



music world

Published
Twice - Monthly

TORONTO, JUNE 22, 1957

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In This Issue

FRANK SINATRA IN VANCOUVER

Picture and full report



**Pop, Country and Jazz
Record Reviews**



**Special articles
by**

**ELWOOD GLOVER
HELEN McNAMARA**



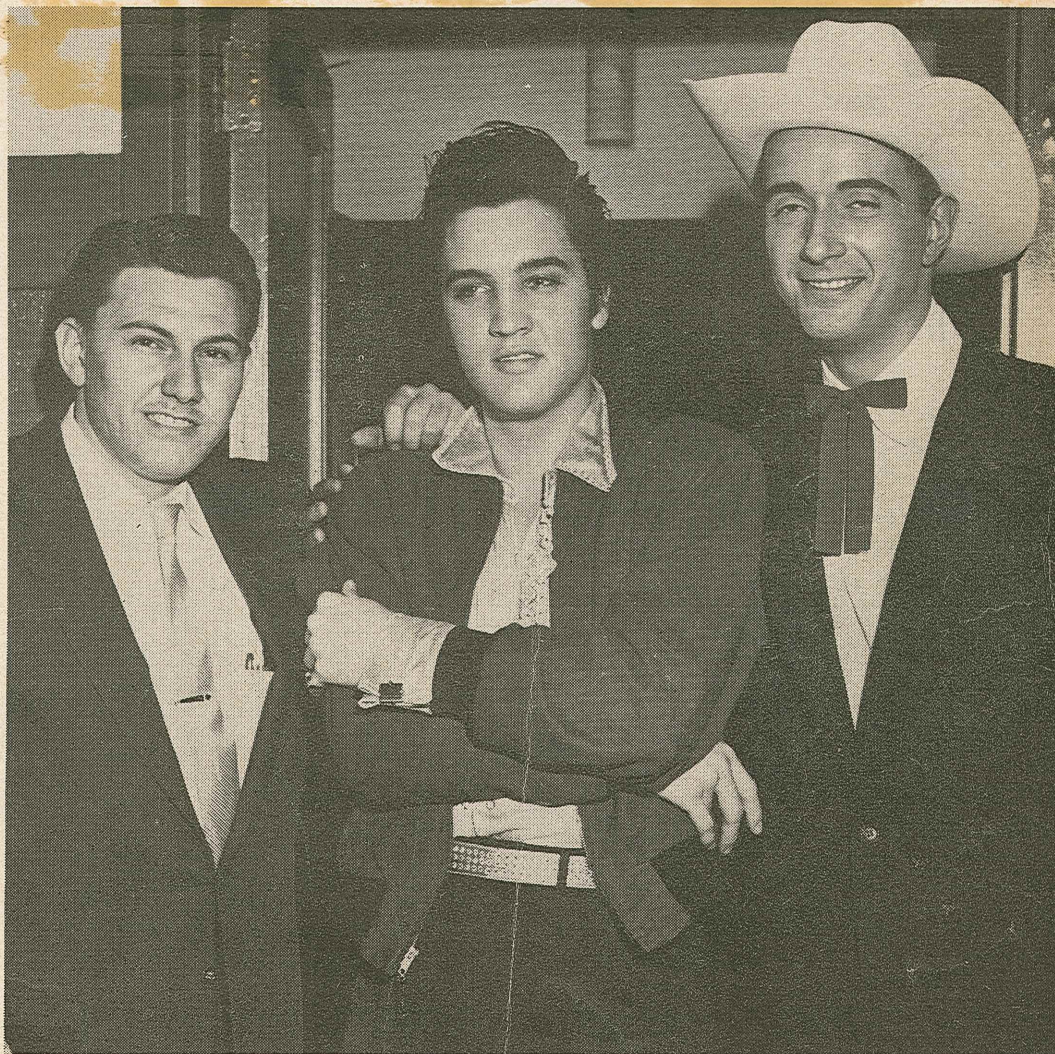
**What Is This Thing
Called SKIFFLE ?**



**Music News From
Canada, U.S.A., England**



**RECORD CHARTS AND
BEST - SELLERS**



CANADIAN DISC - JOCKEYS MEET ELVIS PRESLEY

"All chums together!" might well be the motif of this photo, taken when the Pelvis played Toronto recently. The two deejays with him come from the CHUM station — Hank Noble (left), who does the all-night stint; and Josh King, whose country programme is very popular on the station.



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NEW CJRH STATION WILL LAUNCH SKIFFLE CAMPAIGN

Twice a Month —
8th and 22nd

music world

Vol. 1, No. 1
June 22, 1957

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CANADA'S ONLY PUBLICATION
DEVOTED TO POPULAR MUSIC

RICHMOND HILL STATION OPENS JULY 1

Monday, July 1st, is opening day for Canada's newest private radio station, CJRH, 1300 on your dial, at Richmond Hill, Ontario.

Situated at 50, Yonge Street North, Richmond Hill, Ont., CJRH will operate daily from 6 a.m. till sunset, and has a listening potential of a million and a half people. Although it will cover the Toronto area, its main object is to serve York County, and commercials will be drawn from that district.

John O. Graham and Stewart Coxford are the guiding lights behind the enterprise, with Stephen Appleby (program director); Marjorie Chadwick (fem commentator and librarian); Johnny Tyrrel (news-editor) and deejays Johnny Jac and Stan Larke as the main personnel.

Appleby was a seasoned filmmaker in Hollywood before joining CBC as chief Maritimes producer. During his eight years there, he won a Canadian Radio Award for his Maritime Drama Theatre.

Tyrrel was news-editor with CKFH, and gets married on the day the CJRH station opens—July 1st. Saskatoon-born Jac will be doing the two morning shows—one from 6 to 9 a.m., followed by The House That Jac Built, from 9 to 11 a.m. In this issue, you can read about his interest in skiffle as a result of which he will be spinning platters of this new music to see how it goes down with Canadian listeners. Turn to page 30 for details.

Stan Larke built up a big reputation with CFJB at Brampton, and is one of the foremost country and western deejays in the business.



EDMUNDO ROS (right) photographed in the MUSIC WORLD offices during his trip to Toronto. Noted Canadian Latin-American bandleader, Chicho Valle, who came along to meet his distinguished English colleague, is at left, and the group is completed by Ray Sonin, Publisher and Managing Editor of MUSIC WORLD.

EDMUNDO ROS FLIES IN

Edmundo Ros, England's most famous Latin-American bandleader and nationally known star of BBC radio, paid a flying visit to Toronto on Tuesday, June 11.

On a quick business trip from London to New York, he spent a few hours in the States before coming on to Toronto for a very pleasant mission. A personal friend of Ray Sonin, publisher of MUSIC WORLD, and of Mrs. Sonin, he flew in specially to wish success to the new paper and to spend two days in our company—including a trip to Niagara Falls.

Ros — a big-selling record artist on the London label — departed for New York on Thursday night and returned to England over the week-end. In addition to his radio recording activities, he is proprietor of his own exclusive night-club in the heart of London's West End.

Before he left Toronto, he wrote a special article for MUSIC WORLD which will appear in our next issue.

HANK SNOW CANADIAN TOUR SET

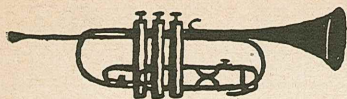
Dates have now been announced by Hank Snow Promotions of Nashville, Tennessee, for the famous country singer's tour of Ontario and Newfoundland during July.

Hank and the Rainbow Ranch Boys start the trek at the Memorial Gardens, Sault Ste. Marie, Ont. on July 8 and follow up with Memorial Arena, Sudbury (9th); Memorial Gardens, North Bay (10th); Memorial Centre, Pembroke (11th); Community Memorial Centre, Kingston (12th); Ottawa Auditorium, Ottawa (13th).

From here the group skip to Campbellton, N.B. for their opening date in the Maritimes at the Memorial Gardens, Campbellton (15th); York Arena, Fredericton (16th); Moncton Stadium, Moncton (17th); St. John Forum, St. John (18th); Bailey Arena, Amherst, N.S. (19th); Bridgewater Arena, Bridgewater, N.S. (20th); New Glasgow Stadium, New Glasgow, N.S. (22nd); Halifax Forum, Halifax (23rd); North Side Forum, North Sydney (24th); St. Johns Memorial Stadium, St. John's Nfld. (26th and 27th); Grand Falls Stadium, Grand Falls (29th); Humber Gardens, Corner Brook (30th); Glace Bay Miner's Forum, Glace Bay, N.S. (Aug. 1).

Tour was set by James "Sleepy" McDaniel, manager of Hank Snow Promotions.

Included in the line-up with Hank and the boys are Wilma Lee and Stoney Cooper plus their daughter Carol Lee and their Clinch Mountain Clan, who recently joined the "Opry" cast; Mother Maybelle Carter; Cowboy Copas; Jimmie Rodgers Snow and Mrs. Hank.



WELL, here it is—the first issue of MUSIC WORLD, Canada's own paper devoted to popular music. We hope it's how you want it and, if it isn't, we hope you'll let us know—because this is YOUR paper, a paper that will endeavour to report what you like to read and discuss the problems that are of interest to you.



Our policy is a simple one and easily stated. We believe that the popular music business in Canada is an important, virile and worthwhile industry that deserves worldwide publicity; that is what we propose to give it.



We believe that Canadian singing and musical stars are among the world's best—and we are happy to have the opportunity of saying so. We believe that the music business should have an independent platform for its news and views—well, here it is.



The task of launching MUSIC

music world

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Publisher and Managing Editor

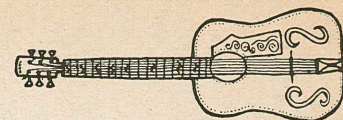
RAY SONIN

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EILEEN SONIN JOHN TRENT NEIL THOMAS JOYCE MANCUSO

Art Director: RICK WEBSTER

Music World is published on the 8th and 22nd of every month. Application has been made to the Post Office, Ottawa, for registration as second class mail.



who, since 1938, has been a kingpin of Canadian radio; Helen McNamara, of the Toronto Telegram, who is undoubtedly Canada's finest jazz-writer, our reviewers, correspondents, and artists.



We hope you will find this a friendly paper. That's how we want it to be because we and our readers are all bound together by a common interest in popular music and a desire to help Canadian talent. Please write to us; tell us what you want to read and we'll try to supply it. We look forward to hearing from you.

See you again July 8.

RAY SONIN

WORLD has been a big one. We have had to face a typically Canadian triple-play reaction—a combination of encouragement, good wishes and apathy. We don't blame the many potential advertisers and subscribers who wanted to "see the first issue" before they made up their minds to support us or not; the only point is that, if everybody waited until they saw the first issue,

there wouldn't be a first issue!



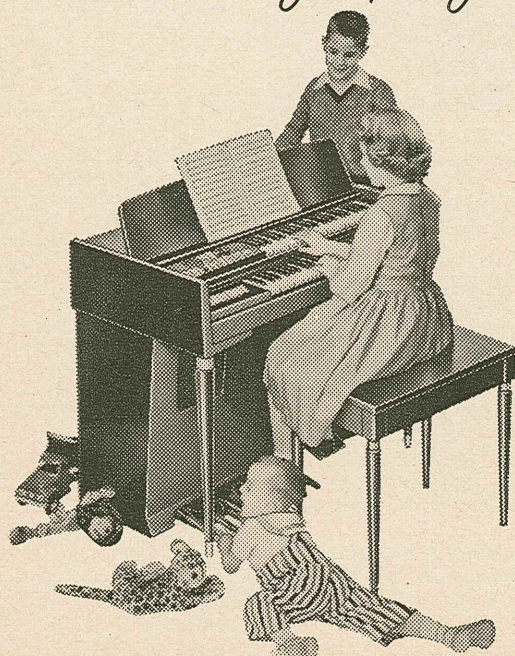
So all the more credit and grateful thanks go to the advertisers and subscribers who took a chance on us and have supported this new publication so well.



We would also like to thank our contributors—Elwood Glover

VANCOUVER OFFICE: MUSIC WORLD has appointed Bob Turner its West Coast Editor, and he will be glad to hear from musicians, etc. at his office—207, Hastings St. West, Vancouver 3. (Marine 1857).

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SINATRA CAPTIVATES VANCOUVER

Special report for 'Music World'
by BOB TURNER

FRANK SINATRA, singer, actor, play-boy, and terror of the press descended on Vancouver, June 8, and completely captivated the city; held a record-size Vancouver audience spellbound for two performances, and left several dozen Vancouver newspapermen wondering whether they should believe what they read in the papers.

Performing at the Vancouver Forum, Sinatra played to the largest crowd ever assembled for a singer since Bing Crosby's appearance at the same place in the late forties.

A near-capacity audience at a matinee and 6400 fans jamming the sell-out evening performance sat enthralled as he sang the many numbers which first brought him fame in the forties, plus the ones which revitalized his sagging career five years ago, and a number of new ones.

Right from the opening number through his famous 'beat' songs to the ballads that set young girls swooning fourteen years ago, the audience was in the palm of his hand.

HIGHLIGHT

In what turned out to be the highlight of the evening, "One More for My Baby", with just one baby spot on his head and shoulders and a complete blackout, the proverbial pin, dropped, would have resounded like a cannon.

At the end of the show, after repeated curtain calls, Sinatra finally had to leave the stage and get out to Vancouver International Airport to catch his chartered DC-6B for the flight to Portland, where he appeared the following afternoon.

As he attempted to leave the building after changing he found a crowd of more than 2000 people waiting outside between him and his limousine.

Finally after some brief problems which left him without a hat or handkerchief, looted of some rather avid fans, police broke a path through the wildly cheering crowd to his car.

But it was the newsmen who were actually left with the biggest impression of the man.

On the heels of orders prohibiting interviews, and barring cameras from The Forum, Sinatra took special pains with, and seemed to enjoy talking to reporters, disc-jockeys, and photographers. Several tape interviews were made, one of them twice.

Jerry Davis, DJ with radio station CKNW, New Westminster, after a long interview, discovered that the sound had not taken on the tape. By this time, the performance over, Sinatra was on his way to the airport. Davis rushed to the airport,



Ralph Bower photo

Jack Kyle, well-known deejay on radio station CKNW, New Westminster, interviews Frank Sinatra as the singer alights from his 'plane on arrival at Vancouver International Airport.

collared the singer, and explained his plight.

All Sinatra said was, "Gee, that's too bad, do you have time to do it again?" Davis did . . . and so did Sinatra.

In answer to newsmen's questioning, Sinatra came up with some answers on music, show business, television . . . and his reputation.

Asked what he thought of rock 'n' roll, Sinatra replied, "It's a deviation or variation of the blues, but with more punch. It's a phase."

FRANKIE ON ELVIS

His opinion of Elvis Presley: "I've never actually seen him operate, but he seems pretty natural."

"Whatever happened to Axel Stordahl?" didn't seem to cause any embarrassment. Sinatra replied, "When I left Columbia to go to Capitol, Axel stayed, that's all."

His next album is "Where Are You", on Capitol, with Gordon Jenkins accompanying. "It's stringy and quiet," he said.

With this departure from the now-famous Nelson Riddle, who made himself a name along with Sinatra's comeback, the next query was about Riddle.

"Nelson is a real doll," said the Voice, ". . . the most brilliant man in the music business today." High praise from the man

who has once again made "good" music popular.

Some sidelights that didn't tie-in with his fiery reputation:

Two young girls who suddenly found themselves face-to-face with their idol at the side door of The Forum requested autographs. Since they didn't have any paper they suggested he write it on their white jackets. But Sinatra refused to "ruin the jackets", said "wait here", and disappeared into the building. A few minutes later an attendant appeared with two signed programs which Sinatra had gone to the trouble to obtain himself.

Everywhere he went the younger members among his admirers received his full attention. The younger they were, the friendlier he was.

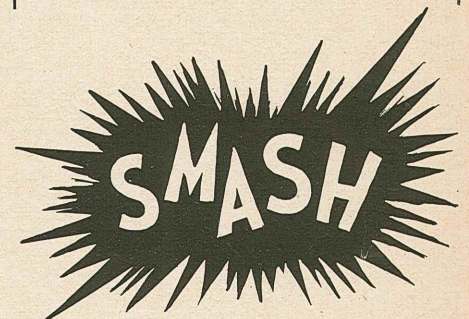
During the show itself, in seeming contravention of orders, photographers were kneeling and sitting at the foot of the stage, shooting as they pleased. Sinatra stopped the performance long enough to order attendants to bring chairs for the

(Please turn to page 9)

THE ROCKETS

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BIG CHANCE FOR CANADIAN TALENT AS KEN SOBLE STARTS AUDITIONS FOR NEW FALL SHOW



Four Canadian notabilities caught by the camera at a recent musical reception at the Royal York Hotel, Toronto. (Left to right): Clyde Gilmour (CBC broadcaster and critic of the Toronto Telegram); George Bryant (Toronto Star feature writer); John Kraglund (music critic, the Globe and Mail) and S. B. ("Whitey") Hains, Sales Promotion Manager, Capitol Records. Whitey is also a prolific songwriter in his spare time, and his latest ballad, Why Can't I?, had its first airing on June 15 over the Trans-Canada network. Elan Stewart sang it, and the song was arranged for strings by Ricky Hyslop.

SCHOLARSHIPS FOR JAZZ STUDENTS

Full and partial tuition scholarships are available to Canadian music students, whose major interest is in the field of jazz, at the Berklee School of Music in Boston, Massachusetts, known throughout the world as the educational centre specializing in jazz.

Among the scholarships is one established as an annual award by Quincy Jones, arranger and orchestra leader for ABC-Paramount Records. Jones is an outstanding Berklee School alumnus who received scholarship assistance here and wished to thus show his appreciation by giving some other worthy, talented musician the same opportunity with a \$700 full-year tuition grant.

★

The Teenage Jazz Club of Boston, Massachusetts has also set up three scholarships: one \$500 and two of \$250 each.

Among those now studying on scholarships at Berklee School is Toshiko Akiyoshi, Japanese jazz pianist who has been here since January 1956 and is achieving prominence in America with her trio on Storyville Records and public appearances including Newport Jazz Festival.

Scholarship application blanks may be obtained by writing the

Berklee School of Music, 284 Newbury Street, Boston 15, Massachusetts, and mentioning Music World. Closing date for applications for entrance in September, 1957, will be August 15, 1957. Applications received after August 15 will be considered for scholarship awards beginning January, May or September 1958.

Here's big news for talented Canadians anxious to break into show-business. The Ken Soble Amateur Hour is to return to radio and television this fall, and auditions are beginning immediately.

Initially the show will originate in Hamilton Forum, Ontario, as a simulcast over CHML and CHCH-TV. It will be held on Sundays, and the public will be admitted free. Later on, the show will be made available to other radio and TV stations across Canada.

Objects of the Amateur Show are once again to provide an opportunity for Canadians to be seen and heard; to uncover directly-needed new talent for radio and TV, and, eventually, to provide employment for the more promising discoveries.

Anyone who is not making a full-time living out of entertainment is eligible to compete, and applications for auditions should be made right away to the Ken Soble Amateur Show, CHML, 848, Main Street East, Hamilton, Ontario.

CASH PRIZES

Weekly winners will each receive \$100 cash, and runners-up will get \$25. At the end of the season, there will be three prizes for finalists—first, \$1,500; second, \$500, and a special Junior Prize of \$500 for contestants aged 12 years or under.

Apart from the actual Amateur Show, stations CHML and CHCH-TV plan to employ as many as possible of the more promising amateurs on their programmes.

In case any readers living some distance from Hamilton may feel that they will not get a chance to compete, it is good to learn that "Tours for Talent" will be reinaugurated in theatres throughout Ontario and Quebec, the winners being brought to Hamilton for participation in the Soble Show.

The return of the Show to the air—and TV—waves will bring

nostalgic memories to many listeners, for the Ken Soble Amateur Show was originally launched in 1935 over radio station CKCL, Toronto, afterwards being heard on a network of Ontario and Quebec stations, and subsequently, coast to coast.

Following seven years of continuous success, pressure of other business compelled Soble to retire from the Show in 1942, but he had had the satisfaction of having discovered the talents of many hundred performers who are now tops in radio, stage, screen and TV. Among the distinguished names associated with Soble in past years are Oscar Peterson, Bobby Breen, Eddie Allen and the Four Lads (who appeared on one of the Soble shows when they were students at St. Michael's in Toronto).

BACK AGAIN

In October, 1946, the Amateur Show returned to CHML, and again attracted and encouraged thousands of eager hopefuls. Frequently presented in support of important community organizations, the Show achieved its most spectacular success when it gave the first Easter Seal Broadcast from Maple Leaf Gardens, Toronto, in aid of the Ontario Society for Crippled Children. 17,000 people crowded into the Gardens on that occasion.

With the advent of television in 1953, Ken Soble again retired to devote his energies to the new medium. Now he is coming back, and it is to be hoped that, once again, he will help to uncover and develop Canada's own latent and too-often-forgotten store of talent.



Bob Bateman and his Rhythm Rockers, the vocal instrumental quartet who won the Pick of the Stars TV accolade in May, play a month at Duffy's Tavern, Hamilton, from July 1, and then go on to Buffalo. The group lines up: Art Bures (bass-guitar); Gordy Hachey (melody-guitar); Gordy Glass (drums), and Bob himself (steel guitar and vocals).



Oshawa's Taylor Twins (Charlie and Andy), currently playing nightspots throughout the province of Quebec, have a guest spot in the Billy O'Connor TV Show on July 5.

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ELWOOD GLOVER

THEY were working them in three shifts down there. But that's the way it had to be in that hidden underground radio transmitter. There were just a few of the boys left who would risk the danger, and 1972 was a dangerous year!

Rock and Roll was illegal, but it was by no means dead, and although it had been outlawed 'way back in 1958 when stadiums began collapsing everywhere from the crush, there was still a strong cult of eager nostalgists whose hidden radios were tuned ever so delicately to that one last remaining AM station.

And so it was that, after one of these exhausting eight-hour grinds at microphone and turntables, Rolly Disko trudged up through the hidden passageway to his lonely garret where he could throw his exhausted body down for a deep, though troubled sleep.

★

Troubled because his fevered brain could never really rest from that throbbing 2-4 beat. But he dreamed . . . dreamed of better days . . . of days when radio was a thing of wonder . . . when the name Rolly Disko on a program meant undivided attention.

What fabulous days they were, making or breaking careers, creating new singing stars at the spin of a disc or dashing promising new entertainers to the depths of oblivion by his mere hesitation over the merit of their latest recording! What a sense of power it was, record stars begging to be on his program; record companies pounding at his door pleading that he play their newest release just once!

In the late 1940's, famous entertainers whose limelight was fading just a bit recognized this new career as a fantastic road to fame. Bandleaders, ex-singers, even ex-athletes, all became disc jockeys. The air was full of the so-called "big name platter spinner". Yet Rolly Disko survived them all.

His showmanship and pulse-feeling of the public kept him infallible. Big name dee-jays "from the outside" dropped by the wayside unable to keep faith with their

audience. They weren't "hip" to the trends like Rolly and they became discouraged, to say the least, astonished, to find that their own records weren't meeting with the overwhelming approval from the public that they should.

Even after the advent of TV, Rolly Disko suffered little because radios, although smaller in size, were much more personal and were perched on mantels, kitchen shelves, bedside tables. Indeed, radio became more than the housewife's delight; it was literally the woman's home companion.

But then it began to happen. The record star found television! One appearance on TV singing his latest release was worth a thousand plays by a Dee-Jay, and look at the time it saved in promotion travel.

Why, a date with Ed Sullivan was like one with Marilyn Monroe only richer and certainly more gratifying to the Income Tax Department!

★

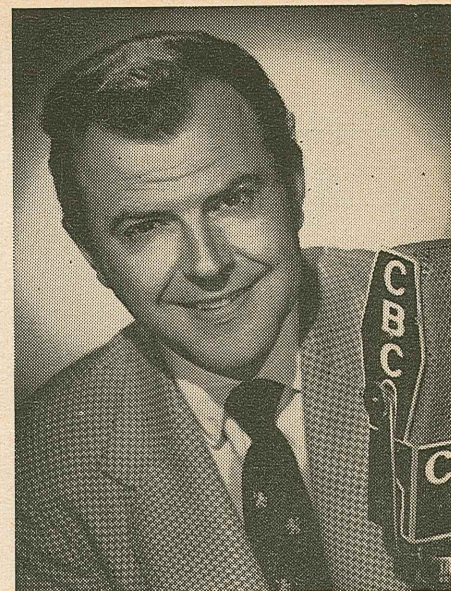
Rolly began to notice that visits from famous recording artists became fewer and farther between. Also, celebrities in all walks of life were becoming more cool toward his potential publicity medium and so music became more and more predominant on his show.

Naturally, with very little talk, the Rolly Disko personality did not penetrate in its usual magnetic manner with the obvious result that commercials began dropping by the wayside, with monotonous regularity.

Then, outside influences started to creep in and Rolly Disko was stunned at the latest threat to his tottering throne. New homes and apartments were going up and what was becoming standard equipment? FM speakers built into the walls of each room where at the turn of a switch one could bring in continuous music by direct wire, or the local FM station, and for a slight fee, even FM commercials could be painlessly removed.

And horror of horrors . . . they had the nerve to play the same long-playing albums Rolly used to have!

Then Rolly would twist and turn in his



troubled sleep as he relived the agony of seeing his newscasts and weather reports slipping away from him.

Television was supplying that now exclusively. The public had made a startling discovery; TV could be used just like radio! Nobody glanced at the screen much any more.

★

Another episode in Rolly Disko's fading career flashed before him. It was his last valiant struggle to remain a part of the profession he dearly loved.

A wealthy old aunt, despondent at the loss of so many of her favourite soap operas on radio, bought an FM station and Rolly, deciding that retirement was not really for him, got a job that at least brought him close to music, though it was never the kind that made him the idol of his adoring fans. He was now an assistant tapesplicer.

But when the "underground" was organized to preserve a little of the past for the faithful few, you know what they say: "When the bell rings, old firehorses leap to the harness". And so did Rolly as he woke with a start, his alarm clock telling him he had 20 minutes to thread his way deep into the metropolis where that hidden door would once more open, and down again he would go into the secret chambers that housed that last AM radio station.

And all over the country that night, thirty- and forty-year-olds would turn out their lights, uncover old-fashioned portables and dreamily reminisce about those gay, carefree days of Presley, Boone, Sands and Domino when Rolly Disko was king!

How their eyes would shine as he'd whisper: "And now for Mary, Helen, Jane, Ned and Harry, let's go back to the year 1957 and one of the quaint old sounds that really had 'em movin' and groovin'."

"In fact, as my guests down here tonight (we sneaked them past the guard at the upper level) to tell us a little about themselves now that they've retired on their palatial estate in Tennessee, we have the Everly Brothers. Hi, fellas, wonderful to have you with us tonight! By the way, I never did know your first names. . . ."

★ NEWS ROUND-UP ★

Round and About . . .

by MUSIC WORLD NEWS-STAFF

Lonnie Donegan's latest on wax, *Gamblin' Man*, backed with *Puttin' on the Style*, has leaped out of nowhere to number eleven on the lists in one week in England. . . . Plans have reopened for **Judy Garland** to headline in London, England, for a West End stage season. . . . **Freddie Bell** and his *Bellboys* are due back in the States next month after their tour of Britain. They will appear in a Warner Brothers film (which includes the *Platters*) and also make an album for Mercury titled "Rocking is our Business".

A decision is expected on a **Count Basie-Ted Heath** transatlantic exchange deal before long. . . . **Guy Mitchell** got a tremendous reception when he opened his new British tour recently. . . . Veteran clarinetist "**Peanuts**" **Hucko** has joined the **Jack Teagarden** band which will tour Britain. . . . In New York recently a photographer persuaded non-smoker **Nancy Whiskey** to change her mind. The picture was entitled "Cigarettes and Whiskey". . . . **Teresa Brewer** has been managed for several years by **Ricky Lisella** but they have now parted company—he is replaced by **Bill Monahan**, Teresa's husband. . . .

★

The **Richard Maltby Orchestra** currently on a nationwide tour was two years old on May 27. They were to have appeared in Toronto with **Bobby Gimby's** Orch. opposite, on June 13 but the deal fell through. . . . During **Johnnie Ray's** recent tour of the UK negotiations commenced for him to star in a 20th Century-Fox film—"Le Jazz Hot". These have now matured and he is due to start filming on the Continent at the end of next month.

Canadian vocal group, the **Four Lads** will be the starring attraction in the first of a new Saturday night ATV variety programme during their tour of Britain. . . . Discussions for the European distribution of American Salem records by the British Oriole company are nearing completion. . . . **Gerry Myers**, CKOY, Ottawa, has added a new daily program, 4 to 5 p.m., to his schedule. It's called *Club 1310* and it's aimed at the younger set.

Canadian vocalist **Nelson Alexander**, currently at the *Patio* in Denver, has just recorded twelve original songs for *Celestial Tapes* and *Celestial Records*. All done in stereo the songs include calypso, rhythm numbers and ballads to show the versatility of this new song stylist. Nine of the

numbers were composed by **Art Benson**.

Old-time fiddler **Ward Allen** is enjoying good re-run in plays of *Spartan* diskings of "Maple Sugar" as well as big sales on his latest "Back to the Sugar Camp". He is still with CFRA, Ottawa, and touring the Ottawa Valley on personals. He was in Toronto recently plugging his numbers with the local deejays. . . . "Ole" **Uncle Charlie Babcock**, CKLB Oshawa, reports that "**Ramblin' Lou**", WJLL Niagara Falls, and his *Twin Pine Mountaineers* played the big show and dance at the Red Barn in Oshawa recently.

On June 5, **Sammy Davis Jr.** was a star attraction in Winnipeg.

★

Frank Sinatra will start filming his forthcoming ABC series next month. **Patti Page** and her hour-long show, *The Big Record*, will premiere over CBS on September 18. Incidentally, Patti has recently married choreographer **Charlie O'Curran**. . . . On June 12, *Spring Thaw* set a new record for the longest stage show run in Toronto. . . . **Ricky Nelson**, of *Teenage Love* fame, recently went all the way to the finals in the States junior tennis national championships. . . . **Mahalia Jackson**, Queen of Gospel Singers, was recently in Toronto and gave a solo recital at Massey Hall where she received a tremendous reception—unusual in these days of rock 'n' roll addicts. Her appearance on the *Denny Vaughan Show* was a musical highlight of CBC-TV. . . . **Art Linkletter's** son **Jack** has got himself engaged and will be married in the fall. Art, famous for his *House Party Show*, was born in Saskatchewan.

ACCORDION NOTES

The Ontario Branch of the Canadian Registered Accordion Teachers' Association met on June 4. Next meeting takes place at Palm Grove, No.2 Highway, East End of London, on July 7 next—10 a.m., Executive; 10.30, General; 12.30 p.m., Lunch, and 1 p.m., Guest Speaker **Earle Terry**, who will talk on "Musical Education for Children."

* * *

The *Viola School of Music* presents its annual recital at the *Delta Collegiate Auditorium* on Wednesday, June 26. **Charles Magnante** will be the guest artist.

* * *

The *Magnante Workshop* will

JIMMY DORSEY PASSES

The Fabulous Dorseys are no more! Following the death of trombonist Tommy last November, his clarinet-playing brother, Jimmy, passed away in Doctors Hospital, New York, on June 12, from lung cancer. He was 53.

Jimmy's death came at a time when he was riding higher in public estimation than ever be-

fore, for his recording of *So Rare* is a very big current hit and was listed second in the U.S. best-sellers when he died.

Jimmy Dorsey, like his famous brother, came out of the poverty-stricken, hard coal regions of Pennsylvania to lead one of the most famous bands in America. The two brothers were noted for the music they made separately and together—and also won fame for the feuds that kept them apart.

They buried the hatchet in 1943 and in 1953 formed a band together. When Tommy died, Jimmy carried on the band—but, alas, for only a short seven months.

BROTHERS

Jimmy was born in Shenandoah, and was an accomplished musician before he was 16. His father, a miner and self-taught musician, made both brothers learn to play brass band instruments before they were even old enough to go to school. Jimmy, the elder of the brothers, was quiet and cautious while Tommy was hot-tempered.

Jimmy mastered the woodwind family and it wasn't long before he chose the clarinet for his favourite instrument, while Tommy chose brass—the trombone. Just like their respective temperaments.

They started playing together in 1922 and Tommy kept insisting they form their own band and Jimmy finally gave in.

The Dorsey Brothers' orchestra was an international success and employed such stars as **Glenn Miller**, **Charlie Spivak**, **Ray McKinley** and **Bob Crosby**, but it broke apart in 1935 in a flare-up over tempo.

Both Dorseys were famous musicians for nearly three decades. Tommy was *The Sentimental Gentleman of Swing* and Jimmy was the king of the juke-box set. Together they sold more than 110,000,000 records.

To lose Jimmy Dorsey is a great blow to the music world—for he was loved and respected throughout the business.

VERSATILE GRANT TAKES TRIO TO SILVER RAIL

After a seven-year engagement at the *Lichee Gardens*, pianist **Freddie Grant** and his trio moved to the *Silver Rail Tavern*, Toronto, on Monday, June 17, to start what is hoped to be another longterm run.

The four men involved will be playing a total of fourteen instruments. **Freddie** will be heard on piano, organola, vibes and accordion while anchor-man **Jack Turner** plays Spanish and Hawaiian guitars, trumpet and mellophone. **George Szabo** on violin, mandolin and bass guitar and **George Ewanick** on sax, clarinet and bass guitar will alternate, one playing for the dinner crowd from 6 to 8.30 and the other in the cocktail bar from 9 to 12 midnight.

Previous to these engagements in Toronto, **Freddie** has been in London, England, where he gained fame as a composer as well as a pianist. Two tunes composed by him were *How Can You Buy Killarney* and *You'll Get Used To It*, both very popular in the early years of the war. **Freddie Grant's** latest, *Golly*, has been recorded by the *Four Lads* on Columbia.

TO SEA WITH SKIFFLE!

The **Charles McDevitt Skiffle Group**, plus **Nancy Whiskey** of *Freight Train* fame, headed a junket of two skiffle groups, plus a rock 'n' roll outfit and 1,500 jive-happy teenagers on a cross-Channel trip from *Gravesend*, England, to *Calais*, France, on June 1.

INSTRUMENT FOR SALE

King Tenor Bb and Clarinet Bb *Barbier For Sale*. Best offer. Call HO 3-8702 after 6. Mr. Parker.

STUDIOS

STUDIOS NORTH TORONTO

Pianists and instrumentalists! Modern sound proof studios now available.—**Wilson**, Bathurst district, Orchard 7136.

SILHOUETTE

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

SHOW business—in Canada, just as everywhere else in the music world—is divided into two compartments. In one, the stars dwell, getting the publicity and knowing that their names are household words; in the other are the Great Unknowns—the “Backroom Boys” without whom stars wouldn’t be stars and show biz would be non-existent.

It is to pay tribute to these unpublicized executives that we have inaugurated this feature, Silhouette, and the problem we faced at the outset was to find a man worthy of being placed first in the series. We wanted someone who reflected the Canadian music scene throughout the years—who had done something for Canadian music, and was still doing it—who knew every facet of the music world personally and actively, and was respected not only by his colleagues but also by his competitors.

We were lucky enough to find a man who filled all those qualifications most admirably—Gordon V. Thompson, head of his own music firm at Alcorn Avenue, Toronto, and we are very happy to salute him in Silhouette.

Look what he has done in his 68 years. He has written and published songs; he has peddled his songs from door to door; he played a major part in fighting the copyright laws to make them fairer to Canadian writers and publishers; he has travelled with music throughout the United States and across to Britain; he sponsored the first commercial radio program, and (as if all that were not enough) he has worked on newspapers and was even a homesteading pioneer in Alberta.

Gordon Vincent Thompson was born in Humberstone, a village near Port Col-



1. GORDON V. THOMPSON

borne, Ontario, but his family moved him to Toronto at the tender age of 1½ years and he has stayed ever since.

His introduction to music business came when he was still at high school. He read an ad offering to make anyone a rich man who could write a song, so he immediately sat down and wrote a new version of Under The Spreading Chestnut Tree. The advertiser said it was great, but wanted \$50 to publish it.

Gordon didn’t have \$50 in the world, so

he abandoned the idea of becoming as rich as the ad had stated and, instead, sent copies round to other music-publishers. The song was returned to him with monotonous regularity, and the dreams of a quick fortune slid rapidly into the background as Gordon studied at the Victoria College of Toronto University, selling magazines in his spare time.



A born salesman, he won an award for selling more magazines than anyone else and, after he graduated, he joined the staff of the Toronto News as a junior reporter. Round about 1909, his questing spirit took him to Alberta as a homesteader. In those days, you paid the Government \$10 for 160 acres and, if you managed to live off the land for three years, it became yours.

Gordon managed to get himself dug in, but his wife-to-be, Ethel, didn’t like the idea of that kind of wild life, so he returned to Toronto to marry her in 1911 and live happily ever after. They now have three grown-up sons married—John, Fred and Gordon, Junior—and ten grandchildren.

Gordon then went officially into the music business. He started writing several sacred songs, and by his own personal effort, sold some 600 copies of his first song. Thus encouraged, he opened the Thompson Publishing Company in a small office at 17 Richmond Street, and, together with a friend who is now a prominent lawyer, started peddling his songs from door to door throughout Toronto.

The business grew rapidly and, by the time the first World War came along, they had sold 200,000 copies of Gordon’s songs.



But the first World War made a change in Gordon’s plans. He started writing war songs, and these took him to the States where, in co-operation with the New York Mail, he began an intense campaign of song selling, devoting all the profits from his songs to Red Cross and recruiting.

Those who know Gordon now as a quiet, non-aggressive, gentle figure, will be surprised to learn that he once led crowds of many thousands in community singing from the steps of New York City Hall and along Wall Street in a parade.

“Most of the songs that I wrote then,” he told me, “are forgotten but they did well at the time. A particularly big hit was When Your Boy Comes Back To You,



Gordon Thompson (at piano) with some of the staff of his music-publishing organization. (Left to right): E. R. Brampton (secretary-treasurer); John Bird (sales manager); George Ridings (assistant stockroom manager) and Bill Johnson (stockroom manager).

THE BARD WITH A BEAT

It's Shakespeare as you like it for jazz fans at Stratford—where the world-famed Festival is now adding annual harmony to 'Hamlet'

"If music be the food of love play on."

(*Twelfth Night*)

"FINE jazz is fine music—and its good performers merit attention and respect."

With these words, Canadian composer Louis Applebaum included jazz for the first time in last year's music season of the Stratford Shakespearean Festival. As Festival Music Director, he had already presented a 1955 music season in which leading Canadian and international classical musicians had performed to great critical acclaim. Now jazz was to be included in 1956—an almost unprecedented step for a "serious" festival of music.

There were those who shook their heads doubtfully at the idea. They said that jazz would be out of place in quiet Stratford, Ontario, where Shakespeare's plays are presented each summer beside the gentle Avon River. Jazz—according to some of them—was just too uncouth.

But Lou Applebaum went ahead with his plans and presented a programme which included such outstanding jazz artists as Dave Brubeck, Wilbur de Paris, Duke Ellington, Cal Jackson, the Modern



BILLIE HOLIDAY

Jazz Quartet, the Phil Nimmons Group, Jimmy Rushing, Willie "The Lion" Smith, the Norm Symonds Octet, Paul Draper and Oscar Peterson. In addition, jazz critics John Hammond, Nat Hentoff and Barry Ulanov were called on to give commentaries at the concerts.

The response to these concerts—held in the Festival Concert Hall just a few minutes' walk from the theatre—more than justified the optimism of Lou

"Here we will sit and let the sounds of music creep in our ears."

(*Merchant of Venice*)

Applebaum and his fellow planners. Far from attracting a crowd composed entirely of unruly teenagers—as some had feared—the concerts drew people of all ages who listened to the music as attentively as the audiences at the classical concerts.

There was an especially large number of grey heads at the Ellington and de Paris concerts, attracted by the two artists whose careers span almost the entire history of jazz.

The musicians welcomed the serious attention that their work received. For many, it was a welcome change from the distractions of the usual night club performance.

The critical response was equally enthusiastic. Nat Hentoff wrote that Stratford had presented, in its very first attempt, one of the two leading jazz festivals held in North America.

In his "Down Beat" column, Barry

Ulanov said of Stratford: "Now this is what I would call a festival!" He added: "Jazz has reared its obstreperous head at Stratford for the first time this year, with a great deal less noise than you might expect and a great deal more good taste. What's more startling still, the partici-

"Like softest music to attending ears."

(*Romeo and Juliet*)

pants have been—and will continue to be—heard at length, not in a fast dip into the flashier corners of the repertoire, but in extended samples of their product, substantial enough to reveal why they were considered worthy of festival presentation."

As for the musicians, they saw nothing unusual in performing under the auspices of a Shakespearean Festival. As Wilbur de Paris said: "There's perfect affinity between Shakespeare and jazz. As long as the jazz performances are kept on a par with the quality of the Shakespearean performances, the marriage is perfect." Nor did the musicians find anything strange in a music festival which combined both classical and jazz concerts.

Duke Ellington expressed the attitude of many of them when he wrote in a "Down Beat" article: "I don't know where jazz itself starts or where it stops, where Tin Pan Alley starts or where jazz ends, or even where the more 'serious' music and some jazz divide. In performance possibly you can separate these things. There is no specific boundary line. You know what it is about music. When it sounds good, it's good."

Aside from the enthusiasm among musicians and audiences created on the spot, jazz at Stratford may prove to have far-reaching results. A fresh impetus was given to the rise of the two Canadian groups presented last year—those of Phil Nimmons and Norm Symonds. Both groups have continued to be successful since their Stratford appearances.

Nimmons has received an American recording contract and magazine articles were written about his group. The fame of Norm Symonds has also continued to spread and one of his longer jazz works was performed this winter by the C.B.C. Symphony Orchestra and members of the Symonds group.

Another result of the inclusion of jazz in the Stratford music season came this April, when Duke Ellington and his Orchestra presented the premiere in New York's Town Hall of Ellington and Billy Strayhorn's "Such Sweet Thunder", a jazz suite dedicated to the Festival.



NORM AMADIO

New York critics were unanimous in praising the suite, which, according to Ellington, is an attempt "to parallel some of the vignettes of some of the Shakespearean characters in miniature . . . sometimes to the point of caricature." The suite has been recorded, and will be released in Canada by Columbia Records in the near future.

With the 1957 music season, jazz is again taking a leading role. The line-up

**"Then music with her silver sound
with speedy help doth lend redress."
(Romeo and Juliet)**

includes Count Basie and his Orchestra with singer Joe Williams, blues singer Billie Holiday, the Gerry Mulligan Quartet and the Teddy Wilson Trio.

Appearing with these American stars will be Toronto's Ron Collier and his Quintet. Trombonist Collier has played

in most of Toronto's dance bands and radio orchestras, but jazz is his major interest, especially jazz that uses forms and techniques associated with classical composition. He was a member of the Norm Symonds group which appeared at Stratford last season.

His own group, formed in 1954, has played several Toronto concerts. At Stratford, the Quintet will be joined by Toronto pianist Norman Amadio, appearing as guest soloist.

Jazz concerts will be held in the Festival Concert Hall on Friday and Saturday evenings over a three-week period. Count Basie and his Orchestra will appear on August 2 and 3, Billie Holiday and the Ron Collier Quintet on August 9 and 10, and the Gerry Mulligan Quartet and the Teddy Wilson Trio on August 16 and 17.

Just as we close for press, further good news breaks for jazz fans with the exciting information that Duke Ellington has been booked for Stratford in September. More about this in our next issue.



RON COLLIER

which sold 100,000 copies in Canada alone."

It was in New York that Gordon began his long association with the Leo Feist organization. He wrote several songs for Feist, and they did very well, but disappointment awaited him.

At that time Canadian songwriters had no mechanical protection, so he could not receive one cent of the royalties due to him. In those pre-radio days the bulk of a songwriter's income came from phonograph recordings, and the fact that Canadian songwriters were not entitled to any mechanical rights—under the copyright laws then existing—was a grievous blow.

★

This legal anomaly needed fighting and Gordon Thompson is nothing if not a fighter. He hurried back to Toronto and, in 1919, formed the Authors and Composers Association of Canada. Then he took his coat off and started the battle to get the copyright laws changed for the benefit of Canadian songwriters.

It was a long and tough fight but, by constant lobbying and hard work, he had the satisfaction of getting the law enacted in 1924. Except for a few amendments over the years, the law for which Thompson fought still stands, and Canadian songwriters owe him a deep debt of gratitude for his efforts on their behalf.

Gordon Thompson is also a pioneer in another very important respect for he sponsored the first commercial radio show in Canada.

"In the early 20's," he told us, "there was only one radio station in Toronto—CFCA, run by the Star newspaper. I thought I could popularize the songs we were handling by taking an hour of their air-time every Thursday evening, so I made a deal with the Star and that hour cost me twenty dollars a week!"

Later on, in about 1930, he was instrumental in organizing a very popular coast-to-coast program for CPR. It was called Melody Mike's Music Shop, and Percy Faith was the musical director. Al

SILHOUETTE

(Concluded from page 7)

and Bob Harvey were in charge of the program, and the announcer was Charles Jennings, now an executive of CBC. The programme was a huge success, and by the time it came off the air it had brought in a fan mail of 45,000 letters.

Turning back to Gordon Thompson's publishing activities, at one time he sold out to the Feist organization and became general manager for their Canadian branch. Subsequently he broke away, and started out on his own again, although he continues to represent Feist in Canada, and still does.

★

From its small beginning in Richmond Street, Gordon's own company moved on to Bay Street, and then, for 29 years had their offices in the Heintzman Building in Yonge Street. In 1919 they bought their own building at 902 Yonge Street but sold it three years ago to come to 32 Alcorn Avenue, where they are to this day—and are likely to remain for a long, long time ahead. Still active in every respect, Gordon Thompson retains a keen and perceptive interest in every kind of music. His own tastes veer towards the classical but he is tolerant enough to appreciate that his job is to give the people the music they want—even rock 'n' roll.

An acknowledged authority on copyright he has often been called upon to lecture on this subject in the United States. When he relaxes, he goes to his cottage in Muskoka and enjoys fishing, boating, and listening to music in the open air.

A happy and contented man, he has only two unfulfilled ambitions. One of them is to see that Canada gets that individual song—something that is entirely Canadian. As for that other ambition—

all his life he has been trying to write that worldwide hit but so far it has eluded him, although there have been several near misses.

Gordon V. Thompson now handles an enormous range of music of every kind, and Gordon himself remains the guiding light of the enterprise. Typical of his active and happy outlook on life is the remark he made to our photographer when we photographed him for this article.

He particularly asked to have a picture taken of himself with his staff (you can see it on page 7).

"You see, I don't want them to think this is an old man's business," he said. "After all, I'm only 18."

SINATRA CAPTIVATES VANCOUVER

(Concluded from page 3)

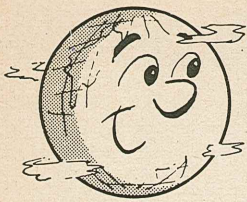
photogs. "I can't have my guests sitting around on the floor," he pointed out.

And here's the caper. Sinatra didn't receive a nickel for his performance.

His Canadian appearance was part of the settlement of a threatened suit by Australian promoter Lee Gordon. Sinatra's Australian tour was cut short by his much-publicized refusal to go on when a member of his party was unable to get last minute plane reservations. Apparently Gordon agreed to settle for some concerts in North America.

In common with a great number of other performers, Sinatra said that he had never played to so responsive an audience as that in Vancouver and promised to come back soon. He said that he thought Vancouver was "the greatest".

Vancouver thought the same thing about Frank Sinatra.



CROSS-CANADA

MONTREAL Quebec

THE jazz business in both radio and night club circles appears well on the way to an increase in time and the amount of talent used. The Down Beat, for instance, has recently concluded a series of three Saturday afternoon jazz concerts presenting the Steve Garrick big band, just about the only band of its type in Eastern Canada. The brilliance and calibre of the 18-piece unit is something to thrill any jazz lover.

Some of the soloists include Stubby Basso, Jack Ryder, Dave Saxe, Roger Hufford, Maury Kaye and Bob Roby.

The Mac Minshull group and Dino Vale were among those who were featured. . . .

Radio Station CBM has a new Program Director these days in the person of affable, progressive Ken Withers. Ken has handled a lot of CBC—Montreal's top live shows in the past few years so he's well equipped to handle such a complex job as Program Director of a Trans-Canada Network station. . . .

The Traditional Jazz Club meets twice a month at the Westmount YMCA. Anyone interested should phone Nick Obeck at HA-8496 any evening after 5. . . .

"Trans-Canada Dances", a two hour show 11 pm-1 am Saturday

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

nights, is receiving a lot of radio attention both in Montreal and Toronto as well as all the area within listening distance of their stations, plus Ottawa's CBO. The first hour comes from CBM in Montreal, the second from CBL in Toronto.

What started as a fill after the hockey games has blossomed out into a regular Saturday night feature. All the nation's swing bands can be heard at one time or another. . . .

The El Morocco here deserves plenty of plaudits for the high calibre of talent they're bringing in. The Esquire Showbar, in the meantime, has found it exceptionally profitable to cater strictly to the Rhythm and Blues crowd and those fascinated by the Fats Domino type of rollicking entertainment. . . .

Hull's Circus Lounge has a strong influence even as far away as Montreal, what with people like Lurlean Hunter, the Wyatt Reuther Trio, and the Marian McPartland Trio among recent names there. Henry Moreault is the very hip manager there. . . .

HENRY F. WHISTON

bore" Show which stars Gordie Tapp, Jack Kingston, Wally Traugott and the Mainstreeters, will go all summer for Grand Union Carrolls. The time however will be switched from Saturday to Wednesday 9.30 to 10 p.m. On Thursday the show will tour for Grand Union, playing two shows a night from one of their supermarkets in Southern Ontario. . . .

Over at CKOC, Hal Wagonner (Prince Hal of the Tiger Cat Football team) is the Number One boy. Evidence can be seen daily by the increasing numbers at his "Record Coral" at the Centre. . . .

Come fall, the Ken Soble Amateur Show returns to the air and this time it will also be seen on TV . . . CHCH-TV Channel 11. There's a full story about this exciting show elsewhere in the news pages of this issue of MUSIC WORLD, so semi-professional entertainers who are interested should make a note of this show and get in their applications to the address given. . . .

An exceptionally fine new Vocal Group has been moulded by the "Hamilton School of Modern Music". They're called "The Dorians". This group is under the direction of one of Hamilton's finest modern arrangers, Johnny McDonald. Their ambition and energy will most certainly gain them national recognition in the next month or so. They will be heard June 29th at the Oakville Centennial along with the Elgart Sound of Don Sebire and his Orchestra. . . .

The Stan Bernard Trio are still making music at the Westdale Tavern and will continue to do so throughout the summer. Stan's former bassist, Johnny Bell, a Hamilton boy, stayed over in England when Stan returned to get married. He is now doing a single. Since business has been very good, Johnny was unable to take time out for honeymooning, until now . . . he's holidaying in Spain. . . .

TOURIST GUIDE TO WHERE THEY'RE PLAYING AROUND HAMILTON

Ron Wicken Orchestra at the Alexander . . . moving to the

Wondergrove for outdoor dancing soon.

Jack Ryan Orchestra at the El Morocco.

Gay Morton Orchestra at Brant Inn—Outdoors at the Fabulous Sky Club.

Guy Lombardo came in to the Sky Club at Brant Inn, June 5, 6, 7, and 8.

ED PRESTON

MARITIMES

DON WARNER took a 15-piece unit into the Halifax Forum on June 13 and is appearing there every Monday and Thursday evening for the summer. The band consists of 6 brass, 4 reeds and 4 rhythm, and features vocals by Marlene Singer.

For several years, Don has been enjoying well-deserved popularity in the Maritimes, always providing work for as many musicians as possible. While many leaders purvey timeworn stock arrangements, Warner has amassed a library of "specials"—many by local arrangers. This is a policy which has worked out to the benefit of both audiences and musicians. . . .

Currently appearing every Saturday night at the Shore Club at Hubbard's Cove, Nova Scotia, is the Lloyd Peach Quintet. The group, which will be appearing through the summer and early fall, lines up: Lloyd Peach (clarinet, alto, flute); Tommy Wood (trumpet); Dick Crowe (piano); Al Symonds (guitar) and Artie Irwin (drums). Vocals are by Ruth Britton. . . .

An exceptionally fine jazz group to be heard frequently in the Moncton area is the Vinnie DePuis Quintet. . . .

The Halifax chapter of Jazz Unlimited has recently completed a successful winter season. The club, organized last November by George Carroll, was the first large-scale attempt locally to provide weekly "live" sessions for Halifax enthusiasts.

The steadily increasing membership and the enthusiasm of both musicians and lay-members indicate that Jazz Unlimited will

HAMILTON Ontario

THE Big News from Hamilton is about Jack Kingston's Quality recording of "Bye, Bye Love." The DJ's at CHML tell me it is the most requested and most played version of the three that have been released in Canada. I'm sure that if all DJ's would give this record the same comparison test, they too will share this opinion and could push this all-Canadian disc to the top. It's suitable for both Pop and Country Shows. . . .

Radio Station CHML have a big "Top 40" show and are going all out to make it a real success. They have arranged the greatest tabulation system I have ever heard about and are going to put forth the most accurate tabulation of Hamilton's "Top 40" records ever released. . . .

From CHCH-TV I've learned that the "Saturday Night Jam-

our congratulations!
to
music world
from
Kalua
Musical
Instruments
Sole agents for HOYA,
the finest guitar in the
musical world
167 Danforth Ave., Toronto, Ont.

NEWS PARADE

become a permanent fixture upon the local musical scene.

* * *

Both musicians and prospective club-owners eagerly await the issuance of cocktail licenses in Nova Scotia. This would certainly provide unprecedented opportunities for musicians in the province, and would generally brighten up the local entertainment picture.

* * *

Don Messer has recently completed his own TV series, but can still be heard on "CBC Caravan", a series of live broadcasts uncovering talent in the smaller Maritime towns. Its current itinerary includes Pictou, Kentville and Liverpool, Nova Scotia; Summerside, Prince Edward Island; and Newcastle, New Brunswick.

* * *

The "Rawhide" show will soon be replaced by a month's series featuring, alternately, Audrey Farnell, Claudette LeBlanc, Nasco Petroff, Diane Oxner, and Francis Chaplin.

* * *

Glenn Sarty's "Jazz Workshop" can be heard every Saturday morning over the CBC Maritime network.

* * *

CBC's "Armdale Chorus" has been replaced for the summer months by "Summer Date", a fifteen-minute musical program featuring a nineteen-piece orchestra, including strings, woodwinds, trumpet, and rhythm, conducted by Gordon MacPherson.

Several vocalists, including Nicki Vallee, Diane Oxner and Claudette LeBlanc, will be featured alternately.

FRANK LANGONE

CALGARY Alberta

THE Three Dolls, Los Angeles based singing trio, were booked into Alberta recently for appearances at Calgary and Edmonton Petroleum Clubs. Along with the Highlighters and others, they also visited the Cold Lake R.C.A.F. station located 150 miles N.E. of Edmonton. There's Jacki, Patti and Bonni, lookalikes, not sisters and sincere in their determination to hit the top.

Best Wishes
from the West!

**PAUL GROZNEY
ORCHESTRA**

WINNIPEG, MAN.

Musical news from YOUR town is welcomed. The more news we get, the more news we'll print . . . and we can't say fairer than that, can we?

Their latest for M-G-M Records is The Livin' End (flip to: The Octopus Song) and it listens to me as a real sleeper. Orchestra was conducted by Harry Geller.

After Edmonton they opened at the Canyon Lake Club, Rapid City, South Dakota. Canadian bookings by Bob Di Paolo, Calgary.

* * *

The fabulous Birdland group were in Calgary mid-May for two - show, one - night stand. Featured were Sarah Vaughan; Jeri Southern; Count Basie and big band; Sonny Payne; Billy Eckstine; Lester Young; Bud Powell and Phineas Newborn. House sold out for both shows.

Booking by D'Arcy Scott Enterprises. He's entrepreneur, promoter, also local station CKXL disc-jockey.

BARRY NICHOLLS

VANCOUVER British Columbia

CANADIAN bandleader Mart Kenney and his Western Gentlemen will do a "local boy makes good" tour of British Columbia during B.C. Centennial year in 1958 it has been announced by the B.C. Centennial Committee.

Kenney, who got his start in Vancouver, will tour nearly all "the accessible centres in the province," according to L. J. Wallace, committee chairman. Mr. Wallace also announced that there will be at least one major musical festival during the year.

* * *

Well-known Vancouver CBC bandleader and arranger Ricky

Hislop, an owner of the Blue Note stable in Vancouver had a very red face the other day. When his horse Lunnar romped home at the head of the pack at Exhibition Park he didn't have a cent on the race. "I couldn't afford it, I spent all my money buying the horse," he lamented.

* * *

Vancouver's Pacific Athletic Club has introduced a live-entertainment policy with dancer Russell Evan leading the parade.

* * *

Great things are expected of a glamorous Canadian songwriter, Bunnie Dow, of Humboldt Street, Victoria, B.C. A professional dancer, Bunnie has been meeting with some success with her songs, and the Four Knights vocal group are particularly interested in her talent as a tunesmith.

Norm Pringle, deejay on CKDA, has spun one of her numbers, and Bunk McEwen, noted B.C. pianist-arranger, did the arrangement for a demo session of some of her tunes, including Learn To Smile, I'm Meetin' My Sweet Petite and What Do You Do?

* * *

Paul Ruhland, bassist at the Quadra Club, and Al Cleland, drummer with Doug Kirk at the Commodore Cabaret, each became the father of a girl the same week recently.

* * *

Strong rumour that Elvis Presley would play Vancouver in September has been scotched by Vancouver Sun columnist Jack Wasserman. Presley's publicity manager, Tom Biskins, told Wasserman that "the Pelvis" had too many picture commitments even to consider a tour around then.

* * *

Rock 'n' roll recording star Little Richard is due in Vancouver this week. Hope to review his show for the next issue.

BOB TURNER



Tommy Danton and the Echoes are a group making a big name for themselves around Canada. After a great deal of success in Toronto, they are now playing the Maniwaki Hotel, Quebec where they have been retained by popular demand. They are also cutting some discs in Montreal for a U.S. company so you should be hearing them on record very soon and we prophesy they're going to make a big hit. Tommy Danton (centre) is a 29-year-old Englishman who came to Canada in 1950, starting at the Brant Inn, Burlington, as star vocalist with Gav Morton's Orch. Subsequently, he broad-

cast coast-to-coast over CHML, Hamilton. In 1953, he began playing cocktail bars and clubs and had several combos before achieving his biggest success by forming the Echoes. Accordionist Joe Dungale (left) is 26 and hails from Trenton, Nova Scotia, where he had his own show over CKCL. 21-year-old guitarist Al Manning was born at Sarnia, Ont., and was well-known as a soloist over Orillia radio station CFOR before heading for Toronto. Is a sensational guitar-player and a versatile vocalist, handling anything from country to rock 'n' roll.

Best Wishes from

**THE HOUSE
OF HAMBOURG**

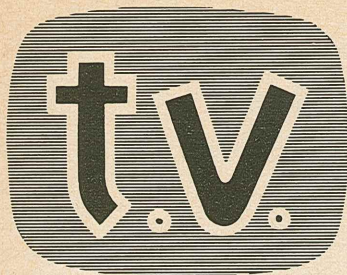
*Canada's home
of jazz*

•

Rear 134

Bloor St. West, Toronto

WAInut 3-6068



MAKE A DATE WITH YOUR SCREEN

CBC-TV music programme details for the forthcoming week, are listed below:

SUNDAY, JUNE 23

8 p.m. **ED SULLIVAN SHOW**—ninth anniversary programme will include Gene Kelly, Guy Lombardo, Julie Wilson, etc.

9.30 p.m. **SHOWTIME**—guests are George Murray and Murray Matheson. Shirley Harmer opens the show with Sun At My Window; Murray Matheson sings Hymn To Him, from My Fair Lady; the two Murphys, Shirley and Robert Goulet get together in Siberia, from Silk Stockings, and Goulet will also be heard singing I Like Everybody, from Most Happy Fella.

TUESDAY, JUNE 25

8 p.m. **THE CHEVY SHOW**—starring Dinah Shore, with Fred MacMurray, vocalist Dean Jones, chanteuse-comedienne Minnie Pearl and Nanette Fabray.

WEDNESDAY, JUNE 26

8.30 p.m. **MOONLIGHT BAY**—debut of a new show featuring the Don Wright Singers, Jack Creley and Carol Starkman.

THURSDAY, JUNE 27

9.30 p.m. **SUMMERTIME, '57**—another new show, with Jack Kane and his Orchestra. Guests are vibraphonist Peter Appleyard; singer Selma Leeds; The Travellers vocal group and Tommy Hunter, from Country Hoedown.

10.00 p.m. **SERENADE FOR STRINGS**—conducted by Jean Deslauriers with Claire Gagnier, Denis Harbour and Cecile Prefontaine.

FRIDAY, JUNE 28

8.30 p.m. **CLUB O'CONNOR**—with Billy O'Connor, Sylvia Murphy, Johnny Lindon and violinist Jack Groob.

9.30 p.m. **COUNTRY HOEDOWN**—first TV anniversary show. King

CBC SUMMER STAND-IN SHOWS

SUN-TAN time has arrived for a number of CBC artists who have been slaving under the lights during the winter months, and a number of replacements have been lined up.

The first show of the season to make the break was "Juliette" on June 1, and this show will be a case of replacing beauty with brawn as wrestling kinescopes will move in to the 11.10 spot on Saturday nights.

On Monday, June 17, Denny Vaughan came off for the summer and is replaced by "Front Page Challenge" a new type of quiz show in which prominent Canadians from different professions attempt to identify outstanding news stories of the past half-century.

Members of the cast of "Cross Canada Hit Parade" take their vacation from June 26 when Bruce Smith will M.C. a new musical show entitled "Moonlight Bay". Other regular members of the cast are Carol Starkman, bandleader Bert Niosi, Don Wright leading his group of ten singers and Jack Creley.

CONTINUING

Jack Kane, the musical director on the "Jackie Rae show" moves into the spotlight when Jackie takes his vacation from Thursday, June 27. The new show will be called "Summertime, '57" and will comprise a series of light summer music programs featuring Jack, his orchestra and different guests each week.

Three shows will continue throughout the summer months, "Holiday Ranch" and "Tabloid" carry on in their present format,

Ganam, Lorraine Foreman, the Hames Sisters, Cousin Clem, etc., will all be well in evidence, and the guest dancers will be the winners of the annual square dancing championship held in Toronto June 26.

SATURDAY, JUNE 29

7.30 p.m. **HOLIDAY RANCH**—another anniversary show—the fifth. Cliff McKay and the vocal group sing The Gal With The Golden Hair, as a musical salute to Lorraine McAllister, completing her engagement with the programme. Guest singer is Shane Rimmer. Violinist Billy Richards and banjoist Don McFarlane will also be featured.

while "Showtime" will take on a slightly new look under the direction of Howard Cable as Shirley Harmer and Bob Goulet take their annual breather. Cable will step down from the podium to introduce the guests as well as handling the conducting chores.

Besides the replacements, a whole battery of new shows have been lined up for the coming season. Friday, June 7, saw the start of "Club O'Connor" with Billy O'Connor, Sylvia Murphy, Bill Isbister and Johnny Lindon.

5 STAR COMEDY

"Five Star Comedy Theatre" started on June 15 with five different stars headlining the programme each week. They are Paul Winchell and Jerry Mahoney, Senor Wences, Olson and Johnson, Ben Blue and Jerry Colonna.

On Wednesday, June 19, "Pacific 13" took its bow. The first programme was on the Cloverdale Rodeo and Fair.

TORONTO ROLL CALL

(Commencing June 24)

BARCLAY HOTEL—Dennis Stone Orch. and Acts
CLUB ONE-TWO—Duke Curtis Orch. and Acts; Ray Carroll's Jamaicans with Lady Katherine
COLONIAL TAVERN—Trump Davidson Group and Acts
CONCORD—Jack Long Trio and Acts
CORK ROOM—Barry Townley Quartet
CHEZ PAREE—Len Moss Trio.
June 27, Sam Levine Trio
CABARET—Jimmy Namaro Trio, Milton Sealy
CASA LOMA—Frankie Kaye. Benny Louis, July 5
EDISON—Joe King Group
EMBASSY AMBASSADOR ROOM—Wally Wicken Trio
EMBASSY TEMPLE ROOM—Johnny Orde Orch.
HOUSE OF HAMBURG—Fri.: Hagood Hardy Group; Sat.: Norm. Amadio Group; Sun.: Ron Collier Group
LICHEE GARDENS—Jack Zara Trio
LITTLE DENMARK—Wally Thompson Trio
LORD SIMCOE HOTEL—Bill Butler Orch.
MART KENNEY'S RANCH—Mart Kenney Orch.
PALAIS ROYALE—Art Hallman Orch.
PRINCE GEORGE—Max Sherman Trio and Acts
ROYAL YORK HOTEL—Johnny Lindon Orch.
SILVER RAIL—Freddy Grant Group; Helen Valenska
SIGN OF THE STEER—Tony Gioseffito Trio
SEAWAY HOTEL—Eugene Amaro Trio; Cliff Griffiths
ST. REGIS—Matt Di Florio Group; Hans Kaufman Trio; Stan Dinescu Group
TOWN TAVERN—Jimmy Guiffre Trio. June 24, Johnny Smith Quartet

Other units of the series will deal with drama at the University of British Columbia, three will deal with music and there will be a number of mobile television productions.

The British will show their work at 9.30 p.m. on Tuesdays, starting June 25, in a series of outstanding BBC television productions. The series is called "The BBC Presents".

FOR TEENAGERS

For children Alan Miles and Lewis Thomas are combining their talents on a special show. The series, called "Summer Camping" will present songs and camping hints from a Montreal studio. The show gets on the road July 1st at 5 p.m.

Moving up the age scale, for teen-agers, "Swing your Partner" will originate in Winnipeg starting July 3 at five and will feature singer Stu Davis as well as a group of teen-age square dancers.

Finally, "Let's Sing" will present a late evening programme of choral music directed by James Duncan starting on Thursday, July 25.

Good Luck to MUSIC WORLD



from

**Billy O'Connor
Enterprises**

Creators and Producers

OF

TELEVISION AND RADIO SHOWS

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CANADA'S SINGING GLAMOUR

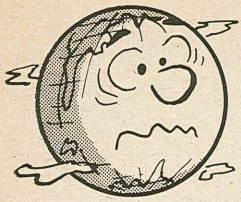


Here are four of Canada's most popular and talented vocal stars, and if any other country can produce such a quartet of lovely lookers with lovely voices to match, they're welcome to try! Joan Fairfax, star of the Denny Vaughan Show, is on left above; and her brunette partner is Joyce Hahn, from Cross-Canada Hit Parade, who hails from Eatonia, Sask., and records for the Sparton label.



(Above): Shirley Harmer, who is now enjoying her third, very successful "Showtime" season on CBC-TV. Married to singer George Murray, Shirley was born at Thornton's Corner, on the outskirts of Oshawa, Ont. (Right): Lovely Juliette has just concluded her own Saturday night show, but will be back in the fall. And that's good news for the legions of admirers of this vivacious and friendly Winnipeg singer.





WHAT IS THIS THING CALLED SKIFFLE?

Look out, Canada! Skiffle is a new rhythm that has taken Britain by storm and it's heading this way—but fast!

SKIFFLE. That's the word that Canadians are going to hear a lot of in the future, for it's a new kind of music. And who better to tell you about a new music world sound than a new MUSIC WORLD paper?

Already, the skiffle epidemic is sweeping across the Atlantic and it's our guess that it will take over when rock 'n' roll rocks and rolls its way into the limbo. For it's exciting music—music with an infectious, foot-tapping, irresistible beat that, as near as we can tell you in mere words, approximates the urgent rhythm of a train.

It was, in fact, a train that started the whole skiffing business . . . the Rock Island Line, made in England as part of an LP called New Orleans Joys by the Chris Barber Jazz Band.

This rousing adaptation of a folk-song from the Deep South, featured the exuberant vocals of the guitarist-banjoist of the Barber ensemble—a 25-year-old Londoner of Scottish-Irish ancestry named Lonnie Donegan (real first name, Anthony, but he calls himself Lonnie after his U.S. guitar-playing hero, Lonnie Johnson).



Donegan has a breathless, infectious, Americanized way of singing that set record-buyers lining up to pay good British sterling in large quantities for the disc, and it was such a big success that the recording company took Rock Island Line out of the LP and issued it as a single—by Lonnie Donegan and his Skiffle Group.

That was how skiffle hit Britain a year ago, and Donegan followed up this hit-disc with several more—Bring A Little Water, Sylvie; Dead Or Alive; Long John; Don't You Rock Me Daddy-O, etc. All of them sold by the hundred thousand and the latest—Cumberland Gap (issued in Canada on Quality 1619)—has been top of the list of best-selling discs in Britain for many weeks.

Donegan has made two tours of the States, with reasonable but not overwhelming success. Which is surprising because, in England, he can fill theatres and vast concert-halls with his skiffing

by **JOHN TRENT**



Lonnie Donegan, who started the skiffle craze in England with his Rock Island Line hit disc.

colleagues, and has started a musical trend that has swept the coffee bars and clubs of Britain with resounding success.

And it's our bet that the trend will hit Canada with equal effect. Already small groups are operating round the clubs of the big cities, trying out the medium; in Toronto, several experimenters have already made their appearance before the public.

Donegan's group consists of himself singing to his guitar, with a second guitar, drums and bass. You can hear good examples of his work on his LP for Quality here (V-1585) titled An Englishman Sings American Folk Songs.

Oddly enough, although Donegan is England's acknowledged pioneer of this skiffle music, it is another, rival English group which has captured the States and Canada with their disc in the medium.

The record is Freight Train, recorded by the Chas. McDevitt Skiffle Group, with Nancy Whiskey singing. McDevitt is a 22-year-old Scotsman who studied econo-

mics and became a clerk with a shipping company in London before forming his own combo less than a year ago.

You may think Freight Train was written by an American. Well, it wasn't. It was written by this self-same Briton, Chas. McDevitt, and the disc has become a great hit in England, with 21-year-old Glasgow songstress Nancy Whiskey outstanding. Similar success has greeted the record in the States, and it is already making its impact on Canada, where it is issued on Sparton 300R.

Much credit for the nationwide success of this disc, by the way, goes to Ottawa disc-jockey Gerry Myers, of station CKOY, who had sufficient faith in it to boost it when it was a completely unknown platter.



As this article is being written, news reaches us that Sparton are rushing out a mid-June follow-up by the McDevitt group, the titles being It Takes A Worried Man and House of the Rising Sun. Number is Sparton 455R.

McDevitt's outfit comprises two guitarists, bass and washboard, with the leader and Nancy Whiskey doubling guitar and vocals.

There are other British groups in the idiom—Bob Cort and his Skiffle Group (who had a recent hit in the States with Cort's own composition, Don't You Rock Me Daddy-o); the Vipers, etc.

By the way, most of the skiffers (except Donegan) are all semi-professional musicians. They play in the evenings and do other jobs during the day.

Those are the people who play skiffle, but what is it? Well, skiffle is not hillbilly or western music; it is a modern version of music from the plains, cotton fields, chain gangs and camp meetings of the Southern States.

How did it get its name? All we know is that the word "skiffle" originated in New Orleans. What it means, no one seems to know—but, then—jazz is another New Orleans word that has attained worldwide recognition despite the obscurity of its meaning. Maybe skiffle will do the same . . .

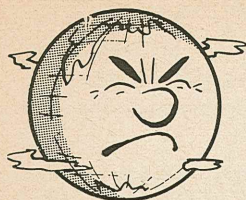


NOW TURN TO PAGE 30 AND READ ALL ABOUT THE CANADIAN RADIO - STATION DISC - JOCKEY WHO HEARD SOME SKIFFLE DISCS AT OUR INVITATION, AND IS GOING TO FEATURE THE NEW MUSIC ON HIS PROGRAMS.

Congrats!

JOHNNY JAC

Speaking our mind . . .



JACKIE RAE & CO.— YOU SHOULD HAVE KNOWN BETTER!

by RAY SONIN

IT is an axiom of show-business that you don't make a fool of your audience. Make a fool of yourself, by all means, but let the audience think that it's clever.

Pity that Jackie Rae and colleagues did not remember these simple rules of show-business etiquette when they perpetrated the Goof To End All Goofs on their TV show recently.

You have no doubt read about the stunt that misfired. To recap, this is what happened:

Frank Peppiatt, 29-year-old freelance writer of the Jackie Rae Show on CBC, became "Bryce Patton, the 18-year-old rock 'n' roll singer from Montreal," and was a tremendous and embarrassing success with the fans.

Here's what Peppiatt told Jim Hanney in an interview printed in the Toronto "Telegram":

"Norm Sedawie, the producer, Jackie

and myself decided the show needed a rock 'n' roll singer. We couldn't afford a name singer so I decided to become one.

"I had caps made for my teeth, they cost me \$40, and they gave me a real smile.

"My hair was sprayed with silver and it looked like platinum on television.

"I borrowed a guitar and the guitarist in the band showed me how to hold it. I didn't play a note, just pretended."

Renamed Bryce Patton for the occasion, Peppiatt was a colossal success. He received 200 letters after his first appearance, and the mail had swelled to over 1,000 after he had been on the show three times. By then, fan clubs were springing up across the country in honour of Canada's answer to Elvis Presley, and the fans had taken Peppiatt-Patton to their hearts in no uncertain measure.

So far so good (or bad, whichever way you look at it). A stunt is a stunt and, although it was meant as a gag, the whole thing had misfired because viewers took Patton seriously.

UNMASKED

This was when a ray of psychology should have permeated the Rae menage. Jackie is quoted as having said that they had "created a monster" and that's okay as far as it goes but, when people are scared of what they are led to believe is a monster, you don't turn the laugh on them by disclosing that you had tricked them and it was only a mouse, after all. Yet that is what happened.

After three appearances, the Peppiatt-Patton masquerade was unmasked on one of the Rae programmes, when Alex Barris came along and told the whole story.

So everybody is now happy—or are they? What about the fans? How do they feel about having had their legs pulled hard—and in public? Do you think they are sharing in the "joke"? We think the reverse. We think that it wasn't the stunt that was a "monster" but the public revelation of the stunt.

Bryce Patton should have been quietly buried or he should have gone along with the gag; that's all there is to it. If he couldn't keep up the deception any longer, he should have been forgotten—or some story should have been created that he had gone abroad, or anything that would have enabled him to pass quietly from the scene. Sure, the fans would have been disappointed, but disappointment is better than resentment and embarrassment.

The fans who fell for the stunt have been made a laughing-stock, and that



Scriptwriter Frank Peppiatt as Canadian viewers saw him in the guise of rock 'n' roll singer Bryce Patton.

is surely no good for the future of the Jackie Rae programme. Remember, Jackie, the fans who wrote 1,000 letters to "Bryce Patton" were all viewers of your programme and, in our considered opinion, you have antagonized them all.

But there is something worse. What about an up-and-coming Canadian singer who perhaps is an answer to Elvis Presley or has something unusual or original to offer? Do you think the fans are going to go overboard for him when he appears on their TV screens?

Our guess is that they'll remember their red faces after the "Bryce Patton" episode and will take darned good care that they're not deceived again. Rather than give vent to any natural feelings of appreciation, they will have learned a bitter lesson and they will greet the newcomer with silence, if not hostility, in case he, too, is nothing more than an imposter.

Which makes the outlook even more grim for the development of Canada's latent talent than it is at the moment . . .

ENTERTAINMENT

The basis of any show is entertainment and if a section of Jackie Rae's viewing-audience considered Bryce Patton the kind of entertainment they wanted, he should have respected their assessment and done nothing to destroy their illusion.

The general public has fallen into the habit of applauding most things American and decrying most things Canadian. Can you wonder that is so when, after they have loudly and approvingly gone to the trouble of hailing a Canadian discovery, they get publicly kicked in the pants for their pains?

Where Canadian entertainment falls down badly is in the lack of a star-system. Rightly or wrongly, by accident and perhaps undeservedly, the Jackie Rae Show created a star in Bryce Patton.

If he had faded out of the picture quietly, the stardom quality that he had transmitted to his young audience would have remained; this way, the only thing that remains from the whole business is a bad smell.

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

THE CRICKET SONG

Recorded by
BOBBY GIMBY
(RCA-Victor)

RAY BOLGER
(Kapp)

HANK PENNY
(Decca)

Published by
BMI (Canada) Ltd.

POP TOPPERS OF THE MUSIC WORLD

CBC'S CROSS-CANADA HIT PARADE TOP TEN

1. WHITE SPORT COAT Marty Robbins (Columbia)
2. ALL SHOOK UP Elvis Presley (RCA Victor)
3. DARK MOON Gale Storm (Dot)
4. LOVE LETTERS IN THE SAND Pat Boone (Dot)
5. LITTLE DARLIN' The Diamonds (Mercury)
6. ROUND AND ROUND Perry Como (RCA Victor)
7. GONE Ferlin Husky (Capitol)
8. SCHOOL DAY Chuck Berry (Quality)
9. COME GO WITH ME Del Vikings (Dot)
10. ROCK-A-BILLY Guy Mitchell (Columbia)

CANADA'S FRENCH HITS

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

1. SUR L'PERRON
2. BAMBINO
3. AIDE-TOI ET LE CIEL T'AIDERA
4. SEUL UN HOMME PEUT FAIRE CA
5. ARRIVEDERCI ROMA
6. LA FAMILLE
7. CONCERTO D'AUTOMNE
8. LE CHEMIN DU PARADIS
9. LE CIEL SE MARIE AVEC LA MER
10. LA VALSE DES RUES
11. CINCO ROBLES
12. QUE SERA SERA
13. VIERGE MARIE
14. PARC LAFONTAINE
15. MARIANNE
16. VIENS VALSER AVEC PAPA/MAMAN
17. LE BOSSU
18. GAÏETE PRINTANIERE
19. INNAMORATA
20. MA PRIERE
21. C'EST BON D'AIMER
22. VIOLETTES DES CHAMPS
23. TOI, TU ES TOUT POUR MOI
24. LA VIE ME POUSSE
25. COCO-POLKA
Caterina Valente, Apex 13009 *9-13009
26. C'EST CA LA MUSIQUE
27. SI TU T'EN VAS QUERIR DE L'EAU
28. JAVA
29. CHOISIS TON METIER
30. PRENDS DU BON TEMPS
Luis Mariano, Pathé 52.110
31. MON P'TIT CAPORAL
Colette Bonheur, Pathé 52.136
32. POURQUOI PAS?
33. JE T'AIME ENCORE PLUS
34. LA CROIX DE MONT-ROYAL

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TORONTO

CANADIAN ARTISTS' BEST-SELLING RECORDS

ENREGISTREMENTS CANADIENS DE MEILLEURE VENTE

1. SUR L'PERRON / LA FAMILLE Dominique Michel (Pathé 52.132 *77.132)
2. AIDE-TOI ET LE CIEL T'AIDERA / LE BOSSU Marc Gelin (RCA Victor 56-5346 *57-5346)
3. BAMBINO / CINCO ROBLES Carmen Deziel (RCA Victor 56-5342 *57-5342)
4. ARRIVEDERCI ROMA / NE SOIS PAS CRUEL Carmen Deziel (RCA Victor 56-5314 *57-5314)
5. CONCERTO D'AUTOMNE / LES JUPONS DU PORTUGAL .. Les Three Bars (RCA Victor 56-5323 *57-5323)
6. LE CHEMIN DU PARADIS / TOUJOURS PLUS VITE .. Les Jerolas (RCA Victor 56-5349 *57-5349)
7. LE CIEL SE MARIE AVEC LA MER / PARC LAFONTAINE Lucille Dumont (Pathé 52.137)
8. LA VALSE DES RUES / LA PETITE TONQUINOISE .. Paolo Noel (RCA Victor 56-5320 *57-5320)
9. CINCO ROBLES / Z'YEUX BLEUS Michèle Sandry (Sandryon MBS 2703 *45-2703)
10. INNAMORATA / LE ROCK 'N ROLL DU SAMEDI SOIR Les Trois Clefs (London 299 *45-299)

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

1. SUR L'PERRON Dominique Michel (Pathé)
2. ARRIVEDERCI ROMA Carmen Deziel (RCA Victor)
3. BAMBINO Carmen Deziel (RCA Victor)
4. SEUL UN HOMME PEUT FAIRE CA Yvette Giraud (Pathé)
5. CONCERTO D'AUTOMNE Les Three Bars (RCA Victor)
6. LA FAMILLE Dominique Michel (Pathé)
7. AIDE-TOI ET LE CIEL T'AIDERA Marc Gelin (RCA Victor)
8. LE CIEL SE MARIE AVEC LA MER Lucille Dumont (Pathé)
9. INNAMORATA Les Trois Clefs (London)
10. MA PRIERE Paolo Noel (RCA Victor)

NEW ZEALAND'S TOP SONGS

1. FRIENDLY PERSUASION
2. YOUNG LOVE
3. BLUEBERRY HILL
4. CINDY, OH, CINDY
5. GREEN DOOR
6. SHE LOVES TO ROCK
7. HIGH SOCIETY CALYPSO
8. BANANA BOAT
9. JUST WALKING IN THE RAIN
10. SINGIN' THE BLUES

BEST-SELLING POP DISCS IN BRITAIN

1. YES, TONIGHT JOSEPHINE Johnnie Ray (Philips)
2. BUTTERFLY Andy Williams (London)
3. ROCK-A-BILLY Guy Mitchell (Philips)
5. MR. WONDERFUL Nat "King" Cole (Capitol)
6. FREIGHT TRAIN Chas McDevitt Skiffle Group (Orlone)
7. AROUND THE WORLD Ronnie Hilton (HMV)
8. AROUND THE WORLD Gracie Fields (Columbia)
9. AROUND THE WORLD Bing Crosby (Brunswick)
10. I'LL TAKE YOU HOME AGAIN, KATHLEEN Slim Whitman (London)
11. GAMBLIN' MAN Lonnie Donegan (Pye-Nixa)
12. TOO MUCH Elvis Presley (HMV)
13. CUMBERLAND GAP Lonnie Donegan (Pye-Nixa)
14. LITTLE DARLIN' The Diamonds (Mercury)
15. CHAPEL OF THE ROSES Malcolm Vaughan (HMV)
16. NINETY-NINE WAYS Tab Hunter (London)
17. WHITE SPORT COAT King Brothers (Parlophone)
18. BUTTERFINGERS Tommy Steele (Decca)
19. WE WILL MAKE LOVE Russ Hamilton (Orlone)
20. AROUND THE WORLD Mantovani (Decca)
21. I'M SORRY Platters (Mercury)
22. BABY, BABY Teen-Agers (Columbia)
23. STREAMLINE TRAIN Vipers Skiffle Group (Parlophone)
24. YOUNG LOVE Tab Hunter (London)
25. WHITE SPORT COAT Terry Dene (Decca)
26. BUTTERFLY Charlie Gracie (Parlophone)
27. MANGOES Rosemary Clooney (Philips)
28. BANANA BOAT Harry Belafonte (HMV)
29. WHY, BABY, WHY Pat Boone (London)
30. I'LL FIND YOU David Whitfield (Decca)

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

BEST SELLING SHEET MUSIC IN BRITAIN

1. AROUND THE WORLD (Sterling)
2. BUTTERFLY (Aberbach)
3. MR. WONDERFUL (Chappell)
4. NINETY-NINE WAYS (Good)
5. CHAPEL OF THE ROSES (Victoria)
6. ROCK-A-BILLY (Joy)
7. HEART (Frank)
8. WHEN I FALL IN LOVE (New World)
9. TRUE LOVE (Chappell)
10. THE GOOD COMPANIONS (Peter Maurice)
11. LOOK HOMEWARD ANGEL (Kassner)
12. I'LL FIND YOU (Robbins)
13. SINGING THE BLUES (Frank)
14. YOUNG LOVE (Cromwell)
15. YES, TONIGHT, JOSEPHINE (Berry)
16. BANANA BOAT SONG (Morris)
17. MARIANNE (Montclare)
18. WHITE SPORT COAT (Frank)
19. FREIGHT TRAIN (Pan-Musik)
20. I'D GIVE YOU THE WORLD (Macmelodies)
21. MANGOS (Bron)
22. ROUND AND ROUND (Kassner)
23. CUMBERLAND GAP .. (Essex)
24. FORGOTTEN (Mills)

AUSTRALIA'S TOP TEN

1. CINDY, OH, CINDY Eddie Fisher (RCA)
2. JAMAICA FAREWELL Harry Belafonte (RCA)
3. SINGIN' THE BLUES Guy Mitchell (Coronet)
4. YOUNG LOVE Tab Hunter (London)
5. BANANA BOAT SONG Harry Belafonte (RCA)
6. HEY JEALOUS LOVER Frank Sinatra (Capitol)
7. DON'T FORBID ME Pat Boone (London)
8. BLUEBERRY HILL Fats Domino (London)
9. YOU DON'T OWE ME A THING Johnnie Ray (Coronet)
10. TWO DIFFERENT WORLDS Don Rondo (Columbia)

U.S. TOP TWENTY-FIVE

1. LOVE LETTERS IN THE SAND Pat Boone (Dot)
2. ALL SHOOK UP Elvis Presley (RCA Victor)
3. DARK MOON Gale Storm (Dot)
4. SO RARE Jimmy Dorsey (Fraternity)
5. LITTLE DARLIN' The Diamonds (Mercury)
6. WHITE SPORT COAT Marty Robbins (Columbia)
7. SCHOOL DAY Chuck Berry (Chess)
8. BYE BYE LOVE Everly Brothers (Cadence)
9. FOUR WALLS Jim Lowe (Dot)
10. COME GO WITH ME Del Vikings (Dot)
11. ROUND AND ROUND Perry Como (RCA Victor)
12. FREIGHT TRAIN Nancy Whiskey (Chic)
13. GONE Ferlin Husky (Capitol)
14. I'M WALKIN' Fats Domino (Imperial)
15. IT'S NOT FOR ME TO SAY Johnny Mathis (Columbia)
16. TEENAGER'S ROMANCE Ricky Nelson (Verve)
17. START MOVIN' Sal Mineo (Epic)
18. SEARCHIN' The Coasters (Atco)
19. I LIKE YOUR KIND OF LOVE Andy Williams (Cadence)
20. GOIN' STEADY Tommy Sands (Capitol)
21. WONDERFUL, WONDERFUL Johnny Mathis (Columbia)
22. YOUNG BLOOD The Coasters (Atco)
23. EMPTY ARMS Teresa Brewer (Coral)
24. OLD CAPE COD Patti Page (Mercury)
25. ROCK-A-BILLY Guy Mitchell (Columbia)

U.S. WEST COAST TOPS

The thirty most popular records in Southern California

1. SO RARE Jimmy Dorsey
2. LOVE LETTERS IN THE SAND Pat Boone
3. OLD CAPE COD .. Patti Page
4. ISLAND IN THE SUN Harry Belafonte
5. A WHITE SPORT COAT Marty Robbins
6. START MOVIN' .. Sal Mineo
7. ARROW OF LOVE .. Six Teens
8. I LIKE YOUR KIND OF LOVE Andy Williams
9. ROCKIN' SHOES .. Ames Bros.
10. GLORY OF LOVE Velvetones
11. TEENAGE ROMANCE Ricky Nelson
12. WITHOUT HIM Frankie Laine
13. TALKIN' TO THE BLUES Jim Lowe
14. MY DREAM The Platters
15. ROCK YOUR LITTLE BABY TO SLEEP Buddy Knox
16. PROMISES, PROMISES Dinah Shore
17. STARDUST Billy Ward
18. LET THE FOUR WINDS BLOW Roy Brown
19. SCHOOL DAY .. Chuck Berry
20. BERNARDINE ... Pat Boone
21. GONE Ferlin Husky
22. WONDERFUL WONDERFUL Johnny Mathis
23. THE GIRL WITH THE GOLDEN BRAIDS Perry Como
24. SEND FOR ME Nat King Cole
25. SING LITTLE BIRDIE SING Rosemary Clooney
26. THREE SHEETS IN THE WIND Four Aces
27. FREIGHT TRAIN Margie Rayburn
28. VALLEY OF TEARS Fats Domino
29. MY LITTLE BABY Perry Como
30. YOUR TRUE LOVE Carl Perkins

(Compiled by Al Jarvis for radio station KFWB, Hollywood)

TIME OUT FOR LAUGHTER



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BETTY JOHNSON

Little White Lies / Fourteen Ninety-two
(Spartan 433R)

A pleasantly harmless disc with the ease and good nature coming through, gained from the early days when Betty Johnson barnstormed her way around the States with her brothers and parents. The slightly quicker tempo of Fourteen Ninety-Two suits her better; she seems to need a faster vehicle to show off her delightfully bubbly quality.

★

JOHNNY DESMOND

Shenandoah Rose / Consideration (Coral 9-61846)

I don't think handsome Johnny Desmond will be wearing *this* rose long; the martial treatment (for no apparent reason except an effort to be different) does nothing for the number.

Consideration, a calypso, has some neat guitar work from George Barnes, but Johnny Desmond's pleasing voice has been better served.

★

BILLY WILLIAMS

I'm Going To Sit Right Down And Write Myself A Letter / Date with The Blues
(Coral 9-61830)

This would be a useful record for any teenagers who wanted to convert their parents to rock 'n' roll. It is R&R in the old rooty-toot-toot style beloved in the early thirties, but nevertheless attractive. Try it. The flip side is a wistful number,

Reviewed by

THE SPINNER

less dated, and Dick Jacobs does a good accompanying job with his chorus and orchestra.

★

JANE MORGAN

Around The World / It's Not For Me To Say (Kapp K 185X)

This is Jane Morgan's debut into the recording field, but Jane is no newcomer to the business for she has been singing in cabarets and clubs for many years. This month, she has been appearing at the Royal York, Toronto, where she made a great personal success. *It's Not For Me To Say* is a sweet ballad sweetly sung, and should prove to be "sweet music" to the Kapp label. *Around The World* will remain the "other" side, since her treatment does not do this fine number justice.

★

ANDY GRIFFITH

A Face In The Crowd / Mama Guitar
(Capitol F3705)
Free Man In The Morning / Just A Closer Walk With Thee (Capitol F3706)

All four of these waxings come from the new Griffith film "Face In The Crowd", and they show Andy has a strong listenable voice and an individual independent style. The title song is well put over, with

the piano and guitar combining to give good atmosphere of walking along the street. *Mama Guitar* is a virile and entirely different version from other recordings of the tune; in fact no one would believe that Andy would *really* prefer a guitar!

Free Man In The Morning is more in the folk-music idiom, well within Andy's range, and the backing, a religious song, is done with good taste and should please many.

★

THE SANDMAN

with Ray Calder at the Olympic Organ
Little Grey Church / At The End Of The Day (Rodeo 45-5R0166)

This record also has a religious flavour, done with sincerity and polish; the Sandman speaks the words against a tasteful background provided by Ray Calder on the organ. Calder has an LP of his own this month, *Faith Of Our Fathers*, a selection of 19 favourite hymns, which he accompanies on the Hammond Organ. (Rodeo RLP-8).

★

GORDON MacRAE

Endless Love / When You Kiss Me
(Capitol F3724)

Gordon MacRae, star of many musicals, does a grand job on the first side, a ballad with a beat. This could easily become a hit. The other side is too light a type of number for this fine singer who needs a better opportunity to display his talents.

★

SAM BUTERA AND THE WITNESSES
Love Charm / Ten Little Women (Prep F105)

This is a mild rock 'n' roll offering, not the kind that lifts the roof, but it keeps well with the beat. *Love Charm* is the better side with some dandy sax work, but although Sam starts out with *Ten Little Women* I can tell him this is no way to keep them; it's monotonous.

★

THE ISLAND BOYS

I Talk To The Trees / Bahama Lullaby
(Kapp K1182)

This pop-calypso version of the hit song from the musical *Paint Your Wagon*, *I Talk To The Trees*, shows the recently introduced Island Boys off to advantage, whilst the authentic song of the islands, *Bahama Lullaby*, complete with dreamy marimba, had me nodding in my chair. For a lullaby, this is a compliment. A group to watch.

★

ANNIE LAURIE

Please Honey Don't Go / It Must Be You
(Regency 631X)

This is a record which is neither good nor bad—just a regular issue which keeps an artist's name in front of the public till their next "hit" comes along.



American and Canadian recording stars taking a bow at a recent CBC Cross-Canada Hit Parade Telecast — (l. to r.): pianist Roger Williams; Andy Williams (of "Butterfly" fame); Joyce Hahn; Wally Koster and three of the four Diamonds, whose *Little Darlin'* platter has sold over a million.

THE CUES

I Pretend / Crazy Crazy Party (Prep 45-21030)

The Cues, with Ollie Jones as the featured singer give this a smooth treatment. Their voices blend very well and combine to give us an extremely pleasing disc.

All I can say about the flip side is . . . real crazy!



BILL DOGGETT

Ding Dong / Cling To Me (Regency 629X)

William Ballard Doggett to give him his full name, is a first-class arranger, and this gift is well in evidence on both these titles. Ding Dong is his own composition, in conjunction with two other gents named Scott and Butler, and although their definition of Ding Dong is not mine (nary a bell in the whole thing!) that's the only quarrel I have with this typical Doggett disc.

Cling To Me features Bill on the Hammond Organ, and some excellent baritone work suffers a little from the hollow, empty-room sound of the recording.



DONNIE ELBERT

What Can I Do / Hear My Plea (Regency 619X)

This is a falsetto almost too good to be true, but it is truly on the note, no wavering around it. This newcomer to the R and R school should soon be very near the top of the class. His treatment of the ballad What Can I Do may make it the more lasting side but there is plenty of verve and zest about Hear My Plea.



BUDDY GRECO

AND THE B. G. SKIFFLE GANG

With All My Heart / Game Of Love (Kapp K-183)

The only skiffle this disc has got is on the label. The first title sung against a mandolin background is a pleasantly commercial offering from this well-known pianist and jazz singer. In fact, the attempt to link this record with the fast-growing and popular skiffle may boomerang against it; prospective buyers may feel disappointed at the absence of authentic skiffle rhythm, instead of admiring these two well-sung numbers for what they are worth.



RON GOODWIN

The Headless Horseman / When I Fall In Love (Capitol F 3708)

Here is English bandleader Ron Goodwin with his own composition, The Headless Horseman. This has already become a hit in England and quite deservedly so, as it goes at a real gallop. The whole thing is extremely well-played but there are some excellent horn passages which deserve special mention. The reverse side receives



Recent visitor on the Denny Vaughan CBC-TV show was 15-year-old Joy Layne, whose Mercury waxing of After School has been a big hit. Here, debonair Denny shows Joy behind the scenes after the show.

a rather dirge-like treatment with everything thrown in, including an oboe, but it should not stop you from buying this disc, for the other side is outstanding in the Leroy Anderson/Bob Farnon school.



TOMMY WATTS

Grasshopper Jump / Louise (Capitol F 3726)

Another British bandleader, saxophone Tommy Watts makes his debut with a rather insipid disc. Grasshopper Jump is the livelier of the two sides, but this will not set the Thames or the Great Lakes on fire.



MARY KAYE

Boy On A Dolphin / Calypso Rock (Decca 9-30344)

Boy On A Dolphin, from the film of the same name, is a beautiful number, beautifully sung. The arrangement suits the slightly mystic idea behind the song, and the semi-oriental treatment is most effective. The second side falls between the two stools of calypso and rock 'n' roll in a desperate attempt to climb aboard the band wagon of both.



JIMMY BEASLEY AND THE ROCKERS Johnny's House Party / Parts 1 and 2 (Regency 627X)

This house is well-furnished with plenty of background yells, a solid rocking beat and a competently turned-out disc which

will invite many guests to listen to it. It is a pity it had to be cut so abruptly from one side to the other, in mid-phrase as it were.



LES PAUL AND MARY FORD Hummin' and Waltzin' / Tuxedos and Flowers (Capitol F 3725)

This is a vocal rather than the usual instrumental one has come to expect from this talented pair, and a hit into the bargain unless I am very much mistaken. Two excellent waltzes, and I found myself humming the first title . . . which proves it lives up to its name.



MAMIE VAN DOREN

Salamander / Go Go Calypso (Prep F 100)

These two Les Baxter numbers from the Warner Brothers movie, Untamed Youth, feature filmstar wife of bandleader Ray Anthony, Mamie Van Doren. Glamorous Mamie deserves this recording purely on her singing ability, for she really enters into the fun of the thing and gives out with a real beat, and a smile in her voice. The calypso is one of the most infectious of this month's batch, and sounds really authentic. Mamie will win herself a whole lot of new fans with this disc.



ARMENIAN JAZZ SEXTET Harem Dance / Pretty Girl (Kapp K-181-x)

This may be jazz to the Armenians, but certainly not to us. Beyond a few bars of

IT IS OUR AMBITION TO REVIEW OR MENTION ALL RECORDS AVAILABLE IN CANADA WHICH COME WITHIN THE PROVINCE OF OUR REVIEWERS. THIS WE CAN ONLY DO WITH THE FULL COOPERATION OF ALL DISC COMPANIES. OUR GRATEFUL THANKS TO THE RECORD ORGANIZATIONS WHO HAVE AIDED US SO FAR; WE HOPE THE MISSING LABELS WILL FALL INTO LINE IN TIME FOR OUR NEXT ISSUE.

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POP DISCS

(Continued from previous page)

drumming and the similarity between Shish-Kabab and Harem Dance there is nothing to comment upon. Pretty Girl has a vocal from a character who may well be the local Pat Boone or Frankie Laine.



THE SIX TEENS

featuring Trudy Williams

Arrow Of Love / Was It A Dream Of Mine
(Regency 626X)

The Arrow may well find its mark on the target; it's an original song well sung. On the flip, the Six Teens are more in evidence with a neat and pleasing accompaniment, but the final "amen" is unnecessary and not in very good taste.



JOHNNY WILDER

Five Foot Two, Eyes Of Blue / Play Love
(Prep F 106)

Johnny gargles the old-timer Five Foot Two, in real old-timer style, but it's fun. Play Love he sings in an attractive ballad manner with a solid beat accompaniment from Van Alexander's Music. A good bet.



BING CROSBY

Around The World/Main Theme (Decca
9-30262)

Composed and conducted by the late Victor Young, this beautiful melody does much to accent the returning popularity of the waltz. Bing, who as we all know is a past master at this sort of number, sings with his usual polish, while the full arrangement and expert playing of the orchestra makes the non-vocal side (the main theme to the Mike Todd film of the same name) equally attractive.



THE ANDREWS SISTERS

Give Me Back My Heart/Stars Stars
(Capitol F3707)

This collection of big guns does not bring the explosion one would expect from the Andrews Sisters, Billy May and Gordon Jenkins. Billy May, whose orchestra accompanies the first title, succeeds in sounding like a steel band at times—which gives a slightly odd but quite pleasing effect. The waltz, Stars Stars, introduces some male voices for about half a chorus when they take over the melody, and I could have done with a little more of them. Gordon Jenkins and his orchestra accompany this side and the Andrews are their usual competent selves.



MILL BROTHERS

Queen Of The Senior Prom/My Troubled Mind (Decca 9-30299)

I am little surprised that the Mills Brothers have followed the current trend of devoting a good deal of the space on a vocal group disc to the lead singer. Somehow the Mills have always impressed as close harmony singers with just the occasional solo, but this way it is nearer to being a soloist accompanied by a vocal group.

The first title should succeed in the same way as an equally sentimental tune



of the same type which came out about this time last year, Graduation Day.

I think the Brothers were pretty cheerful about Troubled Mind. Most people I know are far more grouchy when they have A Troubled Mind, but as this is a run of the mill (no pun intended) upbeat blues, it should prove popular with the many fans of this experienced group.



WYNONIE HARRIS

Big Old Country Fool/That's Me All Right
(Regency 632X)

Big Old Country Fool in the Big Old Country Voice of Wynonie Harris should make the rock 'n' roll fans happy; it is a bright entertaining toe-tapper with a western flavour.

It's ideal for the dancing set and for you types who like to relax and listen to r'n'r. I can hear many people going into their record bars, pointing to the disc and saying "That's Me All Right!"



EARL BOSTIC

She's Funny That Way / Exercise (Regency 630X)

Bostic's sax has lost none of its rugged charm over the years, and the standard She's Funny That Way comes up nice and fresh. Tho Earl's own composition, Exercise, is a very close runner-up. A good disc from a good musician, and the band backs him up well.



THE MELLO-TONES

Rosie Lee / I'll Never Fall In Love Again
(Spartan 4-437R)

The Mello-Tones combine with Hank Ivory's Orchestra to provide a really lively side with tons of drive. The would-be Presley version of I'll Never Fall In Love Again doesn't quite make it, and the odd noises from the drummer sound more like indigestion than anything.



KURT EDELHAGEN

AND HIS ORCHESTRA

Fanfare Blues / Love Theme From "La Strada" (Decca 9-30347)

Kurt fronts one of the most popular postwar orchestras in Germany today, and on these cuttings we see the reason why. The first title travels along the tracks of the late Glenn Miller's Tuxedo Junction, with a real swing. The second side is certainly "different". The hee-haw which crops up several times in the arrangement

suggests that a donkey is involved in this love theme, like the rather more famous donkey who features in Shakespeare's *Midsummer Night's Dream*, a love theme of another sort.

★
JOYCE HAHN

I Saw You I Saw You / Gonna Find Me A Blue Bird (Sparton 4-435R)

The purity of Joyce Hahn's voice comes over well on this disc. She is well-known to us all in Canada, but with her clarity of production and sweetness of style should be up with Jo Stafford and Vera Lynn among the golden record holders. I found myself singing the Tennessee Waltz after listening to *I Saw You*; the reason is very obvious.

★
JERRY LEWIS

My Mammy / With These Hands (Decca 9-30345)

Jerry Lewis once again displays the vocal talent which shot him to the forefront of the popular music world. *Mammy* is the old Jolson hit, redone in the Jolson manner with an up-to-date backing, and it swings all the way. Lewis sings *With These Hands*, with a great deal of feeling, and none of the sock that was associated with his earlier recordings. The legions of Lewis fans will go for this one.

★
TRUDY RICHARDS—Weaker Than Wise / I Want A Big Butter And Egg Man (Capitol F3729): Virile style, plenty of attack. Old "doubling up" with the tempo of the lyric very effective on second side.

PRISCILLA WRIGHT—Me And My Bestest Fella / I Need You (Sparton 4-442R): Priscilla's latest hit is backed with a waltz which we think suits Priscilla better than the beat number. Ruby Murray, one of Ireland's singing stars, has a very similar voice to Canada's own Priscilla, and she made her name with slow numbers. Think it over!

DAVID LOWE—So Young / A Tramp (Regency 622X): This door-kicking rhythm which passes for R'n'R in some circles does nothing to help David Lowe, who has a fine voice. More in the ballad style, please, David.

LONG PLAYS

★
FRED LOWERY

Walking Along Kicking The Leaves (Decca DL8476)

A would-be violinist whose lack of sight led him to take up whistling for a living, Fred Lowery has made an eminently listenable LP with Owen Bradley providing a clever and well-played background score. The title tune, written by Toronto's Warwick (Man In The Raincoat) Webster goes to disprove the statement that Warwick is a one-song man, for this delightfully tuneful melody, given the right lyrics, could easily make the hit parade. This LP should prove to be a good standard seller as the rest of the titles—novelties and oldies—display Lowery's whistling to its best advantage. A good disc to play on those hot summer evenings.

★
DIANE OXNER

Traditional Folk Songs of Nova Scotia (Rodeo RLP. 6)

Attractive Diane Oxner sings these folk songs from the Helen Creighton collection, and who better to sing them? Not only is she the possessor of a clear and charming voice but she was born in Lunenburg, Nova Scotia, and therefore has lived among this music all her life. Students of folk-music will be grateful to Miss Oxner for the clarity of her diction; any forgotten words can easily be learned from this LP.

ROGER WILLIAMS SONGS OF THE FABULOUS FIFTIES

(Kapp KXL 5000)

This album is already well up among the most popular LP's, and deservedly so, for it is ideal listening for summer evenings, and very easy to take. It serves as a memory-jogger for some of our past favourites, tastefully and effortlessly played by Roger Williams and orchestra.

I would like to give a special mention to the N.Y. Journal-American columnist Jack O'Brian for his excellent sleeve notes. He leads us from 1950 up to 1956 packing the maximum amount of detail and interest into each year, as indeed does Roger Williams.

★
BARBERSHOP BATTLE

Side 1 The Buffalo Bills; Side 2 The Confederates (Decca DL8485)

This battle is really an exhibition match between two top-ranking members of the SPEBSQSA—The Buffalos representing the North and the Confederates for the South. In case you are wondering what that imposing collection of initials stand for, I'll tell you . . . "Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America".

Both groups are International Contest Winners, and represent the best in this ever-popular type of singing. An ideal family disc.

To differentiate between the two quartets is difficult, but I'll stick my neck out this far—the younger Confederates have a more varied selection, but the Buffalos have the edge with the matching of the voices. So you pay your money and take your choice!

★
RAY GILMORE

Blue Canadian Rockies, Volumes 1 and 2 (Rodeo 5RLP. 13 and 16)

These two discs mark the recording debut of Canada's own Ray Gilmore. This popular organist hails from Winnipeg, Manitoba, and the graceful, unaffected treatment he gives to ten favourite waltzes should win him many more fans from all over the world.

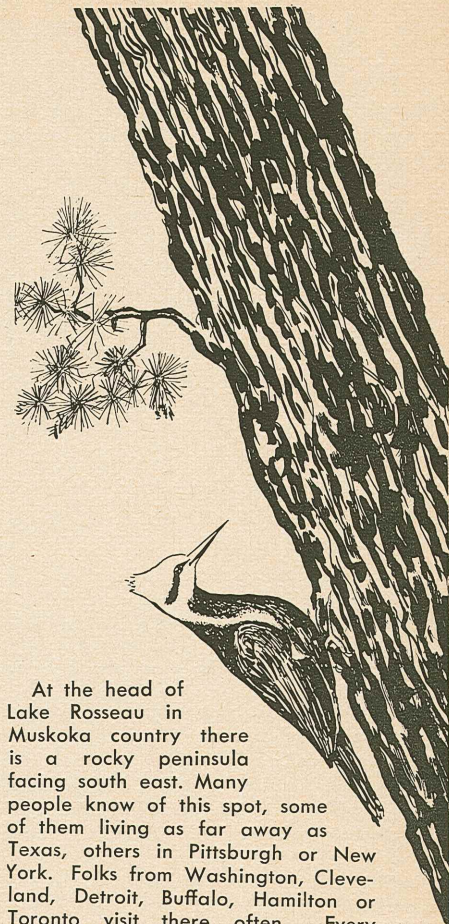
★
JESSE CRAWFORD

Hits On The Hammond (Decca DL8470)

Jesse Crawford has been the featured organist at many well-known places, including the Paramount Theatre, New York. This offering of twelve song-hits in differing moods should please many but my personal choice, if I were buying an organ record, would be for Ray Gilmore.

★
LITTLE RICHARD AND HIS BAND
Here's Little Richard (Regency SP100)

This double-sided LP starts with the number that made Little Richard famous, Tutti Frutti. After a stint of travelling around singing, dancing and playing the piano with a medicine show to collect the crowds, Richard Penniman decided he would try his luck on his own. So he made a test record of one of his own songs on a home recorder and sent it to Specialty Records in Hollywood. In spite of the poor quality of the disc, Specialty recognized that they had a hit singer in him, and recordwise Little Richard was born. All the zest and natural rhythm of the Negro are in his music. Small wonder he is tops among the performers of R'n'R, as well as the fans. This collection of his tunes is a must for those fans.

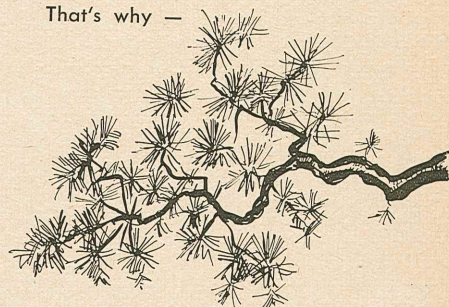


At the head of Lake Rosseau in Muskoka country there is a rocky peninsula facing south east. Many people know of this spot, some of them living as far away as Texas, others in Pittsburgh or New York. Folks from Washington, Cleveland, Detroit, Buffalo, Hamilton or Toronto visit there often. Every summer, they return.

If, by chance, you should meet someone who has been there, ask them why? Is it the peaceful atmosphere, or the healthy pine scented air? Perhaps, they will tell you they like to be away from crowds and that their dollar seems to go further than when they are in the more luxurious and exclusive places.

More probably they will say that the home cooking is something out of this world. They will vividly describe the roast turkey with cranberry sauce followed by a delicious dessert of ice cream pie, prepared as only Jean Ariss knows how.

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HELEN McNAMARA

ROUND ABOUT MIDNIGHT (Columbia 949) — **The Miles Davis Quintet**—Miles Davis (trumpet); John Coltrane (tenor sax); Red Garland (piano); Paul Chambers (bass); "Philly Joe" Jones (drums).

● **VITAL STATISTICS:** Miles Davis—christened Miles Dewey Davis in his birthplace of Alton, Illinois—is a 31-year-old musician who started playing trumpet at 13. In East St. Louis, where he spent his school years, Davis joined the high school band; at 15 was playing in Eddie Randall's Band. In New York, he made some of his first recordings with Charlie Parker; studied at Juilliard; and upon the advice of Dizzy Gillespie, took up piano as well. One of the leading spokesmen of the bop era, he has played in and led several small groups of his own in the past decade. His favourite trumpet players: Dizzy Gillespie, Freddie Webster, Louis Armstrong.

As one of the most discussed trumpeters of modern jazz, Davis on this, his first Columbia LP, appears to be in better form than in some time.

With a mellower approach than usual, he's at his best on the slow-paced or medium-moving walking-like tempos, on which he plays muted trumpet in a melancholy brooding fashion that is quietly and successfully echoed by Coltrane and Garland.

Chambers provides excellent backing and so does Jones, except for those staccato-like punctuations of his that tend to detract from the horns.

Titles: Round Midnight; Ah - Leu - Cha; All of You; Bye Bye Blackbird; Tadd's Delight; Dear Old Stockholm.

★

PHINEAS' RAINBOW (Victor LPM 1421)

Phineas Newborn, Jr. plays solo piano on some tracks; is joined by an unnamed rhythm section on others, but it's likely they are members of his present group. It doesn't really matter anyway, for it's Phineas' show all the way.

Once again he stands out as an adroit modern pianist, with tremendous technique and a command of the instrument that is ever remindful of the late Art Tatum.

Titles: Overtime; Angel Eyes; Come to Baby Do; Stairway to the Stars; Land's End; Clarisse; She; Tin Tin Deo; Autumn in New York; What is This Thing Called Love.

★

MUTED JAZZ (Capitol T839) — **Jonah Jones** (trumpet); **George Rhodes** (piano); **John Browne** (bass); **Harold Austin** (drums).

With a jazz history that dates back to riverboat days, veteran trumpeter Jones swings his way merrily through such old standbys as St. James Infirmary, Royal Garden Blues, Rose Room, and My Blue Heaven in a happy-go-lucky manner sure to delight the swing era fans. The muted



MUSIC WORLD photo by C. Graham Webster

reviews

THE NEW JAZZ RECORDS

trumpet style is straight out of the thirties, but it still swings.

Other Titles: Mack the Knife; I Can't Get Started; On the Street Where You Live; Undecided; Too Close for Comfort; and a theme from The Man with the Golden Arm.

★

NICE DAY WITH BUDDY COLLETTE (Contemporary C3531) — **Buddy Collette** (clarinet, alto sax, flute and tenor sax).

The versatile Collette is accompanied by three rhythm sections on this set of ten, but the three numbers that will be of most interest to Canadians are There Will Never Be Another You, Moten Swing and Buddy Boo. In these, Buddy is backed by drummer Shelly Manne, bassist Leroy Vinnegar and pianist Calvin Jackson, that last name familiar to anyone who patronized the Park Plaza where Calvin led his own quartet for several years.

In Los Angeles since late 1956, Calvin fits in exceedingly well with this group. Less the leader and more the accompanist, he provides capable backing, not a little inspired, one might guess, by Manne and Vinnegar.

Collette, who received his greatest recognition as a member of the Chico Hamilton quintet, amply displays his many talents

on this LP, but of all the instruments he plays his flute solos are the most pleasing.

Unfortunately, he plays flute only on Over the Rainbow and Fall Winds. A Nice Day, Minor Deviation, Moten Swing, Blues for Howard feature him on clarinet. Alto sax solos are taken on There Will Never Be Another You, Change it, I'll Remember April. His one and only tenor sax solo is played on Buddy Boo.

Pianist Don Friedman, drummer Joe Peters and John Goodman work out on one set. Dick Shreve (piano); Bill Dolney (drums), and Goodman again comprise the second rhythm section.

★

A SALUTE TO ELLINGTON (King 533) — **Bill Doggett** (organ); **Clifford Scott** (tenor saxophone); **Shep Shepherd** (drums); **Billy Butler** (guitar).

This is jazz of a rougher form but made to order for fans who like the wild, uninhibited sounds of jazz organ and honking tenor saxophone. A one-time pianist with Jimmy Mundy and Lucky Millinder's bands, Doggett was also pianist and arranger for the Ink Spots, 1942-44. Called in to play organ background on Smooth Sailing, an Ella Fitzgerald recording that became a hit, Doggett organized his own group in 1952 and has since become one of the top men in his field.

Doggett and his group, in more honky-tonking mood, were the hit of the "Big Show of Stars" which came to Toronto's Maple Leaf Gardens on April 29 last.

Titles: Caravan; Prelude to a Kiss! I'm Just a Lucky So and So; Solitude; I Let a Song Go Out of My Heart; Don't Get Around Much Anymore; I Got it Bad and That Ain't Good; Don't You Know I Care; C Jam Blues; Sophisticated Lady; Satin Doll; Perdido.

★

DAME DREAMING (King 532), also by the Doggett group, features the following tunes: Sweet Lorraine; Diane; Dinah; Ramona; Cherry; Cynthia; Jeannine; Tangerine; Nancy; Estrellita; Laura; Marchetta.

★

SOFTLY, BABY (Capitol T829) — **Paul Smith** (piano); **Barney Kessel** (guitar); **Stan Levey** (drums); **Joe Mondragon** (bass).

On record, Smith has always been featured with his sextet, but here he steps out as a soloist and a very smooth and relaxed one, with considerable rhythm impact created by Barney, Stan and Joe. Several standards are included but the one you'll remember perhaps most vividly is his takeoff on Phineas Newborn on a number he calls Long Live Phineas. Phineas should be pleased.

Titles: Softly; Taking a Chance on Love; Easy to Love; I Didn't Know What Time It Was; I'll Remember April; Invitation; I Got Rhythm; The Man I Love; Blues à la P.T.

Country and Western

Record Reviews

PHIL (18) AND DON (20) MAKE A HIT WITH THEIR FIRST DISC

by **FRED ROY**

BYE BYE LOVE

(B. Bryant-F. Bryant) (Acuff-Rose, BMI) **EVERLY BROTHERS**
I WONDER IF I CARE AS MUCH
(P. Everly-D. Everly) (Acuff-Rose, BMI) Apex 76152

Brothers turn out a hit with their debut wax. Top side should take them high on the charts while up-tempo rhythm makes it a good juke-box coin-grabber. Flip is a catchy waltz ballad in which singers wonder if it's best to forget the gal 96/84

* * *

A FALLEN STAR

(James Joiner) (Tree, BMI) **JIMMY NEWMAN**
I CAN'T GO ON THIS WAY
(Fred Rose) (Milene, ASCAP) Dot 15574

Hit material in "A Fallen Star" which promises to take the artist to the top in all three fields, though it remains mostly a country tune. Top half has Jimmy relating how what seemed to be a falling star turned out to be an angel—sent just to share his love. Coupling has the singer walking the floor and wondering when his baby's coming back home 93/89

* * *

WHISKY BEFORE BREAKFAST

(Andy De Jarlis) (BMI Canada) **ANDY DE JARLIS**
POOR GIRL WALTZ
(Andy De Jarlis) (BMI Canada) Quality 541

Canadian fiddler from Winnipeg bows out a slice of wax with toe-tappin' reel capable of filling any square dance floor. Number should make good disc-jockey theme or opener, and warrants considerable play. Harmonious waltz on flip makes it a good all-round coupling 80/78

* * *

A GIRL IN THE NIGHT

(Hank Thompson) (Texoma, ASCAP) **HANK THOMPSON**
QUICKSAND
(Hank Thompson) (Texoma, ASCAP) Capitol 3709

Thompson and the Brazos Valley Boys give their best, but material is not as powerful as some of their past releases. Top is a weeper on the "honky tonk girl" theme, too many of which have come and gone. The boys step up the tempo on the back etching giving a new twist to an old line which means falling for the gal who has proved untrue much too often 83/70

* * *

DON'T BE ANGRY

(W. Jackson) (Acuff-Rose, BMI) **STONEWALL JACKSON**
KNOCK OFF YOUR NAGGIN'
(S. Jackson) (Ernest Tubb, BMI) Columbia 40883

Jackson is the latest country music "find" to be added to the "Grand Ole Opry" cast and Columbia roster, but his first release isn't very promising. Front grooving is a slow-moving dishing in which Jackson asks his girl to try to be understanding if he can't realize the dream in his heart has come true. Coupling is a faster paced novelty demanding silence from his naggin' spouse 80/78

NEXT IN LINE

(Johnny Cash) (Knox, BMI) **JOHNNY CASH**
DON'T MAKE ME GO
(Johnny Cash) (Knox, BMI) Quality 1620

Cash isn't up to his usual standards on this issue and neither side is likely to reach the top notches of the charts from their own pull-power. Performer's popularity will be of great importance in establishing sales. Most action will be on the top side instead of the usual double-header singer has had in the past 91/73

* * *

HIGH WIND

(Harvey-Norris) (BMI Canada) **LARRY HARVEY**
WHEN LOVE BECOMES A BURDEN
(Norris-Harvey) (BMI Canada) Regency 610

Larry Harvey is a Toronto lad who shows big promise with his initial waxing. "High Wind" seems to be the top side with jockeys and operators because of its fast pace. Store sales, however, are inclined to give the coupling, a slow-moving ballad, the top rating. Two exceptionally good sides make it difficult to choose the better one 92/92

* * *

GONNA FIND ME A BLUEBIRD

(Marvin Rainwater) (Acuff-Rose, BMI) **EDDY ARNOLD**
LITTLE BIT
(Joan Hager) (Valley Publications, BMI) RCA 20-6905

The Tennessee Plowboy waxes a late cover on Marvin Rainwater's MGM hit. Arnold turns in an exceptionally good version but the original has already taken the crop of sales. A lively novelty on back, done in Eddy's unique style accompanied by choir and hand-clapping, may make up for some of the lost sales 91/83

* * *

PLENTY OF EVERYTHING BUT YOU

(I. Louvin-C. Louvin) (Acuff-Rose, BMI) **LOUVIN BROTHERS**
THE FIRST ONE TO LOVE YOU
(Helen Carter) (Acuff-Rose, BMI) Capitol 3715

The Louvins follow up their current rider "Don't Laugh" with some material just as interesting sound- and sales-wise. Top lid indicates that everything is set for the preacher—but the gal says "no". Second side has a familiar base. They're the first to love her and last to forget 90/78

* * *

WHATEVER YOU DESIRE

(Edlin-Walker-Organ) (Cedarwood, BMI) **WAYNE WALKER**
A TEENAGE LOVE AFFAIR
(Walker-Organ) (Cedarwood, BMI) Columbia 40905

One of America's current top songwriters, whose pen has produced such hits as "I've Got A New Heartache" (Ray Price) and "Can You Find It In Your Heart" (Webb Pierce-Kitty Wells), makes his debut on wax with two originals which show promise for chart spots with a country-pop inclination. Both sides could be good juke sellers, also 87/84

(Continued overleaf)

● **VITAL STATISTICS** — The Everly Brothers (Phil, 18, and Don, 20) were born in Brownie, Kentucky, but were raised in Central City, Ky. Dad and Mom Everly, with the two kids (then aged 10 and 12) entertained around as the Everly Family, and Don and Phil started writing their own songs. One of them—Thou Shalt Not Steal—was recorded by Kitty Wells, but it was when they made a demonstration disc of their own tune, I Wonder If I Care As Much, that they started on their rise to fame. Publisher Wesley Rose heard the record and was so impressed that he rushed the disc to Cadence chief, Archie Bleyer, who was equally excited. Bleyer flew to Nashville for a rush recording session right away and backed the tune with "Bye Bye Love". At the time of writing (mid-June) the latter side is one of the biggest hits on the North-American continent.

Country and Western

Record Reviews — Continued

TOO MUCH WATER

(George Jones) (Starrite, BMI)

ALL I WANNA DO

(G. Jones-S. James) (Starrite, BMI)

"Too Much Water gone under the bridge" is the adage around which Jones builds the first side, a strong follow-up to his current "Don't Stop The Music". Flip side, which he wrote in collaboration with Capitol's "Mr. Young Love" (Sonny James), is a pleasing offering but lacks impact. First side will pull in most of the coins 92/82

* * *

JOHNSON'S OLD GREY MULE

(Arr. Gordon Terry) (Acuff-Rose, BMI)

SERVICE WITH A SMILE

(Autry Inman) (Autry Inman, BMI)

The former Columbia star gives a belly-rockin' novelty, complete with mule imitations and hot fiddling to boot on his first Apex release, and while this type is not hit material, surefire sales can be expected. Lower half lacks steam in both melody and lyric, and is not up to par, but different enough to go with the jockeys 82/71

* * *

FEMALE ON THE LOOSE

(Lennie Siebert) (Empire, BMI)

WILDERNESS LOVE CRY

(Lennie Siebert) (Empire, BMI)

Selections bring out free-and-easy styling of artist from Alberta. Jocks would do well to give them more spins and both sides are good juke-box feeders. Top grooving tells what can happen when a gal makes up a mind to have a fling while flip relates the loneliness known to the man who roams the wilderness in search of love 86/78

* * *

PRETTY LITTLE GIRL IN BLUE

(Wilf Carter) (Gordon V. Thompson, ASCAP)

FORT WORTH JAIL

(Dick Reinhart) (American, BMI)

Proving further that Canada can produce top talent, Ottawa's Bob King comes through with a topper for Victor, but does not show his fine composing talents on either side. Instead, he gives us two all-time favorites. Upper reading is his version of a Wilf Carter oldie, bottom is a smooth flowing performance on an American standard. The Country Kings give an excellent backing to the artist on both sides. Good for deejays 86/84

* * *

FOUR WALLS

(M. Moore-G. Campbell) (Sheldon, BMI)

A FALLEN STAR

(James Joiner) (Tree, BMI)

Monroe puts his popular "southern" finish to two high flyers on the current charts with a very pleasing effect. Sales on "Four Walls" have been captured by the original Jim Reeves version, but the flip is just on the way up and the best rendition is yet to be decided. Different touch added by Monroe could turn top sales his way 90/86

* * *

COTTAGE GROVE

(Arr. Gaby Haas) (Traditional)

WEDDING POLKA

(Arr. Gaby Haas) (Traditional)

Ace accordionist Gaby Haas from Alberta gives another enjoyable coupling under the Apex sticker. Haas and his Barndance Gang are Canada's polka kings and most always turn in two power-packed instrumentals on the same disc. No exception this time, the gang do a danceable waltz in "Cottage Grove" and pair it with a polka that will almost shake the rafters loose. A perfect pairing 88/89

GEORGE JONES

Mercury 71096

GORDON TERRY

Apex 76153

LENNIE SIEBERT

London FC-362

BOB KING

RCA 56-3276

BILL MONROE

Decca 30327

GABY HAAS

Apex 26437

THE OTHER WOMAN

(Beverly Small) (Central, BMI)

UNDER SUSPICION

(Raleigh-Kosloff) (Marks, BMI)

Capitol's blonde beauty comes back with a chart-worthy double-sided hit platter with impact comparable to her biggest seller, "Beautiful Lies". Nothing new has been brought out themewise, but Jean's incomparable vocal efforts with string and honky-tonk piano backing give the coupling very good chances for the top slots 91/87

* * *

BYE BYE LOVE

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

MISSING YOU

(Dale Noe-Red Sovine) (Copar, BMI)

Pierce turns out a fine rendition on a rush cover of the Everly Brothers' clicker, but chances are few that he will take over the lead. Side throws the artist out of his regular, effective styling and proves only that the song is hit parade material. Flip is of little sales value also, since the song was previously covered by writer Red Sovine on Decca coupling a number one Pierce-Sovine duet 82/73

* * *

TRY TO TAKE IT LIKE A MAN

(Walker-Sherry) (Cedarwood, BMI)

MISTER LOST

(Baham) (Gaylord, BMI)

Carl Smith, who remains strict country style, despite influence from the pop field, returns with another coupling in his easygoing manner. Top has him giving advice to the fellow who broke his own heart with unfaithfulness to "take it like a man" and pay for his mistake. Flip tells of the fellow who can't find consolation for his broken heart 90/86

* * *

TOO YOUNG TO SETTLE DOWN

(J. Rhoades-W. Nelson) (Central, BMI)

ALREADY MARRIED TO YOU IN MY HEART

(Rhoades-Cox) (Central, BMI)

Thrush is comparatively new to recording field. This, her second release, finds her longing for steady company from the man she loves, but he believes in the adage "live while you're young" and prefers his freedom. Bottom half is based along similar lines and tempo, an even, flowing style, and may be the deciding platter. Exceptionally good for all three outlets, jukes, jocks and sales 92/90

* * *

DON'T CRY, FOR YOU I LOVE

(Burgess) (-BMI)

THE TEARS BEHIND THE SMILE

(Marty Robbins) (Acuff-Rose, BMI)

George "Candy Kisses" Morgan comes back into the limelight with a number that is inclined to take him not only onto the country charts but overlapping into the pop field. "Don't Cry" is the big half and the side which will grab most of the play. Bottom cover shows Morgan with a weeper from the pen of Columbia's hit-maker Marty Robbins, in which George finds it hard to smile through the tears of a forsaken love affair 92/86

* * *

ROCKIN' THE BLUES

(Jimmy Johnston) (Frontier, BMI)

EVERLASTING BLUES

(Jimmy Johnston) (-BMI)

Hamilton's Dave Folkes supplies a rockabilly novelty that juke operators will find reimbursing. This is Folkes' second release for Sparton and the Canadian artist is building up a popular following from his wax offerings. "Everlasting Blues" tends to lack originality in melody phrasing but the Rockets give it a solid backing and lots of feeling 87/82

JEAN SHEPARD

Capitol 3727

WEBB PIERCE

Decca 30321

CARL SMITH

Columbia 40918

GEORGE MORGAN

Columbia 40859

DAVE FOLKES

Sparton 406

Good Wishes from

CLIFF McKAY

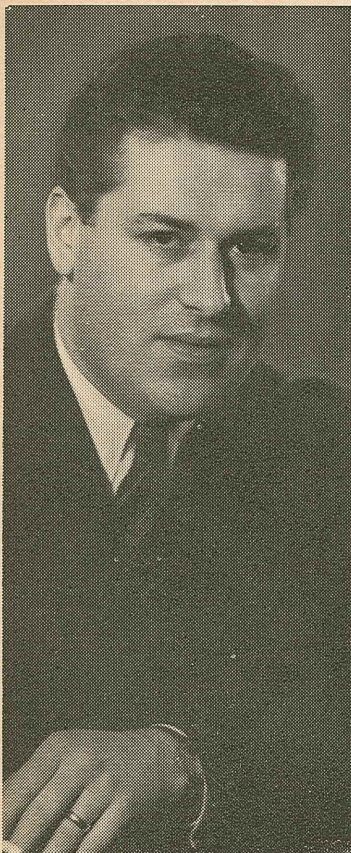
and all at the

HOLIDAY RANCH

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Royal York Hotel Orch.

TORONTO



CANADIANS ARE AMONG ENGLAND'S TOP MUSICAL STARS

London Letter from DEREK JOHNSON

CANADIANS in England are very much in the musical news. Taking ladies first, Toronto-born songstress **Patti Lewis** is one of the busiest artists on British TV screens these days. She had an eight-weeks' booking on "The Six-Five Special", the BBC Saturday night feature; and is now opening in another series as resident singer, as well as making innumerable guest appearances on other shows.

Add to this variety and cabaret dates, plus a new recording coming up, and Patti is plenty busy and plenty happy.

What made her particularly happy was when she appeared onstage at the opening of *Fire Down Below*, the new **Rita Hayworth-Robert Mitchum** movie. She sang the title song to the accompaniment of the **George Melachrino** orchestra. **HRH Princess Alexandra** of Kent was in the audience.

* * * * *

Hailing from Vancouver, singer **Edmund Hockridge** has really secured himself on the topmost rung of the stardom ladder. When "Pajama Game" finished its 18-months London run, Ted had completed five continuous years as a headliner in the heart of Britain's theatreland.

Prior to starring in "Pajama Game", he took the lead in "Can Can", "Guys and Dolls" and "Carousel"—all with long runs and all very successful for the box-office and Ted.

Now Ted has started a summer season at one of Britain's favourite seaside holiday-resorts, Bournemouth (which will be affectionately remembered by thousands of Canadian soldiers

who were based there during the war). Ted's first solo LP, "A Canadian In London", has just been released.

* * * * *

Other news on the British musical front concerns band-leader **Ted Heath**, who has been ill. Overstrain has caused him temporarily to quit fronting his famous orchestra, and he is now recovering in Spain.

Ted hopes to be fully fit for his next North American tour, scheduled for November.

* * * * *

You can't keep skiffle out of any dispatch from England. It's all the rage here, and it has completely ousted rock 'n' roll.

The **Charles McDevitt Skiffle Group**—whose disc of "Freight Train" has been a huge success on our side of the Atlantic and on yours—have followed it up with a new waxing, "Green Back Dollar", which has already chalked up 90,000 in advance sales.

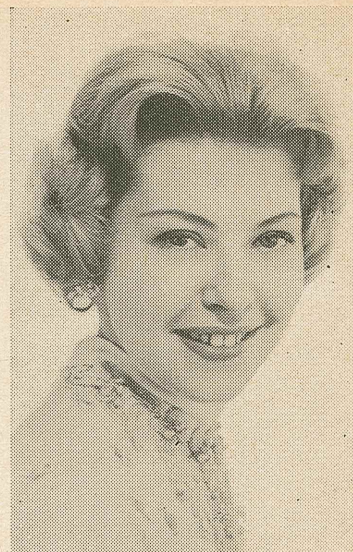
Latest news about this group is that they will shortly be undertaking a six-weeks tour of the United States. A concert at New York's Carnegie Hall is scheduled for July.

* * * * *

Canada's **Four Lads** are due here this month to play the famous London Palladium. **Guy Mitchell** and **Mindy Carson** are in town, and so are **Eddie Fisher** and **Debbie Reynolds**.

* * * * *

Britain's leading traditional-jazz bandleader, Old Etonian trumpet-player **Humphrey Lyttelton**, is taking his boys on a tour of the States at the beginning of next year . . . the **Count Basie**



PATTI LEWIS

Band pays a return visit to Britain in the fall . . . British tours are also being planned for **Woody Herman** and **Buck Clayton** . . . Who is the biggest name in British vocal circles? **Frankie Vaughan** is the fellow. In the last six months, he has had two number-one discs—*Green Door* and *Garden of Eden*—and, on June 24, *These Dangerous Years*, a movie directed by **Anna Neagle** in which he stars dramatically and sings enthusiastically, has its premiere in his home town, Liverpool.

* * * * *

In England at the moment Canadian music makers are getting their biggest boost ever. For five days millions of English people—one of the biggest radio audiences ever—have been listening to music by **Oscar Peterson**, **Neil Chotem**, **Howard Cable**, **Rickey Hislop**, **Ray Norris** and **Eric Wild** during the intervals of the marathon ball-by-ball commentary on the First Test Cricket Match between England and West Indies.

The BBC said they hadn't chosen the music because Canada was "neutral", but because they regarded it the most appropriate batch of light music in their library.

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TORONTO TOPICS

LOOKING AROUND

by THE HAPPY WANDERER

New trend developing in Toronto's lounge entertainment finds the Colonial, Concord and Prince George featuring variety acts (mostly local) with musical groups backing. This means extra activity for Toronto music-makers and performers. Master mind behind this trend is agent **Ian Reid**.

Pete Appleyard Quartet, after a successful seven month run at Toronto's Stage Door, opens at Campbells, London, Ontario, on June 24.

Tony Giusefitto — bassist-guitarist leaving his own trio at the Sign of the Steer — tells a story about going into a restaurant after a movie. Being a type especially friendly to waitresses, Tony said: "Just seen Somerset Maugham's Quartet." "Did you?" the not-too-hip waitress replied, "I haven't heard them. Where are they playing?"

Saw the **Goofers** on the **Ed Sullivan Show**. If they start a new trend in combo entertainment, it will mean good business for drummer **Jimmy Cookes'** Gymnasium.

Moe Kauffman's new LP is being well received in high circles, as well as his group's appearance on CBC-TV Election Night. Toronto fans didn't see him as local commentaries filled in the gaps, but he and his boys were well in evidence on screens across the Dominion . . .

Hear that **Ellis McLintock** acquired a fabulous wardrobe for his coming tour from drummer-man **Howie Deverett's** men's wear store.

Newest entry into the big band scene is **Pat Riccio** and his young, enthusiastic swinging band, currently at the Jubilee Pavilion, Oshawa, on Saturdays. I predict you'll be hearing a lot

more from this outfit in the near future.

Newcomer to Toronto is **Alf Coward** and his quartet at the Park Plaza. Aided by fine musicians, **Hank Monis**, **Howie Morris** and **Bob Shuttleworth**, the Quartet swings right along.

At the Cork Room, **Barry Townley** is presiding once again. With Barry are **Nick Mele** (guitar); **Frank Egan** (bass and vocals), and **Harold Ginsberg** (drums).

SIGHTS AND SOUNDS IN THE NIGHT!

Johnny Lindon's danceable two-beat at the Royal York's Imperial Room . . . **Frank Radcliffe's** smooth violinistics with the **Len Moss Trio** at the **Chez Paree** . . . **Johnny Elwood** writing up another musical instrument insurance policy . . . **Pete Appleyard's** vibrant vibraphone is getting ready for a Victor LP . . . **Fred Rous's** extremely pleasant arrangements played on the **Albert Pratz** radio show . . .

Wally Thompson Trio sounding as fresh as ever after four years at **Little Denmark** . . . Trumpet artist **Harry Hamilton** doing a tremendous job for Toronto's future professional musicians as manager of **Mason's Music**, Bayview, while **George Mason** is the popular host at **Mason's Eglinton Store** . . . **Bart Punshon**, of **Turner Musical Instruments**, looking very pleased with himself over the success of the **Lowrey organ**. See you next issue . . .

NORTH TORONTO: For the convenience of musicians, etc., living in North Toronto, **MUSIC WORLD** has appointed noted bandleader and musical personality **Len Moss** to look after this paper's interests in that area. Len's office at 4126, Bathurst St., Downsview, Ontario (Melrose 3-0400) is available for the receipt of news, ads, subscriptions, etc., at any time.

MAN ABOUT TOWN

by DAVID CAPLAN

Chicho Valle started his seventh year at **Frank Leslie's Bigwin Inn** on June 17. He's been at the Cork Room, Toronto, for six years and his weekly radio show called "**Chicho Valle Y Los Cubanos**" has been coming over the **CBC Trans-Canada** network every Tuesday night at 7.30 for the last twelve years — How's that for a record? Talking about records, I hope the record companies get on the band wagon and snare **Chicho** — how can they miss?

Doug Kemp, who is completing his fifth year as bandleader at the **Masonic Temple**, leaves soon for hometown **Winnipeg** with his lovely wife for a well earned vacation. Doug has been a **Torontonian** for 20 years and previous to forming his own band played with **Paul Firman** for seven years. He is office manager for **Royal Doulton China** (any free samples, Doug?) and the **Kemps** are also famous for their two grandchildren. See you when you come back, Gramps!

★

The **Doug Kemp Orchestra** showcases lovely vocalist **Joan Mitchell** who, in private life is **Mrs. Johnny Cowell**. **Johnny** is the famous composer of the hit song "Walk Hand in Hand". Besides his many composing chores **Johnny** is also in the trumpet section of the **Johnny Lindon Orchestra** at the **Imperial Room** of the **Royal York Hotel** and also a member of the **Toronto Symphony Orchestra**.

If you ever get an invitation to visit the **Cowells** in their new home you'll be seeing one of the showplaces of modern architecture and design. Keep your eyes on the **Sunday Tely** as I

don't think **Alex Barris** will miss this beautiful home as his feature of the week.

The **Barris Beat** ends the season on June 29 and considering the popularity of the show many fans hope it will be extended to an hour next season. **Alex** will be a panellist on a new T.V. summer show and will be in our homes at least once a week.

Versatile **Jack Duffy**, of the **Barris Beat**, turns actor July 17 at Theatre under the Stars in **Gravenhurst, Ontario**. The play is **Stalag 17** produced by **Nat Shuster** and **Hal Beard**.

★

The drummers around town better make room for another member of the "skins" who is very much in demand. As a matter of fact he is under personal management to **Billy O'Connor** who also happens to be his father.

He is eight-year-old **Gary O'Connor** who had never had a lesson and for one so young certainly handles those sticks like a professional. For bookings contact **Billy O'Connor**, but keep in mind that he has to be in bed by 7 p.m.

Billy's new T.V. show "**Club O'Connor**" was a big hit and how about that **Sylvia Murphy**? Wow, my picture tube almost blew out.

Johnny Lindon did a terrific job and is the boy to keep your eye on. Besides being bandleader-vocalist at the **Royal York Hotel**, he also plays in the **Chicho Valle** radio show. **Johnny** has a **Music Centre** in **Mimico** that teaches all instruments, and also sells records and musical supplies. How busy can you get?

The **House of Hambourg** has its summer lineup for weekends and this is it: **Fridays** — The **Hagood Hardy** quartet featuring **Hagood** on vibes, **Ron Rully** (drums), **Bob Price** (bass) and **Ed Bickert** (guitar).

Saturdays — **Norm Amadio Quartet** with **Norm** on piano, **Ernie Osadchuk** (bass), **Archie Alleyne** (drums) and **Ed Bickert** (guitar).

Sundays — **Ron Collier Quintet** with **Ron** on trombone, **Bernie Bilchon** (alto, clarinet), **Carne Bray** (bass), **Doug Bennett** (drums) and you guessed it — **Ed Bickert** on guitar!

Ruth and **Clem Hambourg**

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MUSIC WORLD photo by Tom Davenport
Horace Silver and his group as Toronto fans saw them during their recent stint at the Town Tavern.

All Good Wishes
From

HOWARD CABLE

have been promoting jazz before I started shaving and that was a good many years back. Between Clem's genial cordiality and Ruth's snack bar together with the finest in jazz, you're in for a jazzy weekend of fun.

Neville Barnes, guitarist with the Billy Williamson Trio just got the confetti out of his hair. He and his lovely wife Helen just got back from a two week honeymoon in Florida.

★

The Billy Williamson Trio opens at the Chez Paree on July 26 with Neville on guitar, Billy on piano and Bill Kuika on bass. The boys would appreciate seeing all their friends at the old stand on opening night.

Juliette informed me that her contract with Players T.V. show is signed, sealed and delivered and she is leaving for a two month vacation with hubby Tony Cavazzi which will take her to hometown Vancouver, Las Vegas, and the interior of British Columbia.

Julie will be back at the end of August to perform at the Ottawa Fair for a one week engagement, and will start her own show at the end of September. Good luck and happy motoring!

Morry Kernerman, of violin fame, played a recital of Canadian music for Violin and Piano on June 13 in Ottawa. The pianist was John Beckworth, well-known for his radio programme Music in our Time. Lecturers were Louis Applebaum and John Beckworth, who spoke on Canadian music.

This was an all-Canadian concert with music composed by Jean Papineau-Couture, Harry

Somers, Raymond Jessel and the first public performance of the Sonata No. 1 by Oskar Morawtz.

Morry is associated with his brother Barry in the Gallery of Contemporary Art at 98 Gerrard St. W. with its aims to furthering interest in Canadian paintings. Drop in and look around.

If you are in a continental mood with a relaxed atmosphere drop into Little Denmark. You'll be entertained by the Wally Thompson Trio, who have been at the same stand for five years. Jeff Townend is on guitar and Al Cheslow is the most impressive tenor man I have heard in a long while.

Al has been with Wally for three years and has been out of earshot of jazz fans who are certainly missing the sounds he creates. Keep your eye on this boy.

★

Jane Morgan, who is completing a three week engagement at the Royal York, told me that she sang with the Art Mooney Orchestra and was fired to make room for two banjoes, after which Art recorded his big hit I'm Looking Over a Four Leaf Clover, utilizing the banjoes.

I think that Jane being fired was advantageous to both since Art gained popularity after his recording and Jane has been doing very well on her own. The only thing that gets me is that after seeing Jane I'd be darned if I'd replace her with 80 symphony orchestras. Banjoes yet!

If you are in the vicinity of the Royal York Hotel during cocktail hour — 4.30 to 7 — the Imperial Lounge is the newest innovation which opened May 25 and has lovely Louise London on piano (Johnny's sister). I'm sure your cocktail will taste better listening to Louise.

Jimmy Guiffre, of Four Brothers fame, enters Sammy Berger's Town Tavern, June 17 to 22. The Town Tavern is Toronto's favorite jazz night club. Sammy brings in the world's greatest jazz artists for your pleasure and the food is incomparable. It's the mostest of the bestest.

Another big feature of the Town is considering the expense of bringing in the great artists there is never ever a cover charge.

Ralph Frazer, pianist with Cliff McKay's Holiday Ranch, just came back to town after a two week vacation with his lovely wife Joyce. He visited his hometown of New Glasgow, N.S. He's been in Toronto for 11 years and has been with Cliff for four years. Holiday Ranch is on during the summer months and is one of the most popular T.V. shows on the channels.

Ralph can be heard nightly at the St. Charles in between chicken chow mein and barbecued spare ribs.



MUSIC WORLD photo by C. Graham Webster

Jimmy Namaro (centre) and the boys of his group get fit at Jimmy Cooke's gymnasium for their chores on the Happy Gang Show.

TORONTO TAVERN BLAZE

A disastrous fire in the early hours of Sunday morning, June 9, gutted the dining room of the Stage Door Tavern, Yonge and Queen, Toronto.

The club was closed down for a week, after which the bar section was reopened on Monday, June 18, but it is not expected that the Tavern will be in complete operation for at least three weeks.

Because of the fire, the Peter Appleyard Quartet, who provided music for the diners, found themselves without a location, but they will soon be moving into Campbell's Tavern, London, Ont.

The Stage Door Tavern is a Jackie Rae-J. Karflis enterprise.

JAZZ AT LA COTERIE

Mike Snow and his Quartet opened a two-night-a-week stint at La Coterie Café on Avenue Road, Toronto, June 14.

They play every Friday and Saturday night (or, if you like to be exact, Saturday and Sunday morning) from 1.30 a.m. until. . . .

Jazz-minded owner-manager Bob Stereo has engaged this progressive group on an experimental basis and whether it is permanent all depends on the public reaction.

The group's line-up is Mike Snow (piano); Russ Ferron (drums); Alf Jones (trombone), and Russ Grant or Johnny Jones (bass).

All Kenton Orchestra fans will be at the Palace Pier on July 9 when Stan hits town. . . . Moe Kauffman's new album on Jubilee has been released in the States with good reviews from the critics.

Pianist Lou Snider, one of the busiest musicians on the local scene, flies to New York at the end of June to make a new album in Decca's "Holiday" series.

Titled "Holiday in Canada" the album will feature Canadian Capers, Canadian Sunset, When There's A Breeze On Lake Louise and an original by Lou—Holiday in Canada.

Best Wishes

from

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TORONTO TOPS

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BEST-SELLING DISCS

1. BYE, BYE, LOVE Everly Brothers
2. LOVE LETTERS IN THE SAND Pat Boone
3. I LIKE YOUR KIND OF LOVE Andy Williams
4. DARK MOON Gale Storm
5. SO RARE Jimmy Dorsey
6. START MOVIN' Sal Mineo
7. YOUNG BLOOD The Coasters
8. WHITE SPORT COAT Marty Robbins
9. FABULOUS Charlie Gracie
10. WONDERFUL, WONDERFUL Johnny Mathis
10. COME GO WITH ME Del Vikings

BEST-SELLING ALBUMS

1. SWINGIN' AFFAIR Frank Sinatra
2. MY FAIR LADY The Original Cast
3. OKLAHOMA Sound-track
4. AROUND THE WORLD IN EIGHT DAY Sound-track
5. STEADY DATE Tommy Sands
6. LOVE IS THE THING Nat Cole
7. PAT Pat Boone
8. THE KING AND I Sound-track
9. S'WONDERFUL Ray Conniff
9. EVENING WITH BELA-FONTE Harry Belafonte
10. SONGS OF THE FABULOUS FIFTIES Roger Williams

'MUSIC WORLD' SPECIAL AWARDS

To further the progress of Canadian entertainment, the publishers of MUSIC WORLD plan to present special awards to Canadian artists and personalities adjudged tops in their respective spheres.

Awards will be determined by means of a poll taken by MUSIC WORLD readers, who will be asked to vote for the men and women who, in their opinion, have made outstanding contributions to the various aspects of the Canadian pop music scene.

First voting form will appear in the next issue of MUSIC WORLD, on sale Monday, July 8. You and your friends will want to vote for your favourites, so make sure of a copy by asking your local record store to get one for you or, to save yourself any trouble, fill in the subscription form you will find on page 29 inside, and a copy of MUSIC WORLD will be rushed to you immediately on publication every other week.

Nat Cole in BMI Salute to Canada

A special radio recording starring Nat "King" Cole and Vince Martin will be Broadcast Music, Inc.'s, 1957 salute to Canada on July 1, Canada's "Dominion Day," marking Canada's 90th birthday.

The record, a fifteen minute show featuring master of ceremonies Terry Gilykson, well-known songwriter and singer, will be made available to 400 radio stations in the United States and Canada.

Material for the show was prepared by Broadcast Music, Inc., in co-operation with the Canadian Consulate in New York City.

It is the fifth annual salute to Canada by BMI which licenses its music in Canada through BMI (Canada) Ltd.

CASINO COUNTRY STAR SHOW

Three top-selling Columbia stars will fill the bill for a big country-and-western show which begins a week-long stand at Toronto's Casino Theatre on July 11.

According to reports from Lou Appleby, promotions manager for the Casino, the line-up will star Marty Robbins, who currently heads the country charts with his "White Sport Coat" on Columbia; Bobby Helms of the Decca label, whose "Fraulein" is among the best sellers; Johnny Horton, Columbia, coming in

RADIO-DISC VIP'S TO ENGLAND

The two top men in All-Canada Radio and Quality Records leave shortly on a business trip to London, England. They plan to arrive there July 1.

Mr. H. Carson, president of the company, together with his wife and Mr. Guy Herbert, vice-president, will be on this trip to investigate the workings of private TV in the U.K. with an idea of buying films for presentation on TV stations in Canada.

Also on the trip, discussion will be conducted with the heads of various British recording com-

panies. This has led to some speculation in the trade as to whether Quality records which already handles the production and distribution of Mercury, M-G-M and Dot labels in Canada, will add further recording companies to their list.

Immediately the business is concluded, Mr. Herbert will be returning to Canada, while Mr. and Mrs. Carson will tour Europe to visit all of the places that Mr. Carson saw as a fighter pilot in the RCAF during the First World War.



Stephen Appleby (left), Programme Director of the new Richmond Hill CJRH radio station, and disc-jockey Johnny Jac, study a Lonnie Donegan skiffle record in the MUSIC WORLD offices, and decide to feature the new rhythm on their station. Jac's own views on skiffle are given in an exclusive interview on page 30 of this issue.

MANITOBA CABARET LICENSES

An upsurge of interest in entertainment is taking place in Manitoba following the new liquor laws now operating in that province.

Various hotels and niteries have applied for cabaret licences, and the granting of these means

that live entertainment will henceforth be featured at these venues.

Places named as having successfully gained cabaret licences are: the Airport Hotel, St. James, Winnipeg; Rancho Don Carlos, Pembina Highway; Royal Alexandra Hotel; Fort Garry Hotel; the Highwayman Supper Club (which is reopening under new management); and Club Morocco.

GISELLE MACKENZIE GETS OWN SHOW

Giselle MacKenzie, talented Canadian who has been holding down the anchor spot on "Your Hit Parade" for the past few years, announced that she would leave the "Hit Parade" at the end of the 1957 season.

Later on, NBC-TV announced that they will spot the lovely singer-dancer-pianist-violinist in her own show on Saturday nights, probably preceding the "Hit Parade" by an hour or so.

JAZZ CHAMBER MUSIC AT CASA LOMA

The Ron Collier Jazz Quintet and the Jack Groob String Quartet will present a concert of Contemporary Chamber Music on June 25 in the Casa Loma library, Toronto.

The Jack Groob String Quartet will be playing works by Bartok and John Weinzeig, and the Ron Collier Jazz Quintet features compositions by Ron, himself, Norm Symonds and Bill Sparling.

Ron Collier's group consists of Ron on trombone, both valve and slide; Bernie Piltsch (sax, clarinet and flute); Carne Bray (bass); Doug Bennett (drums), and Ed Bickert (guitar). This is the same group, plus pianist Norm Amadio, which will be representing Canadian Jazz at Stratford Festival on August 9 and 10, when Billie Holiday will be singing with the group.

Jack Groob, who is a member of the Toronto Symphony Orchestra, was the featured soloist at a concert at Casa Loma a few weeks ago. His group consists of himself on violin, Don Whitton (cello); Ross Lecko (viola), and David Safir (violin).

Grads Waxing In Hollywood

The Grads Vocal group—Stella Stevens, Bill VanEvera, Jim McElwain, Gerry Laughlin — and their arranger - manager, Ron Martin, go to Hollywood July 1 to record a second album for Liberty Records and to do club and television work on the west coast.

This group has been featured on the Jackie Rae Show for the past two years.

Last summer, they toured the British Isles and recorded an album titled From This Moment On, for the World Wide Record Club. This was released in Canada on Dominion Records and in the United States on Liberty.

GIMBY - U.S. TRIP

Trumper - vocalist Bobby Gimby left Toronto on June 12 for a quick trip to Chicago and New York, helping to promote the successful "Cricket Song" which he wrote with Johnny Wayne.

BENNY LOUIS AT HIGH PARK

The fine Benny Louis 30-piece aggregation will perform the first of a series of park concerts at High Park, Toronto, on July 1 at 8 p.m. Benny is to be congratulated on being the only dance band to play the Toronto Park Concerts.



HAPPY BIRTHDAY—AND IT'S LUCKY 7 FOR MONTREAL'S 'JAZZ AT ITS BEST' SHOW

SATURDAY, June 22, is a double birthday in musical circles. First of all (speaking personally), it is the date of birth of this magazine, **MUSIC WORLD**, and, in Montreal, it is the seventh birthday of a radio program which has been continually on the CBM airwaves since 1950—Henry F. Whiston's 90-minute "Jazz At Its Best" show.

Heard from 10.30 a.m. to 12 noon (EDT) every Saturday, the birthday show will take place before an audience of some 700. At the same time, the program will as usual be carried around the world wherever Canadian service personnel are stationed, via the Canadian Forces Broadcast Service.

Whiston was born 29 years ago in Montreal, and graduated at the High School there in 1945. Interested in jazz from an early age, he wrote for various papers on the subject, and joined the CBC in 1947. He immediately began producing "live" jazz shows featuring such noted local musicians as Jack Bristowe, Tommy Cavanaugh, Pete Gravel, Buck Lacombe, Henry Matthews, Bob Hahn, Max Chamitov, etc.

One of his big early achievements was to produce a Stan Kenton "Concert In Miniature" for NBC from the stage of the Seville Theatre in Montreal.

But Whiston really found his niche when "Jazz At Its Best" took the air in June, 1950, as a modest 30-minute program. Four years later, it was extended to its present 90 minutes. Now, with 365 programmes under his belt, Whiston can proudly look back on a series of shows which has featured some of the greatest world names in jazz.

The first few years saw the program make a special feature of interviews with jazzmen, but now these are used only in special cases, such as with Billy Taylor and Marian McPartland in recent weeks.

How's this for a list of just some of the jazz "greats" who have been interviewed on the Whiston show? Look at these names—Count Basie, Ella Fitzgerald, Duke Ellington, Jack Teagarden, Buddy de Franco, Sarah Vaughan, Billy Eckstine, Earl Hines, Johnny Hodges, Gene Krupa, Coleman Hawkins, Lester Young, Nat King Cole, the late Art Tatum, Erroll Garner, Oscar Peterson, Bob Crosby, Zoot Sims, Stan Kenton, Lionel Hampton,

Mel Torme, the late lamented brothers Tommy and Jimmy Dorsey, etc., etc.

What a tribute to the program that it can number these stars among the hundreds of people who have participated in the Whiston whirligig of jazz!

The program devotes a good deal of time to publicising local jam sessions and jazz club meetings as well as other items of interest. Perhaps one of the biggest features is the annual "Jazz at its Best Yearbook" which is sent free of charge to listeners who request it, and to the record companies and artists who have contributed to the success of the show during the year.

The announcer on the show, Ted Miller, has been with the program since shortly after its start and a lot of its popularity is based on Ted's relaxed manner and radio know-how.

The ninety minutes is divided into several segments. The features used most frequently are "The Band of the Week", "One Instrument In Jazz", "The Jazz Workshop" and "New Stars In Modern Music".

Henry Whiston has this advice to offer all sincere jazz fans:

"There is still a lot the jazz enthusiasts can do to further the cause of jazz, and that is to present their views (scattered at present) in more concrete forms.

"The presenting of jazz concerts using local musicians is a big help and also letting the radio stations in their areas know exactly what kind of jazz they want to hear, how much, and when. Too many jazz enthusiasts are now operating independently. If more of them could band together into functional clubs, and not just listen to records, then their voice could be an even more powerful one."

Henry Whiston's absorbing interest in jazz does not prevent him from producing some 30 other shows a week for CBC, including sports, soap operas, commentaries, "Trans-Canada Dances" (Saturdays, 11 p.m. to midnight) and many other programs.

But his first and best love unashamedly is "Jazz At Its Best" and, in congratulating him on his 7th birthday, **MUSIC WORLD** wishes him and his colleagues very many happy returns of the day! We hope we'll be reporting our birthday and his for many, many years to come!

NEIL THOMAS



Here is Henry F. Whiston, 29-year-old producer of 'Jazz At Its Best' — the CBC-Montreal program which celebrates seven years of continuous broadcasting on the same day as our birthday — Saturday, June 22.

CUT HERE

The next issue of MUSIC WORLD comes out on July 8. Make sure of your copy by filling in this form NOW!

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LETTERS

on any aspect of popular music are welcome, and if you have anything to say of general interest or on controversial points of view, we shall be very pleased

TO

publish them. Also we want to hear from you about this magazine. If you like it—tell your friends; if you don't like it—tell us. We'll welcome suggestions, criticisms, contributions, as well as news and pictures from right across

THE

Canadian scene. Let us know about you—what you do—what you think about popular music in general and our paper in particular. Don't hesitate to write. The address is 325, Bloor Street East, Toronto, Ontario, and the man to receive your bouquets, brickbats, contributions, news or any other communications is that overworked individual—The

EDITOR

IF IT'S SKIFFLE YOU WANT THIS DEEJAY WILL PLAY IT!

Richmond Hill goes for Donegan

You will be able to hear the new music—Skiffle—over the new radio station CJRH, Richmond Hill, Ontario, which opens on July 1st.

At the MUSIC WORLD offices in Toronto, we played various skiffle discs to disc-jockey Johnny Jac and programme director Stephen Appleby, from the new station, and they were so impressed that Jac will feature skiffle discs on his daily morning programme.

Jac was born in Saskatoon, Saskatchewan, 33 years ago, served in the RCAF for three years, has made films and televised, and was a deejay in the U.S.A. for the past five years. He told MUSIC WORLD:

"Skiffle to me is B.B.B. That means the Bible Belt Beat. It takes you south of the Mason-Dixon Line. When Lonnie sings about a miner, I feel as though I am underground with the miner. Lonnie is so sincere that even if you miss the words the tempo seems to convey everything you want to know. He puts real feeling into the songs.

"Commercially, I am going to exploit skiffle. It won't be foreign to my audience because it has something they all know, but it isn't rock 'n' roll and it isn't rhythm and blues. It won't shock them and I'm sure it will interest them.

"The only way I can describe it is, as I said before, B.B.B. It is in the idiom of what people want—it is allied to pop—but all the same it is new! Anyway, Lonnie Donegan, besides being a skiffler, is a musician—and that in my opinion is the best compliment you can give anyone.

"Personally I'd like to hear him do some instrumental work on the guitar and if he had a pressing made I think it would sell.

"Now I've heard skiffle, I like it and think it has something for my listeners, so I'll give it a spin."

Write to MUSIC WORLD and tell us what you think of Skiffle. We'll be glad to print your views.

MEET THE COUNTRY DEEJAYS

SPEAKING of disc jockeys, as we're about to do, one of Canada's big wheels is **Bill Bessie**, who spins country wax every Saturday morning on the CBC coast-to-coast hookup and the boy gives out with a show and country patter that makes his program just about the most enjoyable one I've ever laid ears on. And Bill's one of the friend-

liest guys you can meet. . . . And then, for the nighthawks, there's some excellent listening to be had if you twist your dial to 1050 any night of the week between midnight and six a.m. 'Course that is if you're in the Toronto area or within listening distance. The station is CHUM, and the "chum" you'll hear is none other than **Hank Noble**, a

likeable fellow who turned out some wax of his own not too long ago for the Mercury people. Hank has a few more numbers lined up for release in the near future, so be listening for such numbers as "Here Comes The Night" and "You Didn't Ever Love Me". . . .

And by the time Hank has crawled into his sleeping bag after that all-night session, if you keep your dial set at CHUM, along about noon you'll get to hear another real dyed-in-the-wool country boy answering to the name of **Josh King**, who takes you on an hour-long musical journey with his "Country and Western Caravan".

And with a hop, skip and a jump across Ontario, up around Sault Ste. Marie, you'll find a fellow named **Don Ramsey** who rides the turntable at CJIC with a whole lot of good country tunes all tied up in the fashion you like to hear them. Don has been playing country music on the air so long now that folks in his listening radius just naturally set their dials at 1490 and leave them there.

We can't talk about country disc-jockeys either without mentioning Ottawa's favorite son, that long, lean, tall fellow they call "**Long John**" **Corrigan**.

Johnny is more or less responsible for most of the folk-western stuff in the Ottawa Valley. Besides having his wonderful disc show on CFRA, he emcees the big "Ottawa Valley Barndance" heard on the same station which features such top Canadian entertainers as Victor's **Bob King**, Sparton's **Ward Allen**, London's **Oral Scheer** and the Ottawa Valley Ramblers and a jam-packed line-up of others.

Gosh, there's so many country deejays I'd like to mention, but space just won't allow me to brag about them and the good job they do, so I'll tell you what I'm gonna do: I'll just mention a few of your names and stations and say something nice about you in the next issue and those that follow.

Well, here's a few: **Barry Nesbitt** (CKFH, Toronto); **Earl Heywood** (CKNX, Wingham); **Ed "Curly" Slater** (CHWO, Oakville); **Tom Destry** (CFC, Montreal); **Ramblin' Lou** (WJLL, Niagara Falls, NY); **Malcolm Bratt** (CKLY, Lindsay); **Ramblin' Chuck Babcock** (CKLB, Oshawa); **Red Hughes** (CKEY, Toronto); **Stu Davis** (CJCA, Edmonton); **Hal Wagoner** (CKOC, Hamilton); and **Bob Ross** (CKVC, Niagara Falls). — **FRED ROY**.

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THE U.S. MUSIC WORLD



NEW YORK NOTES

by BUDDY BASCH

Unhappy bustup of the **Mariners** caused many sad faces. Four nice fellows were **Jim Lewis**, **Nat Dickerson**, **Martin Karl** and **Tom Lockard** . . . Is it our imagination or does **Arthur Godfrey** look like he's "straining" to be so genial? . . . **Elvis Presley** ought to keep a list of his "romances". No one can keep them straight. His supposed big romance, **Yvonne Lime**, told us from California that she had no idea who started the rumor they'd wed, but she was pretty annoyed.

The record reviewer in **Billboard** is a funnee boy! He reviewed **Dean Martin** and **Jerry Lewis's** records side by side in a recent issue! . . . The trade is predicting a big future for **Don Casanave**, new ABC-Paramount records pactee. His first disc, **Deep Within Me**, has distributors re-ordering immediately . . . Didja know that when **Art Lund** first started to sing (with **Benny Goodman**) he called himself **Art London** (and that the girl singer of the same period, **Eve Young**, is now known as **Karen Chandler**?)

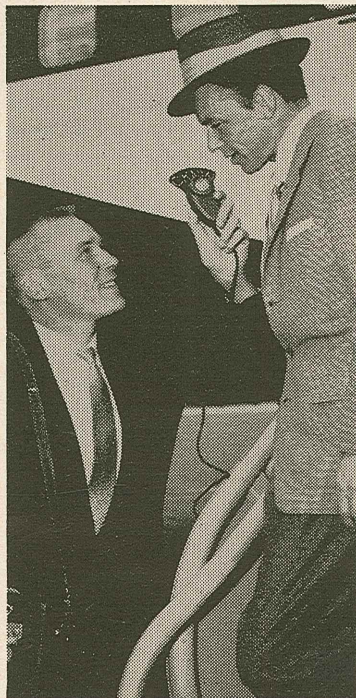
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Is there anybody quite as terrific as **Ray Bolger** when he sings "Once in Love With Amy"? We stood backstage at his "Washington Square" TV show and the stage crew chief told us, "He's the greatest guy in the world. We'd all do ANYTHING for him. I don't know what he gets paid, but he's worth more!" (High praise indeed for the stage crew. They usually don't "dig" the star at all . . . proving Ray is a prince).

BACK THROUGH TIME DEPT.: When **Diana Lynn** first started in show business, she was known as "Piano Genius **Dolly Loehr**". That's close to her real name: **Dolores Loehr**.

LOOK ALIKE DEPT.: Once we took pretty **Phyllis McGuire** (she is the middle one of the singing sisters) to a cocktail party and all even long people came over, asking to be introduced to **Esther Williams**! Take a look next time they're on screen and you'll see what we mean!

How is it that the talented mugger-dancer-singer **Nanette Fabray** hasn't got her own TV series? This gal is terrific . . . and if someone would only write a good script just for her she could easily be one of the biggest things on TV. Her talents are wasted on those "non-spectaculars".



Another picture of **Frank Sinatra** arriving in Vancouver.

So many people have asked whatever happened to **Mary Hartline**, former pretty band-leader on "Super Circus". She's married and plans on being back in TV soon . . . we all hope!

. . . **Bobby Troup** gave **Julie London** a 10 karat (thass right!) diamond engagement ring and if Julie doesn't knock your eye out with her dazzle, the ring will! . . . You think YOU have troubles? French record shops charge 200 francs (about 57c American) per half hour listening time—UNLESS you buy the records you've been listening to! **Neal Hefti** is a fellow to watch. He's the fellow who made such a smash out of the instrumental "Coral Reef". A talented composer-conductor-arranger, he's also one of the nicest fellows you ever met and married to that fine singer (retired to raise two hefty little Heftis) **Frances Wayne**.

Would you like a regular section devoted to "What Ever Happened To" your favorite singers, bandleaders and instrumentalists of yesterday? Let us know, c/o **MUSIC WORLD**. Always glad to hear from you. And how about a **MUSIKWIZ**, where you test your knowledge on popular music? They're yours for the asking, so let us know what you'd like to read.



WITH THE STARS IN HOLLYWOOD

by JOE LAINE

FILMUSICALENDAR: No rest for **Pat Boone**, moving from pic to pic, currently working in "April Love" being filmed in Kentucky. **Frankie Laine** just back from a highly successful European tour, huddling with movie producer **Lee Sobel** over script of "Tooth and Nail", a mystery—authored by **Bill S. Ballinger**. **Frankie** gets leading role of magician-singer with three songs to do, but with emphasis on the dramatics.

Johnny Stark, twenty-year old newcomer, recording for **Crystallite Records** of Hollywood, creating enough excitement with his first release, to be sought and signed by **Rebel Productions** for a bit role and the sound track of the title song, in a forthcoming motion picture, "Johnny Reb", a post civil war veteran, scheduled to start shooting in mid-July.

Singer **Peggy King** playing at being an airline stewardess in her first movie "Zero Hour". **Gogi Grant** is the voice behind the songs in the film, "The Helen Morgan Story", and has also been inked for a part in **Universal-International's** "The Big Beat".

MGM's singer-actor **Dean Jones** gets a featured role in the **Elvis Presley** starrer, "Jailhouse Rock", then goes into singing the title song of "Gunpoint Ridge". **Kathryn Grayson**, Europe-bound for engagements in London, maybe the **Palladium**, and Germany. **Julie London**, of **Liberty Records**, co-starring with **Robert Taylor** in "Saddle The Wind". **Mario Lanza** in Italy for "Seven Hills of Rome". **Elvis Presley** on the set with a live baby kangaroo (on a leash) which **Lee Gordon** sent him from Australia.

* * * * *

T.V. AND RADIO: **Marie McDonald**, the famous body, showing off her voice at the **Desert Inn**, Las Vegas arousing the interest of producers of the **Bob Hope** and **Steve Allen** TV shows, and will probably appear on these shows in the near future. **Peggy Lee** booked for three **Jackie Gleason** dates. **Pat Boone** definitely set for his own show on the **ABC Network**. Ditto **Gisele Mackenzie** on **NBC**. The **Gale Storm**, "Oh! Susannah" series has been renewed. **Gogi Grant** up for her own TV show next fall. The **Bob Crosby** show being dropped in spite of the vigorous campaign (via the mails) to keep it on the air.

DISCS AND DATA: **Frankie Laine's** latest **Columbia** release,

Gunfight At The O.K. Corral getting tremendous play, and the flip side "Without Him" proving strong. This could be a two-sided smash. **Johnny Stark's** second and newest release on **Crystallite**, **Waitin' b/w Teenage Lovers** is beginning to take off, and he will be making a national **D.J.** tour very soon with his manager **Al Simms** who is the father of **Lu Ann**.

Pat Boone's **Dot** waxing of "Love Letters in the Sand" may turn out to be his biggest hit to date. It broke so big and so fast, **Randy Wood**, of **Dot**, had to come in off the road to handle production. At any rate, **Pat** is assured of a fifth gold record.

Ron Hargrave's "Hold Me" getting attention, but this boy is a fine writer and should cut some of his own tunes. **Marilyn Maxwell**, **Rhonda Fleming** and **Roberta Linn** will soon be signed by a major record company.

* * * * *

Twenty-three singers will be heard during the eight week summer season of **Symphonies Under The Stars**, personality nights and pop concerts in **Hollywood Bowl**. Personality nights will feature **Nat (King) Cole** and **Pat Boone**. Pop singers will include **Jane Powell**, **Ella Fitzgerald**, **Peggy King** and **Dan Dailey**.

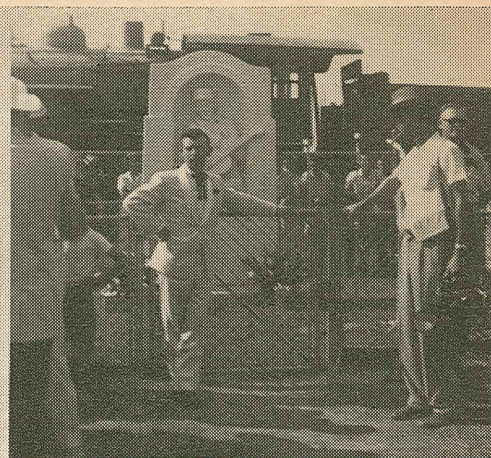
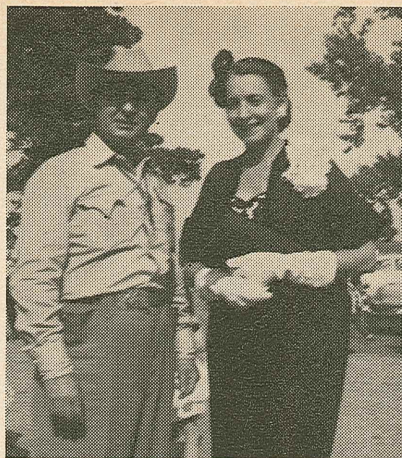
DEE JAY Doin's: **Gregg Hunter** of **KPOP**, Hollywood, has co-authored four tunes which have been recorded for **Sand Records** featuring **Jerry Styner** doing the vocals as well as the instrumentation in multiple. The whole record is **Jerry Styner**, and an EP is in the process of being released. Very commercial.

Bill Ballance who spins daily for radio station **KFWB** keeps listeners amused with his in-between records and commercials, witticisms. We find him very entertaining. **Al Jarvis**, dean of deejays, and major-domo of music at **KFWB**, keeping us all posted on the top tunes with his "Make Believe Ballroom", high school polls and indispensable partner **Joe Yocam**. Applause for **Larry Finley** for giving every new artist on record a break by playing the record and doing an interview on his "Strictly Informal" TV show.

* * * * *

HOLLYWOOD ON THE VINE: **Liberty Records' head man Sy Waronker** said to be negotiating a deal (à la **Dot Records** and **Paramount Pictures**) for the sale of **Liberty** to **Twentieth Century**.

COUNTRY and WESTERN NEWS 'N' VIEWS



THE Hames Sisters (Marjorie, Jean & Norma), Apex recording artists and stars of CBLT's "Country Hoedown" televiewer, are set for a string of personals within the next few weeks, according to their manager, **Art Snider**. The lovely trio sing a mighty good harmony song besides adding their charming beauty to the screens every Friday night at "Hoedown" time. Cast also includes **King Ganam** (RCA Victor), "Canada's King of the Fiddle"; tall 'n' talented **Tommy Hunter**; **Gordie "Gaylord" Tapp**; **Lorraine Foreman**; **Tommy Common** and a host of other top Canadian stars. Show also has a portion reserved for an old-time fiddling competition once a month and the way things are going, it looks like **Webb Atcheson's** first name is going to be changed to "Champ" if his winning streak holds out much longer.

Montreal's "Blue Angel" nitery celebrated their 10th anniversary recently with a big jam session featuring two of Canada's top groups playing consecutively in half-hour periods, which gave their patrons continuous country entertainment at its best. **Scotty Stevenson** and his **Edmonton Eskimos**, and **Montana Hill** and

his **Country Pardners** are the boys who dished out the music notes. **Scotty** and his boys record for the **RCA Victor** people under **Hugh Joseph's** management while **Montana Hill** puts his work onto **Rodeo wax**.

Chuck Fortune, boss man of the **Chuck Wagon Ramblers**, dropped me a hint the other day that makes me believe there's a rollicking good time in store for you if you're out around **Wasaga Beach**, Ontario, on a Sunday night. (You wouldn't just happen to be plugging your own shows, would you, **Chuck**!). Well, let me tell you, the **Ramblers** are one grand bunch of fellows so why not take in their show if you're nearby? They consist of fiddlin' **Chuck**, the **Shea Brothers (Johnny & Jimmy)** who sing some good harmony as well as solo numbers, bass man **Bob Wilson** and **Ollie Strong** on his triple-neck steel guitar.

Regency recording artist **Larry Harvey** dropped in for a visit the other night and it was a pleasure to see him once again. I guess it's been three years since we met last and at that time **Larry** wasn't turning out hits like "High

Wind" and "When Love Becomes A Burden". We got to chatting about the future and he told me he had another session coming up in a little while, so you just watch out for them. That boy's got a lot on the ball and he's heading for the top.

Jimmy Copeland and the **Western Aires** recently checked out of the **Monterry Tavern** (Montreal) after a 16-week engagement in its **Candlelight Room** to head back to his regular stompin' grounds out at **WMUR-TV** (Channel 9), **Manchester**, **New Hampshire**, where he has a daily show from 5:30 to 6 p.m. The **Western Aires**, who recently made their debut on the **Event** label, are composed of **Jimmy** on rhythm guitar and vocals; **Lefty Nason** on steel guitar, and **Rocky Carroll** on fiddle. During their **Montreal** stay the trio was assisted by **Miss Rocky Rockland** on bass and vocals, and **Georgie Faith** joined in with his fine electric Spanish picking and vocalizing.

Faith stays on at the nitery with his own group, including **Rocky**, for an indefinite number of weeks. The **Copeland** band also gueststarred "Canada's Yodeling Sweetheart", **Miss Terry Parker** on several occasions.

These pictures were taken at **Meridian, Mississippi**, where the fifth annual **Jimmie Rodgers Memorial Foundation** celebrations took place at the end of May. On left, **Toronto's Fred Roden** is seen with **Mrs. Jimmie Rodgers**, widow of the popular idol of country music; and the other picture shows **Hank Snow** standing by the gates leading into the **Jimmie Rodgers Memorial Grounds**. Engine in background is a stationary gift from the railway in remembrance of "The Singing Brake-man".

Bill Lynch, the man behind the scenes of the popular Sunday night Jamborees held at **Toronto's "Palace Pier"**, reports that they have closed down the shows for the summer season, but plans are already underway for a re-opening with bigger and better shows come September. And speaking of Sunday night entertainment, you can usually find many of **Toronto's** up-coming country artists in the **Rodeo Room** of **Paul Bassel's Ranch House Restaurant** at **Bloor and Sherbourne**, just a block from the **MUSIC WORLD** offices. The gang puts on a six-hour session and the place is open to all. And the food is delicious!



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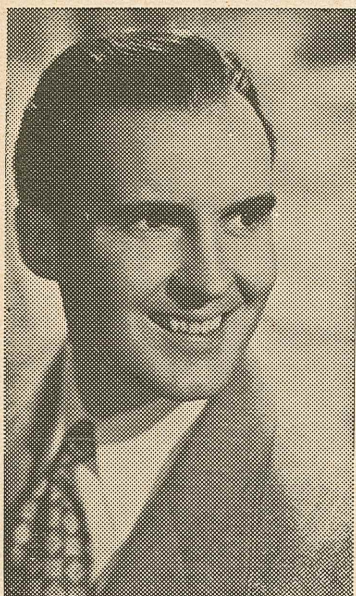
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DENVER: **William Murdoch**, President of the **Toronto Musicians Association**, has been unanimously re-appointed **Executive Officer** for **Canada** and member of the **International Board of the AF of M** at their 60th Annual Convention at **Denver, Colorado**.

LONDON, Eng.: Four Lads creating sensation in England on variety and TV. Terrific press followed their appearance on **Val Parnell's** 60-minute **Startime TV** spectacular. **Diamonds'** record of **Little Darlin'** has climbed to eighth position in **British** top-selling charts.



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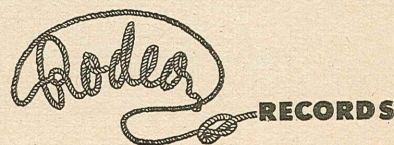
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