers—usually singers of popular songs. If I told you how many singers come to these auditions and forget their music, you would be horrified! That's bad enough but even worse is when you then find that they don't even know what key they sing in, so the poor pianist has to grope about until he can sort out their vocal accompaniment.

"Even when they don't forget to bring their music, other applicants still give me trouble by not bringing a wide range of music. If I hear a singer who's good in a slow number, I want to know if he or she is as good in a fast song, and that's when I usually find they have brought just one piece of music along and didn't think about bringing any more. For an audition, singers should bring plenty of music of different types to show their voice off to its best advantage. I may not need to listen to it all, but it's much better to have more music than less.

"Lastly, a big mistake some applicants make is failing to take into consideration the show they are auditioning for. Opera singers must realise that opera is a closed book to a large section of the public, and opera in Italian is even less acceptable in a popular variety show like Arthur Godfrey's. So selections must be chosen with the widest appeal to the public, and must not be aimed at just a select few."

Before we parted, Mark Russell let me into an interesting secret. He told me that he set a standard for auditioning tenors on a young man whom he found in Toronto a couple of years back and who made the Arthur Godfrey Show, with subsequent fame in Canada—our own Tommy Common.

One last word. An article of this kind cannot be complete without a word of praise for the accompanying pianist—Horace Lapp, who has played for the Kate Aitkin Show for about twenty years. He accompanied the auditioners with an unruffled calm and a wide musical ability that gained my complete admiration.



Jenette Davis, the Executive Producer of the Arthur Godfrey Show will be coming to the CFRB studios during February to select the final acts to appear on the show.

JAZZ RECORD REVIEWS

By **HELEN McNAMARA**

(Famous Jazz Critic of the Toronto "Telegram")



ALBUM titles can be misleading. Among several LP's that have accumulated around the turntable in the past few weeks there are four that could be better named. While the music in most cases is enjoyable, they have been tagged with meaningless titles.

Aside from the albums with their attention-getting titles, I think I object most of all to the pretentious titles, the ones that would have you believe that the music it advertises is new, fresh . . . and experimental.

To be specific, "Jazz City Workshop," which is the title of a Bethlehem LP (BCP44) immediately gives the impression that here is a record with startling new ideas hot from the workshop.

But try as I could, there wasn't a single number that varied very much from all the modern jazz of the day.

Despite Symphony Sid's oh-so-hip discourse on the back of the album, wherein he says the owners of Jazz City (a Hollywood night club) like to encourage new ideas, new music and new musicians, I couldn't find anything to confirm that intention.

Not that there is anything wrong with this group. It is, as a matter of fact, a neat compact sextet, highlighted by the sparkling vibes playing of **Larry Bunker** and the piano work of kindred-spirit **Marty Paich**.

Other compatible types in the group are trombonist **Herbie Harper**, drummer **Frankie Capp**, bassist **Curtis Counce**, and **Jack Costanzo**, bongos. There is also a vocal by a girl called **Mickey Lynne** who will have to go a little way yet before she can be called a jazz singer.

Titles of the numbers played by this "workshop" group include "Zing, Went the Strings of My Heart," "Autumn Leaves," "Blues in the Closet," "That Old Black Magic," "The Natives are Restless Tonight," "Serenade in Blue," "Laura" and "Them There Eyes."

"Composer's Holiday" (Capitol T886), although it features **Les Brown's** fine band, is another pretentious title.

In this case, the title was created when Brown asked several of his "composer-friends" to produce a work for his band, each man to write as if he had never heard the band and to have all the fun and freedom of expression he wanted." Hence the title.

The contributors included **Andre Previn**,

Elmer Bernstein, who wrote the movie score for "Man with the Golden Arm," **Jim Hill**, a trombonist in the Brown band; **George Duning**, creator of the music for the film, "Picnic;" **Wes Hensel**, Les Brown trumpeter; **Frank Comstock**, **Dominick Frontiere**, **Marty Paich** and **Alfred Newman**, another man who writes for the movies.

With only a couple of exceptions, their compositions are nothing more than big band arrangements. Each writer has taken a theme and built an arrangement around it. (I suppose it could be argued that this is the basic principle every composer works on but I can't help feeling that the word composition denotes something much more ambitious—a work, that beside its melodic and harmonic parts must also have form and design.)

Surely these men are arrangers, rather than composers?

This tendency to use pretentious titles is even more evident when you come across "Jazz Lab 2" (Decca DL 8478) which rather conjures visions of musicians busily steaming up new ideas in a swinging musical laboratory.

But I'm afraid it's the same old jazz. Same old modern jazz, I mean. This time it's prepared by **John Graas**, a French horn player who has worked in both symphony orchestras and dance bands, and is now trying his hand at writing.

If his output is composition, then I'm afraid I no longer know the meaning of the word. (Just to be sure I consulted the Oxford Companion to Music on the subject of the composer. The answer: "The artist has a dual aim; his work must embody his emotion and also satisfy his sense of design.")

I don't know about the Graas' emotions, but certainly I think he must know that there's a definite lack of design in his works. Out of eight selections, six are his own and invariably each one follows the now conventional jazz pattern. Each composition has a written opening and ending. In between there are the usual array of improvised solos.

This is composition?

But if you like French horn, the album has its compensations. Graas is heard on all the sides along with tenor men **Jack Montrose**, **Bill Perkins**, pianist **Paul Moer**, bassist **Paul Chambers**, and drummer **Philly Joe Jones**. On other sides pianist **Gerry Wiggins**, bassist **Walter Buddy**

Clark and drummer **Larry Bunker** are heard.

The Graas' titles are "Cluster," "Mood," "Canon-Friar," "Three Line Blues," "Chuggin'," "Trio." Extra contributions are "Love Me or Leave Me," and **Shorty Rogers'** "Be My Guest" with **Jimmy Giuffre**, **Red Norvo**, **Don Fagerquist**, **Dave Pell** and **Claude Williamson** among the "guests."

The last LP in this little collection is "The Clown" (Atlantic 1260) in which **Charlie Mingus**, one of the best bassists in jazz, introduces four new works.

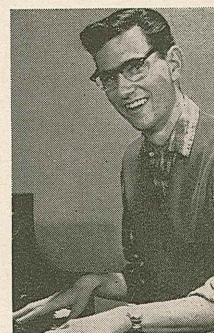
The chief one, of course, is "The Clown," a 13-minute concoction which can be credited with having one original twist. In this work, Mingus has used a narrator along with his musicians, a narrator who improvises conversation just the way musicians improvise solos.

It was a good idea, but talking improvisors of the future had better come with more inspired palaver or this trend will die a quick death. Narrator **Jean Shepherd** unfortunately sounds like what he is—a disc-jockey trying to fill time.

With the exception of Mingus' solos, the improvised sections on "The Clown," "Haitian Fight Song," "Blue Cee" and "Reincarnation of a Lovebird," are long and dull. Mingus' chief asset is his ability to create a mood. In "The Clown," a wailing trombone introduces a circus-like feeling, and Mingus' bass introduction on Haitian Fight Song is powerful and intense.

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THE LATEST POP DISCS

Reviewed by THE SPINNER

AS THIS is the first review in 1958, let's stick our neck out and talk about that most controversial of all subjects—"Trends". The biggest trend seems to be towards dixieland style, and this is a good thing, I feel, because we will still have the pronounced beat for the rock 'n' rollers, but the less avid fans will find more melody, and much more subtle rhythms than the kicking-the-door type we had last year. Some singers seem almost to have gone back to the style of the early blues shouters, but a modified or modernized version of this popular old style should be easy to take. Anyway, let's spin a few discs and see what we have.

SINGLES

ELVIS PRESLEY: "Don't"/"I Beg Of You" (RCA Victor 47-7150) — We will hear plenty of both these sides but my preference is for the ballad, which Elvis sings beautifully. I have always liked his slower numbers which show his individual and unusual voice and style off to better advantage.

TONY BENNETT: "Love Song" from "Beauty and the Beast"/"Weary Blues From Waitin'" (Columbia 4-41086) — From the Shirley Temple Storybook Productions comes this charming melody, which Tony sings with Percy Faith and his Orchestra. Ray Ellis conducts the orchestra accompanying Tony through "Weary Blues" which has a haunting charm which could well capture a top place in the hit parade.

BILLY and LILLIE: "La Dee Dah"/"The Monster" (Quality K 1695) — "La Dee Dah" is one of those crazy catchy things that live to torment us by their over-constant appearance—it's cute and

I like it! The backing is by Billy Ford and his Thunderbirds, with vocal by Freddie Pinkard. This novelty has among its lyrics, "the critics do their nuts"; well, here's one who won't. It is not serious enough to cause me any upset, and I regard it as just an amusing trifle.

FARON YOUNG: "The Locket"/"Snowball" (Capitol F3855) — Film actor/country singer/pop singer, all these categories fit this exuberant artist who undoubtedly has a hit in this "Locket" song. "Snowball" should please those who like their music with a beat, and this disc will certainly be a seller.

LONNIE DONEGAN: My Dixie Darling/I'm Just A Rollin' Stone (Quality K1689) — Donegan and his Skiffle Group built themselves quite a reputation on their "Rock Island Line," but they will lose it if they issue sides like "Rollin' Stone." Since Donegan is part composer I imagine this might have prejudiced his choice, but someone should have told him that this dull dirge will not impress. "My Dixie Darling" is more up to his usual standard, but the gigantic feeling of enthusiasm which used to pervade his recordings is missing.

DEL VIKINGS: Snowbound/Your Book Of Life (Mercury 71241X) — "Snowbound" is Hit Parade-bound. This delightful up-tempo version by the Del Vikings, with excellent accompaniment from Carl Stevens and his Orchestra is a first-class example of the "better taste" in offerings which I hope we can expect this year. One for my own collection this, in spite of the rather pretentious flip.

SOMETHIN' SMITH and THE REDHEADS: I'm Gonna Wrap Up All My Heartaches/Every Night At Nine O'Clock (Epic 5-9247) — Right back in the early thirties, and most attractive. The kind of music which made Shep Fields famous, and, together with Dixieland, is coming right back into favour again. Somethin' Smith has made a gay listenable disc which you can play over and over without becoming bored. Buy it, you won't regret it.

MARK STONE: Ever Since I Met Lucy/There's Nothing To Do About You (Kapp K-205-X) — Mark Stone, with help from the chorus and Orchestra directed by Jesse Stone, has turned out a most workmanlike record. Nothing to claim a place in the top ten, but enough to show that he will be there very soon.

THE TROUBADORS: The Flaming Rose/The Lights Of Paris (Kapp K-203-X3) — Two themes from two films. The first title comes from "The Spanish Affair," and the second from "The Sun Also Rises." Very easy on the ears instrumentals, with whistling solos. We shall be hearing a lot of this disc, I'm sure.

MOE KOFFMAN: The Swingin' Shepherd Blues/Hambourg Bound (Quality K1690) — The extremely popular "Shepherd" has been issued on a single, from the LP "Cool and Hot Sax." I am delighted to see that a jazz instrumental is at the top of the lists, and a Canadian one at that! Koffman, the composer, must be pleased that at least two other companies have covered the number with their own artists, but how Koffman the performer feels about it . . . I don't know. The flip, recorded by the septet instead of the quartet used on the "Shepherd," is pleasant listening, but it is the "Shepherd" and his flute that will capture the public ear.

SAL MINEO: Little Pigeon/Cuttin' In (Epic 5-9260) — The terms of endearment entertainment-wise seem to be changing from the animal world to the birds. The object of your affection is now called "pigeon," "thrush," or "lark" . . . I can't wait for one about a vulture! Sal gets in early with a pleasing little ditty in the R & R vein.

THE SILHOUETTES: Get A Job/I Am Lonely (Ember 1029X) — Phonodisc are putting out this new Canadian label just for the discs made in the States on American Ember, and I am sure many fans will be looking for this bright yellow label in the future. The Silhouettes have got themselves "a job" with this one; I have a feeling they will be singing it for quite some time. The up-tempo side is backed with a well-sung "I Am Lonely". Quite one of the best of the jump offerings.

PATSY CLINE: Walking Dream/Stop The World And Let Me Off (Decca 9-30542) — Here's a bright one from a pretty little lady. This fine singer deserves a hit with this disc; it is catchy and should appeal to the younger set, many of whom are "Walking Dreams", but some are Nightmares! The novel idea of the backing could have been worked out a little better—but that is in the writing of the song, not in the singing, with which I find no faults.

CURRENT and COMING HITS

SHORT SHORTS — The Royal Teens	534R
SO TOUGH — The Kuf-Linx	530R
YOU ARE MY DESTINY — Paul Anka	529R
BERTHA LOU — Clint Miller	528R
TRYING TO FORGET ABOUT YOU — Joyce Hahn	526R
OH, JULIE — The Crescendos	525R
A VERY SPECIAL LOVE — Johnny Nash	521R
AT THE HOP — Danny and the Juniors	516R
PENNY LOAFERS AND BOBBY SOX — The Sparkletones	514R
LOVE ME FOR EVER — Eydie Gorme	506R
WHY DON'T THEY UNDERSTAND — George Hamilton IV	505R

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THURSTON HARRIS: Do What You Did/I'm Asking Forgiveness (Quality K1688) — Thurston is accompanied on this record by The Sharps, and if you take their names, and the two titles, you will get a good comment. Seldom have I heard such out-of-tune singing as Mr. Harris gives to "Forgiveness". The faster "Do What You Did" is full of zest, noise and screeches, which seem to appeal to some.

JOHNNY CASH: Ballad Of A Teenage Queen/Big River (Quality K1692) — Johnny Cash steps right into the rock 'n' roll field with this bright number, and proves he is quite at home there too. "Big River", which he wrote himself, is a lovely song which shows off the rich, low notes in his voice. Quality had a charming young lady as their teen-age queen, Miss Lauraine Normandim, who would capture any heart in her pretty blue dress and shining crown. She has been appearing to assist in the promotion of this record, and as she is an ardent Johnny Cash fan, it is no hard work for her. This will be a big hit!

THE SHEPPARD SISTERS: The Best Thing There Is /Gettin' Ready For Freddy (Mercury 71244X) — This will keep the pot boiling nicely for the Sisters till they come up with another hit. Both sides are good and fans will have no faults to find with this recording.

EDDIE FISHER: What's The Use Of Cryin'/I Don't Hurt Anymore (RCA Victor 47-7135) — Eddie tells the world, in rather a loud voice, that he "Don't Hurt Anymore," with Pete King, Orchestra and Chorus. "What's The Use," with Hugo Winterhalter's ditto ditto, is sung in a softer, and to me more pleasing style. One for the romantic school.

BILL HALEY: Mary Mary Lou/It's A Sin (Decca 9-30530) — Bill Haley makes a comeback to the top of the lists with this double-sided hit. With the vogue for girl-name titles, "Mary" is getting a great many spins from the jockeys, but the flip is very strong, and I have a feeling that this is THE side. Haley and his Comets have quickly fallen into the new, and more restrained rock which is the feature of the record output so far this year.

EDMUNDO ROS: Colonel Bogey/Spanish Gypsy Dance (London 1779) — Edmundo Ros, king of South American rhythms, comes up with a stirring and most original treatment of the theme from the

film, "The Bridge Over The River Kwai." I expect we will have many versions of this old brass band favourite, but none as attractive as this. The backing, taken from an LP "Rhythms Of The South," is full of colour and toe tapping tempo, and will certainly send many people out to buy the LP. Recorded in England, it is a pleasing thought this this record is a success both here in Canada and also in the States.

JOHNNIE RAY: Miss Me Just A Little/Soliloquy Of A Fool (Columbia 4-41069) — "Miss Me" is already riding high, and the backing is an unusual oriental arrangement of a ballad, which cleverly adjusts the number to suit Johnnie's individual style.

MITCH MILLER: Hey Little Baby/March From The River Kwai /Colonel Bogey (Columbia 4-41066) — If ever a recording bore the signature of its artist, this one does. It is typically Mitch Miller, chorus, hand-claps, brass and all. The backing with the extra long title is our friend "Colonel Bogey" again, this time more as we are accustomed to hearing him, in the brass band style.

CLYDE STACEY: Nobody's Darlin'/Baby Shame (Regency 709X) — That familiar tune, "Nobody's Darlin'," in a new and attractive guise. Clyde Stacey should do well with it, but why the singing dogs effect in the early part of the accompaniment? How do the semi-musical barks fit in? The flip is well up to standard and the combination should please his many fans.

JOHNNY NASH: A Very Special Love/Won't You Let Me Share My Love With You (Sparton 521R) — I have been surprised not to have heard more of this beautiful ballad by Robert Allen, and I am particularly pleased to hear this excellent version by Johnny Nash. He has a light and pleasing voice, and the rhythm and blues backing makes this a very worthwhile record.

BOBBY HELMS: Love My Lady/Just A Little Lonesome (Decca 9-30557) — "Lady," of which Bobby Helms is co-writer, is the side with the beat which has the most popular appeal. The flip is Bobby in his country style. One for the fans, though not quite a "Special Angel."

PATTI PAGE: Belonging To Someone/Bring Us Together (Mercury 71247X) — Pretty girl—pretty ballad, what more do you want? "Bring Us Together" brings together several recordings of Patti's

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voice, and somehow they just do not make it. She sings the first side charmingly and it should be with us for quite a time.

BUDDY HOLLY: Love Me/You Are My One Desire (Decca 9-30543) — This is one of those repetitive, fastish numbers with plenty of guitar which assailed our ears last year. The flip, a slow dirge, is most unsuitable to Mr. Holly's voice, for his slow vibrato almost becomes a bleat. It strikes me he is trying to do an Elvis Presley—and he just does not have the voice.

THE FIVE KEYS: From Me To You/Whippety Whirl (Capitol F3861) — Another very slow number. I have a feeling quite a few artists will be caught out by the present fashion for slow numbers. The solo voice in this romantic song assures his loved one that "thith ith" etc. etc. Good diction AND a good voice are necessary to put over a ballad properly. The faster "Whirl," suits the group better.

EILEEN BARTON: Hearts Are Funny Things/Watch Out For Your Heart (Epic 5-9252) — After how not to, here's how to do it. "Hearts" is an especially attractive melody, and the simple, sweet treatment given it by Eileen Barton is delightful. The slightly quicker backing is also very listenable, but I am sure "Hearts Are Funny Things" will be THE side. Highly recommended for all tastes.

PERCY FAITH: Maria/The Stars (Columbia 4-41095) — A smooth instrumental from the Broadway production, "West Side Story," backed with a Stillman-Faith composition for Chorus and Orchestra combine to make a worthwhile disc. For those who like the full sound of a well recorded orchestra this is ideal.

BUDDY KNOX: Swinging Daddy/Whenever I'm Lonely (Apex 0-76229) — Quite one of the best of this month's up-tempo offerings, this really swings. Lonely is the slower side, but Buddy Knox has cleverly made it to suit him, and the result is a wistful little item that could well climb high.

EYDIE GORME: Let Me Be Loved/Love Me Forever (Sparton 506R) — From the film, "The James Dean Story," comes this appealing ditty. Opening with a trumpet solo from Bernie Glow, Eydie Gorme mixes it with the golden tones on the horn most effectively throughout the number. "Love Me" is already well established, but I do feel that "Let Me Be Loved" may well come up on the lists now.

KUF LINX: So Tough/What 'Cha Gonna Do? (Sparton 530R) — Another new group with a cute name. "So Tough" is another R & R

with a good rhythm and no unnecessary screeches. It is well sung and should appeal to the teenagers. I liked the deep voice who takes the lead on this side, in fact, I liked the whole thing, including the, at times, over-enthusiastic sax.

PAUL ANKA: You Are My Destiny/When I Stop Loving You (Sparton 529R) — The boy genius has done it again! He has written, and sings, another hit in "Destiny." A slower tempo than usual for him, but he shows he has the vocal powers to sustain the more romantic type of number. The backing, is just a suitable backing and I am afraid it will seldom be heard—but the other side will be very, very popular.

OWEN BRADLEY: Big Guitar/Sentimental Journey (Decca 30564) — This talented Quartet have a most attractive piece of material in "Big Guitar." The clever arrangement which incorporates a jangle-box piano among its many novel effects grows on you, and you find yourself playing it over and over. . . . which is the idea, of course. The "Journey" is also pleasant, and this is certainly one to buy; you will not tire of it quickly.

GUY MITCHELL: The Lord Made A Peanut/One Way Street (Columbia 41075) — Talking of records growing on you, I haven't stopped playing this one since I had it. The crazy title could only have been dreamed up by Bob Merrill, writer of so many hit songs, and Guy Mitchell does him proud. He sings it with exactly the right touch, gay and light-hearted. "I'm Walking Down A One Way Street," which is the full title of the reverse side, is a jumpy little number which Ray Conniff and his Orchestra really put over with an unusual arrangement. Guy Mitchell's exuberant personality comes across extremely well and makes this a record to enjoy.

SARAH VAUGHAN: Gone Again/The Next Time Around (Mercury 71235X) — The great Sarah sings with Hal Mooney and his Orchestra and has gone commercial. Need I say more?

MARK TERRY: The Prisoner's Song/Nobody's Darlin' (Delta 3022X) — A modern version of the song which is reputed to have one of the biggest sales of all time. It used to be sung in a more wistful style which suited it better, I feel. This "Darlin'" does not have singing dogs like the Clyde Stacy version; this sounds like a female singer being pinched! Her outcries are pitiful.

I. V. LEAGUERS: Ring Chimes/The Story (Dot 15677) — A group with a different style and a different name. "Ring" is a good up-tempo number with lots of zing! The "Story" is told principally by a solo voice reminiscent of the Ink Spots; it makes a good contrast to "Chimes," which has some neat drumming, by the way.

LONG PLAYS

JORGEN INGMANN: "Swinging Guitar" (Mercury MG 20200) — This handsome young Dane has made a most listenable LP. With attractive numbers, varying from "Blue Moon" to a boogie named after himself, "Jorgen's Boogie," with doctored tapes and altered speeds, he presents what is one of the most interesting and varied guitar recordings I've heard for a long time. Although it consists of guitar solos throughout, one never feels that Jorgen becomes monotonous; the different styles and tempos make for variety.

SAUTER-FINEGAN: "Straight Down The Middle" (RCA Victor LPM-1497) — For those who are interested in statistics, the arrangements on this disc are not "straight down the middle." Eddie Sauter did four — "The Surrey With The Fringe On Top," "Whirlpool," "Paradise," and "Scotch and Sauter." Tommy Mitchell did "Aren't You Glad You're You," and Bill Finegan scored the remaining six. From all that, you can deduce that there is plenty of colourful music to listen to, and many clever solos. You get your money's worth with this one.

HAWAII IN HI-FI: Leo Addeo and his Orchestra (Vik LX-1107) — Since the recent vogue for Hawaiian music, we have been hearing more steel guitars of the grass-skirt variety and the slow undulating melodies always associated with this part of the world. Leo Addeo, primarily an arranger, has given this tuneful collection a more modern slant. Since strings are Leo's favourite sound, we have plenty of them here, but they blend well with the team of five ukulele/guitarists. A disc for soft lights and sweet nothings.

LENA HORNE, RICARDO MONTALBAN, ADELAIDE HALL, and CAST: "Jamaica" (RCA Victor LOC-1036) — This musical comedy now packing them in on Broadway, has plenty of catchy tunes, and amusing lyrics for your entertainment. This long-player will especially please show fans, for it is so obviously from the theatre, and Lena Horne gives it her own particular brand of sophistication.

WYATT EARP, CHEYENNE AND OTHER TV FAVOURITES (RCA Victor Bluebird LBY-1004) — Riding on the crest of the success of the TV Westerns, RCA special Bluebird Series have produced this excellent selection of theme songs which should please children of all ages. You can be sure your favourite is represented here. Buy this and you will be popular with the kiddiewinks!

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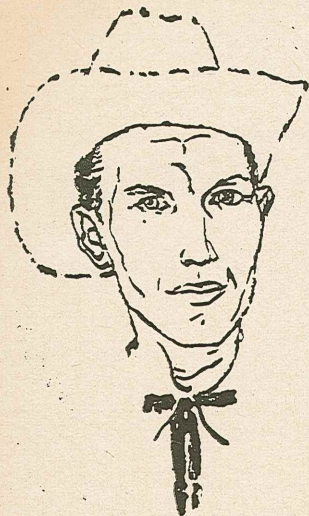


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COUNTRY AND WESTERN RECORD REVIEWS

by **FRED ROY**

THE TENNESSEAN ROLLIN' ROLLIN' HOME (William Hall, Jr.) (Old Charter, BMI) **JOHNNY SIX** (Decca 30512)
MADMOISELLE (Ted Edlin) (Trans-World, BMI)
Johnny Six is the new name of Ottawa's popular Orval "Rex" Prophet and he returns to the Decca fold with two numbers which could rack up a good amount of sales. Top edge is a fast moving "train" song while flip grooves spin a likeable melody in waltz tempo. Anita Kerr Singers round out the disc 93/90

DOLL FACE (F. & B. Bryant) (Acuff-Rose, BMI) .. **PORTER WAGONER**
YOUR LOVE (Williams-Atkins-Wagoner) (Tree, BMI) (RCA 7073)
Another platter that can be chalked up to Porter Wagoner's seemingly endless string of hits, done in the style that have brought success to the "Grand Ole Opry" performer over the past few years. Both sides are in mid-beat tempos and have Porter raving about his one and only. ... 90/88

KING FOR A DAY (B. Barnes-J. Shell) (Starrite, BMI)
..... **BENNY BARNES**
YOUR OLD STANDBY (Jim Eanes-Wade Perry) (Starrite, BMI)
(Mercury 71188)
Nashville artist Benny Barnes reads for the record all the things he could do if he were king for a day, but in order to be so he would have to have his gal's love, and then he would feel like a king for life. Underside, he's just a shoulder for her to cry on when she gets lonesome. Good wax on either side. 89/88

LIGHTS IN THE STREET (N. Miller-S. Miller) (Dandelion, BMI)
..... **NED MILLER**
TURN BACK (Ned Miller) (Dandelion, BMI) (Dot 15651)
Miller returns to the scene with his third Dot issue which is of equal power to his past turnouts. On top, all he has for company is the lights in the street and they draw him into a world of pretence. On the flip, he makes a plea to his gal that if she ever gets lonely, turn back and he'll be waiting where she left him. 86/84

I'LL DRINK NO MORE WINE (Jimmy Martin-Johnny Gobel) (Trans-World, BMI) **JIMMY MARTIN**
SKIP, HOP AND WOBBLE (Jimmy Martin-Raymond Johnson) (Trans-World, BMI) (Decca 30493)
Jimmy Martin is joined, as usual, by the Sunny Mountain Boys on this, his third release on the Decca label. Top edge is the slower of the two

C. & W. "HOT WAX" REVIEWS

I FOUND MY GIRL IN THE U.S.A. (Jimmie Skinner) (Starrite, BMI) **ERNEST TUBB**

GEISHA GIRL (Lawton Williams) (Fairway, BMI) .. (Decca 30526)
Bass-voiced Ernest Tubb enters two hot "cover" discs on the one platter. Top wax is an answer to both "Fraulein" and "Geisha Girl" and explains how he waited until he came back home to look for his lady love. The original by Jimmie Skinner on Mercury-Starday in U.S. has not been released in Canada to date. On "Geisha Girl", Tubb covers the original Hank Locklin version with conviction and could easily take many of the sales away from the original. 97/96

DIAMOND JOE (Tex Logan) (Acuff-Rose, BMI)
..... **WILMA LEE & STONEY COOPER**
I TELL MY HEART (Wilma Lee Cooper) (Acuff-Rose, BMI)
(Quality 1672)

Popular "Grand Ole Opry" duo team up on vocals once more with two upbeat country items with pleasing rank styling, featuring fiddle and 5-string banjo on breaks. Hard to say at this time which side will take the top rating from a public stand 95/95

AS LONG AS I CAN DREAM (Melvin Endsley) (Acuff-Rose, BMI)
..... **BUD DECKELMAN**
I DUN FELL TOO FER (Melvin Endsley) (Acuff-Rose, BMI)
(MGM 12552)

Bud Deckelman steps out of the past with a coupling that could send him reeling to the top of the charts with a million seller. Melvin Endsley penned both sides which explains their potential power. Top is not new themewise, but, as Bud puts it, as long as he can dream he'll still have her by his side. Mid-beat blues item. Up-tempo novelty on flip reminds me of an old Jimmy Dickens number "I'm In Love Up To My Ears". 94/92

and has Jimmy pleading to the gal to come back to him and he'll give up drinking. Lower edge has him going home for a visit if his rattletrap car will get him there. Rank styling. 83/83

NO WEDDING BELLS FOR JOE (M. Wilkin-J. Coleman) (Southern Belle, BMI) **WANDA JACKSON**
FUJIYAMA MAMA (Earl Burrows) (Goday, BMI) (Capitol 3843)
Pretty but sad singing on the top side by the Oklahoma thrush which makes Joe seem just like me or you, and feel as we would if the gal changed her mind about getting married just before the church bells chimed. Wanda does some hot singing a la Sophie Tucker on the flip with very pleasing sounds and good prospects for hit material. 83/83

THE BACHELOR'S TRAIN (George McDonald) (BMI Canada, BMI)
..... **HANK McDONALD**
I'LL REMEMBER YOU, DARLING (George McDonald) (BMI Canada)
(Quality 1664)
Hank is a Canadian lad who has built a tremendous following through his weekly appearances on the "Saturday Night Barndance" of CKNX, Wingham, Ontario. His first Quality disc has him taking to the rails to avoid marriage. Under edge puts him on the slow side of things with a lovely and enjoyable ballad. Good deejay material. 82/79

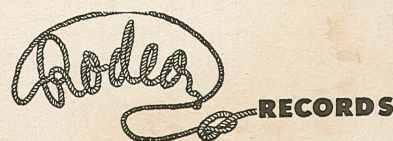
AM I A FOOL? (B. Lord-M. Lord) (Acuff-Rose, BMI) .. **BOBBY LORD**
I KNOW IT WAS YOU (W. Walker-G. Sherry) (Cedarwood, BMI)
(Columbia 41030)
The "Ozark Jubilee" (Country Music Jubilee) star offers two listenable ballads that may bring him back into the spotlight after a short absence from the wax world. On top, if he's a fool, she made him that way and he's glad to oblige. Bottom grooves have him recalling a dream and he knows she was the subject 80/78

LP OF THE MONTH WALDO "THUMBS" MUNRO goes HONKY-TONKIN' RLP 21

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CANADA'S OWN



C. & W. HONOR REVIEW

ANNA MARIE (Cindy Walker) (Open Road, BMI) JIM REEVES
(RCA 7070)

Dreamy strains of "Four Walls" are audible in this selection and could make it another hit for Jim. Number is in slow, three-quarter time similar to his previous smash and already shows signs of being another million seller. Flip is: "Everywhere You Go" (Shay-Goodwin-Fisher).

OLD TYME JUBILEE (Wally Traugott) (Wentworth, BMI)

WALLY TRAUGOTT
BONNIE PRINCE CHARLIE (Wally Traugott) (BMI Canada, BMI)

(Quality 544)
Two more fine instrumentals bowed out on the fiddle of Hamilton's Wally Traugott in the style that has made him one of Canada's top oldtime instrumentalists. "Jubilee" is a breakdown with the toe-tapping accompaniment of the Mainstreeters while the dedication to England's Prince Charles is a mid-beat waltz tune 79/78

HIDDEN CHARM (James Rich) (Old Charter, BMI)....CHET ATKINS
COLONIAL BALLROOM (Chick Thompson-Chet Atkins)

(Tree, BMI) (RCA 7048)
Still on the subject of instrumentals, the instrument in this case is the electric guitar of Chet Atkins, popular "Grand Ole Opry" star and RCA Victor's "Pride of Nashville" artists and repertoire man. Despite the top title, Chet brings out the charm to its full extent. Under side, an adaption of the standard with equal charm 79/78

UH-UH—mm (S. Bradford-A. Lewis) (Vanderbuilt, ASCAP)

SONNY JAMES
WHY CAN'T THEY REMEMBER (Bobbie Carroll-Sonny James)

(Central, BMI) (Capitol 3840)
Up-beat novelty on the top side which looks like another seller for "Mr. Young Love" in which he relates the excitement of his gal's kisses. Sonny sings a lovely ballad from his own pen on the flip, but the theme, "too young to be in love" has been worn out by too much merchandising in the past few months. Unlikely to go 77/68

THE SEASONS (Morris-Harvey) (BMI Canada, BMI) LARRY HARVEY
ROLLING HOME (Rudy Toombs) (Lois, BMI) (Regency 703)

Toronto's fast-rising Larry Harvey gives his second release an extra-special touch of sentimentality on the upper side. It is a moving ballad which Larry helped write. Quite new, themewise, the seasons come and go, but her heart remains fickle and closed to his love. Up-beat flip, he's rolling home on the fast movin' night train 77/76

DON'T WANT TO WORK (Doc Williams-F. Prue)

(Wheeling, BMI) DOC WILLIAMS
TROUBLED MIND (Reed) (Hill & Range, BMI) (Quality 1657)

A constant favorite with the WWVA (Wheeling) Jamboree listeners, Doc Williams issues another disc that should cop some high sales from his fans, although it is not hit parade material. On top, he don't want to work but has to pay his bills and can't do it otherwise. Flip, he has a troubled mind over the gal he loves 76/74

MOONLIGHT MAGIC (M. Singleton-S. Singleton) Starrite, BMI)

JOHNNY MATHIS
YOU DON'T CARE (Chuck Haun) (Starrite, BMI) (Mercury 71202)

This Johnny Mathis is not to be confused with pop singer Johnny Mathis whose "Wild Is The Wind" is a current rider. Mercury's J. M. is a country singer of long standing, but almost unheard of as a soloist, being half of the "Jimmy & Johnny" team of Decca recording fame with Jimmy Lee as his partner. This is his first solo release 75/72

CONGRATULATIONS, JOE (Felice & Boudleaux Bryant)

(Acuff-Rose, BMI) PEE WEE KING
PRELUDE TO A BROKEN HEART (King-Stewart) (RCA 7090)

Red Stewart takes the vocal chores on this Pee Wee King coupling and does justice to both sides as usual. Top offering has Red congratulating Joe on a happy love life, despite the fact that Joe stole the gal from him. On the bottom wax, Red gives a vocalized listing of all the things that amount to a broken heart 72/70

GENTLY ROCK HIS CRADLE (Mosie Lister) (Trans-World, BMI)

JIMMIE DAVIS
NO ROOM AT THE INN (Anna Allen-Jimmie Davis)

(Jimmie Davis, BMI) (Decca 30517)
Jimmie Davis offers two Christmas-based items here that have the power and potential to become sacred standards for year-round delivery, since no direct mention of Christmas is made. Both sides are written around the birth of the Saviour and Jimmie is joined on both numbers by a chorus, presumably the Anita Kerr Singers. Good material 70/69

NO ONE (Owens-Rhodes-Webber) (Beechwood, BMI)..FARMER BOYS
YEARNING, BURNING HEART (Buck Owens) (Central, BMI)

(Capitol 3827)
The Farmer Boys, one of the most active vocal groups in the Capitol stalls, offer another duo of fine sides with expert vocalizing. On top, no one can make him fall so deeply in love except her. Under lid has Buck Owens and his help-mates yearning for a love that can't be forgotten. Both selections are in mid-beat tempo 68/67

RIPPLING WATER JIG (Traditional)

(Arr. BMI Canada, BMI) EARL MITTON

BLUE MOUNTAIN HORNPIPE (Cec McEachern)

(Canadian Music Sales, BMI) (Quality 546)

Earl Mitton and the Valley Rhythm Boys make their Quality debut with this wax, moving over from the Rodeo label where they have been for the past five years. Top edge is a traditional jig done in a lively tempo by Earl Mitton's fiddle and bow. Under side is a livelier foot tapper in the hornpipe line 67/67

YOU'RE MY BABY (Tomlinson) (Golden West, BMI)

JOHNNY HORTON

LOVER'S ROCK (Dave Burgess) (Golden West, BMI) (Columbia 41043)

The "Singing Fisherman" returns with another Columbia issue, but it doesn't pack the power of his usual turn out. Johnny strays from his common, even-paced beat and into the rockabilly medium and the results are displeasing, to say the least. His deep-toned guitar work is missing from this issue 66/65

EVERY TIME I ASK MY HEART (Hovis)

(Dandelion, BMI) LEROY VAN DYKE

ONE HEART (L. Hazelwood) (Dandelion, BMI) (Dot 15652)

"The Auctioneer" isn't up to his usual standards in this Dot release and it is unlikely to go very far past the retail racks. However, Leroy gives both selections his personalized touch of ingenuity, and they would, perhaps, stand better chances if they were more to his established styling 65/65

I'M HURTIN' (Skeets McDonald) (Central, BMI)..SKEETS McDONALD
LOVE WIND (Dub Dickerson-John Littlejohn) (Central, BMI)

(Capitol 3833)

"Skeets" McDonald, usually a strong contender for the country charts, fails to register for that post with this release. Top grooves have him on a weak offering from his own pen, in mid-tempo, telling how much it hurts to be left alone. On the underside, he wants the "love wind" to blow the gal back home 65/65

ALBUMS

MOONLIGHT AND SHADOWS

Bonnie Guitar (Dot DLP 3069)

An extraordinarily good turnout by Bonnie Guitar in her first Dot package release, with each song based on the moon. Package contains old favorites as well as new and Bonnie handles each selection in top vocal form. While all numbers are good, she is especially marvelous on the oldie "It's Only A Paper Moon" and also on the title song, "Moonlight And Shadows."

Selections Include:

Moonlight And Shadows; Carolina Moon; Get Out And Get Under The Moon; By The Light Of The Silvery Moon; Moonlight On The Colorado; Shine On Harvest Moon; There's A New Moon Over My Shoulder; Moonlight And Roses; It's Only A Paper Moon; The Moon Is Low; Prairie Moon; Kentucky Moon.

JIM REEVES

Jim Reeves (RCA Victor LPM-1576)

"Grand Ole Opry" pride Jim Reeves turns out another tremendous album, his third for the RCA Victor folks, and does a mixture of old and new selections in his own popular styling, making the old sound new and the new sound newer. The power he packed into his recent hit "Four Walls" is evident in this package. Exceptionally good buy.

Selections Include:

Teardrops In My Heart; I Get The Blues When It Rains; You Belong To Me; Everywhere You Go; Need Me; I Care No More; My Happiness; Yours; That's My Desire; Blues In My Heart; I Don't See Me In Your Eyes Anymore; Final Affair.

JOHNNY CASH SINGS

Johnny Cash (Quality V-1607)

Another protege of the "Grand Ole Opry" and another package that has the potential to make sales history in the next few months. This is Johnny's first long-play package and one that has been long awaited. Album contains some of artist's single releases, but most are his original versions of all-time greats, plus his own compositions.

Selections Include:

Rock Island Line; Lonesome Whistle; Country Boy; If The Good Lord's Willing; Cry, Cry, Cry; Remember Me (I'm The One Who Loves You); So Doggone Lonesome; I Was There When It Happened; I Walk The Line; Wreck Of The Old '97; Folsom Prison Blues; Doin' My Time.

24 FABULOUS COUNTRY HITS

Dickson Hall (Kapp KL-1067)

A package of hits of the past ten years done in fine styling by Dickson Hall and the Country All-Stars. Old and new songs are represented, and for buyers who don't insist on the original version, there couldn't be a more pleasing and valuable album.

Selections Include:

Jambalaya; Anytime; Four Walls; Beautiful Brown Eyes; Silver Haired Daddy Of Mine; I Walk The Line; Bouquet Of Roses; Half As Much; Love Me Tender; On Top Of Old Smokey; Sioux City Sue; Bye Bye Love; Walkin' The Floor Over You; Singin' The Blues; Roomfull Of Roses; Gone; Tennessee Waltz; Mexicalli Rose; Gonna Find Me A Bluebird; That's How Much I Love You; Your Cheatin' Heart; Cold, Cold Heart; Yellow Rose Of Texas; I'm Moving On.

COUNTRY AND WESTERN

NEWS 'N' VIEWS

BY FRED ROY

Hi Neighbor; By this time, the holiday season festivities are a thing of the past, so aside from sending along a big "THANK YOU" for all the greeting cards that were sent our way, without any further ado, I will get back on the job with some more "News and Views" from the C. & W. scene.

On the Saturday after Christmas, our good buddy **Ramblin' Lou Schriver**, of WJL, Niagara Falls, New York, brought in a big package show to the State Theatre in that city with a cast reading something like the Hill-billy Hall of Fame log.

Name attractions on the bill were **Faron Young**, "The Young Sheriff," and his Country Deputies, **Jean Shepard**, **Carl Perkins**, **Hank Locklin**, **Grandpa Jones**, **Sandford Clark** and **Don Reno & Red Smiley**. Lou reports that the theatre was packed for all three performances, but that was, of course, our natural assumption.

With a cast such as it was, how could it be any different?

And while this show was in process, the same date, another top-notch act was playing to a full house at the Auditorium in Peterborough, Ontario. That act starred the fastest rising country artist on the scene today, none other than Decca's "Fraulein" boy **Bobby Helms**, along with **Chuck Fortune** and his **Chuck Wagon Ramblers**, featuring the **Shea Brothers**, **Jimmy & Johnny**.



Here is Sparton recording artist **Ron Scott**, who puts on a regular weekly performance with Montreal's "Home Town Jamboree" via Radio Station CFCE.

The previous night (27) **Bobby** took the guest slot on CBC's "Country Hoedown" televiewer out of CBLT-TV, Toronto and hopped back to Toronto after the Peterborough act to take over the stage at the Palace Pier's regular "Sunday Night Jamboree" again accompanied by the **Chuck Wagon Ramblers**.

Also featured on this show were localites such as **Ben and Dan**, "The Country Pals" and country thrush **Rena Sylvester**. As an added attraction, "Canada's Yodelling Sweetheart," **Terry**

Parker, trained in from Montreal to lend her charm to the show.

Promoter **Bill Lynch** also had **Wilma Lee & Stoney Cooper** in early January, and has **Hank Snow's** autograph on a contract for the same line-up of appearances "Hoedown," Peterborough and Palace Pier, (January 31st and February 1st and 2nd).

Recent past acts on the same trail included Quality recording artist **Johnny Cash**, Dot pacter **Jimmy Newman** and Decca's comedy team **Lonzo and Oscar**, all of them playing to large audiences.

While in Toronto, **Terry Parker** left word for **MUSIC WORLD** that the C. & W. activity in Montreal is going strong with not enough country bands in that area to fill the demand. The two usual nightspots catering to country fans are playing to full house audiences seven nights a week, and flocks can be seen any night streaming into the "Candlelight Room" of the Monterrey Restaurant (Peel & Catherine Sts.) and the Blue Angel Tavern on Stanley Street (just below St. Catherine west).

Terry is guesting at both spots several nights a week, with the "Western Pardners" at the Monterrey and with **Scotty Stevenson** at the Blue Angel. On weekends (Saturday and Sunday nights) she trots out to **Riviere Beaudette**

on the Quebec-Ontario border for her regular singing job at the Soulange Hotel with **Smilin Jack** and his Sons of the Plains, with whom she has also made a number of radio broadcasts over Station CKSF, Cornwall, Ontario, in recent months and reports that the group is pulling in a lot of fan mail.

TUNRTABLE TOPICS:

Hank Noble, who won popularity as CHUM's all-night disc jockey, broadcasting to Toronto's night hawks from midnight to 6 a.m. was recently instructed by his doctor to take a vacation to recuperate from overworking hours. **Hank** paid a visit to his home in North Carolina during his three weeks off and came back looking like a new man. On returning to CHUM, he vacated the microphone for a behind-the-scenes job in the CHUM offices. But he is still heard "live" with his own group—and that's a good thing.

Another former CHUM-ite who recently vacated the 1050 notch is **Josh King**. **Josh** is, without doubt, one of the leading country disc jockeys to be found anywhere, and he is now located at CFRB, Toronto and can be heard Saturdays from 1.05 to 2 p.m. at the 1010 spot on your radio dial with nothing but the best in country platters and chatter a la **Josh King**.

Congrats go out with this issue to **Barry Nesbitt**, of CKFH, Toronto. **Barry** was recently promoted to Program Director of the Station and is giving us bigger and better programs than ever. He has also inaugurated a new program, Toronto's only early morning country and western disc show, which he calls "The Back 40". Country lis-

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NEWS 'N' VIEWS

teners will need no explanation for that title, I'm sure.

Incidentally, Barry's "alter ego", Rog Gedunc, is well in evidence on the new show too, so if you're an early bird, twist to "the right side of your dial", CKFH at 1400 any morning of the week except Sunday between 7:05 and 8:55 and you'll hear Barry and Rog at their best.

Lee Moore, the "Coffee Drinkin' Night Hawk", writes that he starts back on his all-night disc show over WWVA, Wheeling, W. Va. the beginning of February after a leave of absence lasting several months during which he answered the demand for a long string of personal appearances. Lee's wax is under the Apex label in Canada.

HERE AND THERE

Red Monroe scribes from Edmonton, Alberta that he is filling the guest slot quite frequently with Gaby Haas and his Barndance Gang, of Apex and London wax fame, and reports that the Gang is attracting large crowds to their nightly shindig at the Danceland Ballroom. Every three weeks, he faces the CFCN-TV cameras with the Barndance Gang, and expects to be in the west until September. Red writes that his song, "Midnight Train", co-penned with Toronto's Cliffie Short, is receiving plenty of applause in the Edmonton area.

Patrons of the Holiday Tavern

in Toronto are currently enjoying the music of the Hachey Brothers and Mary Lou, a Montreal trio who have been on stand nightly at the Holiday for the past three months and are still going strong.

Congrats to Ben and Dan, the "Country Pals", recent additions to the professional circuit. Ben and Dan do some fine harmony work and should be complimented for their arrangements of such numbers as "I'll Do It Every Time" and "Wild Honey". We're willing to bet they will be on records in the very near future if they remain as strong as they now are.

And speaking of duets, these seem to be getting very popular in town in recent months. Another fine team is that of Bucky LaBlonde and Chris Marcotte with numbers such as "Mr. Love" and "Wake Up Little Susie" among their most requested selections. . . . Chef Adams and his Country Rhythm Kings are currently playing the Elliott House in downtown Toronto and report good crowds.

Have you heard Larry Harvey's latest Regency recording? It seems impossible, but it's actually better than his first one. "The Seasons" is our choice for the Hit Parade, but the other side, "Rolling Home", is a lively train rhythm song that shows Larry out at his best. It's at your local disc counter on Regency 703.

Often heard the name Neil Jackson and didn't know who it was, but I just found out recently he's none other than "Little" Jack Neil,



This charming miss is "Rocky" Rockland, one of the many country and western highlights in the Montreal area, who sings just as well as she whips the big bull-fiddle!

who has been a constant favorite around Toronto for many years. He changed his stage name because of the confusion between him and Jack

Neal, another local C. & W. performer.

Ottawa's Maurice Bolyer, a favorite with Hamilton's "Main Street Jamboree" for several seasons, and one of Canada's top tenor banjoists has reportedly been grabbed by Hollywood flicker producers after a very successful guest appearance on the Lawrence Welk Show.

Quality recording artist Kidd Baker recently returned from an extended tour of the Maritime Provinces and word comes in that Kidd and his band, the "Pine Mountain Boys", played to large audiences on most of their appearances.

Wingham artist Earl Heywood was in Toronto a few weeks ago filling the guest slot on CBLT-TV flicker "Holiday Ranch", and put on a fine performance. He stars weekly on the CKNX "Saturday Night Barndance" in Wingham.

Johnny Six, otherwise known as Orval "Rex" Prophet, of Edwards, Ontario (near Ottawa) has joined Radio Station WWVA, Wheeling, W. Va. as a permanent member of the "World's Original Jamboree" cast, according to reports from WWVA Artists Bureau manager Hardrock Gunter. His first performance on the show took place on January 11th with performances every Saturday night thereafter.

Well, that's it for this time. Be back with y'all in February.

VANCOUVER JOTTINGS

by BOB TURNER

Three of Vancouver's most up-and-coming young musician arrangers, Paul Suter, Ray Sikora and Arnie Chykoski have flown south to join the Westlake College of Music in Los Angeles.

Ray Sikora's various frigid groups have been drawing kudos in performances at The Cellar and over CBC's Jazz Workshop.

Paul Suter, who has been leading the band at The Cave, a local nitery, will be replaced by former musician Fraser MacPherson who returns from New York to take over the arm-waving spot.

* * *

Big CBC spectacular to mark the opening of B.C.'s centennial year drew mixed praise and boos from local reviewers, musicians and performers. In typical small town spirit inadequate time was arranged for rehearsal, and even names like Fletcher Markle, Alan Young, Yvonne De Carlo, Mercedes McCambridge (Markle's wife) had a hard time to keep things moving in the right direction.

Stephen Bosustow, former Victoria resident and creator of the great Mr. Magoo, barely justified his presence with a film clip from an unexplained something-or-other that was balleyhooded to be a "Special Mr. Magoo Salute to the B.C. Centennial."

Great fuss developed locally out of the official Centennial song, which was written by

Hollywood tunesmiths. Local composers say the centennial song competition was a better kept secret than the Manhattan Project. The song is a real grinder.

* * *

Vancouver New Jazz Society tried a rather unique experiment recently that really went over with a bang. They dug up a couple of slightly obscure 16th century composers, one English, John Dowland, and the other German, Phillip Telleman, who wrote things with a great beat 'way back then.

In the hands of talented guitarist Ray Norris, with jazzmen Jim Wightman on drums; Stan Johnson (bass) and Wally Snider (tenor) and Vancouver Symphony stringers Gerald Jarvis and Clifford Evans (violins), Smyth Humphreys (viola) and William Wyman ('cello), the convert turned into a voyage of discovery for jazz fans.

* * *

Jazz will be going to college for the next 13 weeks as the CBC tries out a new course on the campus. Called "Music 201", the show is featuring popular Vancouver personalities Terry Dale, Alan Millar and Dave Pepper, who is unquestionably one of Canada's finest trombonists. It will be broadcast from the University of British Columbia's Brock Hall, Mondays at 7:30 p.m.

Happy New Year to all

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Top Discs in Canada

TORONTO

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

1. SAIL ALONG SILVERY MOON Billy Vaughan (Dot 15661)
2. LA DEE DAH Billy and Lillie (Quality 1695)
3. DEDE DINAH Frankie Avalon (Reo 8208)
4. I BEG OF YOU/DON'T Elvis Presley (RCA Victor 47-1150)
5. AT THE HOP Danny and the Juniors (Sparton 516R)
6. THE STROLL The Diamonds (Mercury 71242)
7. BUZZ BUZZ BUZZ Hollywood Flames (Apex 76222)
8. GREAT BALLS OF FIRE Jerry Lee Lewis (Quality 1679)
9. SUGARTIME McGuire Sisters (Coral 61924)
10. STOOD UP Ricky Nelson (Imperial 5483)
11. RAUNCHY Bill Justis (Quality)
12. THE BIG BEAT Fats Domino (Imperial)
13. CATCH A FALLING STAR/MAGIC MOMENTS Perry Como (RCA Victor)
14. JO-ANN Playmates (Apex)
15. I'LL COME RUNNING BACK TO YOU Sam Cooke (Delta)
16. WITCHCRAFT Frank Sinatra (Capitol)
17. DON'T LET GO Roy Hamilton (Epic)
18. YOU ARE MY DESTINY Paul Anka (Sparton)
19. GET A JOB Silhouettes (Ember)
20. RIVER KWAI MARCH Mitch Miller (Columbia)
21. SWINGING SHEPHERD BLUES Moe Koffman (Quality)
22. OH BOY Crickets (Brunswick)
23. JOEY'S SONG Joe Reisman (RCA Victor)
24. WAIT A MINUTE Jo-Ann Campbell (Reo)
25. PUT A LIGHT IN THE WINDOW Four Lads (Columbia)

VANCOUVER

(Compiled by Radio Station CKWX, dial 1130, Vancouver)

1. SAIL ALONG SILVERY MOON Billy Vaughn (Dot 15661)
2. RAUNCHY Ernie Freeman (Imperial 5474)
3. KISSES SWEETER THAN WINE .. Jimmy Rodgers (Apex 4031)
4. I BEG OF YOU Elvis Presley (RCA Victor 47-1150)
5. OH BOY The Crickets (Brunswick 55035)
6. 26 MILES The Four Preps (Capitol 3845)
7. JAILHOUSE ROCK Elvis Presley (RCA Victor 47-7035)
8. APRIL LOVE Pat Boone (Dot 15660)
9. YOU SEND ME Sam Cooke (Keen 34013)
10. STOOD UP Ricky Nelson (Imperial 5483)
11. GREAT BALLS OF FIRE Jerry Lee Lewis (Quality)
12. PUT A LIGHT IN THE WINDOW Four Lads (Columbia)
13. MY SPECIAL ANGEL Bobby Helms (Decca)
14. STORY OF MY LIFE Marty Robbins (Columbia)
15. JO-ANN Playmates (Apex)
16. MELODIE D'AMOUR Ames Brothers (RCA Victor)
17. WILD IS THE WIND Johnny Mathis (Columbia)
18. MR FIRE EYES Bonnie Guitar (Dot)
19. FRAULEIN Steve Lawrence (Coral)
20. LIECHTENSTEINER POLKA Will Glahe Ork. (London)

BEST SELLING U.S. RECORDS

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

1. AT THE HOP Danny and the Juniors (Sparton)
2. RAUNCHY Bill Justis (Quality)/Ernie Freeman (Imperial)
3. PEGGY SUE Buddy Holly (Coral)
4. APRIL LOVE Pat Boone (Dot)
5. GREAT BALLS OF FIRE Jerry Lee Lewis (Quality)
6. STOOD UP Ricky Nelson (Imperial)
7. YOU SEND ME Sam Cooke (Keen)
8. THE STROLL Diamonds (Mercury)
9. ALL THE WAY Frank Sinatra (Capitol)
10. KISSES SWEETER THAN WINE Jimmy Rodgers (Apex)
11. WHY DON'T THEY UNDERSTAND George Hamilton IV (Sparton)
12. JAILHOUSE ROCK Elvis Presley (RCA Victor)
13. SUGARTIME McGuire Sisters (Coral)
14. SAIL ALONG SILVERY MOON Billy Vaughn (Dot)
15. GET A JOB Silhouettes (Ember)
16. WAITIN' IN SCHOOL Ricky Nelson (Verve)
17. LA DEE DAH Billy and Lillie (Quality)
18. OH, BOY The Crickets (Brunswick)
26. 26 MILES Four Preps (Capitol)
20. SILHOUETTES The Rays (London)

WINNIPEG

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

1. KISSES SWEETER THAN WINE Jimmie Rodgers (Apex 4031)
2. YOU SEND ME Sam Cooke (Keen 34013)
3. GREAT BALLS OF FIRE Georgia Gibbs (RCA Victor 7098)
4. SILHOUETTES Rays (London 17027) Diamonds (Mercury 71197)
5. APRIL LOVE Pat Boone (Dot 15660)
6. MY SPECIAL ANGEL Bobby Helms (Decca 30423)
7. CHANCES ARE Johnny Mathis (Columbia 40933)
8. MELODIE D'AMOUR Ames Brothers (RCA Victor 7046)
9. THE JOKER Ronnie Gaylor (Kapp 158)
10. LIECHTENSTEINER POLKA Will Glahe Ork (London 1755)
11. NO LOVE/WILD IS THE WIND Johnny Mathis (Columbia)
12. IVY ROSE/JUST BORN Perry Como (RCA Victor)
13. PUT A LIGHT IN THE WINDOW Four Lads (Columbia)
14. SAIL ALONG SILVERY MOON Billy Vaughn (Dot)
15. I'M AVAILABLE Margie Rayburn (London)
16. WAKE UP LITTLE SUSIE Everly Brothers (Apex)
17. BE BOP BABY Ricky Nelson (Verve)
18. JINGLE BELL ROCK Bobby Helms (Decca)
19. PRETEND YOU DON'T SEE HER Jerry Vale (Columbia)
20. SUGARTIME McGuire Sisters (Coral)

"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

- | | | |
|---------------------------|-----------------|-------|
| WEARY BLUES FROM WAITIN' | Tony Bennett | 41086 |
| COME TO ME | Johnny Mathis | 41082 |
| DANCING WITH MY SHADOW | The Four Voices | 41076 |
| THE LORD MADE A PEANUT | Guy Mitchell | 41075 |
| MARCH FROM THE RIVER KWAI | Mitch Miller | 41066 |
| WILD IS THE WIND | Johnny Mathis | 41060 |
| PUT A LIGHT IN THE WINDOW | Four Lads | 41058 |
| THE STORY OF MY LIFE | Marty Robbins | 41013 |
| PRETEND YOU DON'T SEE HER | Jerry Vale | 41010 |
| SWEET, SWEET LIPS | George Morgan | 41063 |

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CANADA'S FRENCH HITS

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

- | | |
|------------------------------------|----------------------------------|
| 1. LA PARENTE | 19. UNE GUITARE AU CLAIR DE LUNE |
| 2. M'AMIE | 20. QUADRILLE AU VILLAGE |
| 3. LES AMANTS D'UN JOUR | 21. AVEC CELUI QU'ON AIME |
| 4. PADRE DON JOSE | 22. AIME-MOI |
| 5. TU N'AS PAS TRES BON CARACTERE | 23. OH! LA! LA! |
| 6. PRETENDS QUE TU ES HEUREUX | 24. DORS, MON CHERI |
| 7. FASCINATION | 25. S'AIMER D'AMOUR |
| 8. LES PLAINES D'ABRAHAM | 26. VIENS VALSER AVEC PAPA |
| 9. SU' L'CHEMIN DES HABITANTS | 27. QUAND ON A QUE L'AMOUR |
| 10. POURQUOI PAS? | 28. MA P'TITE CANADIENNE |
| 11. MAMAN LA PLUS BELLE DU MONDE | 29. ROCKET ROCK 'N' ROLL |
| 12. BAMBINO | 30. REVIENS BILLY |
| 13. LES ETOILES | 31. TOI, TU ES TOUT POUR MOI |
| 14. POUR ALLER DANSER | 32. VAHOULA |
| 15. MAIS PUISQU'IL FAUT SE QUITTER | 33. MOMENT MAGIQUE |
| 16. IL EST LA | 34. UN PEU D'AMOUR |
| 17. AIDE-TOI ET LE CIEL T'AIDERA | 35. TU M'AS SOUVENT DIT |
| 18. LE SEIGNEUR REVIENDRA | 36. MON P'TIT PARADIS |
| | 37. CHANTONS LA BIERE ET L'AMOUR |
| | 38. MISS CALYPSO |
| | 39. C'MOT-LA |
| | 40. LE TRAIN DU BONHEUR |

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

- | | |
|-----------------------------------|-----------------------------|
| 1. LA PARENTE | Jean-Paul Filion (Pathé) |
| 2. LES AMANTS D'UN JOUR | Yoland Guérard (Music-Hall) |
| 3. PADRE DON JOSE | Gloria Lasso (Pathé) |
| 4. M'AMIE | Georges Guétary (Pathé) |
| 5. FASCINATION | Claire Gagnier (Music-Hall) |
| 6. TU N'AS PAS TRES BON CARACTERE | Lucienne Delyle (Pathé) |
| 7. PRETENDS QUE TU ES HEUREUX | André Lejeune (Vedettes) |
| 8. POURQUOI PAS? | Dean Edwards (London) |
| 9. LA PARENTE | Jacques Labrecque (London) |
| 10. PADRE DON JOSE | Rina Ketty (Vedettes) |

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

- | | |
|-----------------------------------|-------------------------------|
| 1. M'AMIE | Georges Guétary (Pathé) |
| 2. LA PARENTE | Jean-Paul Filion (Pathé) |
| 3. LES AMANTS D'UN JOUR | Yoland Guérard (Music-Hall) |
| 4. PADRE DON JOSE | Rina Ketty (Vedettes) |
| 5. LA PARENTE | Jacques Labrecque (London) |
| 6. TU N'AS PAS TRES BON CARACTERE | Les 3 Bars (RCA Victor) |
| 7. PRETENDS QUE TU ES HEUREUX | André Lejeune (Vedettes) |
| 8. POURQUOI PAS? | Dean Edwards (London) |
| 9. LES PLAINES D'ABRAHAM | Dominique Michel (Music-Hall) |
| 10. FASCINATION | Claire Gagnier (Music-Hall) |

FRENCH-CANADIAN HITS

(Les Succes Canadiens)

- | | |
|-----------------------------------|------------------------------|
| 1. LA PARENTE | T'AIDERA |
| 2. PRETENDS QUE TU ES HEUREUX | 10. DORS, MON CHERI |
| 3. LES PLAINES D'ABRAHAM | 11. ROCKET ROCK 'N' ROLL |
| 4. SU' L'CHEMIN DES HABITANTS | 12. TOI, TU ES TOUT POUR MOI |
| 5. POURQUOI PAS? | 13. MOMENT MAGIQUE |
| 6. LES ETOILES | 14. UN PEU D'AMOUR |
| 7. POUR ALLER DANSER | 15. TU M'AS SOUVENT DIT |
| 8. MAIS PUISQU'IL FAUT SE QUITTER | 16. MISS CALYPSO |
| 9. AIDE-TOI ET LE CIEL | 17. SUR L'PERRON |
| | 18. BOUCLE BLONDE |
| | 19. LA VALSE DES RUES |
| | 20. V'LA L'SPUTNIK! |

French-Canadian Artists' Hits

(Enregistrements Canadiens de Meilleure Vente)

- | | |
|---|-----------------------------------|
| 1. LA PARENTE/LA PITRO | Jean-Paul Filion (Pathé 52.165) |
| 2. LES AMANTS D'UN JOUR/VIERGE MARIE | Yoland Guérard (Music-Hall 107) |
| 3. LA PARENTE/MONSIEUR GUINDON | Jacques Labrecque (London FC-407) |
| 4. PADRE DON JOSE/FIESTA CREOLE | Rina Ketty (Vedettes 1005) |
| 5. PRETENDS QUE TU ES HEUREUX/REVIENS | André Lejeune (Vedettes 1009) |
| 6. FASCINATION/CHANSONS DE GERVAISE | Claire Gagnier (Music-Hall 109) |
| 7. LES PLAINES D'ABRAHAM/CIGARETTES ET WHISKY | Dominique Michel (Music-Hall 103) |
| 8. SU' L'CHEMIN DES HABITANTS/TU M'AS SOUVENT DIT | Jean-Paul Filion (Pathé 52.166) |
| 9. POURQUOI PAS/MAIS PUISQU'IL FAUT SE QUITTER | Dean Edwards (London FC-373) |
| 10. TU N'AS PAS TRES BON CARACTERE/UN BEAU REVE | Les 3 Bars (RCA Victor 56-5371) |

COUNTRY and WESTERN TOP 25

- | | |
|--------------------------------------|--|
| 1. MY SPECIAL ANGEL | Bobby Helms (Decca 30423) |
| 2. STORY OF MY LIFE | Marty Robbins (Columbia 41013) |
| 3. I HEARD THE BLUEBIRDS SING | The Browns (Rac 6995); Hod Pharis-Anne Little (London) |
| 4. GEISHA GIRL | Hank Locklin (RCA 6984); Ernest Tubb (Decca 30526) |
| 5. MY SHOES KEEP WALKING BACK TO YOU | Ray Price (Columbia 40951); Bob Wills (Decca 30068); Bobby Helms (Decca DL 8638) |
| 6. ACT LIKE A MARRIED MAN | Jean Shepard (Capitol 3796) |
| 7. STANDING AT THE END OF MY WORLD | Bobby Helms (Decca 30423); Hawkshaw Hawkins (RCA 6298) |
| 8. MISTER FIRE EYES | Bonnie Guitar (Dot 15612) |
| 9. WAKE UP LITTLE SUSIE | Everly Brothers (Apex 76191) |
| 10. I'LL DO IT EVERY TIME | Jimmy & Johnny (Decca 30410); Johnny Horton (Columbia 40986) |
| 11. FRAULEIN | Bobby Helms (Decca 30194) |
| 12. TREAT ME NICE | Elvis Presley (RCA 7035) |
| 13. HOME OF THE BLUES | Johnny Cash (Quality 1644) |
| 14. HONEY, STOP (And Think Of Me) | Faron Young (Capitol 3805) |
| 15. I WISH YOU KNEW | Louvin Brothers (Capitol 3804) |
| 16. I FOUND MY GIRL IN THE U.S.A. | Ernest Tubb (Decca 30526) |
| 17. DEEP BLUE SEA | Jimmy Dean (Columbia 40995) |
| 18. CRY, CRY DARLING | Jimmy Newman (Dot 15659); Jimmy Heap (Capitol C-1311); Goldie Hill (Decca 29161) |
| 19. TALL, TALL TREES | George Jones (Mercury 71176) |
| 20. ANNA MARIE | Jim Reeves (RCA 7070) |
| 21. JINGLE BELL ROCK | Bobby Helms (Decca 30513) |
| 22. HERE COMES THE NIGHT | Billy Guitar (Apex 76185) |
| 23. AS LONG AS I CAN DREAM | Bud Deckelman (MGM 12552) |
| 24. TAKE THE DEVIL OUT OF ME | George Jones (Mercury 71224) |
| 25. UNDER THE DOUBLE EAGLE | Hank Thompson (Capitol 3781); Hank Snow (RCA 7121); Doc Williams (Quality 1314); Leon McAuliff (Dot 15613) |

TOP TEN CANADIAN, COUNTRY and WESTERN DISCS

- | | |
|------------------------------------|-----------------------------------|
| 1. I HEARD THE BLUEBIRDS SING | Hod Pharis & Anne Little (London) |
| 2. HEY THERE, BABY | Jack Kingston (Quality 1655) |
| 3. WIG WAG | Rick Webster (Sparton 500 R) |
| 4. SHORT TIME LOVE AFFAIR | Irvin Freese (Quality 1647) |
| 5. THE BACHELOR'S TRAIN | Hank McDonald (Quality 1664) |
| 6. HERE COMES THE NIGHT | Billy Guitar (Apex 76185) |
| 7. TEENAGE LOVE IS A LOSING GAME | Tommy Hunter (RCA 3278) |
| 8. THE SEASONS | Larry Harvey (Regency 703) |
| 9. CHAMPLAIN AND ST. LAWRENCE LINE | Stu Phillips (Rodeo 170) |
| 10. HIGH WIND | Larry Harvey (Regency 610) |

LONDON, ONT.

(The top discs as compiled by Radio Station CFPL, Dial 980,
London, Ontario)

1. AT THE HOP Danny and the Juniors (Sparton 516R)
2. JO-ANN Playmates (Apex 76223)
3. I'LL COME RUNNING BACK TO YOU Sam Cooke (Delta 3016)
4. SWINGING SHEPHERD BLUES Moe Koffman (Quality K1690)
5. GET A JOB Silhouettes (Ember 1029X)
6. MAGIC MOMENTS Perry Como (RCA Victor 7128)
7. WITCHCRAFT Frank Sinatra (Capitol 3859)
8. DON'T LET ME GO Roy Hamilton (Epic 9257)
9. CHI-WA-WA Silva-Tones (Reo 8216)
10. I BEG OF YOU Elvis Presley (RCA 47-7150)
11. WALKING WITH MR. LEE Lee Allen Ork (Regency)
12. DON'T Elvis Presley (RCA Victor)
13. CATCH A FALLING STAR Perry Como (RCA Victor)
14. LA DEE DAH Billy and Lillie (Quality)
15. OH JULIE Crescendos (Sparton)
16. THE STROLL Diamonds (Mercury)
17. COLONEL BOGEY Mitch Miller (Columbia)/Edmundo Ros (London)
18. BOBBY Barbara McNair (Apex)
19. WAITIN' IN SCHOOL Ricky Nelson (Verve)
20. RING CHIMES I.V. Leaguers (Dot)

BEST SELLING POP DISCS IN ENGLAND

1. GREAT BALLS OF FIRE Jerry Lee Lewis (London)
2. MA, HE'S MAKING EYES AT ME Johnny Otis Show (Capitol)
3. WAKE UP LITTLE SUSIE Everly Brothers (London)
4. MY SPECIAL ANGEL Malcolm Vaughan (HMV)
5. ALL THE WAY Frank Sinatra (Capitol)
6. I LOVE YOU BABY Paul Anka (Columbia)
7. REET PETITE Jackie Wilson (Coral)
8. KISSES SWEETER THAN WINE Jimmy Rodgers (Columbia)
9. PEGGY SUE Buddy Holly (Coral)
10. KISSES SWEETER THAN WINE Frankie Vaughan (Philips)
11. OH BOY Crickets (Coral)
12. MARY'S BOY CHILD Harry Belafonte (RCA)
13. ALONE Petula Clark (Pye-Nixa)

14. DIANA Paul Anka (Columbia)
15. APRIL LOVE Pat Boone (London)
16. JACK O' DIAMONDS Lonnie Donegan (Pye-Nixa)
17. HE'S GOT THE WHOLE WORLD IN HIS HANDS
Laurie London (Parlophone)
18. BE MY GIRL Jim Dale (Parlophone)
19. ALONE Southlanders (Decca)
20. SOMETHING IN THE BANK, FRANK Frankie Vaughan (Philips)
21. LET'S HAVE A BALL Winifred Atwell (Decca)
22. REMEMBER YOU'RE MINE Pat Boone (London)
23. KEEP A KNOCKIN' Little Richard (London)
24. LET'S HAVE A PARTY Elvis Presley (RCA)
25. RAUNCHY Bill Justis (London)

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

NEWS NOTES

Myrna Lorrie, Canada's "Princess of Country Music", has a new RCA Victor release which looks like being a hit. She sings "I'll Be Lonesome When You're Gone" and "On A Little Bamboo Bridge", backed by the Anita Kerr Singers.

Myrna, who hails from Fort William, Ontario, now has her own Saturday night show over CFCJ-TV, Port Arthur.

Jazz in a new setting is now available for Toronto fans with the weekly inception of "Jazz At The Penthouse" at the Club One-Two. MUSIC WORLD columnist Dave Caplan presents the show, which features a different quartet

of well-known jazz musicians every week. Starting at 9.30 p.m. every Saturday, "Jazz At The Penthouse" takes place on the 3rd floor of the Club One-Two, and there is no admission, cover charge or minimum.

The Rank Organization's sensational films, "The Bolshoi Ballet", starring the world's outstanding ballerina, Galina Ulanova, and filmed in colour, is to be seen at the Odeon Fairlawn, Toronto, from February 20th to March 12th. (EDITOR'S NOTE: Don't miss it; we saw a private showing of the film and it's a must!)

'Swinging Shepherd'

(Continued from page 5)



Moe Koffman in the "Music World" office. Silhouette photo on page 5 is by Tom Davenport.

and was recorded for the U.S. King label (Delta in Canada) by the Johnny Pate Quartet, of Chicago. Quality immediately issued Moe's original version as a single, and David Rose followed it up by recording the title for MGM. Moe tells us that Decca and RCA Victor are rushing out

their own versions in the near future and, undoubtedly, the Shepherd is swinging into top success. The record is prominently featured in all U.S. and Canadian charts, and its fame has already spread to the United Kingdom and elsewhere.

In about a month's time, Moe will record another album for Jubilee, comprising eight tunes most of which are his own originals, and half of which will prominently feature the flute. Title is not yet settled, but there's every possibility that the Swinging Shepherd will be somewhere in evidence to remind album-buyers of the hit that Moe made.

And now Moe Koffman sets the seal on a very successful year with the news that his Quartet will represent Canadian jazz at the forthcoming Stratford Festival this summer.

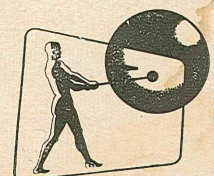
Moe lives in Thistletown, Toronto, with his wife Erna, and their two boys—Herbie (aged 2¾) and Larry (who is getting on for a couple of months). His younger brother, Bernie, is also a well-known professional musician in Toronto, and plays trumpet.

What does Moe do in his spare time? Exactly the same as he does when he is working—he practises his instruments and writes music. His work is his hobby and his life . . .

RAY SONIN

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Toronto

LAST NEWS ROUND-UP

FOR the first time in many years, Vancouver opened a new night club recently, The Macambo, with all the excitement of a New York first nighter.

Under the managership of William "Mac" McGonigal, who is also part owner, the new club plans a few innovations for Vancouver's wee small hour types which might push some of the other spots into some solid entertainment.

With the able musical guidance of part-owner and band leader Ray Loudon, and choreographer Jack Card's neat chorus line, the club played to a capacity house opening night and has been going strong ever since, with a short layout while a city license was obtained.

Loudon has made quite a name for himself locally playing fine vibes and very enthusiastic trumpet and mellophone. With him

in the band are Stu Barnet, trumpet and mellophone, Ted Collins, piano, and Stan Johnson, bass.

Len Moss and his Trio complete a nine-weeks' engagement in the Polo Lounge of the Westbury Hotel, Toronto, on February 1st. With Len on piano and accordion are Lloyd Boddison (bass) and Neville Barnes (guitar). The Barry Townley Trio are taking over.

Early in February, Len Moss leaves on a coast-to-coast tour for the Westinghouse Dealers' Show. Performers in the cast include Louise Thompson, Bernard Johnson, Ivors Gavin, etc.

Bill Long, along with Pete Brady and the Playboys and Miss Rose Jackson, who recently completed a lengthy stay at Toronto's El Mocambo Tavern have moved

on to Las Vegas, Nevada (U.S.A.) for a three month stand and are set, after that, for a six month performance in Reno, Nevada. They then return to Toronto.

Decca recording artist Justin Tubb has been set for a mid-February one-night stand in Toronto, sponsored by the Canadian Legion.

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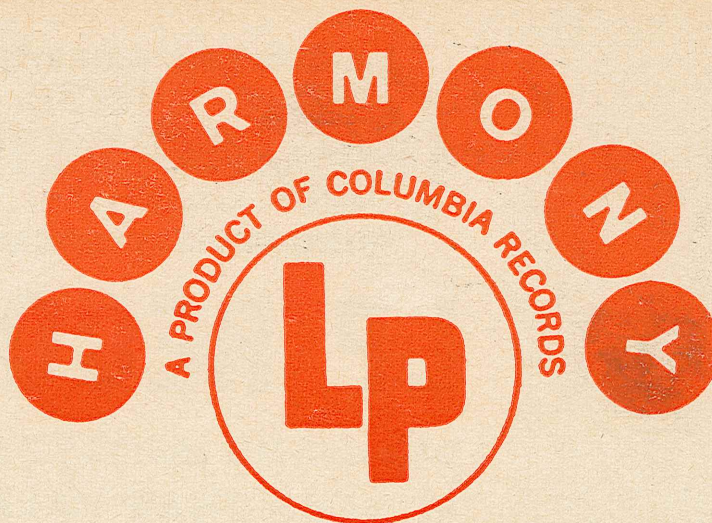
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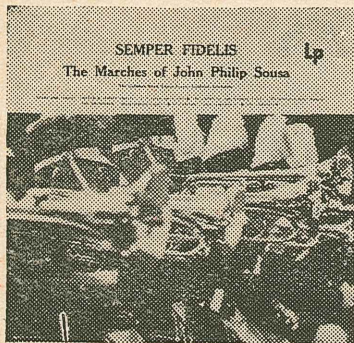
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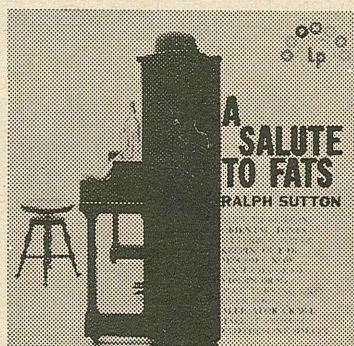
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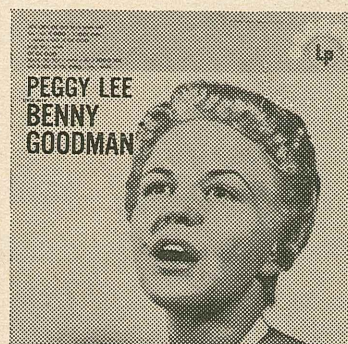
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