

MARCH, 1958

MUSIC world

Volume 1, Number 10 25c

**The story of
ED SULLIVAN**

Special illustrated
article in this issue

*Pebel
E. Koenig*



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RCA VICTOR



MUSIC world NEWS

- HANK SNOW'S CANADIAN TOUR
- WAYNE & SHUSTER SULLIVAN CONTRACT
- BALLROOM BURNED OUT

SUMMER SNOW IN CANADA

Hank Snow is now finalising details for an extended personal appearance tour right across Canada. Opening in Edmonton, Alberta, on May 8th, Hank and the show will make a CBC-TV appearance on "Country Hoedown" on May 30th, and will then continue on the road right across to Nova Scotia.

Hank Snow has just completed making several transcribed shows for the U.S. Army and Air Force.

CLUB KINGSWAY BLAZE

Disaster hit the Club Kingsway, on Riverside Drive, Swansea, outside Toronto in February when fire gutted the premises, and put Ozzie Williams and his twelve-piece resident band out of work.

Although instruments and music were destroyed in the blaze, press stories did not make it clear that Ozzie had complete copies of all the orchestrations in his library and that borrowed instruments were immediately available for all members of the band. Accordingly, he lost a large number of private bookings which he could have carried out, and has only had two evenings' work since the fire.

However, he and his band are booked into the Palais Royale, Toronto, for April, May and June, while, on March 30, they play the Easter Seal warm-up at Maple Leaf Gardens.

Ozzie Williams had been in residence at the Club Kingsway for fourteen years, playing for private bookings during the week and for public dancing at week-ends. It is hoped that the Club will be rebuilt and ready for action in the fall.



Meanwhile, at CHUM, Toronto, a similar new "live" policy is being carried out by Hank Noble and the Nighthawks, and by the nightly piano and organ stylings of Lou Snider.

This "Music World" picture was taken at a party given by Radio Station CKEY, Toronto, to launch their new policy of live programs. Photo shows Jack Kent Cooke (right), owner of CKEY, with Bob McGall, CBC-TV variety chief. Major feature of the new policy is the Sunday afternoon "Canadian Talent Showcase" (\$500 first prize plus a recording contract) for which over 1,500 performers have already entered.



Capitol recording star Tommy Sands paid a flying visit to Toronto early in March on a 30-city promotional trip in connection with his new 20th Century Fox film, "Sing, Boy, Sing." On his way from Malton Airport, he dropped in at Brampton High School and was wildly greeted by 1,500 enthusiastic children. The movie—reviewed on page 19 of this issue—features two songs written by Tommy—the title song, "Sing, Boy, Sing" and "Your Daddy Wants To Do Right." Photo above, taken by our own photographer Clive Webstre at a welcoming party to Tommy Sands at the Royal York Hotel, shows (l. to r.): Ted Wick (Tommy's manager); Sam Glazier (20th Century Fox); Tommy Sands; Ray Sonin (Managing Editor, "Music World") and Harold Smith (Capitol Records).

ED SULLIVAN'S SIGNING

Lending added importance to our middle-page feature article about Ed Sullivan in this issue is the news that broke on pressday that he has signed Canada's top comedians, Johnny Wayne and Frank Shuster, for a sensational year's contract with the Ed Sullivan Show.

Their first date on the show is Sunday, May 4, and they are free to bring in any Canadian actors they require to perform in their sketches. They will be seen again with Sullivan on May 11; appear on their monthly CBC hour in Toronto on May 22; and return to Sullivan for the June 1st and 8th shows. After that, they will probably be seen on alternate Sundays.

This contract has shattered all precedents by the freedom it gives to Wayne and Shuster in regard to material and other details. It constitutes the best break Canadians have ever been given on U.S. TV, and will undoubtedly put the comedians into peak world class—a break which their consistently high-standard performances abundantly deserve.

CANADIANS FOR GODFREY

Ten Canadian acts have been chosen to appear on Arthur Godfrey's U.S. TV Show.

As reported in the last issue of MUSIC WORLD, Godfrey's talent scout Mark Russell came to Toronto to audition 200 Canadians at CFRB Studios, and the final lucky ten have now been determined.

First of the winners to be seen will be Kathie McBain (formerly of Kirkland Lake, now living in Toronto), who appears on the Godfrey Show on Monday, March 17. She is a singer, as are nine out of the total ten chosen. These include Tommy Hunter (of "Country Hoedown" fame); The Van Evera Brothers vocal group (who have televised on "Showtime," "Music Makers '58" and other shows); Betty Robertson; James Hawkins (Scarborough); Margaret Gingnac; Everly Foster; William B. Williams (Hamilton) and Teresa Stratas.

The only non-singer in the list is wellknown Toronto pianist Bill Butler, leader of the orchestra at the Pump Room, Lord Simcoe Hotel, who is no stranger to TV viewers.

CANADIANS IN BRITISH TV SERIES

A country and western show on the lines of Cliff McKay's "Holiday Ranch" has made a big hit on English television. Titled "Melody Ranch", the show recently started a two-weekly series but, from Wednesday, March 19th, will be seen every week.

Canadians in the show include Bill O'Connor (known in Canada as Larry O'Connor); Libby Morris; the Maple Leaf Four singing group; bass-player Jack Fallon and set-designer Tom Spaulding.

In order to undertake the show, Fallon had to leave his tour with country and western singer Johnny Duncan, and his place has been taken by Johnny Bell, from Hamilton, Ontario.

ENGLISH SHOW-BIZ NOTABILITY STARTS MUSIC-TALENT CO. HERE

Important new arrival into Canada's musical set-up is English show-business notability Maurice Taylor, who has opened his own Taylor Music Corporation with offices at the King Edward Sheraton Hotel, Toronto.

For many years General Manager of the Light Music Division of Boosey and Hawkes in London, Taylor was also a top exploitation manager in the famous Chappell's music-publishing group. In addition, he led his own orchestra for broadcasting and recording, backing such stars as Dickie Valentine and Dennis Lotis, and was also personal manager to Jill Day, Don Peters and other British celebrities.

Other aspects of his varied and top-ranking experience are that he produced TV films for the TVA advertising organization in England, and that he remains a director of Musical Services, Ltd., in London—a firm specializing in TV musical backgrounds and jingles.

"I plan to combine music publishing with management," he told MUSIC WORLD, "as I believe that Canada has plenty of good talent which only needs direction and push to reach the top. Recording, TV jingles and other offshoots all come within the scope of my organization."

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12. MAIS PUISQU'IL FAUT SE QUITTER
13. TU M'AS SOUVENT DIT
14. MISS CALYPSO
15. LA DANSE DU PAYS D'EN HAUT
16. AUX YEUX DU MONDE
17. AIDE-TOI ET LE CIEL T'AIDER
18. QUAND LES HOMMES VIVRONT D'AMOUR
19. TOI, TU ES TOUT POUR MOI
20. DORS, MON CHERI

(The rest of the French-Canadian charts will be found on page 29).



Director Bernie Pawlus discusses the script with Daryl Wells, emcee for the weekly "Dance Party" which has been inaugurated by CHCH-TV, Hamilton, Ontario.

RECORDING ORGANIST BECOMES ALBERTA RADIO MD

An English recording star wellknown on both sides of the Atlantic is due in Canada March 13. He is Harry Farmer, who has built up a big reputation as a Hammond organist, both under his own name and that of Chris Hamalton.

He is to take up an appointment as musical director to the CFRN radio network at Edmonton, Alberta.

Arriving at Halifax on March 13, he will visit radio stations at Montreal and Winnipeg on his way to Edmonton.

Harry Farmer started his musical career at the age of eight by taking piano lessons in his hometown, Walsall, Staffordshire, and started studying the organ when he was twelve. One of the first Englishmen to play the Hammond organ, he gained great popularity with his records, and has been a consistent broadcaster and recording artist since before the war.

It was while he was musical director at a hotel in Cornwall (England) that Farmer met Mr. G. R. A. Rice, General Manager of the CFRN network, and clinched the job that has brought him out to Canada.

A NEW CHART

TOP TEN CANADIAN FIDDLE INSTRUMENTALS (COUNTRY AND WESTERN)

1. MAPLE SUGAR Ward Allen (Sparton 261R)
2. WHISKEY BEFORE BREAKFAST .. Andy Dejarlis (Quality 541)
3. SNOWFLAKE BREAKDOWN Wally Traugott (Quality 534)
4. GRAHAM'S HORNPIPE Earl Mitton (Quality 545)
5. BONNIE PRINCE CHARLIE Don Messer (Apex 26445)
6. DICK McDougall's REEL King Ganam (RCA Victor 3280)
7. BLUE MOUNTAIN HORNPIPE Wally Traugott (Quality 544)
8. SILVER AND GOLD REEL Earl Mitton (Quality 546)
9. THE GRIZZLY BEAR Ned Landry (RCA Victor 3277)
10. JOLLY JIG Paul Menard (Apex 26441)

After six months' musical tour of Europe, Canadian folk-singer Greg Curtis has returned to Toronto and is now appearing nightly at the Concerto, Bloor Street West. Some television dates are in negotiation for the near future.

Canada Welcomes

MANTOVANI



SALES of more than 4,000,000 copies of his 21 albums, two immensely successful tours of America and a third of Canada, have made the music of Mantovani familiar to millions of listeners on this side of the Atlantic. His current tour brings him to Toronto's Massey Hall on March 17; London, Ontario (18th); Ottawa (20th) and Montreal (21st).

It can be confidently expected that the sell-out crowds and the overwhelming enthusiasm of audiences and critics alike that greeted his previous Canadian Tours will be repeated.

Born in Venice in 1905, "Monty," as he is always called by fellow-musicians and friends, was christened Annunzio Paolo Mantovani. The winner of British radio's Oscar, the Ivor Novello Award, came by his interest in music naturally, since his father was professor and Gold Medalist at two conservatories in his native Italy, concertmaster for Toscanini at La Scala, and for such distinguished composers of the era as Mascagni and Saint-Saens.

When Paolo was four, his father took the family to England for an opera tour and decided to remain there. And although it was from his father that he inherited a wonderful sense of beauty and good taste in music, it was thanks to his mother's insistence that he played and studied the piano. To this as a pastime the father agreed, but really hoped for an engineer's career for Monty.

The touring opera company fell apart at the seams: Mantovani senior became the conductor of a salon orchestra in one

of London's best hotels. The son, with no idea of a musical career, went to school in London and, at the comparatively late age of fourteen began to study the violin.

His progress was so rapid that, within two years, he was giving public performances as a soloist. He then became director of the salon orchestra at London's fashionable Hotel Metropole, where the musicians included saxophonist George Melachrino, now another famous recording and orchestra leader. Meantime Mantovani was winning a reputation as a classical violinist with recitals at Wigmore Hall and other London concert halls.

By the beginning of the 'thirties, radio —until then hardly more than a plaything—was becoming a major force in British life. The broadcasts he gave in those early days helped make Mantovani's name familiar to listeners all over Britain.

He had formed an original combination, his Tipica Orchestra, and with this he played regularly both over the BBC and in London's most exclusive restaurant, the Monseigneur. After this celebrated establishment closed its door, Mantovani turned to the variety and concert stage.

His first Decca contract dated from 1940, but his "New Music" dates from 1951 when London first asked him to record some favorite waltzes for the American market.

The distinctive arrangements which put the emphasis on the strings, and the original scorings which are for the most part his own, caught the public fancy successively in the United States, in England, throughout the Empire and on the Continent.

The sales of such Mantovani favorites as "Charmaine," his signature, "Wyoming," "Lovely Lady" and "Moulin Rouge" hit astronomical heights.

Mantovani was seen as an actor and heard as arranger of the musical score for the film "It Happened in Rome" which was made in his native Italy.

His film career began before the war when he provided the musical background and arrangements for a film version of Terence Rattigan's "French Without Tears"; in 1954, he made two films in Germany with Vico Torriani, who might be described as the German Eddie Fisher.

Recording, tours and concert dates with his orchestra, together with the constant need for orchestrating new music, keep Mantovani so busy that until 1957, he limited his television appearances to some half-dozen skilfully produced half-hour shows a year, but the avalanche of letters from TV viewers who complained that he

didn't appear often enough finally won the day.

A smart showman, the brown-eyed 5 ft. 8 ins. maestro finally agreed to a big 26-week fortnightly series, the "Mantovani Half Hour" on the English Independent Television network, the BBC's commercial competitor.

In private life, Mantovani is the father of two children, a son Kenneth, who has recently completed his two years military duty with the RAF in Germany, and a daughter Paula. Both are interested in music, both in the classics and good jazz, but neither has, as the father candidly observes, any talent for it.

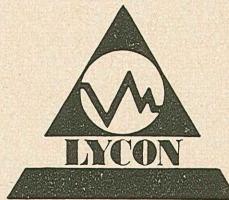
As composer, he has been driven to writing music when he couldn't find something which already existed which suited the needs of his 40-piece orchestra, which normally employs twenty-eight strings (six first violins, six second violins, six third violins, four violas, four 'cellos and two double-basses) balanced against thirteen brass, woodwind and percussion instruments.

These have included "Poem to the Moon" in the style of Debussy, "Dance of the Eighth Veil", a brilliant orchestral piece, a "September Nocturne" for piano and orchestra, and the popular tunes "Longing" and "Cara Mia," the last-named a hit of several seasons ago which served to introduce the English tenor David Whitfield to American audiences.

Mantovani has also written a number of tangos under pseudonyms which have become "standards" in English popular repertoire. They include "Spider of the Night," "Tango de la Luna," "Red Petticoats" and "Amor Tzigano" (Gypsy Love).

Accompanying Mantovani on his Canadian and U.S. tour is his personal manager, George Elrick who, when he is not busy looking after Mantovani's interests, is one of England's best-known disc-jockeys. Scotsman Elrick was originally a drummer but became an overnight sensation when he began singing on radio and records.

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ANNE-MARIE IS BACK

Just back in Toronto after two years of singing throughout the States is attractive, 23-year-old Canadian singer Anne-Marie Moss, who is regarded by the experts as Canada's own answer to Sarah Vaughan.

Anne-Marie comes from a musical family, her father having played drums with Joe De Courcy and her mother being a wellknown amateur singer. Her own introduction to the profession came when she sang at church concerts at the age of 7, with an impersonation of Betty Hutton as one of the highspots in her act!

Dueting with her sister Margaret, she won amateur contests at the Mercury Club, Toronto, and then proceeded to win the contest all by herself when she decided to go single.

Her first big break came when she sang with Calvin Jackson's group in the TV "Jazz With Jackson" programme, taking Patti Lewis's place when Patti went to England. Norm Symonds liked her singing so much that he had her sing at a jazz concert at the Museum Theatre, and she has since performed at other similar concerts with Norm and also Ron Collier.

Two years ago, she joined tenor-sax Don Thompson's group and went on the road with his versatile, modern five-piece band through the States. They played resident engagements in New York City, Chicago, St. Louis and other major cities, from which Anne-Marie gained invaluable experience.

Homesick for her native Toronto, she came back during the month and was heard at the Club One-Two "Jazz At The Penthouse" on March 8th, when her individual and sincere singing was acclaimed by the fans.

Fond of cooking and swimming, Anne-Marie selects Anita O'Day, Billie Holliday, Ella Fitzgerald and Peggy Lee as her favourite girl singers; Frank Sinatra, Mark Murphy and Joe Williams as her favourite male vocalists; and she yields to no one in her admiration of Jack Kane and Benny Louis as her favourite bandleaders.

AT HOME WITH THE STARS

BOB GOULET

Canada's TV Glamour Boy

by ALAN DIXON

IT was the Spring of 1955. A young Edmonton ex-trucker with a slight background in radio arrived in the Big Town: New York City.

His plan: To take by storm the famed Actors' Studio—birthplace of such cinematic stars as Marlon Brando and the late Jimmy Dean.

Following a lot of running around, interviews, auditions, and more running around, the ex-trucker landed his first New York role. He was cast as a sales clerk in Gimbel's department store basement. Not a very encouraging start. But things are different now.

Today, just three years later, the ex-trucker has turned down three movie contracts and is currently sitting right on top of Canada's pile of stars. The ex-trucker: CBC-TV's Bob Goulet.

Star of CBC-TV's Showtime with Joyce Sullivan and also, at this time, appearing in the Bill Freedman-Barry Morse production of "Visit To A Small Planet" at Toronto's Crest Theatre in a straight non-singing role, Bob is well on his way back to New York. But not to Gimbel's basement.

He rehearses five days a week in preparation for the Sunday TV musical and appears six nights a week (two performances on Friday and Saturday) at The Crest. Matinee days give him a major headache for he rehearses in a downtown Toronto CBC studio until 5 p.m., and then, after a quick sandwich, joins the evening rush-hour traffic north to reach the Crest Theatre for the 6:30 curtain and a subsequent 9:30 performance.

Before international fame draws Bob to sunnier Shangri-las for songmen, MUSIC WORLD paid a visit to Chez Goulet.

Living in a modern apartment block near the main CBC studios and 15 storeys above the nearest motor horn, Bob and his pretty brown-eyed wife Louise and his 19-month-old daughter Niki (short for Nicolette) are also high above the hassle and hustling of modern living.

For his apartment is home. And when actor-singer-TVstar Goulet opens the door of his apartment, he could be any young businessman home from the office.

Supper is almost ready. And sometimes it's late. Niki's been a good girl. Niki hasn't. Mr. What'sname rang up and Charlie Whatyacallim called about that "thing."

Father Bob Goulet tries to read a magazine with interruptions from daughter Nicolette (aged 19 months), who is interested in the pictures.

"Sometimes," says the six-foot, 175-pound boss of the Goulet family, "people get the oddest ideas about the home life of television and stage people. Friends tease me and tag me 'Matinee Idol.' But that's just a gag, of course."

"My home life is nothing like the version that Hollywood make the public believe about show people. Nor would I want it to be.

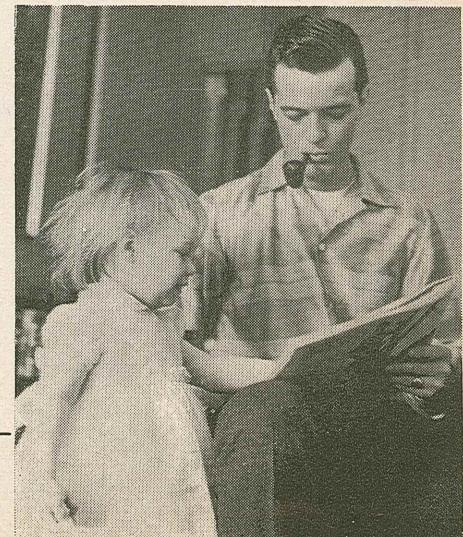
"When I roll out of bed early in the morning, there's no houseboy waiting with a bath ready. And I never have breakfast in bed.

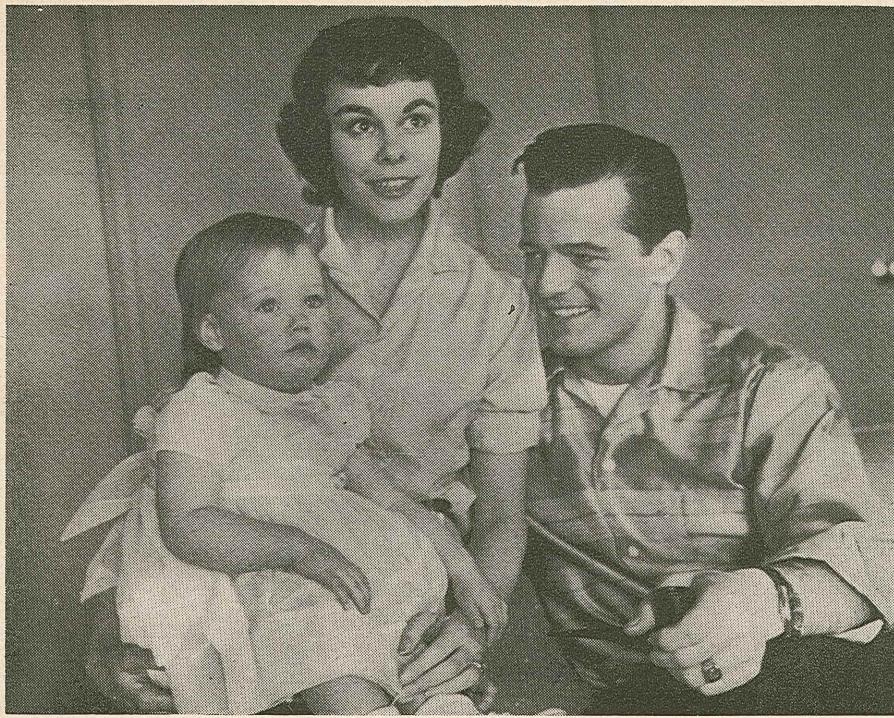
"My schedule? A fast cold shower, two boiled eggs and then I'm ready for a hard day's work. There's always plenty to do: Rehearsals. Singing lessons. Drama lessons. And then there's always a lot of studying. I do most of my studying at home where I can relax."

To ensure that relaxing comes easy, Bob is the owner of a very special armchair: The Goulet Pride and Joy. The chair, which sits in the far corner of the apartment living room, is electrically equipped. With a control panel at his fingertips, Bob can stretch out full-length and with a twist of a knob the chair gently begins to vibrate.

"It's wonderful," says Bob, demonstrating stretched out flat on his back. "It's the greatest invention since the wheel. Well, almost!

"It really does relax you. I can study my scripts while I rest or, if I'm really tired, just go to sleep. There's an automatic button which switches off the vibrator at any time you want it to, and





The Goulet family—Bob, Louise and baby Nicolette.—MUSIC WORLD photo by Clive Webster.

there's also a vibrator for the back of the neck."

It's the most comfortable chair in the apartment. Anybody's apartment. Niki loves it.

"Angus and Lola, my two coal-black kittens, prefer lounging on the tv-set though. I guess they're crazy. They spend their days draped over the tv, and the only thing that they won't eat is cat food.

"I love animals. I'd like to keep a dog but, of course, that's impossible in a downtown apartment block."

Bob's love of animals probably reflects back to his school days in Lawrence, Mass. A typical schoolboy, Bob would prefer going for jaunts into the country with a frog in his pocket to singing.

"It wasn't until I was 13 that I came to Canada," said Bob, still being "vibrated."

"My father died and Mother moved my sister and me to Edmonton where we have relatives.

"It was in Edmonton that I first became interested in show business. My father had always encouraged me to sing but it was as a high school disc jockey that I first got started.

"When I quit school, I applied for a job at CKUA. No dice! They said I sounded too young. That's when I took to driving a truck. It wasn't until later that I landed a job with CKUA.

"Then in 1955 I tried New York. They

gave me a lot of encouragement. But no parts.

"After some stage roles here in Toronto, I landed one of the principal roles in 'Spring Thaw'. That was 1956. It ran for 100 performances. I left after the 99th to join the Vancouver Theatre Under The Stars where I played in a number of musicals: 'South Pacific,' 'Pajama Game,' 'Gentlemen Prefer Blondes.'

"Then came CBC-TV's 'Showtime.' In the summer, I'm off to Stratford. I have been offered the role of Captain MacHeath in 'The Beggar's Opera'. It's a wonderful role."

In recent years, this plum part has been played by such theatregals as Sir Laurence Olivier and Michael Redgrave.

"It means that I will have to leave all this for a while," said Bob waving his hand around the apartment. "I'll miss my books. The paintings. My chair!!!"

"It's a pity because I like having the things I like around me. Take those pictures, for instance. Some people don't care too much for modern art. But I'm rather partial towards it.

"The big picture of the woman over there, taking up most of the main wall of the living-room, is by John Guld.

"The other," he went on pointing towards a green, red and blue jester, "is by Varvarande."

"I like 'em! I love my home. I love my family. And I like my work."

Maybe that's why Canadian televiwers like Bob Goulet.

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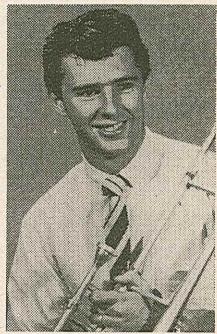
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JOSH WHITE

by JOHN TRENT

"I'M what you would call a folk singer. A folk singer it seems to me is the voice and the conscience of his time and audience."

These words came from the lips of Josh White, as he talked to me on his recent visit to Toronto—his first trip to Canada for five years. They are sincere and dedicated sentiments, for Josh feels he has to draw people's attention to the things he thinks are wrong by singing and not preaching.

He loves his work to such an extent that he is known as the "Benefit Boy", because of his willingness to play charity shows. As I sat in the empty Eaton's Auditorium watching him rehearse just for the audio man and a photographer, he caught me and held me with his version of the age-old "Frankie and Johnny". He was so casual, cigarette behind ear, but his voice brought joy, humour, sorrow, laughter and tears with only his guitar backing his vocals.

Josh's own personal life story is as varied and colourful, as full of tragedy and humour as are the many folk songs that he sings. It began 42 years ago in Greenville, South Carolina.

Josh was the fifth child born to a poor Methodist preacher and lived a normal sort of life until he was 7 when he helped an old blind man across the street. The blind man—an itinerant evangelist—offered to take Josh along with him as his eyes. Even at that young age Josh had the urge to travel and decided to go with him, so for the next seven years he could have been seen in almost any town between the Atlantic coast and the Mississippi River, with one hand on the blind man's sleeve leading him through the crowds.

While he was travelling Josh came into contact with all the great street singers of the period—men like Blind Blake, Blind Lemon Jefferson and Blind Joe Taggard. They were all an inspiration to him and he watched and listened and practised until eventually he became an accomplished guitarist and folk singer.

It was then that a scout from the Columbia recording company took him to New York. In the short space of two years, he had become a recording star, singing under two names—Pine Wood Tom for the blues and Josh White, the singing Christian, for sacred songs. And all this by the time he had reached his sixteenth birthday . . .

Three years later, romance entered Josh's life, and he married Carol Carr, a pretty young soprano. But, unfortunately, after a few years of good fortune, crowned by the birth of their first child, tragedy struck one of its cruellest blows. Josh had an accident—his right hand was cut so badly that the doctors advised him to have the hand amputated.

Realising what this would mean, Josh stubbornly refused to submit to surgery. The thought that his musical career and his beloved guitar playing would be lost forever gave him the courage and faith to fight on.

He left the hospital with his right arm in a sling and a horrible open wound across his hand—determined somehow or other to recapture his skill on the guitar. The odds seemed impossible and

during these depression years he took all sorts of odd jobs to provide for his family.

After several years of privation and desperate uncertainty, the much needed break came along. Roark Bradford's new play "John Henry" was going into rehearsal and the producer was finding it hard to cast a character called the "Singing Christian".

Josh got wind of it, auditioned and got the part. Again he was singing, with his right hand, now healed, moving with all its old magic across the strings of his guitar.

Since then success has bred success for Josh White. He has been appointed honorary Doctor of Folk Lore at Fisk University in Tennessee, he has sung privately on several occasions for the late President and Mrs. Roosevelt and their guests at the White House, has given recitals for educational conferences and for chiefs of the American Armed Forces, has had enormous success in England and has had his records preserved for posterity in the Hall of Fame of the Library of Congress.

However there is another tragic chapter of the Josh White story. Since 1945 he has suffered from an inflammation of the nerve ends in his right hand. His doctors say it is to a certain extent psychological—perhaps caused by the effects of the earlier accident to his right hand. His hand hurts him all the time, and the physical action of playing is agony for him.

This did not stop him putting on one of the best folk music concerts heard in Toronto for a long time. Helped by Sam Gary, a newcomer to Toronto although he has been heard with Josh on records, and assisted by Jack Lander on bass, Josh played encore after encore.

The most dramatic number of the evening was Lewis Allan's "Strange Fruit", a song about the lynching of Negroes that Josh had not, up until then, sung anywhere outside the USA. In the afternoon, I had asked Josh to play it, as it is one of the most moving and sincere songs I have ever heard, and he then told me that, although he has been requested to sing it in nearly every country he has travelled in—from Europe to Mexico—he had always refused because "It is bad taste to belittle your own country in another land".

But if he did sing it, he told me, he would have to give his own personal reply also by way of a song—and he did. The other song, "The House I Live In", has the line "My country right or wrong—if it's wrong, to make it right"—which is in keeping with all that Josh believes in.

Having had the honour to meet the "Great American Troubadour", I feel sure he will continue to entertain, inspire and please many people all over the world for many years to come. And we hope it won't be another five years before Josh is back here in Canada.

Picture on this page shows Josh White as CBCTV viewers saw him on "Cross-Canada Hit Parade" during his recent visit here.

LAST CHANCE TO ENTER OUR

\$1000 SONGWRITING CONTEST



JACK KANE

Jack Kane, star of CBC-TV's "Music Makers '58" series and one of Canada's foremost musical directors and arrangers, is to be a member of the MUSIC WORLD panel of judges which will adjudicate hundreds and hundreds of entries which have poured in from all over Canada for our \$1,000 Songwriting Contest.

With him will be the leading musician of Canada's prairie provinces, Eric Wild, CBC musical director at Winnipeg; as well as Vancouver representative—broadcaster, arranger and musical personality Ricky Hislop. Under the chairmanship of MUSIC WORLD Managing Editor, Ray Sonin, and with the further assistance of representatives of Canadian recording companies, the entries will be carefully judged to find four songs that can bring their writers world fame and fortune.

Staged by MUSIC WORLD, in conjunction with famous music-publisher Lou Levy, head of Leeds Music and other world-renowned companies in the United States, Canada and England, the \$1,000 Canadian Songwriting Contest is now in its closing stages, and no further manuscripts will be accepted after the last post in Toronto on Monday, March 31 next. The four major prizes offered consist of contracts for publication plus the following sums in advance royalties—1st prize, \$500;

2nd prize, \$300; 3rd and 4th prizes, \$100 each. Canadian recording companies will consider the winning songs for waxing by Canadian artists, and the winners' compositions will get worldwide distribution through Mr. Lou Levy's companies.

The response to this Contest has been gratifying in the extreme, and songs have come in from every part of the Dominion—conclusively proving that Canadian songwriters have enthusiastically welcomed the chance of bringing their hidden talents into the open. With an expert panel of judges to consider every entry, songwriters should seize the opportunity of the few remaining weeks to get their songs in NOW! Don't delay—this could be your BIG CHANCE!



ERIC WILD

Here are the rules — read them carefully . . .

- (1) The competition is open to all songwriters provided that they are permanently resident in Canada.
- (2) Manuscripts—which must be unpublished—should be addressed to—Songwriting Contest, MUSIC WORLD, 325 Bloor Street East, Toronto 5, Ontario.
- (3) Songs must be complete — that is to say, no lyrics will be entertained without musical accompaniment or music without words.
- (4) Songwriters may submit as many manuscripts as they like, but each separate manuscript must be accompanied by a coupon cut from MUSIC WORLD. No manuscripts will be considered unless they bear a corresponding coupon from MUSIC WORLD.
- (5) Manuscripts may be submitted in the form of melody lines and lyrics, or piano copies and lyrics, so that a songwriter who is only able to write a rudimentary notation of his tune is not debarred from entering. Tapes of songs, with accompanying lyrics, are also acceptable, at the sender's risk.
- (6) Songs may be of any type—ballads, novelties, rock 'n' roll, etc., or in any tempo—waltzes, foxtrots, etc.
- (7) Songs may be written singly or in collaboration. In the case of more than one writer being responsible for a winning song, the prize money will be equally divided between the collaborators.
- (8) A sufficiently stamped, self-addressed envelope must be enclosed with each manuscript or batch of manuscripts, otherwise songs cannot be returned.
- (9) Competitors should keep copies of songs submitted since MUSIC WORLD can take no responsibility for loss or damage to manuscripts at any time.
- (10) The Editor's decision is final in all matters relating to this contest.

NO MANUSCRIPT CAN BE ACCEPTED FOR THE GREAT \$1,000 ALL-CANADIAN SONGWRITING CONTEST UNLESS IT IS ACCOMPANIED BY ONE OF THESE COUPONS

Name:

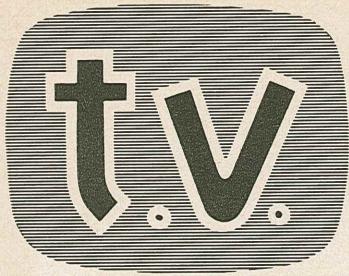
Address:

Province:

Title of Manuscript:

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

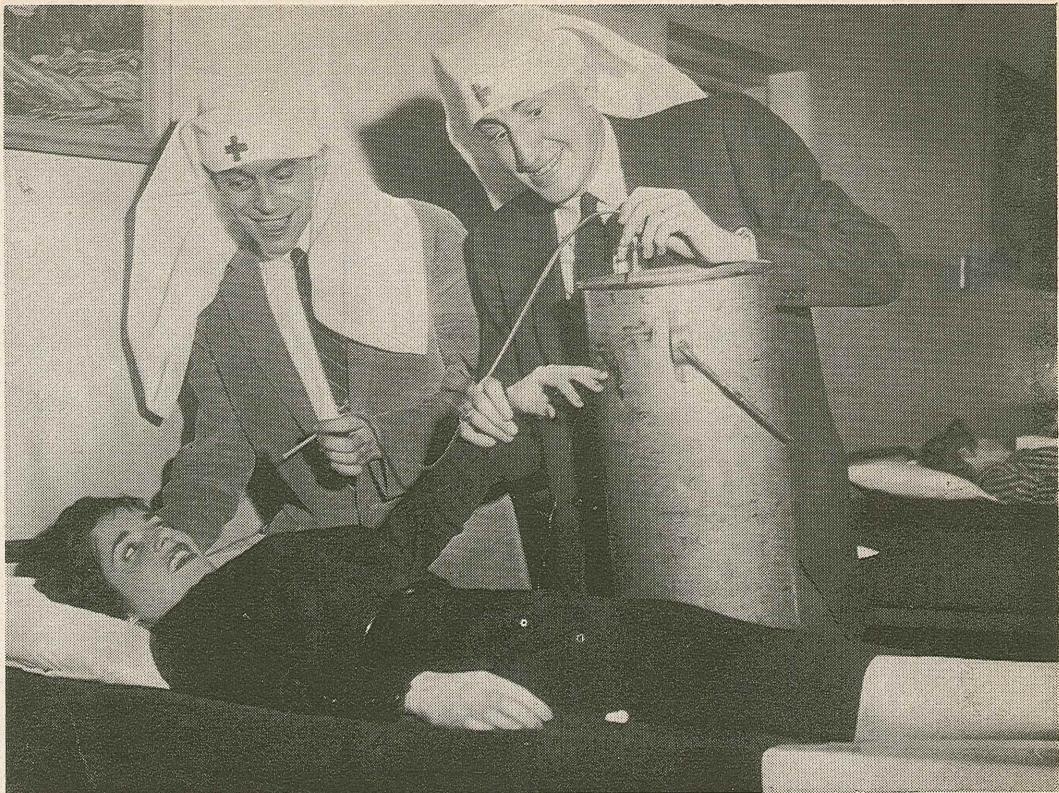
ENTER
NOW!



VIEWS

by

RAY SONIN



CHCH-TV, Channel 11, from Hamilton, have been branching out in musical programmes and offer a weekly half-hour from the Brant Inn, Burlington, which has plenty to commend it.

Gav Morton and his Orchestra function efficiently on the bandstand, with various solo guest singers, and Daryl Wells handles the announcing and interviewing chores. Shots of couples on the dance floor heighten the interest, and a weekly, long drawn out, rambling interview with bossman John Murray Anderson lowers it.

This is an unpretentious and efficient attempt to put a dance hall on Canadian TV screens and as such, it succeeds admirably. It would give a big fillip to dance bands generally if more stations realized the potentialities of a programme of this nature.

CHCH-TV has also launched its own Dance Party, with young people dancing to records. Daryl Wells again officiates on this programme, but not so successfully. He has neither the appearance nor the manner to give sincerity or authority to the announcement of some of the more outlandish rock 'n' roll titles which are performed!

A similar programme on CKCO-TV, channel 13, Kitchener, has an announcer who looks and sounds more at home with his material. Wally Croutter, of CFRB radio fame in Toronto, looks as if he is enjoying himself whereas Daryl Wells looks as if he is trying to enjoy himself; there's a big difference.

I like Alex Barris so much as a person that I hesitate to criticize "The Barris Beat", which has a regular series of irregular

TV stars have rallied round to support the blood drive by the Canadian Red Cross, and this picture shows Gloria Lambert undergoing the apparently sinister ministrations of Jack Duffy (left) and Alex Barris. The picture is a comedy one, but there is nothing funny about the object for which the three stars assembled—namely, to donate their blood. This campaign has been receiving the full support of Canadians in show business, and deserves the unstinted support of all our readers.

Wednesday nights on CBC-TV. He is a very nice guy who tries hard to fit into a programme pattern that is meant to be casual but turns out to be slipshod.

Gags start and peter out; delays, pauses and "Are you ready over there yet?" expressions heighten an atmosphere of nervous tension; and contrived naturalness proves that it looks anything but natural on the screen.

What the show needs is a smoothing out in the direction of Barris himself. The perfect programme of this type is "Tonight", in which things happen all the time but Jack Paar always remains the focal point of the action.

The casual production of "The Barris Beat" often puts Barris into the position of being just another of the cast whereas, from the point of view of the show as a whole, it should be firmly anchored to Barris all the time. The more important he is made to be, the more the show would have direction—which, at the moment, it hasn't.

The Phil Nimmons group provides its own tasteful brand of jazz for the show and those concerned are to be applauded for their enterprise (or should I say courage?) in providing this type of music for an otherwise commercial show. Phil would be well advised to stick to standards for the time being, thus educating the public until they are ready to accept his more abstruse jazz originals.

Gloria Lambert, Maggie St Clair, Jack Duffy and others wander in and out with varying effectiveness. For my money, best spot of recent shows was the interview with Barry Morse when interviewer Barris, interviewee Morse and the viewers all enjoyed themselves hugely.

The Perry Como Show keeps up a high standard of consistent relaxation and is always pleasant entertainment, but I find the Como cult hard to take.

(please turn to page 19)

Mathis in Vancouver

by BOB TURNER

IF JOHNNY MATHIS' reception in Vancouver recently is any criterion, he'd better get his wish and go back to night club dates. His one-nighter here barely covered expenses.

A polished, talented and very sincere performer, Mathis captured his small audiences at both Vancouver shows in the Exhibition Gardens. Singing many off-beat tunes which he's picked up here and there in addition to his famous hits—"Wonderful, Wonderful," "Chances Are," "Wild Is The Wind," etc.—Mathis was backed by the very swinging new band of Keith Williams and shared the bill with the delightful Hi-Lo's.

In a conversation backstage between shows, Mathis expressed his desire to get back to night clubs. He said that in the first place he couldn't stand the pace of one-nighters, and in the second place didn't feel that he was doing his best on them.

His first journey into Canada except for a rather unimportant appearance in Ottawa some time ago, he said that the audience seemed just the same as those in the States, but deplored the size of the crowd. He agreed that the mixing of a pop singer with a predominantly jazz group such as the Hi-Lo's was a little ridiculous, because it was impossible to get a crowd who would go out of their way to see a mixture. Either one or the other might have drawn capacity.

A big ice-show going on next door at the Vancouver Forum didn't help much, either.

Mathis feels that rock 'n' roll is here to stay, regardless of the opinions of other performers in the idiom, who claim it is already dying.

His favorite singers seem to follow the tried and true traditions ranging through Nat Cole, Ella Fitzgerald, Sarah Vaughan, and Frank Sinatra.

His honest and careful interpretations of pop tunes and standards was a very welcome contrast to the parade of tonsilatory gymnasts that have been through the city in past months. A boy with great feeling for a song, Mathis bids fair to become one of the greatest if he continues to sing and doesn't get caught in the gimmick-trap which seems to be killing so many other young singers today.

The Hi-Lo's presented a good contrast to the seriousness of Mathis' performance, hamming things up to just the right degree. Having just been through the city a few months ago with the great Ted Heath band, there weren't as many loyal supporters out for the performance as there might have been.

Big surprise of the evening was the very going 15-piece band of Keith Williams.

Playing originals and standards with a very fresh approach, the band didn't have to take a back seat to any that's been through the city in some time. The very personable young leader, who looks more like a bank clerk than a bandleader, has already made quite a name for himself in the trade, having written the score to several movies, including Chaplin's "Limelight" of a few years ago, including the title song. But apparently this is his first journey into the big band business as such.

This writer was moved enough to look up the group's only recording, "The Dazzling Sounds of Keith Williams" and was quite baffled as to why we haven't heard more about it and him.

Featuring a sound all its own, with overtones of Les Brown and Billy May (an odd combination in itself), the band fit equally well with the frantic jazz backing of the Hi-Lo's and the less frenetic style of Mathis' arrangements.

All in all, the concert was good musically, disappointing financially. . . . and I hope we hear more from Keith Williams.

News from Saskatoon

by LYLE MURRAY

WELL, Saskatoon and district over the past month has been quite busy, musically speaking. Several visits from touring personalities, as well as local shows, have kept public interest high. One such show was Varsity Varieties, a big 17-act extravaganza which entertained an estimated 2,500 persons for about three and a half hours.

Out of this show emerged two top-notch vocalists — Bill Steinson (a CKOM newscaster), who established himself as good professional material, and a lanky 6-foot-6 Trinidadian by the name of Ray Barker, who combines the good qualities of Nat Cole and Johnny Mathis, and could go a long way as a pop singer.

Also on the local scene was the Western Canada premiere of Jerome Kern's "Showboat", which played to six near-capacity audiences. An entertaining show this was, as interpreted by the University of Saskatchewan students.

On the visiting scene, the Crew Cuts played to a large audience, and put on a good show. In direct contrast were the Inkspots—small crowd, mediocre show.

(continued overleaf)

HEADQUARTERS FOR MUSIC

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TORONTO

On the radio scene, watch out for CKOM's new music policy—destined to grab up all available listeners. Also, high school students are eating up "Hi-Time", a program designed especially for them, and emceed by **Doug Alexander**. They have had to move out of CKOM's studios to the local YMCA to accommodate the ever-increasing crowds.

UP AND COMING—A big music month is in store for all patrons of the upbeat and downbeat in this territory. D'Arcy Scott Attractions is bringing three top musical shows to Saskatoon, featuring a host of big-name hit parade entertainers. First on the list is the Grand Ole Opry on March 11th with **Johnny Cash, Roy Acuff** and the **Wilburn Brothers**. On March 26th, it will be the "Big Record" show, featuring **Roy Hamilton, Bobby Helms, The Bobbettes, the Tune Weavers, the Dominoes, Bill Justis, the Diamonds** and many more.

On May 12th, popular **Hank Snow** returns to the Hub City with an all-star country and western cast.

Man About Toronto

by **DAVE CAPLAN**

PETER APPLEYARD salutes music critic **Helen McNamara** in his latest RCA Victor album, "Anything Goes", by dedicating an original titled "McNamara's Bandwagon" to one of the finest people in the entertainment industry. . . . Did you know that **Elwood** ("At Ease") **Glover** played clarinet and alto sax for three years in his high school six-piece combo? Elwood jobbed and played club dates before giving it up when he entered University. . . . This is tenorman **Moe Zene**'s 20th anniversary in Toronto. Born in Montreal, Moe lived in Windsor before settling down here. He's been with **Trump Davidson** for 13 years and favours the **Eddie Miller-Bud Freeman** school of music. Happy anniversary! . . .

Drummer **Johnny Logan** is a poppa again. This time it's a girl—**Shawne**—and I guess it's only right to credit his charming wife **Barbara** with another hit. . . . The tan on **Cliff McKay**'s face is not

sun lamp. Cliff just returned from a south-of-the-border vacation and is back wielding the baton in great form at the Club One-Two. . . . While we're on the subject, the latest thing on the jazz scene is the "Jazz At The Penthouse" series every Saturday night at the One-Two, featuring the finest jazz musicians with yours truly as host. This is the third month of operation and the turnouts have been tremendous. . . . Genial **Gerry Myers**, of the late, late **CKEY** show, is going over big with his "Survey School", which is a mixture of rock 'n' roll and pops. **Ed Houston**, musical director and production manager of **CKEY**, was a very active tenor and clarinet man around town before 1945 and worked with **Romanelli, Lapp, Hirsenhoren** and **Trump Davidson** before hanging up his axes. His brother **Ken** is a wellknown trombonist on the music scene in town. . . .

Jack Zaza is a one-man twelve-piece orchestra. It's no puzzle but fact because Jack plays this number of instruments and can be heard nightly with his group at the Lichee Gardens. As they say in Chinese, Jack—"Oy-vay!" . . . **George Gregory**, General Manager of the Prince George Hotel, doesn't think the Russians will come over here. Says George: "The downtown traffic situation is so bad, where would they park?" . . . **Jack Dempsey** is captain of the Pyramid Lounge and has a hard time cooling off customers who want him to prove it. It can be tough having the name of a world heavyweight champion. Keep a stiff upper cut, Jack, old man! . . . **Barry Townley**, now at the Westbury Hotel, joined the Musicians' Union in 1941 to work with **Eddie Stroud**. . . . **Frankie Eagan**, guitarist-vocalist with **Jimmy Coxson** as the Orchard Park, has a secret weapon ready to ignite. Four voices—four instruments—all Frankie! . . . Have you heard the latest fish story of **Gino Silvi** jumping fully-clothed into Lake Simcoe and catching a 7-lb., 24-inch lake trout with his bare hands? **Teddy Roderman** and **Ellis McLintock** swear it's true because they were with him. . . .

Joan Fairfax offered me a ride in her new Beech Bonanza 'plane! At least there's one consolation—if we go down, can you think of a better way to kick the bucket? . . . **George Barr**, formerly with the Mello Macs vocal quartet, is now a deejay at station **CFCH**, North Bay. His show is called "By George" and his theme is Woody's version of the same title. . . . **Shorty Rogers** is planning to name a tune "Town Club" dedicated to the Toronto jazz club with which I'm associated. Title of the new album will be "A Portrait of Shorty". The new officers of the Town Club, by the way, are **Paul Caldwell** (president); **Al Briggs** (vice-pres.); **Ken Crooke** (sec.) and **Craig Parker** (treas.). . . . Pianist-vocalist **Billy Reuben** has opened at the Stage Door after a successful 43 weeks in Montreal's Penthouse, the **Chez Paree** and Dunn's Showbar. . . .

The **Premiers** vocal quartet have changed their name to the **Vanguards**, because there is a Buffalo unit using the same name. A recording contract is in the air at this writing and will feature all originals. . . . The **Emcees** open at the **Barclay** March 31st. . . . **Donald Harvie** and **Donna Miller** one of the best duo acts I've seen in a long while. . . . **Nanci Douglas**, the unique artist-vocalist, will be appearing at Club Sociale in Shawinigan, Que., and the **Basil D'Huitre Club** in Quebec City within the month. . . . **Art Snider** marries **Coralie Allen**, of the **Tops** vocal quartet, in a matter of days. **Ralph Harding**, sales rep for **Quality Records**, married sister **Connie Allen** and the happy couple are now honeymooning in Florida. How times change! I remember when the **Tops** told me "We're all single and happy" when they first arrived in town from **Edmonton** last summer. Now it's two down—two to go. . . . **Pat Riccio**, that swinging alto man, is playing this month at the **Palais Royal** Saturday nights only, but you can also dig him after hours at the **House of Hambourg**. . . . **Oscar Peterson** at the **Town Tavern** following the **Canadian All-Stars**—**Moe Koffman, Ed Bickert, Norm Amadio** and **Ernie Osadchuk**. . . .

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answer to the
question -

WHO IS SYLVIA?

by ALAN DIXON

THE camera moved in towards the white glare of the spotlight and a shapely blonde with her own brand of songs and sex appeal began to sing.

The song: "A Foggy Day In London Town".

The date: March 7, 1956.

The occasion: The TV debut of silver-toned Sylvia Murphy, now regarded as one of CBC-TV's brightest entertainers in the Lyrical Larynx Department.

On that occasion, despite the show's success, Sylvia received, somewhat typically of showbusiness, a cheque for her services, warm praise and . . . that was all.

No contract.

No offers for guest spots on future programs.

The right people hadn't been watching at the right time.

One year later, after club engagements and a steady stint on CBC-Radio's popular Billy O'Connor Show, Sylvia, who is too good to be heard and not seen, again went before the cameras.

Little "Oirishman" O'Connor took his show on to television and his blonde and beautiful vocalist went with him.

This time: Bingo!

Songstress Sylvia hit the jackpot.

Her overwhelming success on the show resulted in a Cross-Canada clamor from televiwers for more and set columnists asking: "Who is Sylvia?"

Guest appearances on top Canadian TV shows followed.

"Cross-Canada Hit Parade", "Showtime", "Music Makers '58" all played host.

Climax to the '57 season came when "Liberty" Magazine's National TV poll voted Sylvia as Canada's Best New Performer on Television.



Though somewhat a newcomer to the cameras, Sylvia is no newcomer to her profession. Her career began at the age of 16 in a Montreal niterie. While working as a \$20 a week steno, Sylvia was offered a short term contract with the club after the manager heard her singing at a jam session.

Says Sylvia: "I had to give my age as 18. I was 18 for three years running."

The "short" term contract was lengthened into a long one and other offers followed.

Mrs. Murphy's girl was on her way.

Then at 19 fate stepped in and career-wise Sylvia stepped out. She quit the bright lights to get married.

When in '56 her marriage failed, Sylvia,

now the mother of two youngsters—Debby and Mike—packed her bags, picked up her career and moved to a new home and a new start in Toronto.

Which is where we came in.

Now the future looks bright.

Canadian TV viewers regard Sylvia as Canada's number one answer to the south of the border songstresses and are hoping that Sylvia will soon have her own TV vehicle.

Where do we go from here?

The answer lies with the CBC powers-that-be.

If they answer the public's call, one thing is sure: Sylvia, we'll be CBCing you!

JAZZ RECORD REVIEWS

By HELEN McNAMARA

(Famous Jazz Critic of the Toronto "Telegram")



SINCE the very misty beginnings of jazz, practically every kind of instrument, including some strictly non-musical implements, have been put to use by musicians.

There was a time when the bassoon, oboe and flute were considered taboo but they are now very much a part of the modern jazz picture. Among the traditionalists, even such utilitarian items as the washboard have been accepted as legitimate rhythm makers.

It would seem, then, that any instrument could be put to use, yet it wasn't until a new record release arrived recently that I realized that the ukulele has never been played by a jazzman. So long has it been associated with the razz-ma-tazz of the twenties that it seemed entirely out of the question that the ukulele could even remotely be considered a jazz instrument.

But it's time we got over our prejudice. A new Verve LP called "How About Uke"

(I guess that title was inevitable) proves that the ukulele, as it is played here by **Lyle Ritz**, is a jazz instrument.

A soft-toned instrument to begin with, it sounds on this record something like a lightly-plucked harp and a muffled guitar. The swinging style of its player suggests that he could easily emerge as the **Barney Kessell** of the uke. Gone is the plinkety-plank sound of the typical ukulele players. Instead you hear some pleasant jazz indeed, helped, it must be admitted, by the excellent accompaniment of bassist **Red Mitchell**, drummer **Gene Estes** and flautist **Don Shelton**.

I don't think anyone could object to the selections, either, for they include such jazz standards as "Don't Get Around Much Anymore"; "Have You Met Miss Jones"; "Little Girl Blue"; "You Belong to My Heart"; "Moonlight in Vermont"; "Lulu's Back in Town"; "I'm Beginning to See the Light"; "Sunday"; "Tangerine"; and of course, "How About You". (MVG-2087).

If, however, you persist in listening to orthodox jazz instruments, there's "The Astounding **Bernard Peiffer**" (Decca DL 8626) in which the French pianist runs through a collection of numbers he played at the 1957 Newport Jazz Festival.

His technical command is abundantly displayed, most notably on "Lullaby of Birdland" in which he plays a prelude, fugue and trio, and "Yesterdays", which gets a Bach-like arrangement.

Other numbers are "Pied Peiffer"; "Autumn Leaves"; "Love is Here to Stay"; "Soon"; "My Melancholy Baby"; "Laura"; "I Could Write a Book" and an original work called "Requiem for Art Tatum", done in a slow funeral march tempo that is an impressive, if somewhat mournful, tribute to the late pianist.

Love"; "My Ideal"; "Gone With the Wind"; "Have You Met Miss Jones"; "Night and Day"; "Where or When".

The Art Tatum — **Buddy DeFranco** Quartet (MVG 8229) with Callendar and Douglass again, playing "Deep Night"; "This Can't be Love"; "Memories of You"; "Once in a While"; "Foggy Day"; "Makin' Whoopee"; "You're Mine You" and "Lover Man".

"Makin' Whoopee" (MVG 8227) features the Art Tatum-Benny Carter-Louis Bellson Trio on "Blues in C"; "Foggy Day"; "You're Mine You"; "Undecided"; "Under A Blanket of Blue" and "Makin' Whoopee".

Roulette Records, who seem to have been concentrating on hit parade types during its first year of operation, have now turned to jazzmen with a new subsidiary label called the Birdland series. Among the first releases are LP's spotlighting the **Count Basie** Band and the lesser-known, but capable Boston aggregation of **Herb Pomeroy**.

Judging by these LP's this new series is off to a good start. The first one, simply called "Basie" (R-52003) features the band in a dozen **Neil Hefti** arrangements that move along in typical free-wheeling Basie fashion, highlighted by some outstanding piano work by the Count.

"Life is a Many Splendoured Gig" is the title of the Pomeroy collection (R-52001) recorded, I imagine, when the band created so much comment after its Birdland debut. While none of the arrangements vary much from the usual big band output of today, there are some interesting solos spotted throughout.

A growing practice among record companies is the release of albums containing a variety of groups. One can question whether this is always a wise move since the collector may already have several of the numbers in previously released volumes.

However, if the following list is any help, you might run across a group that you somewhat overlooked in the past.

"Critic's Choice" on the Dawn label (DLP 11230) features **Zoot Sims** and **Bob Brookmeyer** on "September in the Rain"; **Oscar Pettiford**, "Body and Soul"; **Dick Garcia** and **Tony Scott**, "Potatoes"; **Les Modes**, "When the Blues Come Out"; **Mat Mathews**, "I Only Have Eyes for You"; **Paul Quinichette**, "Happy Feeling"; **Randy Weston**, "How High the Moon"; **Joe Puma**, "Polka Dots and Moonbeams"; **Frank Rehak** and **Al Cohn**, "Idaho"; **Gene Quill**, "Lover Man".

"Jazz for Hi Fi Lovers" (Dawn DLP 1124) offers Paul Quinichette again on "Start Here" and several of the same men heard on "Critic's Choice". They are: **Dick Garcia** and **Gene Quill**, "If I'm Lucky"; **Randy Weston**, "Loose Wig"; **Mat Mathews**, "Not So Sleepy"; **Les Modes**, "Catch Her"; **Alex Smith**, "Darn That Dream"; **Zoot Sims**, "Bye Ya"; **Gene Roland Octet**, "Suitcase".

If you're interested in hearing the man Tatum himself, this would be a good place to note that Verve has released three more LP's recorded shortly before Tatum's death.

The titles are as follows:

Art Tatum—Ben Webster Quartet (MVG 8220) with **Bill Douglass** on drums and **Red Callendar** on bass. The numbers: "All The Things You Are"; "My One and Only

Dave Caplan

"THE JAZZ-HAPPY TAILOR" and "MUSIC WORLD" columnist

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Jazz JOTTINGS

WHAT with the old two-beat jazz rearing its head in Vancouver and yet another Dixieland band stomping it out in Toronto, cool seems to have been pushed to the bottom of the column this month.

First of all, **Bob Turner** writes from Vancouver to say that the newly formed Jazz Band Society is holding a series of monthly Jazz Band Balls. The project got underway just two months ago when a few two-beat disciples got together to plan an experimental bash. The date came off so well that 100 new members were signed up on the spot, and a bigger hall had to be hired.

A half-a-dozen or more groups, each specializing in either Dixie or New Orleans style, have been formed and the society claims there's room for more of both musicians and dancing members.

Vancouver's new Jazz Society belied its name and followed the lead in the recent concert, featuring **Lance Harrison**, who plays as though he's not quite sure what side he's on, and a number of other musicians who seem to be able to fit into either idiom.

Featured in Harrison's "Gas Town Jazz Band," were ex-Harry James pianoman **Doug Parker**; **Doc Hamilton** (tuba); **Pete Watt**, (drums); **Merve Johnson**, (banjo); **Stu Barnet** (trumpet); **Jack Fulton** (trcmbone); and Harrison on tenor sax and clarinet.

The local deejays also report that a lot of the teenagers are rediscovering old time jazz, and attribute it to its similarity in beat to rock 'n' roll.

Here in Toronto the Maple Leaf Jazz Band made its debut last month. They operate out of the Navy Veterans Club at Hayden Street, every second and last Thursday in the month. This is a private club deal so if you want to have a listen, grab one of the 120 people who turned up to the first session and get them to take you along.

Turning to cool—the word is about that the late session from midnight on at the House of Hambourg (upstairs) is the greatest. The trio making the sound consists of **Bernie Piltch** on sax; **Ed Bickert** (guitar), and **Jack Lander** on bass.

Latest from the Stratford Festival tells us that the opening jazz concert of the season will be given by **Red Allen** and his Dixieland All-Stars. The band will feature such jazz greats as **Coleman Hawkins**, **Cosy Cole**, **Buster Bailey**, **J. C. Higginbotham** and **Claude Hopkins**.

They are travelling from New York City, where they have been playing at the Metropole Restaurant for the past three years, just for the concert. The programming is quite unique because **Langston Hughes** will appear in collaboration with the Allen band, and he will read specially prepared verse on poetry and jazz.

Another news item from the Festival is that the **Wilbur de Paris** Band will be recorded by Atlantic Records during their concert.

Billy Taylor, who will also appear at Stratford, has recently been playing some great music at Toronto's Town Tavern, following Carmen McRae who will be on the same concert with him this summer.

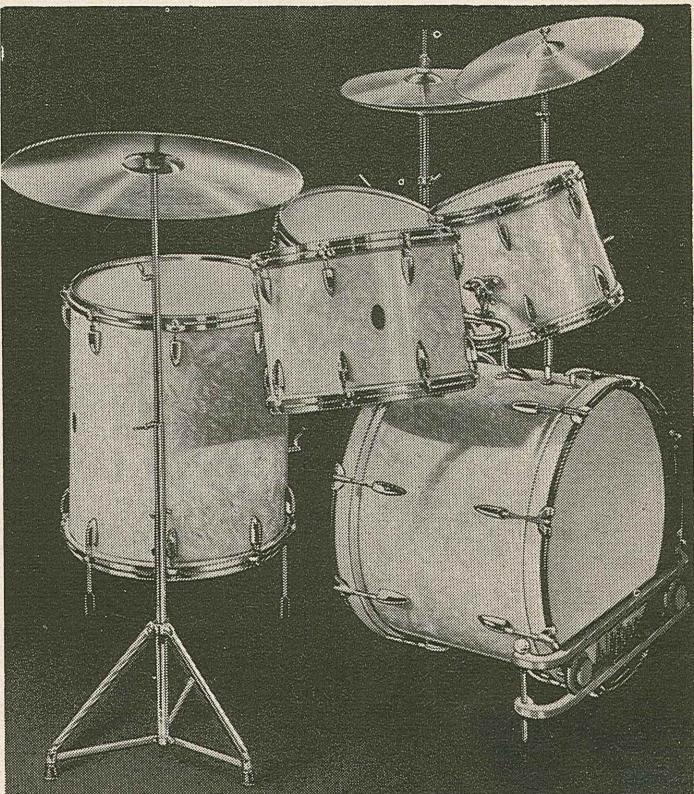
During February, the Ryerson New Jazz Society presented the **Moe Koffman** Quartet in a concert. This was just after the advent to the hit parade of the Swinging Shepherd Blues so the prices had to go up for the first time since this society started.

Folk music, to me a vital part of the jazz scene, may have yet another boost this summer. **Vivienne Stenson** tells me she is planning a folk song festival with the main attraction likely to be **Josh White**, with his son, **Josh junior**, and daughter, **Beverly**.

In Montreal, it seems there is even more jazz coming out over the air. This, according to **Henry Whiston**, producer of CBC "Jazz At Its Best," is due to the enthusiastic program director **Ken Withers** of CBM. With the advent of "Reminiscing in Tempo"

(please turn to page 19)

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IN THE TV RATINGS, THE
ED SULLIVAN SHOW IS TOPS IN CANADA

by RAY SONIN

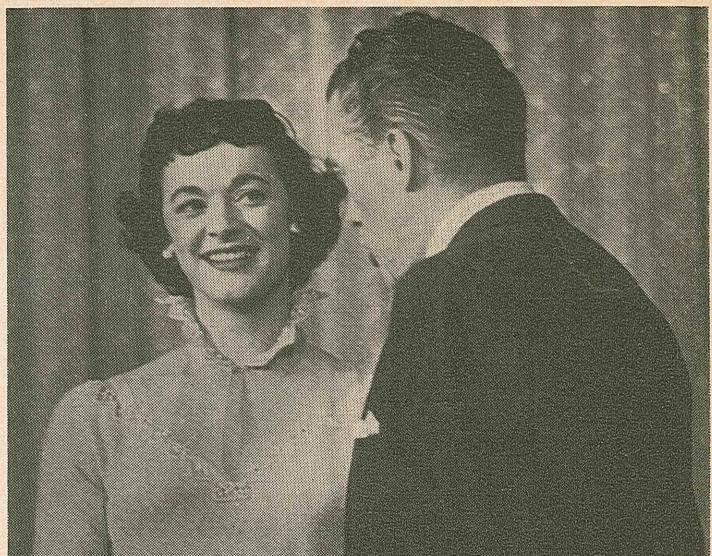
EVERY time you pick up Canada's business paper, "Marketing", and turn to the monthly list of Top Ten National TV Shows, you will find that one programme holds almost a permanent spot in first place as far as Toronto-Hamilton and Vancouver-Victoria are concerned—that's the Ed Sullivan Show.

There's no doubt about it, in fact, that, on Sunday nights, the majority of Canadian listeners—resisting the lure of "Maverick" and Steve Allen on other networks—gather round their sets to watch an hour of TV variety, presided over by an austere, stiff-backed, unsmiling mogul who gabbles his lines, talks through the applause and is generally as far removed from the popular conception of a top TV personality as it is possible to get.

Ed Sullivan doesn't mind having his faults exposed in print like this. He has taken a lot from the critics since his programme started—under the title of "Toast of the Town"—on CBS television in June, 1948. He is well aware of his unusual personality and does nothing to glamorise it, but the pay-off is a complete vindication of the Sullivan technique and a complete negation of the critics' formula for success. What he does and the way he does it, Canada goes for in a big way.

Canada's affection for Ed Sullivan and his weekly programme is almost equalled by Sullivan's affection for Canada. In 1955, he was the star attraction at the Canadian National Exhibition Grandstand Show in Toronto and made many friends by his unassuming manner and innate modesty.

He has also brought many Canadians on to his show from time



Ed Sullivan enjoys a joke on his programme with Canada's Gisele Mackenzie, who came into the news during the month by her marriage to her manager Bob Shuttleworth. It was with bandleader Shuttleworth's orchestra that Gisele started her career.

to time, and, in doing so, has given them one of today's most valuable pushes up the ladder of show-business success, for to be on the Ed Sullivan Show is to have "arrived" and is one of the highest visual tributes that can be paid to modern talent on this side of the Atlantic.

Ottawa's dynamic singing son, Paul Anka, has been on the Ed Sullivan Show; so has Gisele Mackenzie, as well as the Diamonds vocal group (from Toronto, of course); the Canadian Black Watch Band; Canadian comedian Dave Broadfoot; local violiniste Donna Gresco and, in the sporting field, the schoolgirl who made history by swimming Lake Ontario, Marilyn Bell.

Now there is news that Scarborough's feminine answer to Elvis Presley, 14-year-old Vanda King, is next in line for a Sullivan appearance and, as Canadian talent comes along, you may rest assured that the eagle eye of ace star-spotter Sullivan will find it, and give it nationwide prominence on his show. His signing of Wayne and Shuster for a year is proof of this.

Born in New York city, Ed Sullivan and his family moved to Port Chester, N.Y., where, after captaining the championship basketball team in the Westchester County Interscholastic League, young Ed became sports editor for the "Port Chester Daily Item" at the princely salary of \$10 a week.

In 1920, he joined the staff of the old "New York Evening Mail" as sports reporter, and later moved to other papers on the sports side. Finally, after twelve years, he became a Broadway columnist and the transition from sports to show-business was his gateway to stardom.

Thirty years on Broadway have given him an entertainment flair noticeable in the high-speed, diversified nature of his Sunday presentations. Acts from all over the States, Canada, Europe and South America make up a programme that is always varied and always entertaining.

Film-stars, personalities in the news, sports stars, singers, jugglers, acrobats—they have all had a place on the Ed Sullivan Show, and, to find them, Ed has travelled many thousands of miles in trips from New York, discovering new acts and new techniques.

He has covered all the entertainment capitals of Europe, and many of his filmed interviews with European stars (and Hollywood stars in Europe) have been highspots of his show.

The roster of big names who were introduced for the first time to TV audiences on Ed Sullivan's Show reads like "Who's Who"

Ed Sullivan (second from left) greets some Canadian-Scottish dancers on his programme.

Here is 15-year-old rock 'n' roll songstress, Vanda King, from Scarborough, Ontario, who will shortly be seen as a guest on the Ed Sullivan Show. As we close for press, the exact date had not yet been determined. Vanda records for the U.S. Glory label.

of U.S. show-business. Here are some of them—Jerry Lewis and Dean Martin; Jackie Gleason; Rosemary Clooney; Margaret Truman; Johnnie Ray; Joni James; Sophie Tucker; Lena Horne; Rita Hayworth; Lana Turner; June Allyson; Jane Powell; Burt Lancaster; Hedy Lamarr; Esther Williams; Humphrey Bogart and Van Johnson. Yes, all these stars and many more, made their TV debut with Ed Sullivan.

Sullivan's own introduction to show business in any capacity other than that of a writer stemmed from his work as master of ceremonies for benefit shows. His "Dawn Patrol" stage troupe played for years across the States and starred many leading vaudeville and night-club performers.

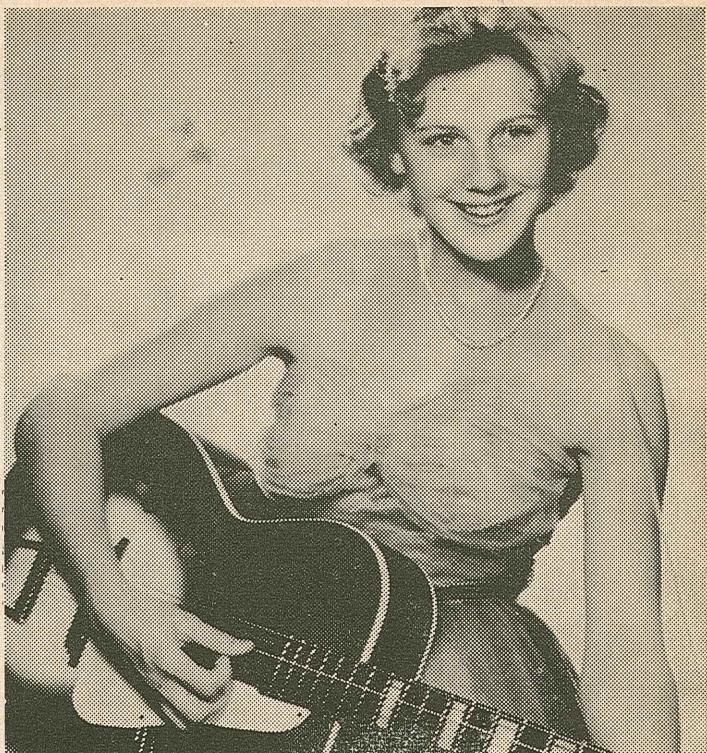
During World War II, he staged enormous charity affairs, biggest of which was his American Red Cross benefit at Madison Square Garden which grossed \$249,000. He has taken innumerable troupes of stars to veterans' hospitals and other institutions, and has been cited five times by the armed forces for his efforts in war bond drives and hospital tours.

His radio debut on CBS came as far back as 1932, and on this medium he was also responsible for introducing some important "newcomers". Jack Benny, for instance, made his first-ever broadcast under the Sullivan wing and went on, of course, to become just about the No. 1 radio comedy star in the world. Jimmy (Schnozzle) Durante is another Sullivan radio "first".

Now the oldest hour-long show on television, the Ed Sullivan Show emerged from two Madison Square Garden shows which Sullivan arranged and hosted for CBS Television. Impressed by the columnist's different personality and strange but easy manner with entertainers, Worthington Miner, then manager of CBS-TV programme development, called in Ed and his associate, Marlo Lewis, for a conference. "Toast Of The Town" was the result and now, as "The Ed Sullivan Show", it is still going strong.

Ed Sullivan and his wife, Sylvia, have an apartment in the Hotel Delmonico, on Park Avenue, in New York City, from which Sullivan conducts all his business. His daughter, Betty, married

Although Ottawa's Paul Anka is the smallest member of the group below, his singing talent enabled him to rise to big heights in distinguished company when he performed on the Ed Sullivan Show. The picture shows Sullivan calling for a big hand for the artists who appeared on that programme.



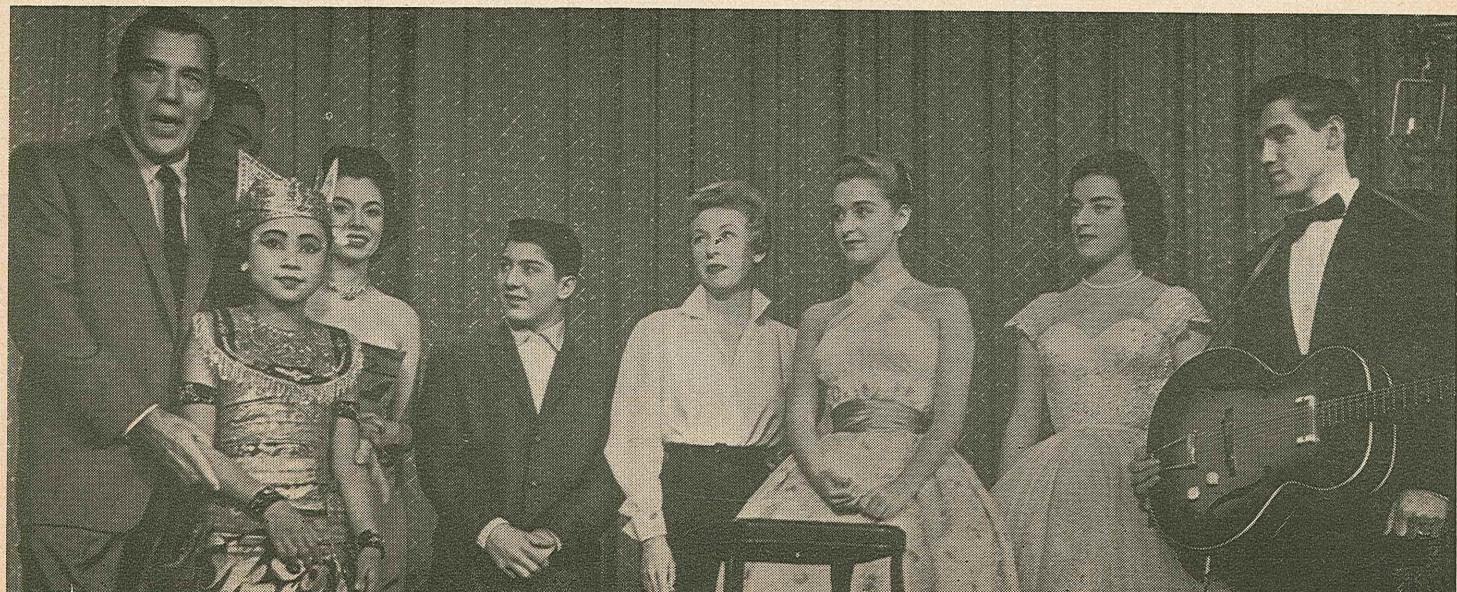
to a Naval lieutenant, presented them with their first grandson, Robert, four years ago.

When Ed Sullivan is not busy with his programme and his column, he manages to find time to play golf—a game of which he is extremely fond.

Although he is entirely at variance with the popular conception of a world-famous television emcee in his manner and speech, Ed Sullivan has proved throughout the years that being natural and unaffected pays off handsomely. He knows and loves show-business and that is evident in all the programmes he puts together.

In effect, he says to his viewers: "I know I am not a polished, debonair, smooth-talking matinee idol, and I don't pretend to be. The way I am on your screen is the way I am in life and, in any case, it's the programme that counts."

And the continuous and continued top-rating popularity of the Ed Sullivan Show proves conclusively that many millions of viewers throughout the United States and Canada like him just as he is. And, on their behalf, we say "Thank you, Ed, for the many happy hours of visual entertainment and enjoyment you have given us. Keep up the good work!"



Canadian Music Round-up

by RICHARD EDMUNDS

Director, Canadian Bureau for the Advancement of Music

WELL, here we are in the middle of Music Festival time. Canada is rather unique in this regard, for the United States is a country that does comparatively very little in Competitive Festivals.

The Kiwanis Music Festival of Toronto is now concluded, the final Winners' Concerts having been held on March 3rd and 4th in Massey Hall. This is the largest (numerically) Festival in Canada and has been built up through the united efforts of the various Kiwanis Clubs in the Metropolitan area. This year the President was Mr. William K. Bailey and the adjudicators were W. Stanley Vann, Cecil Cope, Dr. Leon Forrester, all of England, and Mr. J. Wight Henderson of Scotland. In addition, from Canada, Miss Cora B. Ahrens acted as an adjudicator and from the United States, Mr. Walter Beeler.

The winner of the Rose Bowl (vocal) was Miss Lise Joannis, who also won the Senior Women's Vocal Scholarship at the Canadian National Exhibition Festival last September.

By the time you read this article, the event covered now will have passed into history, but I think you should know about it. The Toronto Symphony Orchestra on March 5th in a special concert, presented Healey Willan's Symphony No. 2, under the baton of Walter Susskind, with Patricia Parr as pianist. Healey Willan has brought much to Canadian Music and is regarded as the Dean of Canadian Musicians. We wish for him many more active years in music.

Lieutenant K. A. Elloway, A.R.C.M., Director of Music, Royal Canadian Artillery Band, was elected first President of the newly organized Maritime Chapter of the Canadian Bandmasters' Association.

It is always good to hear of honours coming to Canadians, but this is one for our younger folk. Darryl Eaton of Woodstock, Ontario, was invited to go to Pasadena to play as a visiting member of the Robin Hood Band, in the Festival of Roses. Darryl is a brilliant cornetist, and a protege of Director Wilfred Manning of Woodstock.

The Spring Convention of the Canadian Bandmasters' Association will be held in Waterloo, April 25th, 26th and 27th. The hosts will be Mr. Fred Moogk and the Waterloo Music Company. All Bandmasters, service, town or school are invited to attend whether members of the Association or not. The Secretary is Mr. A. L. Robertson, RR 2, Kilworthy, Ontario.

Barrie Collegiate Band under the baton of Director W. Allan Fisher, B.A. is planning to make a European tour sometime in 1958. A fine band and we certainly wish them the best of luck.

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Moose Jaw Kinsmen International Band Contest will be held Saturday, May 24th. It is expected Sigurd Rascher, saxophone soloist of international repute will be guest soloist.

The Canadian Accordion Teachers Association received its National Charter in December last, and at the first meeting of the Council, Mr. Gus Mauro, RMT, was elected President. Good wishes to this fine organization.

Certain changes are being made in the new syllabus for the ten grades of accordion examinations which will be going to press in the near future. Examinations will be held in a centre in the area, rather than at the individual studios as has been the practice in the past.

John Vickers continues to receive acclaim at Covent Garden, London, and James Milligan will sing "The Dream of Gerontius" and "The Damnation of Faust" with Sir Malcolm Sargent conducting, in Royal Festival Hall, London. He will also be singing in Vienna in June. Canadian musicians are continuing to hold the name of Canada high, both in England and Europe.

Canadian Music Associates are presenting a program of contemporary works by Canadian Composers in the Odeon Carlton Theatre, Toronto, on March 12th. There will be three "premieres" presented at this concert.

By the way, the Earle Grey Shakespeare Festival of Toronto will stage "King Lear" "As You Like It" and "The Comedy of Errors" in its five week season beginning June 30th. In this connection, there will be three free Sunday evening concerts on July 6th, July 20th and July 27th.



Wally Crutcher, well-known for his deejay stints on Radio Station CFRB, Toronto, is now also a television personality on CKCO-TV, Kitchener. This picture shows him in the foreground interviewing one of the teenage visitors to the new "Canadian Bandstand" programme which comes on every Saturday afternoon at 3.30 p.m. The Kitchener show is enjoying a big reaction from viewers and audiences alike, and this shot gives a good idea of the large number of young people who crowd into the CKCO studios every Saturday afternoon to dance to the latest records, under Wally Crutcher's friendly surveillance.

The audience tends to treat Como like an amiable performing monkey. If he does anything other than sing—even if it's only to tap a glass with a piece of wood—the audience shrieks in admiration of his "versatility" and reacts in awe and delight when he goes so far as to deliver a "comic" line.

And when he actually shuffles in a dance step that would barely tax the pedal extremities of a child of three, the reaction is overwhelming. The audience can hardly believe that one man can possess so many "talents" all at the same time.

Ferry Como is one of the world's greatest pop singers; that ought to be quite enough talent to satisfy his hero-worshippers.



Best gag in **Wayne and Shuster's** 17th Anniversary Show in March came during a sequence representing the year 1991 and the comedians' 50th anniversary in show business.

They read out a telegram of congratulation from the Prime Minister of Canada—**Paul Anka**!



I see that CKVR-TV at Barrie, Ontario, is opening a new page in Canadian television history by becoming the first Canadian station to inaugurate all-night tv.

Every Friday henceforth, Channel 3 will stay on the air continuously until 9 a.m. Saturday morning, showing feature movies interspersed with regular newscasts, weather reports and sports scores. "All Night Theatre" is the title of the nightowl show, and, if the idea catches on as expected, CKVR will consider extending the programme to other days of the week.

So, if you can't sleep, or if you don't want to sleep, or if you want the tv on while you're asleep, Channel 3 is your station!

JAZZ JOTTINGS *continued from page 15*

CBM managed to put up its average of records played to 40-45 on Saturdays alone.

As this is being written, **Ron Collier** is still away touring with the Canadian National Ballet, and **Peter Appleyard** is on his way to the **Embers** in New York city—all of us here in Music World just hope he burns them up. And we fully expect him to do so!

Louis Armstrong's visit to the Brant Inn, Burlington, was quite exceptional jazzwise, but the Massey Hall concert was unfortunately back in the same old groove. Louis was a little more subdued at the Toronto deal but it wasn't anything to write home about.

Music tastes have not been forgotten for the British Columbia Centennial Committee, as they have included three of the jazz world's top artists in Vancouver's first International Festival (July 19th-August 16th).

Dizzy Gillespie, Oscar Peterson and Jack Teagarden will be the three "names" leading their own groups. Dizzy will probably be making two appearance, while it will be one each for the others.

Last month Vancouver lost one of its favourite jazz haunts, the Cellar, which has undergone a change of ownership and policy. The club is now under the direction of **Dave Quarin** who plans to reopen as soon as possible under the societies act. If this happens, admission will be strictly limited to members, which may cut down the income a great deal.

Of late they had been bringing in such names as the **Modern Jazz Quartet, Art Pepper, Herb Jeffries** and other stars of the cool world, but with the new policy this will be difficult.

In the meantime, the Pacific Athletic Club has taken over as a partial replacement. It is one of the city's posher places and has recently fallen into the hands of **Ken Hole** and father. Ken was one of the prime movers behind the Cellar in the early days before he resigned last fall. They started off great guns featuring "The Master Sounds" a contemporary styled group hailing from Indianapolis, and now working the west coast where there is a greater acceptance of their kind of music.

Unfortunately, Ken Hole admits this jazz policy cannot continue forever and plans to mix in more commercial groups. However other "possibles" for future dates are **Oscar Peterson** and the **Four Freshmen**.

Film Review

TOMMY SANDS

a bright new movie star

HERE is a rock 'n' roll film with a difference—it has a story and a bright new star. In fact, it is a very entertaining hour and a half. Capitol recording singer Tommy Sands, in his first leading screen role, shows he has a great deal of acting ability just waiting to be developed.

"Sing, Boy, Sing," a Twentieth Century-Fox picture, is the screen version of the book "The Singing Idol." Briefly it is the story of a singer, rock 'n' roll variety, and his tough manager and is, to a certain extent, a would-be exposé of the few crooked managers in show business who are only out for the fast buck, regardless of human feelings. However, it all ends up buddy, buddy with a good lesson learned by all.

This may sound corn but I assure you it isn't—the movie has both humour and tragedy, which are well developed and on occasions very compelling. Don't

get it wrong, this film won't win an Oscar at Cannes, but it is head and shoulders above other rock 'n' roll productions so far.

There are songs a-plenty for those teenagers who dig Tommy the most, and some for the older "fans." There is also a behind-the-scenes look for those who like that part of the business.

Love interest is supplied by Lilli Gentle, and the scowling but ultimately goodhearted manager is well played by Edmund O'Brien.

Best of the bunch of songs are—"Would I Love You," "I'm Going To Walk And Talk With My Lord," "Crazy 'Cause I Love You," the hymn "Rock of Ages" and the title song "Sing, Boy, Sing."

The movie is due in Canada at the end of March, and was preceded by a personal visit to Toronto of Tommy Sands on March 6. (See story and picture elsewhere in this issue).

JOHN TRENT

Kabel for new label

First artist to have his discs issued on the new all-Canadian Torca label is Allan Kabel from Kitchener, Ontario. Allan sang in the Kitchener-Waterloo Philharmonic Choir and Operatic Society before embarking on more popular fields by being one of the five young men who formed the Tumbleweed Troubadours.

Two years with this outfit gave him the experience to join Al Kuhn and his Orchestra, with which he sang for four years.

Now domiciled in Toronto,

Allan—who is also an accomplished ballet, tap and ballroom dancer, as well as playing piano and bass—sings with Maurice Turk and his Orchestra.

The two sides he made for Torca—"That Little One of Mine" and "My Heart Is Breaking"—are his first records, and two more titles are being issued shortly. Bandleader Bill Berle—who leads the accompanying orchestra on the discs—was responsible for Allan's break into the recording field.

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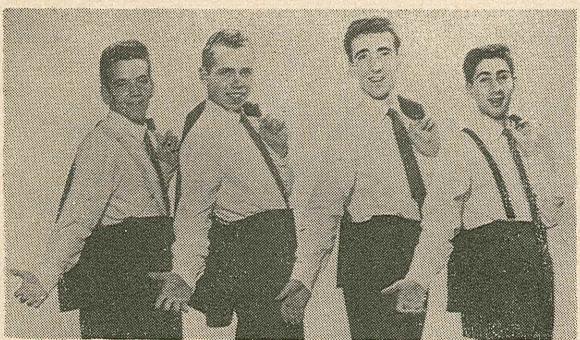
Sparton HITS

| | |
|---------------------------------------|------|
| MY MOTHER'S EYES, Russ Hamilton | 538R |
| TEQUILA, The Champs | 537R |
| OH JULIE, The Crescendos | 525R |
| SHORT SHORTS, The Royal Teens | 534R |



The Royal Teens

| | |
|--|-----------|
| WISHING FOR YOUR LOVE, The Vox Poppers | AMP3-1004 |
| ROCK AND ROLL IS HERE TO STAY Danny and the Juniors | 540R |



Danny and the Juniors

| | |
|--|---------|
| LONG-PLAYERS | |
| GEORGE HAMILTON IV ON CAMPUS | ABC 220 |
| ON WITH THE DANCE Meyer Davis and his Orchestra | ABC 197 |
| JAZZ FROM THE SAN FRANCISCO WATERFRONT Burt Bales (piano) and the Marty Marsala Band | ABC 181 |

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THE LATEST

Reviewed by THE SPINNER

OWING to many requests, I am changing my style of ratings, and instead of stars, 1 to 5, I shall award points out of 100. This will be judged on the record as a whole, and a good side backed by a fair backing will do better than any one with a poor coupling. I hope this will please those who buy from these ratings.

SINGLES

TOMMY SANDS: Sing Boy Sing/Crazy 'Cause I Love You (Capitol 17834)—From the 20th Century Fox film, "Sing Boy Sing", Tommy Sands sings these two titles. He makes his screen debut in this picture which will be showing in Toronto and around Canada soon. His good looks, coupled with his singing ability should make him a natural with the teenagers. "Sing Boy" really does swing, boy! 85.

BING CROSBY: Straight Down The Middle/Tomorrow's My Lucky Day (Columbia 4-4104)—Bing, with Buddy Cole and his Orchestra, have made an ideal disc for golfers, would-be golfers, and wives of golfers. An amusing and entertaining little offering. 78.

TOMMY FREDERICK and THE HI-NOTES: The Prince Of Players/I'm Not Pretending (Carlton 451)—This "Prince Of Players" is a close relation of "The Joker"; anyway, he comes from the same pack! Although it is a very reminiscent tune it is still very catchy, and for those who like the "open your mouth and bawl" treatment, this is for them. The group singing along with Tommy Frederick are called the Hi-Notes. I would like to suggest to them that they spell their name High or Hy to avoid confusion on paper or labels with the Hi-Lo's. No other confusion is likely! 75.

THE CHAMPS: Tequila/Train To Nowhere (Sparton 4-537R)—This group, recording for Challenge Records in the States, is not all that wellknown, but I forecast that they soon will be. "Tequila" has an irresistible rhythm, and although it is non-vocal, except for an occasional deepthroated "Tequila" from the darkest brown voice I've heard in ages, I am sure we shall hear a good deal of it. There is more vocalising on "Train", but this is one of the best instrumental rock 'n' roll groups I have heard, and with or without words, they sure register. The bass guitar is used to good advantage, and the gut-bucket sax solo really rides. The South American flavour given to "Tequila" makes it as effective as the drink from which it takes its name. 93.

THE AMES BROTHERS: In Love/Little Gypsy (RCA Victor 7142)—This has already been heard quite frequently, and may be yet another hit for this musicianly and well established group. Hugo Winterhalter provides an excellent backing for "Little Gypsy", which has tons of appeal and rhythm. 90.

THE FOUR ACES: Rock and Roll Rhapsody/I Wish I May, I Wish I Might (Decca 30575)—Yet another group, and different again. The Aces belt the note, the Ames caress it; that seems to be the main difference. Al Alberts leads this group, and the Jack Pleis Orchestra accompanies. I am not too keen on the arrangement of the first side, as I feel that the ooh-ooh-ooh flourishes at the end of the lines are out of character with the number. The flip is cute, and the two make a good contrast for each other. 73.

DEAN MARTIN: Forgetting You/Return To Me (Capitol F3894)—Two easy-on-the-ear ballads from Dean Martin show his relaxed style of singing to advantage. Some of the more ribald collectors might take the trombone notes at the start of the first side as a comment, but it is quite undeserved! 70.

HOMER AND JETHRO: My Special Angel/At The Flop (RCA Victor 47-7162)—A funny record, in the Stan Freberg vein, extremely well produced, in fact the guitar work on "The Flop" compares more than favourably with the original. "Special Angel" had me chuckling throughout, but you have to concentrate on the

POP DISCS

words to catch the humour of them, especially in the version of *At The Hop*, which is sung at the original tempo. A good party disc. 85.

BILLY ECKSTINE: *Gigi/Trust In Me* (Mercury 71250X)—We will be hearing many versions of this title song from the MGM picture, but not many better than this one. The backing is also an appealing ballad, with attractive accompaniment from Bobby Tucker. 80.

TONY MARTIN: *Gigi/Noche De Amor* (RCA Victor 47-7170)—Tony Martin offers his own version of this popular song, and he has the tuneful aid of the Lyn Murray Singers and Al Sendrey and his Orchestra. Tony's flexible voice is shown to its best advantage in "Noche De Amor", which is a number that takes quite a bit of singing, and he really does give out. 70.

JIMMY MCPARTLAND'S ALL-STARS: *Marian The Librarian/Seventy Six Trombones* (Epic 5-9261)—Two catchy numbers from the Broadway production "The Music Man" make another jazz record which really belongs to the popular market. Vic Dickenson on trombone plays some lovely stuff on "Marian", and the whole is an eminently stimulating and pleasing sound. Marian, the pianist (in other words, Mrs. Jimmy McPartland) will surely be pleased with her namesake. 80.

LONNIE DONEGAN: *Jack O'Diamonds/ Ham 'N' Eggs* (Quality K1705)—More skiffle from England's King of Skiffle, this time producing the Jack as his trump card. It is much more in the old Donegan groove, and seems to have the zest that has been missing lately. "Ham" does not impress me so much, in fact it very nearly is . . . ham! 60.

JULIUS LA ROSA: *Since When (Is It A Sin)/Just Forever* (RCA Victor 47-7059)—Well sung, with a steady R & R beat, "Since When" should win Julius La Rosa more fans. The slower "Forever" is also appealing and a thoroughly polished performance. 80.

ARTHUR GODFREY: *Seventy Six Trombones/Marian the Librarian* (Columbia 8-41113)—On principle, I am against a man who is king in his own particular field attempting to do something else in another field where, most obviously, he is **not** king. So I am against comperees announcers, producers, etc., becoming vocalists and recording as I feel they place themselves in a most invidious position. Having said all that, Godfrey doesn't do a bad job on this disc. The martial "Seventy Six Trombones" suits him, and the picture of him marching along with all this splendour is an amusing one. "Marian" is a more difficult job, but he does fairly well by the lady. A novelty record which will obviously sell on curiosity value alone, quite apart from being entertaining. 70.

THE VOXPOPPERS: *Wishing For Your Love/The Last Drag* (Sparton-Amp A-1004-8)—This is a number which many artists will want to record. It is particularly suited to group singing, and the Voxpoppers present a candidate for the hit parade which is tuneful, smooth and very insidious. The flip is narrative about teenagers, but "Wishing" is THE side and don't be surprised to hear a lot of this one. 85.

GOOGIE RENE: *The Wiggle-Tail (Parts 1 & 2)* (Regency 717)—A solid beat for dancing, one we shall hear on the many TV Dance Parties and Bandstands which are so popular these days with the teenagers. This wax is suitable both in playing and title! 75.

LARRY WILLIAMS: *Dizzy Miss Lizzie/Slow Down* (Regency 720)—Another girl's name to join the many who have been sung, shouted and crooned about in the past few months. This one will be very well known; Larry Williams and his many fans will make sure of that. This record, like the previous one, will be ideal for dancing, with its driving beat and strong vocalising. Another for the younger generation. 80.

RICKY NELSON: *Waitin' In School/Stood Up* (Imperial 5483)—Already way up the lists, this is another hit for this talented young artist. His deceptively casual approach to the number is part of his charm, the natural off-hand charm of youth. Both sides are capable of making it, but my preference is for the brighter "Waitin'." 90.

DAVID WHITFIELD: *Maria/My Own True Love* (London 1-1781)—England's fullthroated David Whitfield offers his version of "Maria" to the many who have recorded this lovely song from

"EVERYBODY LOVES MUSIC!"

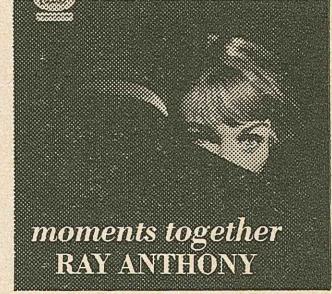


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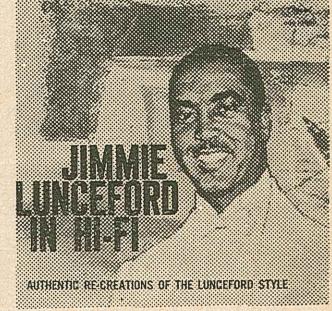
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SONGS OF LATIN AMERICA Roger Wagner Chorale PAO 8408

BEETHOVEN: SONATAS NO. 23 ("APPASIONATA") AND NO. 21 ("WALDSTEIN") Louis Kentner PAO 8409

BRAHMS: VIOLIN CONCERTO IN D MAJOR Yehudi Menuhin PAO 8410

THE SOUND OF WAGNER Concert Arts Symphony Orch., Erich Leinsdorf, cond. PAO 8411



"The West Side Story". This arrangement is most original and well played by Paul Conrad and his Orchestra. The reverse side is a ballad composed by the conductor and the singer, but it is just the backing; "Maria" is the big side. Whitfield has a lusty voice which he uses to good advantage on this disc; it should enhance his reputation on this side of the world. 80.

ROGER WILLIAMS: Arrivederci, Roma/The Sentimental Touch (Kapp 210)—The movies seem to be having more and more influence upon the recording business. This number, popular about eighteen months ago, has received a new lease of life since being featured in MGM's "Seven Hills Of Rome". Of the many versions, Roger Williams' new piano and choral arrangement is one of the best. The ballad on the other side, whilst not being my idea of "Sentimental", is a catchy little thing which might well surprise everyone concerned and become the hit side! 90.

ALAN KABEL: That Little Girl Of Mine/My Heart Is Breaking (Torca J151)—This is the first record of this new Canadian label, and whilst it won't set Rome on fire, it shows promise and should get plenty of plays. The A side is a very haunting little tune, and the vocal is well handled. The flip is not quite suitable to Alan Kabel's voice, since I feel he has to strain now and again to reach a note. Bill Berle and his Music accompany with enthusiasm. 80.

JERI SOUTHERN: I Waited So Long/The Mystery Of Love (Decca 9-30556)—This husky-voiced charmer delights with two torchy ballads. From the film "The Big Beat", "I Waited" is my personal preference, but they are equally good and either, or both, could be big. 90.

HARRY BELAFONTE: Did You Hear About Jerry/The Marching Saints (RCA Victor 47-7176)—I have never thought of Belafonte as a jazz singer, but his rhythm and feeling on this wax prove that he is at home in the medium. "Jerry" is the delightful story of a wise mule as opposed to foolish man, and with the aid of Victor Messer, guitar, and Millard Thomas, drums, Harry Belafonte makes it ride along in style that proves to me he is most likely to reach the winning post! Beloved of all Dixieland fans, "The Saints" (titled here "The Marching Saints") has received the full Belafonte treatment... arranged by H.B. sung by H.B. with the H.B. Singers. This is a new and most attractive version. 95.

MILLS BROTHERS: Get A Job/I Found A Million Dollar Baby In A Five And Ten Cent Store (Dot 15695)—A very good version of this popular number written by the Silhouettes With orchestra conducted by Milton Rogers, this is a side with a jump, whilst in more reminiscent mood the flip is a good old good one. The voices of this group blend very well, and the guitar work is strong, so all in all this is a very good disc. 90.

JOHNNIE RAY: Strollin' Girl/Plant A Little Little Seed (Columbia 4-41124)—Johnnie Ray seems to be enjoying a new burst of popularity lately, and these two sides will certainly help it along. "Strollin' Girl" is an unusual title, but the beat and tempo will be most suitable for the popular dance "The Stroll", quite apart from being good to listen to. "Plant" is cute, and makes an effective backing. 80.

JERRY LEE LEWIS: Breathless/Down The Line (Quality K1710)—"Breathless" is a good title for this gent with the "pumping piano". Whilst it will be difficult to find a follow-up for "Great Balls Of Fire", this might be it; it could catch alight! The flip doesn't let the side down, and this one will sell. 85.

MAUREEN CANNON: I'm Never Satisfied/I Double Dare You (Jubilee 5314)—A young lady with more than a touch of Teresa Brewer, Miss Cannon has clear diction, a pleasing voice and a sense of beat, what more could you want? Satisfied customers, and if played by the Turntable Tycoons, this disc could prove to be big. The oldy, "Double Dare", goes with a swing, too. Try it. 85.

GEORGIE SHAW: Broken Date/My Whole Life Through (Decca 9-30579)—A sad little ditty, well told by Georgie Shaw, right in the modern idiom with both singer and song. "My Whole Life" is well up to standard, but "Broken Date" will be THE one. 85.

SONNY LAND TRIO: Sock Hop/The Facts Of Life (Prep F 132)—Another "Sock" hit to join the "Hops". This is an unusual treatment, and, let's whisper it, well sung for a change. The trio should find themselves with a well deserved hit on their hands, and the flip is good enough not to remain just the flip. 90.

JIMMIE McCRAKLIN: The Walk/I'm To Blame (Quality K1704)—Jimmie has a hand in the writing of both these titles, and with the exuberant execution he gives them, I shall not be surprised to see them showing high on the lists. 85.

LITTLE RICHARD: Good Golly, Miss Molly/Hey-Hey-Hey-Hey! (Regency 711X)—Like most of the Little Richard discs this is GOOD for his fans, and GOLLY for the people who are not. It is bound to do well; he has so many fans. 85.

BETTY JOHNSON: The Little Blue Man/Winter In Miami (Atlantic 1169)—This classy vocalist has a cute number which she does with just the right amount of whimsy, and this is a "Little Blue Man" which you can see without any aid from stimulants! The tuneful lower-lid is topical, and the platter should do well. 90.

DEL VIKINGS: The Voodoo Man/Can't Wait (Mercury 71266)—"Voodoo" features Clarence Quick, who has the appropriate voice for the number, whilst the flip solo is handled by Carl Stevens. One of the better of this month's group recordings. 85.

CONNIE FRANCIS: You Were Only Fooling (While I Was Falling In Love)/Who's Sorry Now (MGM K12588)—This young lady seldom if ever turns out a poor record, and this one is a dilly. I like the side with the long title, it is catchy, and has an original lyric. The standard, "Who's Sorry", always has been a good old good one and Connie really gives; in short—I like it very much. 95.

MANTOVANI: Dream Dust/Souvenir D'Italie (London L-1777)—A quiet musically restful disc which will seem like an oasis in the midst of a desert of noise to many. With strings predominating, as usual, Mantovani is another artist who never turns out a poor record! 90.

GRIZ GREEN: Piano Cocktail/A Little French Cafe (Decca 9-30570)—Jangle box piano, in the current vogue makes a pleasing cocktail, while the "French Cafe" is exactly what it says it is, A Little French Cafe—and delightfully continental. 77.

FRANK TOWNSEND: If You Believe/Baby, I've Got A Crush On You (Regency 713X)—This is the song the Easter Seal Campaign are using as their theme, and I don't expect that there will be a better recording than this one of Frank Townsend's. The excellent accompaniment is provided by Denny Vaughan and his Orchestra, and Denny is responsible for the writing of the flip side, whilst Johnny Cowell wrote the Easter Seal song, a very impressive ballad. 90.

BILL DOGGETT: Hippy Dippy/Flying Home (Regency 716X)—A typical up-beat Doggett number, with the usual drive and slightly muddy sound. The flip is a flute solo, and I have a feeling that Moe Koffman is going to have a lot to answer for! 75.

ANTHONY ROMA: Teen Angel/The Things I See In You (Prep F133)—A good voice plus an R & R and a romantic ballad should equal success. I hope they will for Anthony Roma. 80.

VIC DAMONE: Life Does A Man A Favour/Gigi (Columbia 4-41122)—With so many versions of "Gigi" around, I feel that this fine song from the Broadway show, "Oh Captain" will be more attractive to the average buyer. Damone sings with a full rich voice, and plenty of feeling, and with Percy Faith and his Orchestra, has made a most listenable record. 90.

RUTH WALLIS: Butterfly Heart/Meaning Of Love (Decca 30560)—Miss Wallis has talent. She sings the slow "Butterfly" with feeling and style, and what's more she wrote this most original number—which could very easily become a hit. I recommend it to all daring jocks who are bold enough to play a number that is yet actually ON the hit parade. The faster flip is not as good, but is still good. We will hear more of Ruth Wallis. 92.

THE MARK IV: (Make With) The Shake/45 R.P.M. (Reo 8217X)—This is a lively group, with a "different" name and they will find many who will answer their request to make with The Shake, and its rocking beat. The flip nearly made me flip. Mark IV, 45 R.P.M. is cryptic enough, but I had to go and play it at 2 A.M. and when you put all that together, what do you get? A modern record! 80.

FRANK SINATRA: If I Forget You/I'm A Fool To Want You (Columbia 4-41133)—Two ballads of the highclass, sophisticated type, which obviously appeal to Sinatra, as he so frequently records them. Axel Stordahl and the orchestra give melodious support to a disc which is certain to be popular. A foregone conclusion, in fact. 90.

KENERRA QUARTET: How About Me/How's About Tomorrow Night? (Capitol F3890)—Yet another of the old-time hits which reappears this month. So many of these old hits will be on the hit parade that if any Rip Van Winkle were around, he would not think he had been to sleep at all. The only quarrel I have with this disc is the tempo that they have chosen for "How About Me?" It is too slow. Otherwise the group do a good job. 79.

LONG PLAYS

KAY STARR: Blue Starr (RCA Victor LPM-1549)—"Blue Starr" by Kay Starr deserves all the praise we can find to give her. Standards and lesser-known numbers, all sung with style and sincerity, and the right amount of feeling, combine to make one of the most attractive L.P.'s I've heard in a long while. If you like the "blues" or "torch songs", this is for you.

ANYTHING GOES: The Peter Appleyard Quartet (RCA Victor LCP-1007)—This Canadian quartet—Peter Appleyard (vibes); Jimmie Dale (piano); Ronnie Rully (drums), and Jack Lander (bass)—should waken the outside world to the jazz talent which has been so long neglected in this part of North America. A truly musically style, it is eminently listenable and full of variety. When Lionel Hampton



The Mario Lanza fan club (60 strong) had a day out recently when they visited Loews Uptown Theatre, Toronto, to see his latest film, "Seven Hills of Rome." In fact the film was more than a treat for his fans. Mario sings many more than the average number of songs for a musical, ranging from impressions to arias (see The Spinner's Album reviews). Lanza plays the part of an American singer searching for his lost love and when he runs short of money he has to work—hence the songs. In the MUSIC WORLD picture above we see (left to right) an unidentified fan, Mrs. John Fitzpatrick, president of the Mario Lanza Fan Club, Bob Cockburn, manager of Loews Uptown, and Hilda Cunningham, public relation representative for MGM. Mrs. John Fitzpatrick has only been in the country for seven months, but in that short time she has managed to secure a Mario Lanza program on Radio Station CJRH every Sunday at 12.45. So if you're a Lanza fan, grab a listen!

went off on his fast and furious kick, he destroyed, for me, much of the true jazz potential of the instrument, and whilst one occasionally catches a glimpse of the earlier Hampton, Peter has developed a style of his own. Jack Lander, recently with the Australian Jazz Quartette, shows to advantage in "Anything Goes", whilst Ron Rully, with Peter on bongoes and conga drums, makes a lively and showy "Love For Sale". I have included this disc in the popular record reviews because it is one which appeal to the popular taste quite as much as to the jazz fan. It is melodious and easy to listen to and should prove a "best seller".

MANTOVANI: Mantovani Concert Encores (London LL3004)—This excellent collection of well-known favourites played in the Mantovani manner, with most of the arrangements by Monty himself, is a record most of us would like to own. Beautifully recorded, this orchestra, with its rich string-section tone, would cause any knowledgeable listener to shout "Encore". The "Can Can", from "La Boutique Fantasque", is as crisp and clear as an early spring morning, whilst the more sombre "Autumn" of Chaminade provides the necessary contrast. All the selections played are familiar, but they sound as fresh as when we first heard them. A must for most collectors.

THE 50th ANNIVERSARY SHOW: From the General Motors 50th Anniversary NBC-TV (RCA Victor LOC-1037)—Hugo Winterhalter raises the curtain on this mixed bag of entertainment with the pleasing theme "Happiness", and then a rather weak Pat Boone sings "Where Are You?" in a voice I hardly recognized as belonging to him. Steve Lawrence, Dan Dailey and Carol Burnett also make appearances, but the stars of this side are undoubtedly Cyril Ritchard and Claudia Crawford in their delightful "Mutual Admiration Society", and Doretta Morrow with her pellucid voice in "Hi Lili, Hi Lo". The second side is devoted to romance and features songs from shows sung by stars from shows. This record is one which will appeal to those who saw the show and wish to recall it, rather than to the casual buyer.

MARIO LANZA: Seven Hills Of Rome (RCA Victor LM-2211)—This is the LP from the MGM film of the same name starring Mario Lanza and co-starring Renato Rascel and Marissa Allasio, on the first side, backed with several of Lanza's popular singles. From the semi-operatic calypso "There's Gonna Be A Party Tonight", to Verdi's "Questa O Quella" from "Rigoletto", all tastes are catered for. Mario Lanza imitates several famous stars (all good Italian boys!) and his impersonations of Perry Como, Frankie Laine and Dean Martin are really very good, but somehow Louis Armstrong, the only non-Italian imitated, sounds more like Popeye!

WALDO (THUMBS) MUNRO: Waldo (Thumbs) Munro goes Honky Tonkin' (Rodeo RLP 21)—This TV and recording star has branched out into a new line with this tuneful and tinkling LP. He is very wellknown in the oldtime country field, and this record should

help to widen his popularity. It is the kind of Honky-Tonk one used to hear in the night clubs, with the pianist slipping from one number to another with absolutely no effort, and a fabulous memory. Plenty of tunes you like to hum or whistle make up an easy and pleasing disc.

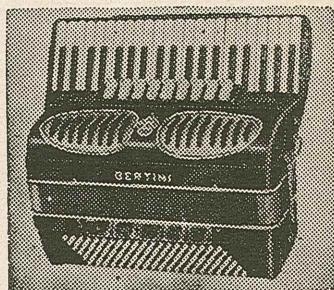
OMAR BLONDAHL, SAGEBRUSH SAM sings Songs Children Will Love and **DIANE OXNER** sings Christopher Robin Songs (Rodeo RLP 23)—Side one, "Songs Children Will Love", I'm sure they will—and a few adults, too. Omar Blondahl tells the story, and sings many popular folk songs, such as "Bluetail Fly" and "My Grandfather's Clock" with simple sincerity which is bound to appeal to such critical listeners as children. Side 2, Diane Oxner sings songs from "When We Were Very Young", by A. A. Milne, in her clear sweet voice which is so eminently suited to these enchanting songs of childhood. Anyone with youngsters in the house can guarantee themselves a good deal of peace and quiet by buying them this charming record.

EDDIE CALVERT and PETER YORKE'S ORCHESTRA: Romantic London Side 1/Side 2 (Capitol T-10068)—England's "Man With The Golden Trumpet" gives us some reminiscent and delightful melodies. The title of this LP is a little misleading, the only reason for it is that it was recorded in London otherwise it could just as easily have been "Romantic Ottawa"! "Mean To Me", on side 1, and "Getting Sentimental Over You" on side 2 are two of the many standards which will appeal to all. A disc for your leisure hours, and quieter moments.

AL BELLETTA: Whisper Not (Capitol T901)—Al and his sextet Jimmie Quinn (trombone); Willie Thomas (trumpet); Fred Crane (piano and baritone sax); Tom Montgomery (drums) and the newcomer to the group, bassist Kenny O'Brien—have made an LP which will please lovers and non-lovers of jazz alike. It is swing with a drive, plus some "cool" playing that registered with me because of the relaxed approach. So many of the progressive school of musicians sound tense and constrained. Al Belletta's solo on "What's New?" is one of the best pieces of alto blowing I've heard in a long time, and the trumpet of Willie Thomas on "Lover Man" is most exciting. The group also features vocal harmony which I personally found out of place on a disc that is good enough to stand on its own without any gimmicks. Incidentally, Al Belletta called in at the "Music World" offices while he was in Ontario with the Woody Herman Band. We shall publish a picture and interview with him in our next issue.

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COUNTRY AND WESTERN RECORD REVIEWS

by **FRED ROY**

I'LL BE LONESOME WHEN YOU'RE GONE **MYRNA LORRIE**
ON A LITTLE BAMBOO BRIDGE **RCA Victor 7115**

Port Arthur's country music queen goes on an international basis with a number that could take her right to the top of the charts, and will undoubtedly be her biggest seller since her initial release "Are You Mine". Top is a strictly country issue in the weeper category into which Myrna puts her heart and soul. Bottom edge is also appealing but has very little chance against the top edge 94/90

FAMILY REUNION (Boudleaux Bryant) (Acuff-Rose, BMI)
JIMMY DICKENS
WHATEVER YOU WERE (Boudleaux Bryant) (Acuff-Rose, BMI)
Columbia 41079

Up-beat country ditty in the upper grooves which has Jimmy telling about the big event that's coming up, and every member of the family is invited, right down to the nineteenth cousins. Waltz tempo ballad on the bottom wax has the artist in a romantic role and he loves the gal no matter what she has been in the past 92/90

DOG SLED (Ira Louvin-Charlie Louvin) (Acuff-Rose, BMI)
LOUVIN BROTHERS

WHEN I LOVED YOU (Ira Louvin-Charlie Louvin) (Acuff-Rose, BMI)
Capitol 3871

"Dog Sled" features Ira Louvin on a vocal solo in a wild fire novelty of love in the Northern arctic regions, but having national appeal. Song has reflections of "Mule Train" in it and follows in a similar tempo. Under side is a waltz-weeper featuring a vocal duet by Ira and Charlie. Themewise, the gal wasn't certain of her love when he loved her, but now that he has married another she realizes that her love is undying. Either side could come out on top 91/90

STOP THE WORLD (C. Belew-W. S. Stevenson) (Four Star, BMI)
PATSY CLINE

WALKING DREAM (Hal Willis-Ginger Willis) (Three, BMI)
Decca 30542

She has lost in the game of love and there's nothing left in the world to make up for what she has lost. Accordingly, her plea is to stop the world and let her off 'cause she's tired of going 'round and 'round. However, the disc will be going 'round and 'round endlessly on juke and jockey tables as it looks like another winner for the "Walkin' After Midnight" girl. Flip, composed by Canadians Hal and Ginger Willis (now residing in Nashville, Tenn.), is of equal appeal with an up-beat tempo, but the top side will probably get most spins and sales 89/88

DREAM QUEEN (Rusty & Doug Kershaw) (Acuff-Rose, BMI)
RUSTY & DOUG

TAKE MY LOVE (Felice & Boudleaux Bryant) (Acuff-Rose, BMI)
Quality 1685

Pleasing harmony on the top side which has a fifty-fifty chance of making or missing the hit parade, although it is very appealing. He's never held or kissed the gal, but if it's like his dreams of her, there's nothing he would rather do. Below deck, the boys offer their love in no small measure 86/84

C. & W. "HOT WAX" REVIEWS

IT'S ALL YOUR FAULT (Wayne Walker) (Cedarwood, BMI) **RAY PRICE**
CURTAIN IN THE WINDOW (L. Ross) (Pamper, BMI) **Columbia 41105**

Another certain smash for the vocal team of Ray Price and Van Howard in "It's All Your Fault". Backed by the Cherokee Cowboys, the duo renders the blues item in mid-beat tempo with pleasing taste. Under lid features Price on a weeper-ballad which also shows promise, but most appeal is on the upper end. Definitely hit parade material on top side 97/94

LOVE'S CALL OF THE MOUNTAIN (Hod Pharis) (BMI Canada, BMI) **HANK SNOW**
UNFAITHFUL (Frances Kane-Don Robertson) Hill & Range, BMI) **RCA Victor 7123**

Light, bouncy novelty offering on top tells of the girl he met in the mountains and learned to love, of their quarrel and parting and finally of their make-up and wedding. This Canadian hit is long established in Canada, having been high in sales by other artists in the early '50's. Hank does it in his inimitable styling as a Canadian exclusive, not released in the U.S. "Unfaithful" is a three-beat weeper previously released in the States 96/94

YOU'RE JUST THE KIND OF GUY (Jack Rhodes) (Central, BMI) **JEAN SHEPARD**
I USED TO LOVE YOU (Buck Owens-Johnny Coviello) (Lu-Tal, BMI) **Capital 3881**

On the top edge, Capitol's blonde beauty gives an appealing rendition of a mid-tempo number with extremely good possibilities. Themewise, he's just the kind of guy who can make her do as he wishes. But his wishes are not as she would like them to be. On the flip, the fellow says it's his own business if he runs around and Jeannie is letting him go. Up-beat ditty 94/93

I CAN'T STOP LOVING YOU (Don Gibson) (Acuff-Rose, BMI) **KITTY WELLS**

SHE'S NO ANGEL (Wanda Ballman-J. W. Arnold) (Acuff-Rose, BMI) **Decca 30551**

Kitty's latest turnout is not up to her usual standards, and is unlikely to find its way onto the charts, but will get the sales of her thousands of fans. Top edge has the best possibilities of the two. "Angel" appears to be out of Kitty's styling and doesn't offer much appeal saleswise 82/76

HONKY TONK HARDWOOD FLOOR (Hazelwood-Harrell-Atchison) (American, BMI) **JOHNNY HORTON**
THE WILD ONE (Kilgore-Franks) (Golden West, BMI) **Columbia 41110**

Country boogie beat registers on the top side and features Johnny Horton back in his old styling after a couple of unsuccessful rock releases. This issue could or could not go high on the charts, depending on its promotion, but it has the ability to go into mid-way chart figures from its own appeal. Underneath,

C. & W. HONOR REVIEW

BIG RIVER (Johnny Cash) (Knox, BMI) **JOHNNY CASH**
Quality 1692

For the first time in his past several issues, Johnny Cash has one which promises to cop the number one spot, and is well on its way to that destination. In his familiar blues voice, Johnny tells the world of the gal who loved the Mississippi river more than she loved him and of his effortless attempt to win her heart. Flip is "Ballad Of A Teen-Age Queen" (J. Clement) (Knox, BMI)—a previous pop review.

Johnny says he's the wild kind and don't believe in settling down. Unlikely to move 86/80

THE PAPS OF GLENCOE (March) and **MISS PROUD** (Reel) **WINSTON "Scotty" FITZGERALD**

THE GREEN MOUNTAIN BOYS (Jig) and **THE MAID OF BELLEAU** (Traditional) **Rodeo 175**

Cape Breton's popular Scotch fiddler offers another disc which should obtain a good amount of sales and jockey spins from followers of his clan. On top, Scotty couples a lively march and a toe-tapping reel in his distinctive styling and couples them with two enjoyable jigs on the flip. Good prospects can be expected 79/77
DICK McDougall's REEL (King Ganam) (BMI Canada, BMI) **KING GANAM**

OOMPAH RAG (Traditional—Arr. by King Ganam) **RCA Victor 3280**

Also in the fiddle instrumental category, but in a distinctly different styling from the above, King Ganam, star of "Country Hoedown" bows out a lively reel that comes from his own pen, and shows every sign of becoming a popular favorite. On the reverse, King gives his arrangement of a traditional rag with solos by various members of his band, the "Sons of the West". Watch this one take off 79/76

I DON'T CARE (Roy Acuff) (Acuff-Rose, BMI) **ROY ACUFF**
ONCE MORE (Dusty Owens) (Acuff-Rose, BMI) **Quality 1693**

He's tired of her cheating and doesn't care anymore if she runs around, because he's certain time will catch up with her. Bottom bid is offered in Acuff's same familiar country styling and has him yearning for the gal to be his own just once more. This is Acuff's first Quality release 77/76

STOP THE WORLD (Carl Belew-W. S. Stevenson) (Four Star, BMI) **JOHNNY & JACK**

CAMEL WALK STROLL (H. Morrisson-J. Zinkman) (Acuff-Rose, BMI) **RCA Victor 7137**

Top edge is a rush cover on the Patsy Cline discing of "Stop The World" and the duo do it with plenty of feeling, but it is unlikely to compare with Miss Cline's version in sales. One word describes the reverse side. "Flop" 76/60

PERFECT ROMANCE (Wayne Walker) (Cedarwood, BMI) **GEORGE MORGAN**

SWEET, SWEET LIPS (Danny Dill) (Murphy Nash, BMI) **Columbia 41063**

Strict country material on the upper lid which has the ability, but will likely miss the charts. However, moderate sales and plays can be expected. George offers her everything he has and promises her a perfect romance if she would return his affections. Rock and roll back edge shows very little appeal 75/70

BIG FOUR SPECIAL (Wally Traugott) (Wentworth, BMI) **WALLY TRAUGOTT**

WAGGONER BREAKDOWN (P. D. Arr. Traugott) (Wentworth, BMI) **Quality 547**

Hamilton's Wally Traugott bows out two lively breakdowns, the first an original from his own pen, the flip his arrangement of the traditional standard "Johnny Waggoner's Breakdown". Both sides are done in Traugott's appealing style and could register a good many sales. Either side could come out on top 73/72

HEAVEN HELP ME (Cindy Walker) (Tubb, BMI)

ERNEST TUBB

HOUSE OF GLASS (Jimmy Duncan) (Merge, BMI) **Decca 30549**

"Heaven Help Me" is the more country-styled side with instrumental accompaniment by Tubb's band "The Texas Troubadors", and this side will definitely be the country seller. "House" is aimed at the pop charts with assistance from the Anita Kerr Singers and backing by Owen Bradley's Orchestra, but is unlikely to move in the pop field and won't sell in the country media. Top side is the best bet all the way 73/68

I NEED SOMEBODY (Bobby Sharp-Jerry Teifer) (Hill & Range, BMI) **EDDIE ARNOLD**

TOO SOON TO KNOW (Don Gibson) (Acuff-Rose, BMI) **RCA Victor 7143**

Same comment as above. Top side is the country bit and has possibilities in that field, but under edge, arranged for the pop market will not sell there. Up-beat on top could be Arnold's strongest bid in many months 72/68

JUST AN OLD FLAME (Hank Thompson) (Texoma, ASCAP) **HANK THOMPSON**

IF I'M NOT TOO LATE (Hank Thompson) (Texoma, ASCAP) **Capitol 3850**

Not-too-strong offering from the Thompson fold this time and neither side is likely to progress very far. However, top edge, a weeper, has Hank hiding his broken heart behind a smile and the pretence that the gal who broke it is just an old flame whose name he doesn't recall, and this grooving will get the most wear. Flip, he'd like to repent and come back to her if he's not too late, offered in western swing 70/67

NEW PANHANDLE RAG (Webb Pierce-Leon McAuliff) (Four Star, BMI) **WEBB PIERCE**

HOW LONG (Webb Pierce) (Cedarwood, BMI) **Decca 30550**

Top edge is an oldie which Webb originally recorded on the old 4-Star label long before he signed to groove for Decca, but frankly, I prefer the old version to this one, since it was more slanted to the country field. Top tells of the gal he found and left on the Texas-Oklahoma border. Flip, pop-slanted, he would like to know how long it will be before he is able to get her off his mind 69/66

KENOSEE WALTZ (Olaf Sveen) (BMI Canada, BMI) **OLAF SVEEN**
Rodeo 174

Lively, up-beat waltz on the upper lid features vocal by Saskatchewan's Eddie Mehler, and could dent the Canadian charts although very unlikely to gain any national recognition. Instrumental polka on flip features Olaf Sveen on accordion 67/65

BLESS YOUR PEA PICKIN' HEART (H. Geller-S. Henry) (Snyder, ASCAP) **TENNESSEE ERNIE FORD**

DOWN DEEP (Larry Coleman) (Edward Arthur, BMI) **Capitol 3868**

Lively, up-beat novelty done in Tennessee Ernie's usual styling, but more country-slanted than most of his recent releases. According to Ernie, the title line of the lyrics holds some charm and if you utter those words to the date you kept waiting she's sure to forgive you. Reverse, down deep inside, he's yearning for her love 65/65

RODEO SCORES AGAIN with TWO GREAT SINGLES!

WINSTON "SCOTTY" FITZGERALD — your Cape Breton Fiddler, plays **The Paps O' Glencoe** & **Miss Proud**, backed by **The Green Mountain Boys** & **The Maid of Belleau**: all on **RO 175** (78 rpm)



OLAF SVEEN & ORCHESTRA play **The Kenosee Waltz**, backed by **The Moose Mountain Waltz**: both on **RO 174** (45 rpm)

CANADA'S OWN


Rodeo
RECORDS

TOO YOUNG TO BE BLUE (Harlan Howard-Jerry Reed) (Central, BMI) JERRY REED
BESSIE BABY (Jerry Reed) (Lowery, BMI) Capitol 3882

Country-rock on both sides. Top, aimed at the teens, it doesn't matter who was wrong they should make up because they are too young to be blue. On flip, he's heard about "Short Fat Fannie" and "Long Tall Sally", but they can't compare with his Bessie 65/65

ALBUMS

SONG OF THE ISLANDS

Marty Robbins

Columbia CL-1087

Talented and many-voiced Marty Robbins reaches for the high-pitched yodel-like notes in many of the Hawaiian selections included in this, his second Columbia package. Included are many of the popular Hawaiian favorites which Marty learned while serving with the U.S. Navy in the south Pacific area.

Selections Include:

Song Of The Islands; Don't Sing Aloha When You Go; Beyond The Reef; Crying Steel Guitar Waltz; My Isle Of Golden Dreams; Now Is The Hour; Sweet Leilani; Down Where The Trade Winds Blow; Constancy; Island Echoes; Moonland; Aloha Oe.

'TIS SWEET TO BE REMEMBERED

Mac Wiseman

Mac Wiseman sings twelve of his old favorites, all of them pre-released on single discs over his past six years with Dot Records. All selections are done in purely country styling with backing by guitars, fiddle and five-string banjo. A perfect buy for the collector who prefers the rank country styling.

Selections Include:

'Tis Sweet to Be Remembered; I'll Still Write Your Name In The Sand; Shackles And Chains; Remembering; I Haven't Got The Right To Love You; I Saw Your Face In The Moon; Four Walls Around Me; Rainbow In The Valley; Love Letters In The Sand; I Wonder How The Old Folks Are At Home; Don't Let Your Sweet Love Die; Going Like Wildfire.

IRA AND CHARLIE

The Louvin Brothers

Capitol T-910

The brothers arrange into their fashion a dozen all-time favorites which are always in demand, including a few from their own pens. This is the Louvins' fourth Capitol LP and their popularity will undoubtedly bring others after this one. None of these songs are available by the Louvin Brothers other than on this package.

Selections Include:

Don't Let Your Sweet Love Die; We Could; Tennessee Waltz; Are You Teasin' Me; Too Late; Here Today And Gone Tomorrow; I Wonder Where You Are Tonight; Have I Stayed Away Too Long; Nobody's Darling But Mine; Why Not Confess; Making Believe; Take Me Back Into Your Heart.

THE EVERLY BROTHERS

The Everly Brothers

Apex CLP-3003

No build-up necessary. The boys turn out a tremendous package in their unforgettable styling, which will sell equally as well as their million-plus singles.

Selections Include:

This Little Girl Of Mine; Maybe Tomorrow; Bye Bye Love; Brand New Heartache; Keep A-Knockin'; Be Bop A-Lula; Rip It Up; I Wonder If I Care As Much; Wake Up Little Susie; Leave My Woman Alone; Should We Tell Him; Hey, Doll Baby.

CARL PERKINS

Carl Perkins

Quality V-1611

A round-up of Carl Perkins' past hit singles, plus several new numbers not yet available on individual records. Perkins is in his best performing manner, which should result in a valuable package for his fans.

Selections Include:

Blue Suede Shoes; Movie Magg; Sure To Fall; Gone, Gone, Gone; Honey Don't; Only You; Tennessee; Wrong Yo Yo; Everybody's Trying To Be My Baby; Matchbox; Your True Love; Boppin' The Blues.

COUNTRY AND

WESTERN

NEWS 'N' VIEWS

by FRED ROY

Recent attractions at Toronto's Palace Pier Jamboree were Columbia star Ray Price, along with his musical side-kick Van Howard and other name performers, including Quality's hot fiddle man Tommy Jackson. This was Tommy's first visit to the Toronto area but he seemed to enjoy himself tremendously. He seemed right at home during his backstage chatting with local fiddlers like Wally Dean and Chuck Fortune and there is no doubt that Tommy went back to Nashville, Tennessee, with a lot of pride after the meeting and aware of the fact that he is looked upon as the idol of all other fiddlers.

Also on hand to hand out good wishes were such persons as the star of "Country Hoedown", personable Tommy Hunter and Quality's country and western promotion chief, Dan Bass, as well as several of Toronto's country deejays. On stage, Ray and Van introduced their newest Columbia duet, "It's All Your Fault", which is skedded to hit the market within a few days. Watch for it. It will undoubtedly be as successful as their recent click "Crazy Arms".

The following week, the Pier catered to a local talent show which starred Wally Dean and his newly-formed band and Bucky LaBlonde and his Northern Playboys. They put on a tremendous show and despite below-zero weather, producer Bill Lynch reported an attendance just under the thousand mark. Filling the special guest slot on this show was a newly arrived Toronto duo who bill themselves as Les and Red and turn in a fine performance. Welcome to Toronto, fellas, but we feel sure Calgary has lost one of its top duet acts.

Saturday, February 22nd also marked a big day at the Palace Pier under the auspices of producer Bill Lynch and Pier manager Bill White. Cast of this show included Quality's leading man, Johnny Cash and his Tennessee Two (Marshall Grant and Luther Perkins). Johnny is currently riding high on the charts with a double-sided smash disc of "Big River" and "Ballad Of A Teen Age Queen". Also on hand were Quality's latest country and western addition, but by no means a newcomer, Roy Acuff and all his Smokey Mountain Boys and Decca's popular duetists, Doyle and Teddy Wilburn (The Wilburn Brothers). A tremendous show with a tremendous attendance of 3,000-plus.

Incidentally, co-starring on both the "Grand Ole Opry" shows above was Toronto's Chuck Fortune and his Chuck Wagon Ramblers, who recently copped the position of "House Band" for the Palace Pier. This means that Chuck and the boys will be the co-starring act with all out-of-town attractions coming to the Pier in the future. The Ramblers also have two additional members as of the past few weeks, with the addition of steel guitarist Ollie Strong (a former member of the band) who doubles on fiddle and puts forth a fine vocal, and drummer Phil Exton, formerly with Roy Hockley. Phil is one of the most versatile drummers in the Toronto locale and is in popular demand for his skin-whippin' activities. Also added to the Chuck Wagon Ramblers was femme vocalist Rena Sylvester, taking the place of the band's previous girl singer Mary Ann Crawford.

Mary Ann is, in turn, rounding up a group of femme musicians with plans to start an all-girl country band, one of very few in existence. Any gals interested? If so, you may contact Mary Ann

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Crawford in care of this columnist (Fred Roy) at 3423 Bathurst Street, Toronto or c/o MUSIC WORLD, 325 Bloor Street E., Toronto.

And for fans of **Chuck Fortune** and the Chuck Wagon Ramblers, anyone interested in joining their recently formed Fan Club can get particulars from its president, Miss **Nancy Everett** at 38 Nordale Cres., Weston, Ontario.

Toronto's other Sunday night jamboree, playing each week at the Crang Plaza in the north end of the city is reportedly drawing large crowds also, with Hamilton's **Jack Kingston** and the Mainstreeters as house band and starring other local outfits such as **Wes Chapman** and his Prairie Dawgs and **Chef Adams** and his Country Rhythm Kings on stand frequently. However, we have had no official news from this production.

U.S. NOTES

"Grand Ole Opry's" **Justin Tubb** and his pretty wife **Bea** are preparing for their "first arrival" which they expect within the next month. Could be the third generation of the musical Tubb family, no? . . . Also from Nashville comes word that perk and pretty little **June Carter** (Mrs. Rip Nix) is hoping the stork will drop a little bundle wrapped in blue when he makes a visit to them sometime during the summer. . . . **Al Flores**, personal manager of **Ray Price** and his Cherokee Cowboys, writes that Ray and his group are getting set for one of the longest tours in his career. They left Nashville February 26th and will be playing every state in the Union, plus several Canadian dates, on tour for at least two months of continuous one night stands. . . . Ever see **Marty Robbins** in his popular "white sport coat and pink carnation"? We-e-e-ll, for a first-hand glance, make sure your teevee sets are on set for the Eddie Fisher Show (March 4th) or the Ed Sullivan Show (March 30th) when Marty will be on hand to give you a "musical biography", namely "The Story Of My Life". . . . **Justin Tubb** recently played three successive nights in Hamilton, Ontario, February 20th to 22nd. . . . **Elvis Presley** was a recent backstage visitor at the "Grand Ole Opry" in Nashville.

. . . **Perlin Husky** has been signed by Paramount Studios to film at least three movies during '58. He is currently working on the first one, titled "Country Boy" which co-stars Zsa Zsa Gabor and several other "Opry" stars. . . . **Sonny James** was recently in the guest-slot at his former stompin' grounds at the "Big D Jamboree" of Dallas, Texas. . . . **Lefty Frizzell** spent two weeks vacationing in northern Ontario in mid-January. . . . **Hank Snow** and his Rainbow Ranch Boys are reportedly skedded for a one week stand at Toronto's Casino Theatre sometime in mid-April. Actual dates have not yet been confirmed. . . . **Rusty** and **Doug Kershaw** will be guests of Uncle Sam's Army after April 30th. . . . **Jim Reeves** recently guested on the "KWKH Louisiana Hayride" in Shreveport where his career started nearly five years ago. . . . **Hank Snow** has received his citizenship papers, making him a full-fledged citizen of the United States. Prior to that, he was still officially a Canadian citizen. He has been residing in the U.S. since 1950.

TURNTABLE TOPICS

A "Welcome" salutation goes out to one of the newest disc jockeys in country music circles, although he is no stranger to radio work. **Terry Coles** is the fellow, and his location is CFJB, Brampton, Ontario, where he has replaced that station's former C&W jockey **Joe Nelson**. I have not yet caught a listening to Terry's disc show, heard daily at the 1090 dial spot, but I have heard that he is handling the job like a veteran. Although he has been with CFJB for several months, this is his first venture into the turntable area, and we hope he will become one of our regular country deejays. Terry is also quite adept at M.C. work, too, and there, I can vouch for his ability, for he is as much a part of the new **Chuck Fortune** Show as Chuck and the Ramblers are. And I've heard their show. What we like best about Terry Coles though, is the fact that he is a regular reader of MUSIC WORLD!

Out in Red Deer, Alberta, there's a tall, lanky fellow who answers to the name of **Texas Roy**, who is heard regularly with a very listenable disc do over CKRD, (Dial 850) and does a right good job of giving his listeners a variety of genuine country music. Besides his platter-spinning, Texas Roy also leads his own band, "Texas Roy and the All-Stars" and has appeared on stage with some of the biggest names in country music when they played his locale. I've had the pleasure of meeting him, and there are very few who can be quite as friendly. So next time you're in the Red Deer area, give a listen to Texas Roy at CKRD, or better still, drop in to the station and say hello.

Another "westerner" who needs no introduction to MUSIC WORLD readers is **Frank Callaghan**, who does his disc-flipping duties at the CFQC studios in Saskatoon, Saskatchewan, and makes a very good job of it. In fact, Frank has played a major role in putting many of the



Treating the MUSIC WORLD staff to a fiddle solo during a recent visit to Toronto is **Scotty Fitzgerald**, one of Canada's leading oldtime fiddlers. Christened Winston Gladstone, "Scotty" hails from Cape Breton and made his trip to Toronto to appear as a guest on Cliff McKay's "Holiday Ranch" TV show. He is in residence every Friday and Saturday night at the Olympic Gardens, Halifax, and is to play four nights a week at the Venetian Gardens and Navy League Centre in Sydney, N.S.

country hits on the Canadian charts because he's the kind of a fellow who can tell you how popular a song will be the first time he hears it . . . especially when it comes to country music. Last fall, Frank engineered a popularity poll over CFQC and presented the chosen favorite, **Johnny Cash**, with a plaque honoring him as the best-liked artist in central Saskatchewan. Here's a tip of my Stetson to the finest country deejay in Saskatoon, Frank Callaghan.

Once again, I would like to mention that any deejays or artists wishing a mention in this column are cordially invited to drop us a few lines, enclosing a photo if one is available, and we will be glad to feature them. The address is: Fred Roy, c/o MUSIC WORLD, 325 Bloor Street East, Toronto.

HERE AND THERE

Cape Breton's popular Scottish fiddler, **Winston "Scotty" Fitzgerald**, spent a week in Toronto recently during which time he filled the guest slot on the CBC-TV production "Holiday Ranch", made contacts for a proposed tour of Ontario next summer and visited local deejays promoting his new Rodeo record release. True, "Scotty" is not primarily a country & western artist, but I beg to differ with the Toronto Daily Star columnist who described him as "a menace to country music". In my opinion, he brightened up an otherwise dead show with his appearance on "Holiday Ranch", and put at least a little touch of country music into the act. The night of Fitzgerald's appearance on CBC (February 8th) was the first time in nearly two years that I've taken the time to view "Holiday Ranch", and my opinion is that it's about time we had something more "country" than the wearing apparel on "Holiday Ranch". The appearance of "Scotty" Fitzgerald WAS that something.

Bill Long, with **Pete Brady** and his Playboys and **Rose Jackson**, who checked out of the El Mocambo Tavern last month after almost a year, are currently playing niteties in the Las Vegas and Reno, Nevada, area according to reports from **"Hank" Jones**, local bassist, whose son **Billy Jones** is steel guitarist with the Playboys. . . . **"Dixie" Bill Hilton** is currently playing a string of one nighters on Canada's west coast. . . . Hearsay that Hamilton's **Slim Gordon**, long absent from the country music circles, is reforming his group and going back into action. . . . **King Ganam's** new RCA Victor disc is taking off like wildfire. It's "Dick McDougall's Reel", composed by King and his arrangement of the standard "Oompah Rag" on the flip. . . . Same for **Myrna Lorrie's** current release, "I'll Be Lonely When You're Gone" and "On A Little Bamboo Bridge", which has already made the national charts, also on RCA Victor. . . . **Larry Harvey** reports that he has another session coming up in a few weeks. Hope you'll give us another good 'un, Larry! . . . The **Hachey Brothers** and **Mary Lou** have returned, by popular demand, to the Monterrey Restaurant's "Candlelight Room" in Montreal. . . . **Vic Windsor** and his Variety Kings recently returned from a successful stint in the Chicago area.

Myrtle Gifford and **Bessie Brunette**, "The Western Sweethearts", recently did a guest shot on WWVA, Wheeling, W. Va., and report that they have an invitation to return any time they can get away from their busy schedule. They are currently on stand at the Horseshoe Tavern in Toronto six nights a week and are skedded for a cross-country tour starting sometime in April.

Top Discs in Canada

TORONTO

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

1. SWEET LITTLE SIXTEEN Chuck Berry (Quality K1703)
2. TEQUILA The Champs (Sparton 537R)
3. WONDERFUL TIME UP THERE/IT'S TOO SOON TO NOW Pat Boone (Dot 15690)
4. SHORT SHORTS Royal Teens (Sparton 534R)
5. CLICK CLACK Dickey Doo & The Dons (Quality K1700)
6. ARE YOU SINCERE Andy Williams (Apex 76232)
7. OH JULIE Otis Williams (Regency 708)
8. MAYBE The Chantels (Reo 8213)
9. WHO'S SORRY NOW Connie Francis (MGM K12588)
10. MAYBE BABY The Crickets (Brunswick 9-B-55035)
11. THE WALK Jimmy McCracklin (Quality)
12. BREATHLESS Jerry Lee Lewis (Quality)
13. GOOD GOLLY MISS MOLLY Little Richard (Regency)
14. 26 MILES Four Preps (Capitol)
15. DEDE DINAH Frankie Avalon (Reo)
16. GET A JOB Silhouettes (Ember)
17. ROCK & ROLL IS HERE TO STAY Danny & The Juniors (Sparton)
18. SO TOUGH Casuals/Kuf Linx (Apex/Sparton)
19. OH OH I'M FALLING IN LOVE Jimmie Rodgers (Apex)
20. YOU ARE MY DESTINY Paul Anka (Sparton)
21. LOLLIPOP Chordettes (Apex)
22. THE SHAKE The Mark IV (Reo)
23. I BEG OF YOU/DON'T Elvis Presley (RCA Victor)
24. HELPLESS The Platters (Mercury)
25. WITCHCRAFT Frank Sinatra (Capitol)

CANADIAN BANDSTAND

(TOP TWENTY from CKCO-TV, Channel 13, Kitchener)

1. SWEET LITTLE SIXTEEN
2. CLICK CLACK
3. BREATHLESS
4. BALLAD OF A TEEN-AGE QUEEN
5. TEQUILA
6. WONDERFUL TIME UP THERE
7. SHORT SHORTS
8. THE WALK
9. LOLLIPOP
10. GOOD GOLLY MISS MOLLY
11. MAYBE BABY
12. 26 MILES
13. DEDE DINAH
14. GET A JOB
15. YOU ARE MY DESTINY
16. DON'T
17. SWINGING SHEPHERD BLUES
18. MAYBE
19. ROCK AND ROLL IS HERE TO STAY
20. OH OH I'M FALLING IN LOVE

(As compiled by a survey of Central & Western Ontario)

BEST SELLING U.S. RECORDS

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

1. GET A JOB Silhouettes (Ember)
2. SUGARTIME McGuire Sisters (Coral)
3. AT THE HOP Danny and the Juniors (Sparton)
4. DON'T Elvis Presley (RCA Victor)
5. CATCH A FALLING STAR Perry Como (RCA Victor)
6. SHORT SHORTS Royal Teens (Sparton)
7. SAIL ALONG SILVERY MOON Billy Vaughn (Dot)
8. THE STROLL Diamonds (Mercury)
9. WITCHCRAFT Frank Sinatra (Capitol)
10. OH JULIE Crescendos (Sparton)
11. 26 MILES Four Preps (Capitol)
12. MAGIC MOMENTS Perry Como (RCA Victor)
13. I BEG OF YOU Elvis Presley (RCA Victor)
14. MARCH FROM THE RIVER KWAI Mitch Miller (Columbia)
15. DEDE DINAH Frankie Avalon (Reo)
16. APRIL LOVE Pat Boone (Dot)
17. IT'S TOO SOON TO KNOW Pat Boone (Dot)
18. DON'T LET GO Roy Hamilton (Epic)
19. SWINGING SHEPHERD BLUES Moe Koffman (Quality)
20. OH, OH, I'M FALLING IN LOVE AGAIN Jimmie Rodgers (Apex)

WINNIPEG

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

1. CATCH A FALLING STAR Perry Como (RCA Victor 7128)
2. DON'T Elvis Presley (RCA Victor 47-7150)
3. SAIL ALONG SILVERY MOON Billy Vaughn (Dot 15661)
4. SUGARTIME McGuire Sisters (Coral 61924)
5. IT'S TOO SOON TO KNOW Pat Boone (Dot 15690)
6. MAGIC MOMENTS Perry Como (RCA Victor 7128)
7. WITCHCRAFT Frank Sinatra (Capitol 3859)
8. SWINGING SHEPHERD BLUES Moe Koffman (Quality K1690)
9. OH, OH, I'M FALLING IN LOVE AGAIN Jimmie Rodgers (Apex 76238)
10. STOOD UP/WAITIN' IN SCHOOL Ricky Nelson (Imperial 5483)
11. MARCH FROM THE RIVER KWAI Mitch Miller (Columbia)
12. BALLAD OF A TEENAGE QUEEN Johnny Cash (Quality)
13. WONDERFUL TIME UP THERE Pat Boone (Dot)
14. WHO'S SORRY NOW Connie Francis (MGM)
15. APRIL LOVE Pat Boone (Dot)
16. SENTIMENTAL DREAM Owen Bradley (Decca)
17. ARE YOU SINCERE Andy Williams (Apex)
18. ANGEL SMILE Nat King Cole (Capitol)
19. PUT A LIGHT IN THE WINDOW Four Lads (Columbia)
20. WHY DON'T THEY UNDERSTAND George Hamilton IV (Sparton)
21. COME TO ME/WHEN I'M WITH YOU Johnny Mathis (Columbia)
22. ALL THE WAY Frank Sinatra (Capitol)
23. BLESS YOUR PEA PICKIN' HEART Tennessee Ernie Ford (Capitol)
24. BELONGING TO SOMEONE Patti Page (Mercury)
25. THIS LITTLE GIRL OF MINE Everly Brothers (Apex)

COUNTRY and WESTERN TOP 25

(Based on actual counter sales at FRED RODEN RECORD CORRAL, Toronto, Ontario)

1. ANNA MARIE JIM REEVES (RCA Victor 7070)
2. GEISHA GIRL HANK LOCKLIN (RCA Victor 6984); Ernest Tubb (Decca 30526)
3. I FOUND MY GIRL IN THE U.S.A. ERNEST TUBB (Decca 30526)
4. AS LONG AS I CAN DREAM .. BUD DECKELMAN (MGM 12552)
5. BIG RIVER JOHNNY CASH (Quality 1692)
6. STORY OF MY LIFE MARTY ROBBINS (Columbia 41013)
7. I HEARD THE BLUEBIRDS SING THE BROWNS (RCA Victor 6995); Hod Pharis-Anne Little (Aragon 223)
8. MY SPECIAL ANGEL BOBBY HELMS (Decca 30423)
9. ACT LIKE A MARRIED MAN .. JEAN SHEPARD (Capitol 3796)
10. THE SEASONS LARRY HARVEY (Regency 703)
11. SHOES KEEP WALKING BACK RAY PRICE (Columbia 40951); Bob Wills (Decca 30068); Bobby Helms (Decca DL-8638)
12. CRY, CRY DARLING JIMMY NEWMAN (Dot 15659); Jimmy Heap (Cap. 1311); Goldie Hill (Decca 29161)
13. STANDING AT THE END OF MY WORLD BOBBY HELMS (Decca 30423); Hawkshaw Hawkins (RCA Victor 6298)
14. MISTER FIRE EYES BONNIE GUITAR (Dot 15612)
15. LOVE'S CALL OF THE MOUNTAIN HANK SNOW (RCA Victor 7123)
16. FUJIYAMA MAMA WANDA JACKSON (Capitol 3843)
17. TRUE LOVE GOES FAR BEYOND THE BROWNS (RCA Victor 7110)
18. SHOULD WE TELL HIM EVERLY BROTHERS (Apex 76240)
19. I'LL DO IT EVERY TIME JIMMY & JOHNNY (Decca 30410); Johnny Horton (Columbia 40986)
20. LOOK FOR ME MARVIN RAINWATER (MGM 12586)
21. HOME OF THE BLUES JOHNNY CASH (Quality 1644)
22. FRAULEIN BOBBY HELMS (Decca 30194)
23. YOU'RE JUST THE KIND OF GUY JEAN SHEPARD (Capitol 3881)
24. WAKE UP LITTLE SUSIE ... EVERLY BROTHERS (Apex 76191)
25. STOP THE WORLD PATSY CLINE (Decca 30542); Johnny & Jack (RCA Victor 7137)

VANCOUVER

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

1. BALLAD OF A TEENAGE QUEEN .. Johnny Cash (Quality K1692)
2. SAIL ALONG SILVERY MOON Billy Vaughn (Dot 15661)
3. WONDERFUL TIME UP THERE Pat Boone (Dot 15690)
4. CATCH A FALLING STAR Perry Como (RCA Victor 7128)
5. OH, OH, I'M FALLING IN LOVE AGAIN Jimmie Rodgers (Apex 76238)
6. MAGIC MOMENTS Perry Como (RCA Victor 7128)
7. THIS LITTLE GIRL OF MINE Everly Brothers (Apex 76240)
8. I BEG OF YOU Elvis Presley (RCA Victor 47-7150)
9. GET A JOB Mills Bros. (Dot 15695)
10. SWEET LITTLE SIXTEEN Chuck Berry (Quality 1703)
11. OH JULIE The Crescendos (Sparton)
12. RAUNCHY Ernie Freeman (Imperial)
13. OH BOY The Crickets (Brunswick)
14. BIG GUITAR Owen Bradley (Decca)
15. SUGARTIME McGuire Sisters (Coral)
16. KISSES SWEETER THAN WINE Jimmie Rodgers (Apex)
17. TEQUILA The Champs (Sparton)
18. HONKY TONKING ON A HARDWOOD FLOOR .. Johnny Horton (Columbia)
19. YOU ARE MY DESTINY Paul Anka (Sparton)
20. SWINGIN' DADDY Buddy Holly (Apex)

CANADA'S FRENCH HITS

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

1. PADRE DON JOSE
2. LA PARENTE
3. LES AMANTS D'UN JOUR
4. M'AMIE
5. PRETENDS QUE TU ES HEUREUX
6. MAMAN LA PLUS BELLE DU MONDE
7. LES PLAINES D'ABRAHAM
8. MA P'TITE CANADIENNE
9. TU N'AS PAS TRES BON CARACTERE
10. IL EST LA
11. UN PEU D'AMOUR
12. LES ETOILES
13. POURQUOI PAS?
14. FASCINATION
15. AVEC CELUI QU'ON AIME
16. MOMENT MAGIQUE
17. POUR ALLER DANSER
18. MONSIEUR GUINDON
19. SU' L'CHEMIN DES HABITANTS
20. LEGENDES DE LA MER
21. QUAND ON N'A QUE L'AMOUR
22. AIME-MOI
23. REFLET D'AMOUR
24. BAMBINO
25. MAIS PUISQU'IL FAUT SE QUITTER
26. S'AIMER D'AMOUR
27. TU M'AS SOUVENT DIT
28. VAHOULA
29. LE SEIGNEUR REVIENDRA
30. QUADRILLE AU VILLAGE
31. MISS CALYPSO
32. LA DANSE DU PAYS D'EN HAUT
33. AUX YEUX DU MONDE
34. C'EST POUR TOI
35. AIDE-TOI ET LE CIEL T'AIDER
36. OH! LA! LA!
37. NON, NON, NON, NON
38. QUAND LES HOMMES VIVRONT D'AMOUR
39. QUAND JE MONTE CHEZ TOI
40. MA PETITE MUSIQUE

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

1. PADRE DON JOSE Gloria Lasso (Pathé)
2. LES AMANTS D'UN JOUR Yoland Guérard (Music-Hall)
3. LA PARENTE Jean-Paul Filion (Pathé)
4. PRETENDS QUE TU ES HEUREUX .. André Lejeune (Vedettes)
5. M'AMIE Georges Guétary (Pathé)
6. LES PLAINES D'ABRAHAM Dominique Michel (Music-Hall)
7. TU N'AS PAS TRES BON CARACTERE .. Lucienne Delyle (Pathé)
8. MA P'TITE CANADIENNE Georges Guétary (Pathé)
9. MAMAN LA PLUS BELLE DU MONDE .. Luis Mariano (Pathé)
10. PADRE DON JOSE Rina Ketyl (Vedettes)

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

1. PADRE DON JOSE Rina Ketyl (Vedettes)
2. LA PARENTE Jacques Labrecque (London)
3. LES AMANTS D'UN JOUR Yoland Guérard (Music-Hall)
4. M'AMIE Georges Guétary (Pathé)
5. LES PLAINES D'ABRAHAM Dominique Michel (Music-Hall)
6. TU N'AS PAS TRES BON CARACTERE .. Les 3 Bars (RCA Victor)
7. PRETENDS QUE TU ES HEUREUX .. André Lejeune (Vedettes)
8. MA P'TITE CANADIENNE Georges Guétary (Pathé)
9. UN PEU D'AMOUR Norman Knight (London)
10. POURQUOI PAS? Dean Edwards (London)

London, Ontario

(The top 25 discs as compiled by Radio CKSL, dial 1290, London, Ontario)

1. BALLAD OF A TEENAGE QUEEN .. Johnny Cash (Quality K1692)
2. TEQUILA The Champs (Sparton 537R)
3. CATCH A FALLING STAR Perry Como (RCA Victor 7128)
4. GET A JOB Silhouettes (Ember 1029)
5. FALLING IN LOVE AGAIN Jimmie Rodgers (Apex 76238)
6. DON'T Elvis Presley (RCA Victor 47-7150)
7. MAYBE BABY The Crickets (Brunswick 9-B-55035)
8. A WONDERFUL TIME UP THERE Pat Boone (Dot 15690)
9. SHORT SHORTS Royal Teens (Sparton 534R)
10. MAGIC MOMENTS Perry Como (RCA Victor 7128)
11. SAIL ALONG SILVERY MOON Billy Vaughn (Dot)
12. BIG GUITAR Owen Bradley (Decca)
13. SUGARTIME McGuire Sisters (Coral)
14. LITTLE GIRL OF MINE Everly Brothers (Apex)
15. OH LONESOME ME Don Gibson (RCA Victor)
16. SWEET LITTLE SIXTEEN Chuck Berry (Quality)
17. CLICK CLACK Dicky Doo (Quality)
18. ARE YOU SINCERE Andy Williams (Apex)
19. GOOD GOLLY MISS MOLLY Little Richard (Regency)
20. SWINGIN' SHEPHERD BLUES Moe Koffman (Quality)
21. TOO SOON TO KNOW Pat Boone (Dot)
22. ROCK AND ROLL IS HERE TO STAY .. Danny and the Juniors (Sparton)
23. CHI WA WA Silvaton (Reo)
24. AT THE HOP Danny and the Juniors (Sparton)
25. MAYBE Chantels (Reo)

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

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2. LA PARENTE/MONSIEUR GUINDON Jacques Labrecque (London FC-407 *45-FC-407)
3. LES AMANTS D'UN JOUR/VIERGE MARIE Yoland Guérard (Music-Hall 107 *45-107)
4. LA PARENTE/LA PITRO .. Jean-Paul Filion (Pathé 52.165 *77.165)
5. PRETENDS QUE TU ES HEUREUX/REVIENS André Lejeune (Vedettes 1009 *45-1009)
6. LES PLAINES D'ABRAHAM/CIGARETTES ET WHISKY Dominique Michel (Music-Hall 103 *45-103)
7. LES ETOILES/VIENS VALSER AVEC PAPA Yoland Guérard (Music-Hall 102 *45-102)
8. POURQUOI PAS/MAIS PUISQU'IL FAUT SE QUITTER Dean Edwards (London FC-373 *45-FC-373)
9. FASCINATION/CHANSON DE GERVAISE Claire Gagnier (Music-Hall 109 *45-109)
10. UN PEU D'AMOUR/REFLET D'AMOUR Normand Maltais (Apex 13062 *9-13062)
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TOP TEN CANADIAN, COUNTRY and WESTERN DISCS

1. THE SEASONS Larry Harvey (Regency 703)
2. HEY THERE BABY Jack Kingston (Quality 1655)
3. I HEARD THE BLUEBIRDS SING Hod Pharis-Anne Little (Aragon 223)
4. BACHELOR'S TRAIN Hank McDonald (Quality 1644)
5. WIG WAG Rick Webster (Sparton 500R)
6. SHORT TIME LOVE AFFAIR Irvin Freese (Quality 1647)
7. MADEMOISELLE Johnny Six (Decca 30512)
8. HERE COMES THE NIGHT Billy Guitar (Apex 76185)
9. I'LL BE LONESOME WHEN YOU'RE GONE Myrna Lorrie (RCA Victor 7115)
10. TEEN-AGE LOVE IS A LOSING GAME Tommy Hunter (RCA Victor 3278)

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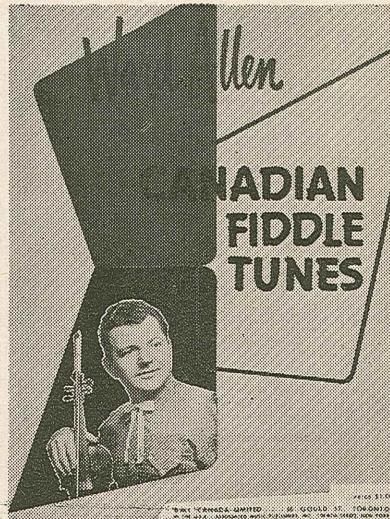
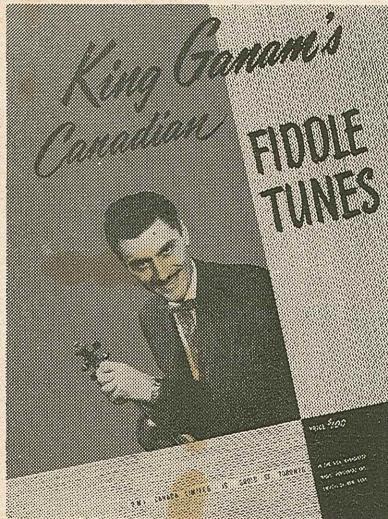
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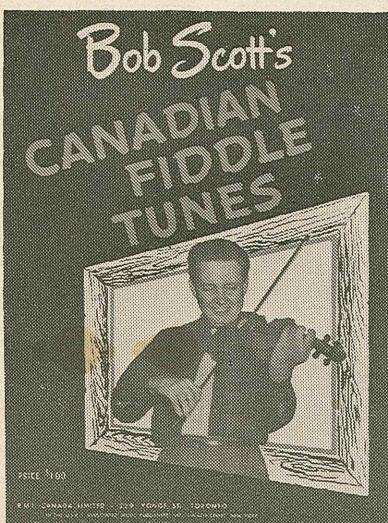
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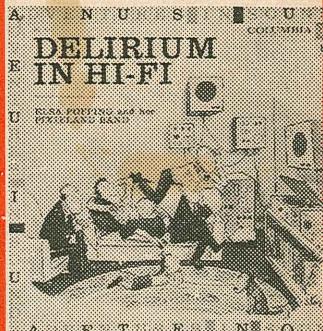
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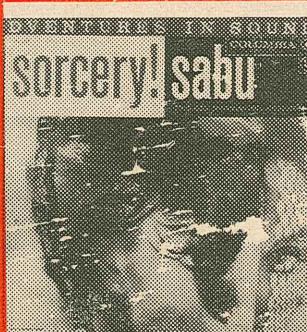


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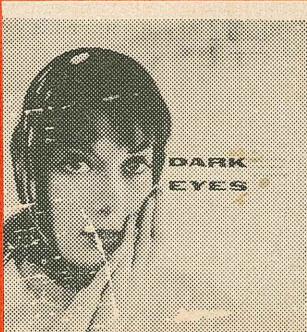


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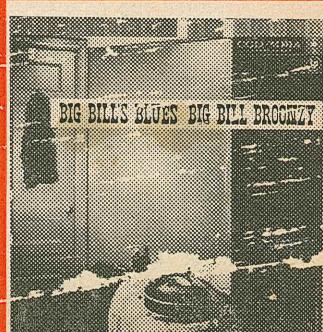
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