

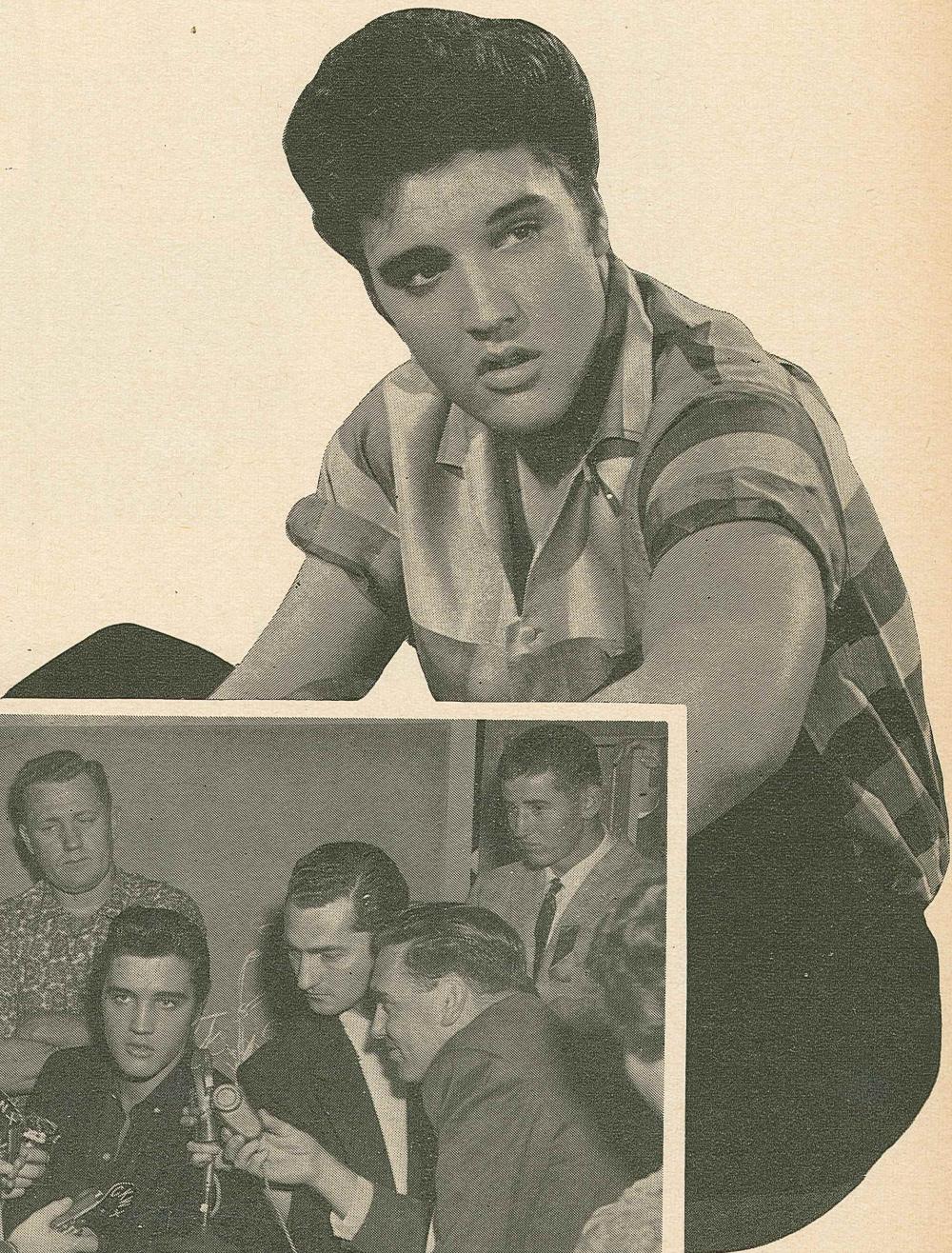
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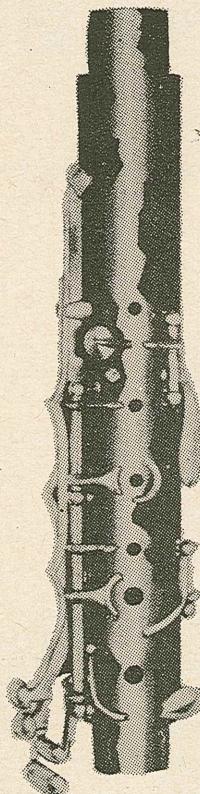
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ELVIS IN CANADA
full story inside



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MANTOVANI CANADIAN TOUR: FIRST DETAILS

CBC-TV SEARCH FOR SINGING TALENT: FALL SHOWS LINED UP

Twice a Month —
1st and 15th

music world

October 15, 1957
Vol. 1, No. 6

CBC AXE 'BARRIS BEAT'

CBC-TV fall plans are now beginning to take shape, and yet another show has been axed—"The Barris Beat", which means that Alex Barris joins Denny Vaughan, Jackie Rae and the "Pick The Stars" contingent in the casualty department.

MANTOVANI: CANADIAN DATES

More and more is going to be heard from and about the famous British orchestra and maestro, Mantovani, in upcoming months, in both the United States and the Dominion. Details of Monty's tour of this continent have just been revealed in New York by Columbia Artists Management.

After a January 28 opening at the Brooklyn Academy of Music, followed by two weeks of touring in the eastern and southern U.S. the company turns north for four important Canadian concerts.

The opening in the north-of-the-border series will be on March 17 in Massey Hall, Toronto. The next night will find the orchestra in London, Ontario, followed March 20 by an appearance in Ottawa. The Montreal Forum is the locale for the concert on March 21st.

No new productions are at the moment scheduled, the mixture being very much as before. "Cross-Canada Hit Parade" is due to come back on Saturday, September 28 (10.30 to 11.30 p.m.) with the same format and the same performers.

"Showtime" will be seen again on Sundays (9.30 to 10 p.m.) from October 6, and late news is that Bob Goulet has definitely signed up for another season in this production. Title of the show may be changed, it is learned.

NEW TITLE

"Summertime '57", with Jack Kane and his Orchestra, will keep going throughout the winter, but will take on a new name from October 31, when it becomes "Music Makers '58".

Show will be seen every Thursday from 9.30 to 10 p.m.

Gimmick for this show is a nationwide search for new singing talent, and auditions are being held in Toronto, Montreal and Vancouver. Anybody interested should contact the nearest CBC-TV Casting Director by telephone or letter.

A search for a singer is also going on in connection with the Juliette Show, auditions having taken place among top male singers to find a replacement for George Murray. No decision had been reached as "Music World" closed for press.



The great Louis "Satchmo" Armstrong and trombonist Trummy Young, as capacity Edmonton audience saw them on their current Canadian tour.

EVERLY BROS. FOR TORONTO

The Everly Brothers, Phil and Don, who have had their Apex recording of "Bye Bye Love" on the national charts since June have been set for a one-night stand at the Palace Pier, Toronto, on Saturday, October 5th.

From there, they fly to New York City for their second appearance on the Ed. Sullivan Show (6) since their plummet to fame four months ago.

The Everlys, according to booker Saul Holiff, of London, Ontario, will feature a series of 15-minute shows at half-hour intervals. Backing will be supplied by one of Toronto's leading country-rock & roll groups and famous deejay Josh King will be the announcer.

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Pop, Country and Jazz Record
Reviews: Music Charts: News,
Gossip, Pictures.

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OUR FRONT COVER

Our cover picture shows Elvis Presley at a pre-performance press conference in Empire Stadium dressing rooms, Vancouver (see report on page 5). West coast radio men and dj's crowd around. Left to right: Eric Sanderson (news editor of CKWX) squeezes by Red Robinson, (CKWX dj); Bruno Cimolai (CJOR); Elvis himself; Norm Pringle (CKDA, Victoria); and Mark Rains (CKNW, New Westminster).

HERE
COMES
THE
NIGHT

SOUTHERN MUSIC CHIEF HERE

Important music-publishing visitor to Canada as we close for press is Robert P. Iversen, vice-president and General Manager of the worldwide Peer International and Southern Music organization.

Mr. Iversen is visiting Toronto on the first stage of a world tour which will take him to England, Europe, Australia and all the many other countries where the mighty Southern "Empire of Music" extends.

His host is Matt Heft, Southern Music's wellknown and popular chief in Canada, who was formerly famous both as a music-publisher and pianist in England. Matt Heft is based at Southern's offices in Montreal.

HELEN BREAKS THUMB

The many friends of jazz critic Helen McNamara will be sorry to learn that she has been the victim of a painful accident. A car door was slammed on her left hand, and her thumb was broken. She is now resting in her Toronto home, but hopes to be back at work shortly.

OBITUARY

For the past twenty years a member of the order-room staff of Canadian Music Sales in Toronto and known to a wide circle of the music profession, Mr. Jerome Heiman has passed away suddenly at his home.

He had been at work on the day preceding his death and seemed to have been in good health. He was in his early fifties and is survived by his widow and two young children.

The funeral took place at the Holy Name Roman Catholic Church in Toronto, and was attended by relatives and many of the friends that he made during his years in the music business.

We extend our sympathy to his widow and children.

HERE
COMES
THE
NIGHT

Country stars skedded to head Casino week

There has been no confirmation in the rumored coming appearance of a Grand Ole Opry unit starring Ernest Tubb and full cast, as reported in "News 'N' Views" last issue.

However, word comes back from Nashville, Tennessee, home of the Grand Ole Opry, that a similar line-up of Opry talent will be making their appearance in Toronto's Casino Theatre during the week commencing October 3rd through 9th.

Roy Acuff, country fiddle player and vocalist, and his popular "Smokey Mountain Boys", including Pap and his Jug Band, Bashful Brother Oswald, Howdy Forrester and others, who currently record for the Decca label, will be the starring group. This outfit, one of the original acts of the Opry, has not played Toronto for almost three years.

Secondary group will be the Wilburn Brothers, Teddy and Doyle, also of Decca records, who will make their initial visit to Toronto with this show.

Comic Rod Brasfield and female vocalist June Webb round out the act. They will be represented here by Frankie More, leading promoter and personal manager from Nashville.

HI-FI EXPOSITION IN TORONTO

Phonograph records pressed in Canada by a new, improved method which offers a harder surface, less surface noise, and longer retention of full frequency response, will be demonstrated at the 1957 Toronto High Fidelity Exposition.

The Exposition will be held at the Park Plaza Hotel from October 30 to November 2, and will be Canada's first industry-sponsored audio exhibition.

The new style records are made from pure vinyl powder by an improved technique.

Besides the improved quality the records are easier to press and make it possible for the manufacturer to press only one record at a time.

This means that records which appeal to a limited audience can be made in small quantities, where it would be uneconomical to press these amounts by ordinary methods, claims H. Roy Gray, first vice-president of the 1957 Toronto High Fidelity Exposition.



Glamorous Boston-born songstress Pat O'Day looked in at the "Music World" offices while she was appearing at the Club One-Two and is here seen with G. R. Edwards, of RCA Victor, the company for which she records. Her latest disc is "Three Roads" backed by "Turnabout."

music world

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EVERYTHING FOR
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SCREAMING FANS STOP THE PRESLEY SHOW

'Music World' Special by BOB TURNER

TAKE a carnival, add a little bit of cheating, throw in some gang warfare and a little riot—with just a pinch of music; then stir it liberally with a heavy beat and a pair of gyrating hips.

Pour it all into Canada's biggest stadium, garnish with a crowd of nearly 20,000 screaming teenagers and you have a dish that gave Vancouver incurable indigestion.

Vancouver's Empire Stadium has had some big moments in its few years of life . . . like the "Miracle Mile" of Dr. Roger Bannister and John Landy at the British Empire Games in 1954, and the Grey Cup in 1955 . . . but absolutely nothing could match the rock rolling riotousness of the visit of The King, Elvis Presley, on August 31.

One hundred of the city's finest strove mightily to keep things on an even keel, but The Pelvis was hardly through his first number, "Heartbreak Hotel", when the dam broke.

The pint-sized shock troops of the rock and roll movement hurled themselves across the space between the stands and the stage with such enthusiasm (or dementia) that city policemen, air cadets, and stadium police gave way.

Hoodlums fought with police, pushed, screamed, and kicked just like the spoiled children they are. Finally, order was restored when stadium officials threatened to stop the show unless the mob returned to their seats. The show went on.

But soon they were all back down around the stage again, so the former Tennessee truck-driver cut his performance short after five songs, and 'mid the dying notes of "You Ain't Nothin' But A Hound Dog" scurried out the back entrance with his tail between his legs to a waiting Cadillac that whisked him away before his enraged fans knew what happened.

A public address announcement that their idol was not in the stadium and suggesting they "might as well go home" didn't help a bit. For a full 15 minutes the hoodlum element staged open warfare with the police on and around the stage.

The crowd, claimed by promoters to be in the neighborhood of 22,000, was reliably

estimated at around 16,000 by Pacific National Exhibition and stadium officials.

All the same, the take for what promoters have called "Canada's biggest theatrical presentation," was in the neighborhood of \$45,000, of which Elvis would pocket about \$28,000. Not bad for a half hour's work.

Becoming increasingly impatient as an hour and a half of "All-Star Entertainment" dragged on with no sign of Elvis, the audience was ready for the kill when he finally did arrive.

Then, by cutting his appearance to about half an hour of his more famous songs, he left most of the audience feeling cheated. Especially when many, nearly all teenagers, had paid as much as \$3 a seat.

Incidentally, the so-called all-star entertainment was picked up mainly in Seattle on the way through.

Presley's scheduled entrance aboard a rented Cadillac from a large Vancouver car dealer was held up while the dealer was assured that the singer had insurance against mob violence.

Around the perimeter of the stadium he rode, and it was the closest look anyone got. Even the most expensive seats were over 200 feet away.

With all the bedlam, fans were unable to hear what songs he did sing. Police and

officials feel that this was largely what set off the first wave of rioting. The second was apparently caused by the shortness of the program.

One thing should be established. Only about 2,000 of the crowd caused all the trouble. The rest stayed in their seats.

Asked if the problem had ever occurred before, Presley's keeper, Col. Tom Parker, said, "Yeh, it happens alla time."

Musically, this writer cannot, and will not attempt any improvement on the review by John Kirkwood in the Vancouver Sun.

"For 35 minutes Elvis, wearing a shimmering gold jacket and black pants, staggered across the stage at the bowl's north end like a drunk picking his way home on New Year's morning.

"He glazed his eyes, twisted his youthful face in a sullen sneer, swivelled his hips, dropped drunkenly to his knees and threw himself into more bumps and grinds than the PNE girly shows have seen for years."

Vancouver's press was not kind to Elvis. He didn't deserve kindness. He brought to Vancouver a poor show of mediocre entertainers, timed everything to cause the most possible trouble, then left leaving his adoring public holding ticket stubs, the Vancouver police department a riot, and with \$45,000 of B.C.'s money.

(Please turn to page 34)



Happy smiles all round! RCA Victor Record Manager, Knox Coupland and RCA salesman Ernie Henn watch Elvis shake hands with an unidentified fan, at Vancouver.

Symphony violinist, public-speaking champion—and now Kingsized Deejay

.... that's

JOSH KING

MY nomination for Canada's top Disc-Jockey goes to tall dark and very handsome Josh King. I've been a member of the Josh King Fan Club for about a year now—and since Josh has been so nice to me, and to all the kids who listen to him every day at 12 noon on the "JOSH KING SHOW" over CHUM in Toronto, I decided to write about him, and find out what makes Josh tick!

It's been a hard job. Josh is far more concerned about his future than his past, and he seems to be on the go about 17 hours a day, so my interviews with him were brief—once after his show, when he chatted while he ate a hurried breakfast, at 1:30 p.m., and several times over the phone, plus a few times when I sat in the studio as he did his show.



I found more out about Josh by talking to his friends that I did from personal interviews. Josh did tell me however, "I love show-business. I love the people in show-business—I've been in show-business for 13 years—and it's fascinating!"

I discovered that Josh became a full-time staff announcer in Calgary when he was fifteen, and was on staff at CJCJ, CFCN, and CFAC while he attended school, also playing violin in the Calgary Symphony Orchestra!

He told me: "I remember a long, long year when I did the early morning radio show beginning at 6:30 a.m., raced to school at 9, did a one-hour classical music show at noon, attended school in the afternoon, worked from 4:30 p.m. to midnight on the air, and kept it up until the weekends, when I worked about 7 hours a day on the air—but I loved it—every minute of it! I also somehow found time to study violin, piano, theory, harmony, counterpoint,

and take private lessons in French!"

Also during these hectic years, Josh remembered that he got involved in an international public speaking competition. "Never did any public speaking before", Josh laughed, "but figured it would be much like being on the radio—and I did love radio!"

Seems that Josh figured it out right; he won the Calgary Championship, then the Alberta Championship, then the Canadian Championship, and lost the International Championship in Milwaukee, Wisconsin, by only one slim point! "Gosh—just one point," he said, "to a fellow from California—and he was five years older than I was—but he was good—you've got to hand it to him!"



Josh won a big cash scholarship for his public speaking success, and headed East. "I wanted to be on the big radio shows!" he smiled . . . and he was, too—network announcer coast-to-coast doing commercials on the Edgar Bergen Show, The Mario Lanza Show, The Red Skelton Show, People Are Funny with Art Linkletter, The Lone Ranger, The Breakfast Club with Don McNeil, and many more.

Josh's fellow performers—the actors, writers and announcers—voted Josh (at the age of 21)—"Canada's most promising radio personality!"

Well, Josh wound up in the few years that followed being hired for coast-to-coast announcing by more Canadian advertising agencies and sponsors than any other announcer in Canada.

He also found time to attend Lorne Greene's "Academy of Radio Artists" in Toronto—where he walked off with the top scholarship of the year for writing and producing an original radio drama. Later he found time to write an original anti-Communist documentary called "Peter Potter Rings The Bell" which won the highly coveted Ohio State Award as the "Best Documentary Radio Broadcast of the Year"

Josh's drama, which he also narrated, directed and produced, was broadcast twice, coast-to-coast in the United States by NBC. Josh has his own company called Kingsize Productions in Toronto—"We put together radio shows for individual sponsors," he says. "My last Kingsize Production ran for two years in Canada—daily on 42 stations, and became the most-listened-to daytime radio show in Canada—against all the American soap operas! It was called 'Maple Leaf Junction'."

Josh is also heard coast-to-coast as the Texas-drawling "Jud" of the "Jud For Templeton's" Show each day. He is seen regularly via film on television for a number of products.

Josh says of his daily and hourly "Josh King Show" on CHUM (12 noon) "I feel best when I can ad-lib and make people enjoy themselves, and that's what I try to do on the air".



Well, we think Josh succeeds for his ratings are tops in Toronto.

I think, though, that what really makes Josh tick is his love of people, and his hard work. "The best piece of advice I ever had," says Josh, "came from a famous musical arranger in New York called Hal Kanner. One night, after a show, he said: 'Josh, people talk about the lack of security in show-business! Don't believe it—There's more security in show-business than in any other field. That security is your own talent—feed it, nurture it, develop it, cherish it, and you'll have more security than anybody!'"

"And that", Josh concluded, "is what I always try to remember."

The above article was written by the youngest contributor we have yet had to 'Music World', 15 year old Miss AIJA OZOLINS of Lauder Ave., Toronto.

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MEET ANDY WILLIAMS

The "Lips of Wine" hit singer comes to town

by RAY SONIN

IF ever Andy Williams needs a slogan, he might be well advised to call himself "Candy Andy". For this friendly and cheerful young recording star likes eating candy almost as much as he likes singing—and that is really saying something!

When we interviewed him on his recent appearance in Toronto, the dressing-table in his hotel bedroom was covered with tins—treacle toffees, barley sugar sticks, mint lumps and other assorted brands of confectionery, which he offered around and chewed with great gusto throughout our conversation.

That is typical of Andy Williams—the man who makes one hit record after another and whose act at the Stage Door in Toronto has generally been regarded as one of the finest male performances by any singer.

This was his first appearance in Toronto for a week's season. He has been here before for isolated CBC-TV dates on three occasions and, seven years ago, he and his brothers appeared with Kay Thompson at the Mount Royal, Montreal.

One cannot discuss the life story of Andy Williams without mentioning his brothers, for it was as one of a family vocal quartet that he first started singing professionally on radio at the tender age of seven.

Now 27 years of age, Andy Williams (he weighs 150 lbs. and is 5 ft. 7½ ins. tall) was born in a little town in Iowa. "It's called Wall Lake," he told me cheer-

fully. "It has no lake and no wall—just lazy people. The population is 749, yet the place has 13 churches and 27 filling-stations."

Andy's three brothers were all singers and two of them still are. Dick Williams is shortly opening in the Broadway show "Copper and Brass", while Don Williams is a member of the vocal group which has been supporting Betty Hutton in her act for the last six months.

Bob Williams (the oldest) has now left the music business to become an executive of an aircraft company—"Somebody has gotta support us," commented Andy whimsically.

With Dick, Don and Bob, Andy (the youngest of the family) started singing in this family quartet at Des Moines, Iowa, when he was 7, and they then moved to Chicago, Cincinnati and California, when they continued singing with their own daily 15-minute programs over local stations.

In 1947, the Williams Brothers joined sophisticated cabaret artist Kay Thompson in her act and toured with her throughout the smartest places in the States for six years, when the resignation of Bob caused the vocal act to disband.

It was then that Andy Williams commenced his association with the Steve Allen TV Show, which lasted for two and a half years. He was seen by a vast viewing audience five nights every week, singing two or three numbers each show, and this really gave him a tremendous popularity throughout the States.

He had been with Steve Allen for about a year when Archie Bleyer, head of the independent Cadence Record Company, signed him up to make discs, and his first record was "Walk Hand in Hand", by Canada's own songwriter, Johnny Cowell.

"It gave me a great thrill when I started at the Stage Door in Toronto," Andy told me "to be accompanied by Denny



Andy Williams in action at the Stage Door, Toronto, accompanied by Denny Vaughan (at piano) and his Orchestra.

Vaughan and his Orchestra, because this first record of mine was the American version of Denny's own record in Canada."

This disc sold over 100,000 and was followed by "Canadian Sunset", a record which is still selling after two years and is likely to hit the million mark.

The next record that Andy made was "Baby Doll" about which he told me: "This started to go very big and I thought it would be a great seller, but then all the adverse publicity about the movie knocked it hard and it never amounted to much."

However, Andy was soon back in the sellers with his version of "Butterfly" eight months ago, which was a big hit in Canada and the States and was also the number one song for many weeks on the lists in England.

This was then followed by "I Like Your Kind of Love" which is still in the charts as we write and has enjoyed a great deal of success. The girl on this record, by the way, is Peggy Powers, who has never before done any solo singing. She is a member of vocal groups and does a great deal of work with Ray Charles and his Chorus.

Bringing Andy Williams' records right up to date, his latest recording, "Lips of Wine", looks like being his biggest hit so far.

"It has taken off faster than any other," he told me. "In the first two and a-half weeks after its issue, it sold 400,000 so I may make my million seller yet." All Andy's records are recorded on the Cadence label in the States, which is Apex in Canada.

In between making records, Andy Williams plays nightclubs and theatres, and this summer had his own TV show twice a week from New York over the NBC network. It finished at the beginning of September.

Future plans? He has a ten days' tour of Australia lined up which is tentatively scheduled around the end of November, and he also has an open offer to play the major TV dates in England any time he wants to.

I talked to him about his musical preferences and he told me that at heart he was a fervid jazz lover.

"I hate Dixieland," he said, "but I really like progressive jazz—Shorty Rogers, Dave Brubeck and any of those cats. My favourite album is 'My Fair Lady' by Shelley Manne."

He is also a great admirer of

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Andy Williams is interviewed by CBC's blind freelance deejay Ron Trenouth

pianists Andre Previn, Oscar Peterson and Erroll Garner. When I spoke to him about singers he said there were not many male singers that he really cared for.

"What about Sinatra?" I asked. "Everybody loves Sinatra," he answered, "and I am no exception—but high up on my list is Sarah Vaughan. I think she's great."

"What are your favourite vocal groups?" I asked him next. His reply came promptly, "The Hi-Lo's"—he paused and grinned "and, of course, the Williams Brothers."

When Andy is not busying himself with his many musical activities, he likes collecting paintings of the French Impressionist school and one complete wall of his New York



"Have a candy," says Andy Williams to Ray Sonin, Editor of "Music World", while Barry Dexter (Apex Records exploitation executive) looks on and gets his picture taken twice. Our own photographer, Clive Webster took this ingenious shot.

apartment is covered with about sixty prints and paintings that he has collected.

A keen sportsman, he plays a very good game of tennis and as a football fan, is a supporter of the Los Angeles Rams.

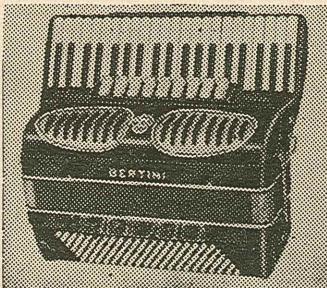
Judging by his performance at the Stage Door, Andy Williams has many hits still to come, for he is an outstandingly good

singer with a sympathetic sense of phrasing and a real feeling for the lyrics and melody of a song.

With such talent, he may be confidently expected to remain on the charts for a long time to come for, as far as singing is concerned, Andy Williams is no "Butterfly".

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Accordion Corner

IN February last year, prominent Canadian music personality Dr. Leslie Bell wrote an article in "The Star" under the title of "Musically Speaking" in which he put in a plea for the accordion lovers.

The main points that he made were that he felt it was time that the society of recognized musical instruments accepted the accordion and gave it the recognition that it deserved.

May we add that we heartily endorse his sentiments? During the last fifteen years, the sale of accordions is more than five times what it used to be and the increased interest for this instrument by all popular music lovers is now a very definite fact.

One had only to walk round the various booths at the Music Building in the CNE and see the large variety and choice that is offered to the public to appreciate this fact.

For many years, there is no doubt that the accordion was regarded as little more than a toy. Today, however, the range and versatility of modern instruments now put the accordion in a respected class of its own.

One of the main grievances of the Accordion Teachers' Association of Canada is that so little recognition is given to this instrument by the teaching faculty of our schools.

All instruments taught in the schools need to be played in groups to obtain the full value of their scope. While the piano does not come under this heading, it is not everybody who has either the room or the financial ability to have a piano in the home.

The accordion is a solo instrument; it can be played by a single performer and does not need a group for its best effects.

Hi-Fi, radio and television may to a great extent have supplanted the old musical get-togethers that were one of the cornerstones of happy family life, but we believe that the accordion could, to a great extent, at least assist in a partial revival of these happy family evenings.

We should like to appeal to all accordion lovers and teachers to send us their views so that we can see if, jointly, we can help further the recognition of this very versatile instrument.

New York News by REN GREVATT

RECORD artists will be dominating the American and Canadian TV screens this coming fall and winter. Writing in The Billboard here, June Bundy points out that the disk stars have taken the ball away from the top names of the film colony as the number one television draw.

According to Miss Bundy, record artists "will be featured on 76 regular radio and TV network shows and more than 19 special one-shots this fall."

Many of these shows will be available to Canadian viewers thru CBC pickups or direct reception of stateside stations near the border areas.

Disk performers who will have their own shows include Eddie Fisher, Nat (King) Cole, Polly Bergen, Dean Martin, Perry Como, Rosemary Clooney, Dinah Shore, Jerry Lewis, Gisele MacKenzie, Tennessee Ernie Ford and the four new "Hit Parade" stars—Jill Corey, Tommy Leonetti, Alan Copeland and Virginia Gibson, also Patti Page, Jimmy Dean, Frank Sinatra, Lawrence Welk, Pat Boone, Guy Mitchell and Patrice Munsel.

It's interesting to note that only six of these had their own regular airings last season.

In addition to these, many variety format shows, Ed Sullivan, Steve Allen and Arthur Murray included, have regularly featured disk stars during past seasons. There are also several top-notch one-shot shows that will be literally flooded with record names.

The Dupont "Crescendo" show on September 29 offers Eddie Arnold, Dinah Washington, Ethel Merman, Turk Murphy, Tommy Sands, the Norman Luboff Choir, Peggy Lee, Mahalia Jackson, Benny Goodman, Louis Armstrong and Diahann Carroll, while October 13 will find Bing Crosby, Frank Sinatra and Rosemary Clooney teamed in a TV musical version of "Junior Miss."

Norman Granz, jazz impresario and chief of the Verve label, has expanded his disk coverage of the Newport Jazz Festival to 13 albums instead of 11, as originally announced.

Jack Teagarden has been added to those Newport names to appear on the disk collection and the names already set read like a "Who's Who" of jazz.

Is rock and roll really dying? That's what many have said, either hopefully or unhappily, in the past two months. True, the best selling record charts are currently reflecting a wider variety of public disk preferences. It's also true that there is always a place for ballads and sweet music.

But though rock and roll may have surrendered a few of the coveted rungs of the pop chart ladder to show tunes, sweet instrumentals and the like, a look at the personal appearance picture belies any predictions of the death knell for the big beat.

Here in New York in the past week, Fats Domino has laid them in the aisle in a big in-person show at Harlem's landmark, the Apollo Theater. The house has been packed and jumping at all performances.

Across the East River at the Brooklyn Paramount Theatre, disk-jockey Alan Freed's big rock and roll show featuring Little Richard, Jo Ann Campbell, the Del Vikings, Canada's Diamonds, Larry Williams and the Moon-glowes has packed them in just as tightly.

The "Biggest Show of Stars," 80 Day package tour to encompass Canada as well as the States, has already been noted. The lineup on this show at first glance would seem to include all the best of the rock and roll world. But there are still more.

Mickey and Sylvia will shortly headline a six-week all-star tour and still another group to include the Coasters, Lillian Offitt, Lowell Fulson, the Four Cadillacs and Johnny "Guitar" Watson will hit the road for five weeks early next month.

All this activity, plus the mass exposure on TV of record names certainly makes certain a greater year than ever for the disk business and for the growing army of record buyers both here, in Canada and in practically every other corner of the globe.



U.S. singer and Capitol recording artist Martha Lou Harp came to Toronto recently to appear on CBC-TV. Here she is seen in the "Music World" offices with S. B. ("Whitey") Hains, Capitol's Sales Promotion Manager for Canada.

LONDON LETTER . . . by DEREK JOHNSON

I went along the other night to see Canadian songstress Patti Lewis on the Bernard Braden TV show. Bernie has a highly amusing and very intimate production which is now proving very popular after a shaky start.

He has no audience—he simply sits at the piano and chats, sings a little and introduces guest artists and sketches. Very effective.

Patti appears every lunch-time for a week on commercial TV's "Lunch-Box" show, then has farewell appearances on two important BBC-TV productions, "Hits and Misses" and "Six-Five Special". Offers are currently pouring in for her services, and she is assured of heavy bookings if and when she returns to Britain next year.

Meanwhile, she sails for New York on September 27 and arrives in Toronto on the evening of October 4. Paul Simmons, of the Mart Kenney office, is booking her for some dates in Toronto.

Back to Bernie Braden. He is to be featured in two radio series this fall. In the first, he will be sharing the honours with Australian comic, Dick Bentley, and in the other, he stars with his wife, Barbara Kelly.

Edmund Hockridge's summer season at Bournemouth is coming

to an end. In October, he embarks on a variety tour of leading provincial theatres with glamorous blonde singing star, Yana. This will keep Ted busy until Christmas. Yana and Ted were first teamed on a Val Parnell "Saturday Spectacular" TV show. They blended so well that this variety tour is the logical outcome.

Understand that Russ Hamilton's recording of "Rainbow", "We Will Make Love" is rapidly approaching the million mark in combined British-American-Canadian sales.

Russ has now been fixed for an appearance on the big American TV show, "The Big Record". He flies to the States on October 6, and appears on the show October 9.

Meanwhile, Russ makes his first London concert appearance at the Royal Albert Hall, in a special record stars package. Also on the bill are Lonnie Donegan and his Skiffle Group, and Patti Lewis—making her farewell personal appearance.

Dickie Valentine is attracting a lot of teenage coin with his "Puttin' on the Style" disc. Dickie arrives in the States soon for some top TV appearances and returns again in November to play Wilbur Clark's famous Las Vegas "Desert Inn".

HERE
COMES
THE
NIGHT

JAZZ AT STRATFORD

DUKE ELLINGTON

Playing his interpretation of Shakespeare — 'Such Sweet Thunder'

AT approximately 8.30 on September 5th, Duke Ellington walked on to the stage at the Stratford Concert Hall to join his already assembled orchestra and start the last concert of the 1957 Stratford Festival season.

The applause that greeted him was almost as if he had been a classical conductor — warm and enthusiastic yet somehow polite and restrained. At a glance, the near-capacity audience didn't seem like the jazz fans we know today. They were mostly the people, one imagines, who had followed Ellington from the thirties and tonight were attending his court.

These are the fans, if one can use such a word, that only the really greats acquire during a lifetime.

Ellington then stepped to the microphone to introduce the work he and Billy Strayhorn had written and dedicated to the Festival — "Such Sweet Thunder." It displays humour, sophistication, and jazz feeling, as well as some of Shakespeare's subtlety.

Ellington and Strayhorn have allowed themselves licence with the plays of Shakespeare just as the Bard himself allowed himself licence with his characters. That is why some of the passages convince and others do not but, nevertheless, it was entertaining and descriptive of the many changing moods of Shakespeare's genius.

The program opened with the

first of the four Sonnets included in the suit — "Sonnet for Caesar." Jimmy Hamilton, on clarinet, displayed some beautiful dramatic work, portraying a Caesar full of knowledge that tragedy is approaching.

Next, a powerful passage, "Sonnet to Henry Cinq." The trombone of Britt Woodman put into music the words of the Duke . . . "The changes of tempo have to do with the changes of pace and the map as a result of wars".

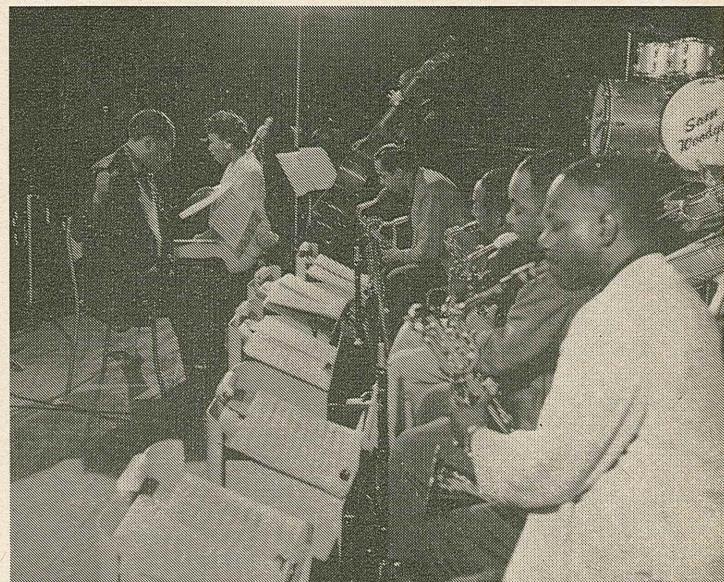
It is dashing, driving and restless in the warlike manner of Henry at Agincourt.

While a little mystery surrounds what the Duke intended with a "Sonnet in Search of a Moor," the bass of Jimmy Wood was a delight to listen to. As each string was plucked the spotlight was reflected from the shining and highly-polished bass on to the wood of the Concert Hall ceiling, giving an uncontrived and unusual effect.

It was the trombone with plunger of Quentin Jackson which gave a very good characterization of the shrew in "Sonnet for Sister Kate."

"Such Sweet Thunder," the title piece, came next. This was inspired, the Duke tells us, by the wooing of Desdemona by Othello — "the sweet and swinging story". It was told by the swinging orchestra punctuated by sweet instrumental passages.

The piano of Ellington brought in Lady Macbeth who is sus-



Duke Ellington and his orchestra at rehearsal prior to the Concert.

pected to have had a little ragtime in her soul. The trumpet of Clark Terry underlined the Duke's words and this lady of noble birth developed into a real jazz character.

The three witches and Iago had something in common, according to the Duke, and because of this he "took the liberty" of combining them in "The Telecasters."

This was one of the best passages of the suite and very convincing. Harry Carney on baritone sax portrayed Iago while three trombone played the three witches, the music was punctuated by occasional dramatic pauses, giving a desired eerie effect.

"Circle of Fourths," featuring Paul Gonslaves on tenor, was fast and powerful, but lacking in any definite bearing on Shakespeare, although the Duke gave a good explanation. He described it as being inspired by Shakespeare himself, showing the four major parts of his make-up, comedy, tragedy, history and the sonnets, progressing by the musical interval of a fourth through every musical key. Ingenious, yes, but not Shakespearean!

The trumpet of Clark Terry gave a wonderful interpretation of Puck in "Up and Down, Up and Down". He carried out exactly what it wanted — constantly

manoeuvring the others into awkward positions musically describing Puck in "A Midsummer Night's Dream."

The alto-sax playing of Johnny Hodges in "Star Crossed Lovers" gave the necessary feeling to a very sad but beautiful story. Hodges is always a delight to listen to and this occasion was no exception.

"Madness in Great Ones" supplied a screaming and ear-splitting sound — the Duke's note to this sums it up: "Hamlet was trying to make his stepfather believe he was crazy. In those days, crazy didn't mean the same thing it means now!"

The exotic setting of the Nile was shown in "Half The Fun" — mainly Johnny Hodges. This was the last passage of the suite and Billy Strayhorn stepped on stage

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HERE
COMES
THE
NIGHT

Reviewed by JOHN TRENT

to play the very last note on the piano.

Then Mr. Strayhorn sat down at the piano and helped to close the first half of the program by playing a number of selections which included "Take the 'A' Train."

The second half of the concert featured selections and excerpts from "A Drum Is A Woman", Ellington's own story of jazz presented in a very original way.

Although its first presentation, on television had been far more dramatic when dancers were included, this was still entertaining and interesting. It displayed the Duke's innate love of the blues and rhythm.

It soon leaves the factual story of jazz behind and retains only the basic jazz history.

It was described in the program notes as "also the story of Caribee Joe and his drum, which became a woman known as Madame Zajj. Joe, the primitive, wanted to remain in the jungle. Zajj, the sensuous, gaudy, sophisticated siren that is jazz, wanted to travel." This is the way the Duke sees it.

The main honours went to the three vocalists — Joya Sherrill, Margaret Tynes and Ozzie Bailey. "A Drum Is A Woman", the title song, a passionate and dramatic number, was sung by Margaret Tynes.

She is a soprano with a wonderful range and she fitted into the scene far better than one might imagine a singer with her classic training. In fact she was a delight to listen to.

Joya Sherrill sang some really grand blues, the best being the opening—"Hey, Buddy Bolden".

She has the real jazz feeling to put it over. Ozzie Bailey supplied the smooth soft ballads with the West Indian touch representing, in a sense, the Caribbean rhythmic influence.

Most of the numbers were powerful and driving with various solos backing up the vocals. The most memorable were those of Jimmy Hamilton on clarinet, Paul Gonsalves on tenor, and of course Johnny Hodges.

There was a fantastic and wonderfully rhythmic drumming display by Sam Woodyard in "Ball Let For Flying Saucers."

Rounding off this exciting selection was the masterful piano of the Duke himself. Billy Strayhorn appeared again to play a part in "A Drum Is A Woman" and also during the final half-hour medley of famous Ellington songs, playing one duet with the Duke.

The show ran half-an-hour over the allotted time and judging from the applause, not so restrained now, and the calls for encores, the Duke provided a highly entertaining and very fitting end to the jazz concerts of this Stratford Festival season.

To sum up, this was typically Ellington which always means typically good.

The line-up: Trumpets: "Cat" Anderson; Ray Nance; Clark Terry; Willie Cook. Trombones: John Sanders; Britt Woodman; Quentin Jackson; Saxophones: Johnny Hodges; Harry Carney; Russell Procope; Jimmy Hamilton; Paul Gonsalves. Drums: Sam Woodyard. Bass: Jimmy Wood. Piano: Duke Ellington. Featured vocalists: Margaret Tynes; Joya Sherrill; Ozzie Bailey.

Whether Archie Alleyne likes it or not, a drummer is paid to keep time intelligently. I believe Archie when he says this can be very dull, and I offer him my sympathy. But if the monotony of drumming depresses him too much, perhaps he ought to abandon the drums and take up the trumpet or clarinet or some other such instrument.

According to Archie, the drummer is as important a member of the group as any of the other members. Well, now, I wouldn't say that. Would Archie seriously suggest that Gene Krupa was as important to the Benny Goodman Trio as Benny?

Jazz has been evolving, which can mean retrogressing just as much as progressing. But, if, as Archie says, jazz is continually progressing, continually getting better and better, then it means that, to take just one example, bilge like Basie's 1955 "April in Paris" is superior to gems like the 1938 "Swingin' The Blues" or the 1941 "Down, Down, Down". Well, it just ain't so.

The simple truth of the matter is that men like Basie and Ellington have been coasting for a long time on reputations they deservedly made years ago.

The one absolutely essential characteristic which distinguishes any work of art—be it of painting, sculpture, architecture, literature, or music—is its timelessness. It certainly doesn't take genius or even talent to come up with something new and different.

Why is it, then, that the people who are most vehement in insisting that to-day's jazz is the only jazz with any validity, and that anything more than ten years old is strictly a museum piece, are the ones who are equally vehement in proclaiming that jazz is a great art form?

Actually, jazz is perhaps about 10% art, and about 90% entertainment. And these days, it's entertainment generally only when being played by men—usually men who've been around for quite a number of years—who don't take themselves too seriously.

Certainly not as seriously as the eager, intense young men who are so busy striving to prove that they're "artists" that they haven't any time left to play jazz, if indeed they even know how.

PAUL COPELAND.
R.R. No. 1 Agincourt, Ont.

Will you please publish this information in MUSIC WORLD about our Elvis Presley Petition?

This petition is to get our idol, Elvis Presley, to reappear in Toronto as soon as possible. With the help of several other petitioners, radio stations and newspapers, we have so far collected 8,000 names. However, we have set our goal at 10,000 names.

Our petition has been announced on such radio stations as CHUM, Jerry the Jumper and Saturday Night Rock on CKEY, Birddog on CFOR, Lucky Pierre on WEBR, and Tubby Smith's Elvis Presley Show on WHLD. One disc-jockey on CFJB even ran a contest to get names for our petition.

When Elvis Presley passed his army physical last January, they said he would probably be drafted within six months to a year. That means he could be drafted any time

The day before the concert, Duke Ellington was given a Civic Reception in Toronto. Here he is with Mayor Nathan Phillips (and a copy of "Such Sweet Thunder")—Music World photos.

LETTERS

soon. So we would like to send him 10,000 names before long, to get him before the Army does.

We think all petitioners should join together and send in one huge petition instead of a lot of small ones.

So anyone who has a petition or is interested in bringing Elvis back to Toronto should write to or contact:

DIANA CHIPPEL,
164 Robert St., Toronto; or
SYLVIA ORIOLD,
599 Spadina Avenue, Toronto.

Upon reading the current issue two of your writers made statements that really made me sit up and take notice. For the past ten years or so the majority of Jazz critics in both Canada and the U.S.A. have been relentlessly pursuing a policy designed to exterminate all interest in the earlier forms of Jazz.

Some have just not mentioned it whilst others attack it violently—the most obvious example of the latter is the stereotyped criticism of Louis Armstrong which now seems to appear ad nauseam.

The efforts of these critics have been responsible to a large extent in influencing promoters to believe that by presenting Modern stars they will make a large profit. When they found that this was seldom the case Jazz was generalised as a bad risk thus resulting in no Jazz at all.

Mr. Palmer in discussing the Jazz situation in Montreal states that Jazz cannot be presented there because of the fact (true!) that Jazz enthusiasts are not keen on drinking and the night clubs there rely on the sales of liquor to make their profits.

However, tucked away in the middle is one very important sentence. "Spanier, as they say along Montreal's Cabaret Circuit, 'got the joint off the nut' opening night". Although successful this was the last of Dixie in Montreal. Perhaps if someone else tried it they also would be successful.

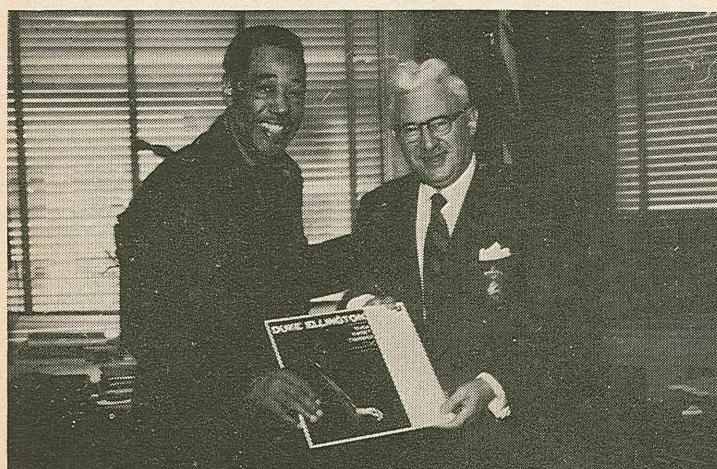
However, the real answer is to present Jazz where the promoters do not have to rely on alcohol to provide the profits—i.e. a dance or church hall. This would enable, first of all, people to dance to the music (one of the basic functions of Jazz) and also, which is very important, would attract the vast teenage audience who are barred from hearing Jazz at all because of its remaining in night clubs.

However, there is a good chance of something on these lines taking place soon in Montreal as I understand from the secretary of The Traditional Jazz Club of Montreal, Peter Evans (VI-5-5793), that they have a band in the rehearsal stage.

In the very same issue another critic, Helen McNamara, also admits, although not quite so openly, that the public preference at Stratford was for the less recent stylings of Teddy Wilson and his trio.

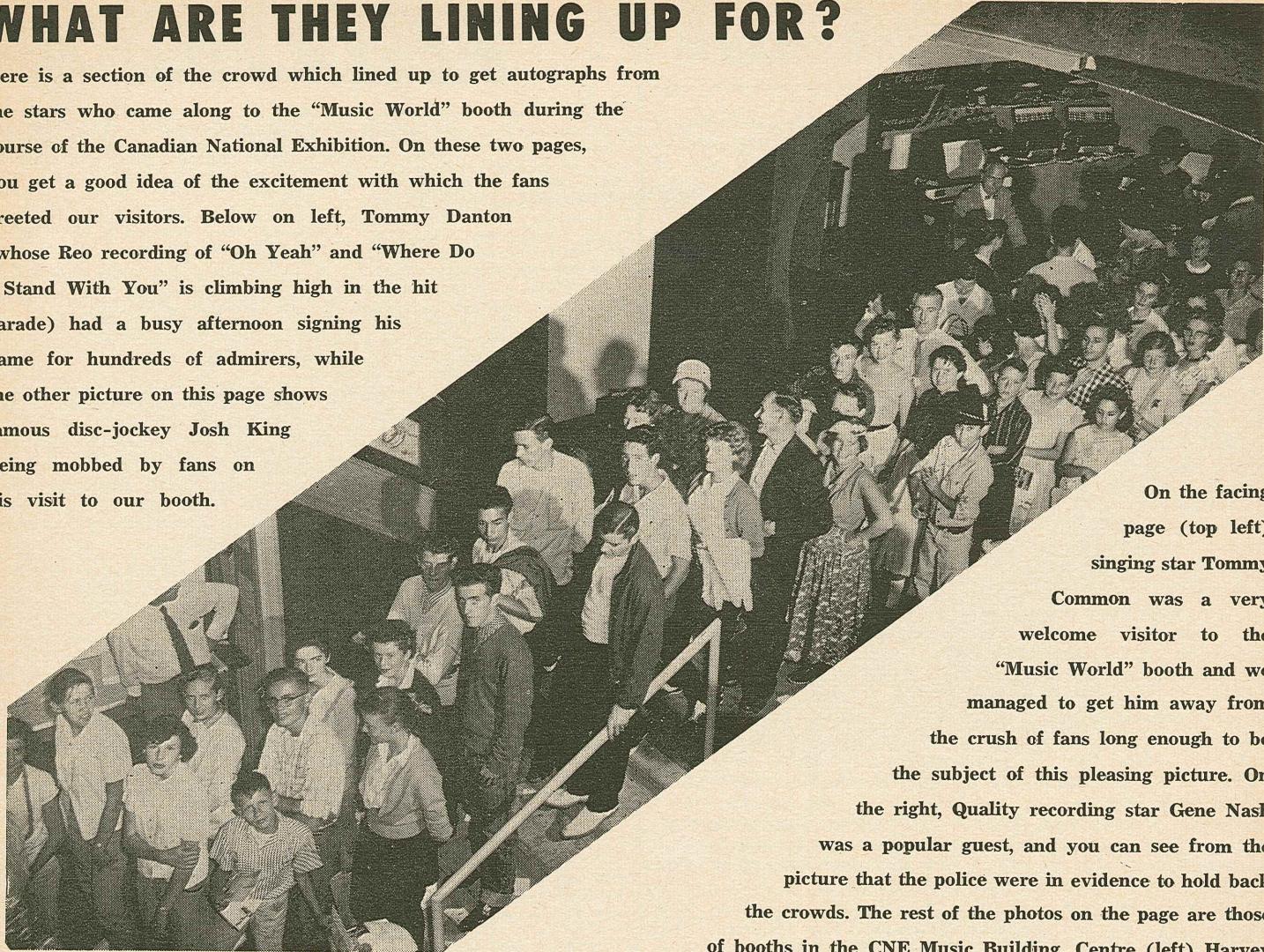
Is this a sign that at last some of the critics are beginning to realise that, however much is written to the contrary, these forms of Jazz other than the most recent will not lie down and die?

JOHN W. NORRIS
P.O. Box 87, Station J.
Toronto.



WHAT ARE THEY LINING UP FOR?

Here is a section of the crowd which lined up to get autographs from the stars who came along to the "Music World" booth during the course of the Canadian National Exhibition. On these two pages, you get a good idea of the excitement with which the fans greeted our visitors. Below on left, Tommy Danton (whose Reo recording of "Oh Yeah" and "Where Do I Stand With You" is climbing high in the hit parade) had a busy afternoon signing his name for hundreds of admirers, while the other picture on this page shows famous disc-jockey Josh King being mobbed by fans on his visit to our booth.



On the facing page (top left) singing star Tommy

Common was a very welcome visitor to the "Music World" booth and we managed to get him away from the crush of fans long enough to be the subject of this pleasing picture. On the right, Quality recording star Gene Nash was a popular guest, and you can see from the picture that the police were in evidence to hold back the crowds. The rest of the photos on the page are those

of booths in the CNE Music Building. Centre (left) Harvey

Davies is seen at the booth of his father, Len Davies; bottom (left)—from Waterloo, Ontario, Hallman Electronic Organs presented an interesting exhibit; centre (right)—Mason's Music, with its varied selection of instruments, records and musical novelties, was one of the busiest booths. Finally, at bottom of page, on right, Capt. C. H. Jaeger, Director of Music of the Irish Guards, who conducted this fine band throughout the Exhibition, examines the regimental drum with W. Coombs, Boosey and Hawkes executive.



TO MEET THE STARS!



Tommy Common at the "Music World" booth of the CNE.



Gene Nash signs autographs for the fans.



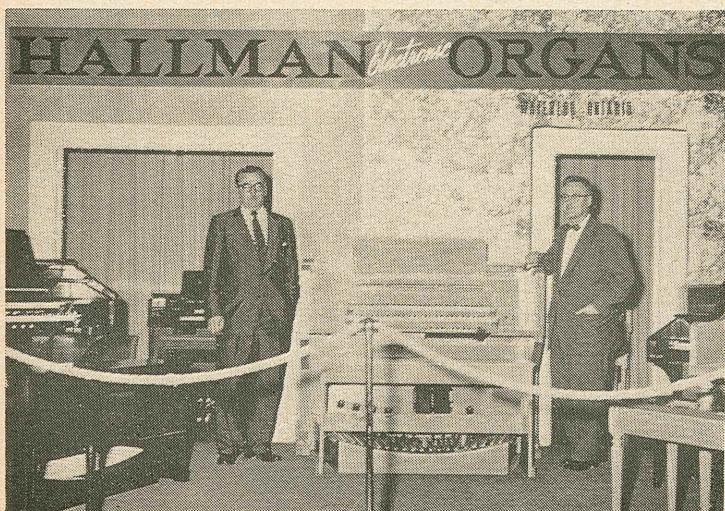
The Len Davis Music Instruments Booth.



Mason's Music had a bright display.



Capt. C. H. Jaegar and W. Coombs, of Boosey & Hawkes.



Hallman Electronic Organs, of Waterloo.

ELWOOD GLOVER

A man of records, films, and pistols, too!

WE had considerable trouble finding the impressive house, slightly overshadowed by trees, built on raised ground just off Chaplin Crescent in North Toronto. We drove up one side of the road and down the other searching for the number, and it was Clive Webster, our photographer, who spotted it.

We were going to be "at home" with Canada's man-of-the-radio Elwood Glover who, ever since 1938, has been famous all over the Dominion as one of the leading voices on the CBC wavelength. At the moment he has two popular radio shows a day—"Luncheon Date" and "At Ease With Elwood Glover". He is a supporter of all things Canadian and, therefore, we thought an interesting person to see at home.

Elwood led us into the spacious living-room, with drapes and paintings, low lights and pleasant furniture giving the room an air of comfort. The decor was

mainly in varying shades of beige and the lights were ideally placed for a soft effect.

Mrs. Violet Glover came out of the kitchen to greet us, with Mitzi, the family's three-year-old dachshund. Mitzi wasn't sure about us at first, but soon decided we were harmless—and from then on we were ignored.

We had arrived during a break in the game of cribbage Mr. and Mrs. Glover had been playing, so rather than break up the game we sat down in the living-room while they finished.

We were introduced to Sharon, aged 15, and Barbara, aged 6, the two daughters. Sharon was engaged in the usual teenager occupation of being on the telephone and Barbara was getting ready for bed.

With the game over, it was time for Barbara to go to bed. While Mrs. Glover was taking her upstairs, Sharon sat down at the piano for a practice—her father giving her a few hints from the sideline.

I asked Sharon where she went to school and what she was going to do for a career.

"I'm at Forest Hill Collegiate," she replied, "and at the moment I want to be an interior decorator."

Mrs. Glover laughed, as she came back into the room. "It was a physiotherapist not long ago. One thing is certain—she is a jazz fan."

"I like all kinds of jazz," Sharon agreed.

"Any other hobbies?"

"I love riding—Phil McKellar takes me out riding with him."

All the talk of jazz and Phil McKellar brought us well and truly on to the subject.

"In 1942 I did the Ten Ten Club, the forerunner of Jazz Unlimited," Elwood told me. "When Calvin Jackson came to town I did a program called 'Jazz With Jackson'."

Next it was records and then Elwood's newest acquisition, in twin-track stereophonic tape recorder.

"This will put Hi-Fi into the background in a few years," he told me enthusiastically, as we were waiting for one of the tapes to rewind. He indicated the stereophonic set, two speakers placed either side of the couch. "Stand in the middle of the floor and listen!"

He turned on the tape. To my surprise (not having heard this kind of thing in a private house before) I heard the piano playing in one corner and the bass and drums playing in the other. The effect was amazing.



Elwood Glover coaching from the sideline as his daughter, Sharon, goes through her practice.

Looking around the room we noticed the many paintings and I asked if this was a hobby.

"I picked some of them up on my travels around," Elwood answered. "This one," he continued pointing at a painting on the wall by the piano, "is by William Ronald, a great Canadian artist—at least I think he is. This is one of his paintings when he was in his Japanese water colour eras—you know, artists go through eras of different types depending on their personal approach."

I liked the painting—it was abstract and very colourful.

"I'll show you over the house," Elwood said and we walked out into the hall. On the way I noticed a Van Gogh print and at the top of the stairs were two originals, by unknown artists, that he had picked up when he was in Paris, France.

The beautifully furnished rooms with their clean and bright decor gave the upper part of the house a feeling of freshness. In nearly all the rooms were paintings with some story about them.

"Most of them I picked up when I was on a tour of Europe—it's a pilgrimage nearly everyone in the radio business over here makes at some time or other," he told us.

Elwood started out in radio at Station CHAB, Moose Jaw, Saskatchewan, his local station. Before going into radio Elwood's ambition had first turned to pharmacy, then to accountancy.

Since joining CBC he has covered nearly every type of announcing duty you can think of from Royal Visits to joining in the fun of comedy shows, and his success has not been at all limited.

"The most important people in the radio business are the listeners," he told me—perhaps that is the reason why he has been so successful.

"What do you do to relax?" I asked.

"Well," he said, "I have a casual interest in many things, although the interest

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The family group. Here we see Elwood and his wife, Violet, enjoying a game of crib, while the family—Sharon, Barbara, and Mitzi, the dog (hidden by Elwood's arm)—look on.

doesn't usually last long—it helps me to keep my mind off my work."

Next we moved downstairs to the basement where it was impossible to miss the glass case containing Elwood's now famous gun collection of early western frontier arms.

"You see what I mean?" Elwood broke into my thoughts. "I have casual interest in nearly everything."

Winchesters on the wall, gun-belts here, a film projector there, pictures of personal friends in show business, records, Mexican spurs on the mantel-piece, some very comfortable leather chairs, models on the bookcase . . . they all represented the truth of his remarks.

"Yes, I see what you mean," I agreed, then, turning back to the guns, "What started you off on this gun-collecting hobby?"

"I have always been interested in the authentic old West—and I started collecting in 1948. The guns are mainly from the frontier of the old West prior to the turn of the century."

"While I was down in Texas last April," Elwood continued, taking another gun from the cabinet, "I picked up this engraved frontier Colt .45 dating from about 1885." He handed it to me—the engraving was very deep and had been completely done by hand.

Another gun in the cabinet was also engraved. "This one," Elwood told me, "I had engraved by a friend down in the States quite recently; it's got my own initials on it. It was just a whim. Compare it with the other one."



I took the two guns and studied them—the difference was amazing. The older one was far more deeply engraved, proof of the great workmanship that went into the making of these guns so long ago.

After we had looked at the rifles and gun belts—all authentic—we moved on to the 16 mm sound projector.

Elwood uses this projector to preview some of the films that he, and the two other colleagues of AGE Film Society of Toronto, use at their showings.

"What does AGE stand for?" I asked.

"Just the names of the three founders, Aldo Maggiorotti, Gerald Pratley and myself. We show mainly silent film classics during the winter season. Films like 'Hunchback of Notre Dame' with Lon Chaney and 'Son of the Sheik' with Rudolf Valentino."

Here is another side to a man of versatile and wide interests—ranging from old films to new records.

Clive then noticed a photograph of Glenn Miller on the wall and asked Elwood about it.

"When the Miller Band came to Ontario, before the war," he told us, "I went on tour with them as an announcer. During that time I got to know Glenn and the band pretty well. Believe me, this one night stand game is really something; they earn their money. I know because I travelled in the coach with them."

Another picture—of a jet fighter—took our notice.

"I like flying; it doesn't matter whether it's a Sabre Jet or a Piper Cub, so long as it gets off the ground I'm for it. Incidentally that picture has a story behind it. I did a broadcast once from a jet in flight. We flew from Hamilton to Toronto in about four minutes."

In the next room, Elwood showed us where he exhibits his handy-man-around-the-house talents. At that moment Mrs. Glover came downstairs to remind Elwood he had to be off to an appointment.

This busy man of the radio has many duties besides just plain broadcasting and many of his evenings are taken up attending various functions. He sometimes does interviews on TV, one of the most memorable being his talk with film star Jack Palance on CBC Tabloid.

With the appointment pressing, Clive and I went on our way, leaving Elwood Glover to get on with the job he has been doing so well and so long both for CBC and Canada.

JOHN TRENT



Guns galore! Elwood showing Music World writer, John Trent, the mechanism of an early Colt .45, one of the many in his collection.



"Music World's" Disc-Jockey of the Week



SUNNY LOU FROM THE SUN PARLOR

STANDING the Sun Parlor on its musical ear—that's what they say about CJSP's Lou Tomasi! CJSP is situated in Canada's most southerly region, which is known as the Sun Parlor.

Lou Tomasi's sunny disposition, ready wit, and good musical sense are right at home in this area. In a district predominated by American personalities, Lou Tomasi has made himself the number one music man. He has strong appeal for both young and old but the teenagers and the devotees of popular music have really found their man in Tomasi.

He's an ideas man, and to prove our point, fan letters from the Crew-Saders (a Crew-Cut Fan Club in Windsor) prompted a Lou Tomasi brain-wave. Herb Ascott (a New York trained stylist and well-known hairdresser of the Sun Parlor) combined his skill with Lou Tomasi's promotion to give birth to a new hair style, the "Crew-Saders Cut"! It took the continent by storm, and made teen-age history.

Tall, lanky, brush-cut Lou was born in Windsor, educated in the Sun Parlor, and cut his teeth on radio stations all over Southern Ontario. Out of this experience he developed a unique personality.

He is a man of many voices and his daily feature "Detergent Opera" is a travesty of superior quality and stars a group of characters (currently starring "Lisbon Antiqua" and "Mona Lisa") with all voices and scripts

done by Mr. Tomasi. It is top entertainment—a feature the like of which only very few DJ's on the continent could come up with.

This versatile personality makes Tomasi a favorite with live audiences outside the radio station. He is at home with a crowd

and wherever he goes he can steal the show. In fact, when Lou Tomasi's "Be Our Guest" show goes on remotes, it is not only sure-fire listening, but really pulls a crowd wherever it goes.

On the stage of Windsor's Palace Theatre, at fairs, and civic

functions, Lou Tomasi and CJSP's remote unit are always strong attractions.

We must mention another Lou Tomasi brainchild—to promote interest in music, Lou asked his vacationing listeners to send him the "top ten" from wherever they were spending their vacations. Cards and letters were received from Peterborough; Chicago; Charleston; South Carolina; Baltimore; Maryland; Calgary; Buffalo; Ottawa, etc. It made good listening and was a typically ingenious Tomasi gimmick.

•
Lou has been married for two years. Lou and his wife Kay are right at home with their son Ricky, and Lou says Ricky is a real rock 'n' roll kid!

Just to show you what an enterprising DJ and an enterprising automobile dealer can do in conjunction, Lou Tomasi drives the famous Forward Look, by courtesy of a local dealer who simply autographs it — "Lou Tomasi drives the Forward Look from Motor Sales".

Lou is a real salesman both on the air, and off the air. He has sold music, products, and himself to Canada's Sun Parlor.

YOUR TECHNICAL QUERIES ANSWERED BY EXPERTS

SAXOPHONE by MOE KOFFMAN

Q: I have been told that, to help my jazz playing develop, I should listen to the top players on recordings. What saxophone players do you suggest I should listen to?—(A. B. Hinton, Vancouver, B.C.)

A: There are a great many recordings on the market to-day that feature brilliant jazz saxophone players. Here is a list, however, of the performers who, in my own personal opinion, are the biggest contributors to saxophone jazz and are really worth listening to: 1) Lester Young 2) Charlie Parker 3) Stan Getz 4) Zoot Sims 5) Al Cohn 6) Lee Konitz 7) Phil Woods 8) Herb Ellis 9) Jimmy Giuffre.

Q: I recently arrived in Toronto from a town which is unimportant to mention. I consider myself in a professional calibre as far as saxophone and clarinet playing are concerned. I can read anything fairly rapidly and play jazz. How do I go about getting known and accepted as a musician so that I can start playing professionally?—(Anonymous, Toronto, Ont.)

A: This is a problem that nearly every musician has gone through at one time or another. The first step is to belong to the musicians' union if you are already not a member. You should then make it

your business to meet as many musicians and leaders as possible and let them know that you are available for work. Sooner or later you will get at least one job. If you are a good musician and do a good job you will keep getting more work and become more in demand according to your talents.

Q: Which instrument is better for me to start on, saxophone or clarinet?—M. S. Tobias, Winnipeg.

A: Most teachers recommend starting on clarinet. I can't see any real reason for that. I know musicians who have started on saxophone and have become very proficient on both. Actually one helped the other. I feel a pupil should start on whichever instrument he wants to. If you have a chance to get an early start on piano, that is even better.

GUITAR by TONY BRADAN

Tony Bradan, noted CBC guitarist and one of Canada's foremost teachers of the Spanish Guitar, answers readers' queries.

Q: What is the difference between a "Round-Hole" and an "F" Hole Guitar?—R. Timpson, Saskatoon.

A: The round-hole guitar has a more mellow sound, and is used more for accompanying—particularly by the classical guitarists who,

incidentally, use a combination of nylon and silver wound strings. The "F" hole Guitar, because of the smaller openings, produces a more compressed and "cut-through" type of sound, and is usually favoured for orchestral use.

Q: How does the gauge of string affect the guitar?—Stan Gritz, Verdun, PQ.

A. In two ways; by tension and by sound (volume). Light weight (or gauge) strings should be used by students as they require less finger pressure. Medium gauge strings are for advanced student and professional player, and may be termed the best all-purpose string. Heavy gauge strings should be reserved for the professional guitarist "volume of sound". It isn't advisable to put heavy gauge strings on a light round-hole guitar, nor is it advisable to put steel strings on a classical guitar. The string tension could cause serious damage in both instances.

Q: What is the purpose of the solid body guitar?—J. W. Barry, London, Ont.

A: Because of the solid body, the electrical pick-up catches the string vibration only, and not the "body-amplified" sound of the normal guitar. Normally this leads to a better electrical sound, and better sustaining qualities.

McKELLER'S THE JAZZ FELLER

PHIL lives for the show and for the musicians who make it possible, and encourages them with such great persistence and enthusiasm that "Metronome" is delighted to recognize his efforts by making him "Disc Jockey of the Year."

The quote is part of the citation in "Jazz 1955: The Metronome Yearbook" and the "Phil" is Phil McKeller, a sincere and dedicated D.J. who stands for what is good in jazz and who has gained considerable influence in the entertainment field in Toronto.

Phil has a vivid, almost domineering personality, a ready smile and a hardy sense of humor. On the air or in person, he is extremely confident, not so much in himself as in what he is doing and what he stands for.

To go along with his vast knowledge, both personal and historical, of things musical, he has a good deal of common sense and integrity. He lacks the snobishness which is so prevalent in most jazz fans but at the same time he is proud of his field and his friendship with many of its leading members.

He is a hard worker in a rough business, but it is what he always wanted and he wouldn't change his place for anything.

Phil was born in Toronto, 33 years ago and became interested in music at a very early age. He began his musical training as a drummer when he was 11 years old and around this time he also became aware of jazz.

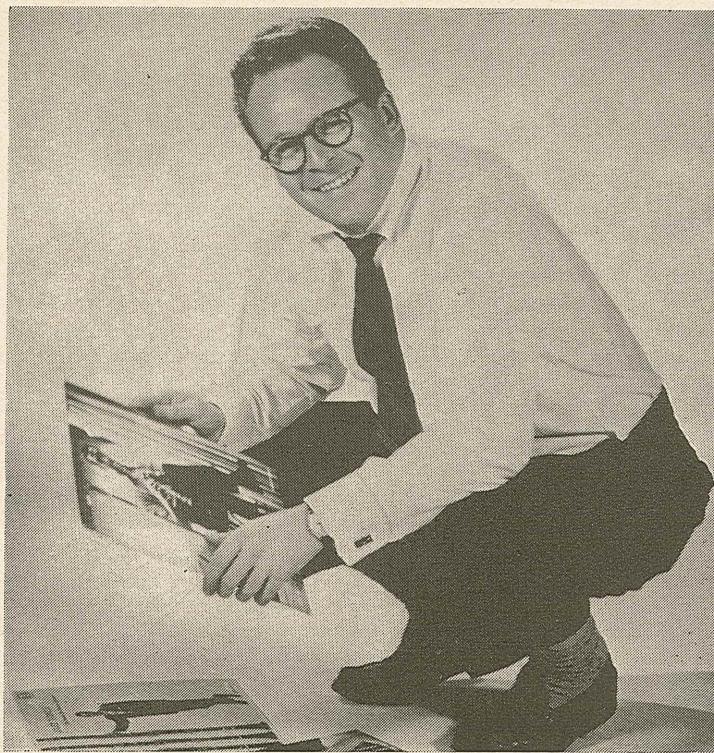
After graduation from Lawrence Park Collegiate, in North Toronto, he joined the RCAF. Eye trouble kept him out of the aircrane and he spent three years as a lab technician in England. His fondest memories of this period are of the Skyliners, a voluntary dance band with which he played drums and trumpet.

This band gained considerable reputation playing one-nighters in central England.

After his discharge he took his first job in radio at CKBC in Brantford as an all-round announcer. As Phil says, "The main reason I went into radio was because it had something to do with music."

After Brantford, he came to the news room at CBC in Toronto. He was not on the air here but he did take a CBC announcers course and when he had completed it, he was posted to the CBC in Sydney, Nova Scotia as a staff announcer.

It was in Sydney during 1949 and '50 that Phil had his first jazz show—"Music When Swing Was King". In 1950 he was transferred



to CBC in Windsor where most of his work was in the classical music field. In the early part of 1953, he left the CBC and joined CKLW in Windsor as an all-night disc-jockey.

At CKLW he had a free rein for 6½ hours, 6 nights a week and he programmed almost all jazz. CKLW, a powerful station, offered Phil a large audience and he gained a good reputation quickly.

It was for this show that Terry Gibbs wrote "That Feller McKeller" as Phil's theme.

While in Windsor Phil sat in on drums with many of the top bands and groups including Charlie Barnet, Barbara Carroll, Johnny Hodges, Dizzy Gillespie, Terry Gibbs and others. He also led groups of his own on the side.

It was during this period that "Metronome" cited him as Disc Jockey of the Year, a coveted award in the radio field.

In the spring of 1955, Phil came home to Toronto to join station CKFH, where he had a big audience for his morning three-hour show and his evening two-hour show. His popularity was demonstrated when he mentioned on the air last year that the station was moving the evening show to an afternoon spot.

CKFH received a deluge of voluntary and unsolicited mail protesting the shift. The response was so great that the idea was quickly forgotten.

One of Phil's proudest moments

in the radio business was when he was asked in April of this year to take over the late Dick McDougal spot on Jazz Unlimited.

Dick, over the past few years, had made the "J.U." one of the top jazz shows on the continent and Phil had been one of his many fans.

He had to prove himself on this show to a large, mostly new, audience and happily the response has been excellent regarding his work.

Along with his radio activities, Phil has worked closely with other interests in Toronto who are promoting jazz. Most notable of these is Sam Berger at the Town Tavern.

Shortly before Phil returned to Toronto, Oscar Peterson had persuaded Sam to begin a jazz policy at his club. This policy has remained consistent and at a high level for two years and a large part of the credit goes to Phil.

He became Sam's right-hand man, in regards to talent, by recommending and promoting groups and artists who appear at the club.

Phil's heavy schedule leaves him little time for outside activities but this past year he has developed a passion for riding. He is quick to qualify this by saying that he likes western style riding only.

His enthusiasm for the sport has spread to many others and, in fact, he and vibist Peter Appleyard had Stan Getz on the verge of buying a ranch by the time

Stan had finished a recent week's engagement in town.

A good part of Phil's time is taken up by listening to the many new albums he receives each week before he plays them on the air. He has about 1500 albums, filed in no particular order, in a small office at CKFH.

He chooses most of his music while his show is in progress because he feels he is able to pace the selections better this way.

On occasions, when albums become too worn for air play he will give them away. Just recently he sent about fifty to the Weston Sanatorium.

On today's popular music, and rock 'n' roll in particular, Phil is very vehement. He says, "There are only two kinds of music, good and bad. Rock 'n' roll, as such, is bad music".

This is the opinion of many serious-minded people in the music business but fortunately Phil is in a position where he can refuse to play it.

One of Phil's main concerns is the presentation of jazz, or as he often calls it, Modern American Music.

He feels this subject could fill many articles in itself but briefly his main points are these: jazz musicians should be showmen to the extent that they realize their responsibilities to the fans and the club owners; disc jockeys should play familiar tunes and simple arrangements so that the ordinary person can understand what's happening, and with these two points in mind, he feels that jazz would expand its audience because the casual listener would accept the music and become interested more easily.

In the future, Phil looks forward to continuing his shows and his horseback-riding as usual. He is helping to promote two upcoming concerts, one with Dave Brubeck and another with various groups and he is writing the liner notes for Peter Appleyard's new LP on Victor.

With his abundance of energy and good taste Phil will undoubtedly continue the excellent good work he is doing for jazz and entertainment in Toronto.

ROGER FEATHER.

HERE
COMES
THE
NIGHT

CHUM HIT PARADE

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

1. MR. LEE	Bobbettes (Atlantic 1144)
2. HONEYCOMB	Jimmie Rodgers (Apex 76171)
3. LOTTA LOVIN'	Gene Vincent (Capitol 3763)
4. HULA LOVE	Buddy Knox (Apex 76179)
5. THAT'LL BE THE DAY	The Crickets (Brunswick 9-B55009)
6. FASCINATION	Jane Morgan (Kapp 191)
7. DIANA	Paul Anka (Sparton 4572)
8. TAMMY	Debbie Reynolds (Coral 9-618851)
9. AND THAT REMINDS ME	Della Reese (Reo 8171)
10. REMEMBER YOU'RE MINE	Pat Boone (Dot 15602)
11. BON VOYAGE	
12. AROUND THE WORLD	
13. LIPS OF WINE	
14. SWINGIN' SWEETHEARTS	
15. HAPPY HAPPY BIRTHDAY	
16. RAINBOW	
17. LET THE FOUR WINDS BLOW	
18. CHANCES ARE	
19. JUST BETWEEN YOU AND ME	
20. HUMPTY DUMPTY HEART	
21. LASTING LOVE	
22. DEEP PURPLE	
23. LONG LONELY NIGHTS	
24. YOU'RE MY ONE AND ONLY LOVE	
25. GOLD MINE IN THE SKY	
26. CABIN OF DREAMS	
27. TO EACH HIS OWN	
28. ZIP ZIP	
29. IN THE MIDDLE OF AN ISLAND	
30. TEDDY BEAR	
31. TELL ME MORE	
32. JUNE NIGHT	
33. OH SO HAPPY	
34. PLEASE DON'T BLAME ME	
35. DREAM BOY	
36. WHEN I SEE YOU	
37. SAYONARA	
38. A MILLION TEARDROPS	
39. HERE COMES THE NIGHT	
40. BEAUTIFUL WEEKEND	
41. WAKE UP LITTLE SUSIE	
42. RECIPE FOR LOVE	
43. FORSAKING ALL OTHERS	



Here are the executives behind the vast Quality Records organization—which in addition to their own Quality and Reo label also handle such important U.S. outlets as Dot, Mercury, M.G.M., Fraternity, Jubilee, Bethlehem etc. and England's Pye-Nixa label. This picture taken by Music World at the Quality recording plant shows (l to r) Don Morris, Plant Manager, Phil Anderson, Sales Manager, George Keane, General Manager, and Bill Bays, Secretary-Treasurer.

WINNIPEG

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

1. DIANA	Paul Anka (Sparton 457R)
2. TAMMY	Debbie Reynolds (Coral 9-61851); Ames Brothers (RCA Victor 20-6930)
3. MR. LEE	Bobbettes (Atlantic 1144)
4. RAINBOW	Bill Darnell (Reo 8170X); Russ Hamilton (Sparton 439R)
5. HONEYCOMB	Jimmie Rodgers (Apex 76171)
6. THAT'LL BE THE DAY	Crickets (Brunswick 9-B55009)
7. DIANA	Jane Morgan (Kapp 191)
8. TAMMY	Paul Anka (Sparton 4572)
9. AND THAT REMINDS ME	Debbie Reynolds (Coral 9-618851)
10. REMEMBER YOU'RE MINE	Della Reese (Reo 8171)
11. BON VOYAGE	Pat Boone (Dot 15602)
12. AROUND THE WORLD	Victor Young (Decca 30262); Mantovani (London 1746); Eddie Fisher (RCA Victor 20-6947)
13. LIPS OF WINE	
14. SWINGIN' SWEETHEARTS	
15. HAPPY HAPPY BIRTHDAY	
16. RAINBOW	
17. LET THE FOUR WINDS BLOW	
18. CHANCES ARE	
19. JUST BETWEEN YOU AND ME	
20. HUMPTY DUMPTY HEART	
21. LASTING LOVE	
22. DEEP PURPLE	
23. LONG LONELY NIGHTS	
24. YOU'RE MY ONE AND ONLY LOVE	
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32. JUNE NIGHT	
33. OH SO HAPPY	
34. PLEASE DON'T BLAME ME	
35. DREAM BOY	
36. WHEN I SEE YOU	
37. SAYONARA	
38. A MILLION TEARDROPS	
39. HERE COMES THE NIGHT	
40. BEAUTIFUL WEEKEND	
41. WAKE UP LITTLE SUSIE	
42. RECIPE FOR LOVE	
43. FORSAKING ALL OTHERS	

SASKATOON HITS

(Compiled by Radio Station CKOM, Saskatoon)

1. TAMMY	Debbie Reynolds (Coral 9-61851)
2. DIANA	Paul Anka (Sparton 457R)
3. RAINBOW	Russ Hamilton (Sparton 4-439R)
4. LOVELETTERS IN THE SAND	Pat Boone (Dot 15570)
5. AND THAT — MY HEART REMIND ME	Kay Starr (RCA Victor) Della Reese (Reo)
6. I'M GONNA SIT RIGHT DOWN	Billy Williams (Coral)
7. LOTTA LOVIN'	Gene Vincent (Capitol)
8. HONEYCOMB	Jimmie Rodgers (Apex)
9. WHISPERING BELLS	Del Vikings (Dot)
10. GOLDMINE IN THE SKY	Pat Boone (Dot)
11. AND THAT — MY HEART REMIND ME	Kay Starr (RCA Victor)
12. I SIT IN MY WINDOW	Russ Miller (Quality)
13. IN THE MIDDLE OF AN ISLAND	Tony Bennett (Columbia)
14. WHISPERING BELLS	Del Vikings (Dot)
15. GOLDMINE IN THE SKY	Pat Boone (Dot)
16. AND THAT — MY HEART REMIND ME	Kay Starr (RCA Victor)
17. I'M GONNA SIT RIGHT DOWN	Billy Williams (Coral 9-61830)
18. LONELY NIGHTS	Russ Miller (Quality)
19. WHISPERING BELLS	Del Vikings (Dot 15592)
20. GOLD MINE IN THE SKY	Pat Boone (Dot 15570)
21. AND THAT — MY HEART REMIND ME	Kay Starr (RCA Victor)
22. I'M GONNA SIT RIGHT DOWN	Billy Williams (Coral 9-61830)
23. LONELY NIGHTS	Russ Miller (Quality)
24. WHISPERING BELLS	Del Vikings (Dot 15592)
25. GOLD MINE IN THE SKY	Pat Boone (Dot 15570)
26. AND THAT — MY HEART REMIND ME	Kay Starr (RCA Victor)
27. I'M GONNA SIT RIGHT DOWN	Billy Williams (Coral 9-61830)
28. LONELY NIGHTS	Russ Miller (Quality)
29. WHISPERING BELLS	Del Vikings (Dot 15592)
30. GOLD MINE IN THE SKY	Pat Boone (Dot 15570)
31. AND THAT — MY HEART REMIND ME	Kay Starr (RCA Victor)
32. I'M GONNA SIT RIGHT DOWN	Billy Williams (Coral 9-61830)
33. LONELY NIGHTS	Russ Miller (Quality)
34. WHISPERING BELLS	Del Vikings (Dot 15592)
35. GOLD MINE IN THE SKY	Pat Boone (Dot 15570)
36. AND THAT — MY HEART REMIND ME	Kay Starr (RCA Victor)
37. I'M GONNA SIT RIGHT DOWN	Billy Williams (Coral 9-61830)
38. LONELY NIGHTS	Russ Miller (Quality)
39. WHISPERING BELLS	Del Vikings (Dot 15592)
40. GOLD MINE IN THE SKY	Pat Boone (Dot 15570)

LEAMINGTON, ONT.

Here is the official hit parade from Windsor, Chatham, Wallaceburg, Leamington, Essex and Kent Counties, Ontario, compiled by Station CJSP, dial 710, courtesy Lou Tomasi.

1. HONEYCOMB.. Jimmie Rodgers (Apex 76171)

2. DIANA .. Paul Anka (Sparton 457R)

3. RAINBOW .. Russ Hamilton (Sparton 4-439R)

4. LOVELETTERS IN THE SAND .. Pat Boone (Dot 15570)

5. AND THAT — MY HEART REMIND ME — Kay Starr (RCA Victor) Della Reese (Reo)

6. I'M GONNA SIT RIGHT DOWN .. Billy Williams (Coral)

7. LOTTA LOVIN' .. Gene Vincent (Capitol)

8. HONEYCOMB .. Jimmie Rodgers (Apex)

9. WHISPERING BELLS .. Del Vikings (Mercury)

10. GOLDMINE IN THE SKY .. Pat Boone (Dot 15570)

11. AND THAT — MY HEART REMIND ME — Kay Starr (RCA Victor)

12. I SIT IN MY WINDOW .. Russ Miller (Quality)

13. IN THE MIDDLE OF AN ISLAND .. Tony Bennett (Columbia)

14. WHISPERING BELLS .. Del Vikings (Mercury)

15. GOLDMINE IN THE SKY .. Pat Boone (Dot 15570)

16. AND THAT — MY HEART REMIND ME — Kay Starr (RCA Victor)

17. I SIT IN MY WINDOW .. Russ Miller (Quality)

18. IN THE MIDDLE OF AN ISLAND .. Tony Bennett (Columbia)

19. WHISPERING BELLS .. Del Vikings (Mercury)

20. GOLDMINE IN THE SKY .. Pat Boone (Dot 15570)

21. AND THAT — MY HEART REMIND ME — Kay Starr (RCA Victor)

22. I SIT IN MY WINDOW .. Russ Miller (Quality)

23. IN THE MIDDLE OF AN ISLAND .. Tony Bennett (Columbia)

24. WHISPERING BELLS .. Del Vikings (Mercury)

25. GOLDMINE IN THE SKY .. Pat Boone (Dot 15570)

26. AND THAT — MY HEART REMIND ME — Kay Starr (RCA Victor)

27. I SIT IN MY WINDOW .. Russ Miller (Quality)

28. IN THE MIDDLE OF AN ISLAND .. Tony Bennett (Columbia)

29. WHISPERING BELLS .. Del Vikings (Mercury)

30. GOLDMINE IN THE SKY .. Pat Boone (Dot 15570)

31. AND THAT — MY HEART REMIND ME — Kay Starr (RCA Victor)

32. I SIT IN MY WINDOW .. Russ Miller (Quality)

33. IN THE MIDDLE OF AN ISLAND .. Tony Bennett (Columbia)

34. WHISPERING BELLS .. Del Vikings (Mercury)

35. GOLDMINE IN THE SKY .. Pat Boone (Dot 15570)

36. AND THAT — MY HEART REMIND ME — Kay Starr (RCA Victor)

37. I SIT IN MY WINDOW .. Russ Miller (Quality)

38. IN THE MIDDLE OF AN ISLAND .. Tony Bennett (Columbia)

39. WHISPERING BELLS .. Del Vikings (Mercury)

40. GOLDMINE IN THE SKY .. Pat Boone (Dot 15570)

Top Discs in Canada

VANCOUVER

(Compiled by Radio Station CKWX, dial 980, Vancouver, courtesy Red Robinson)

1. MEAN WOMAN BLUES	Elvis Presley (RCA Victor LPM 1515)
2. HONEYCOMB	Jimmie Rodgers (Apex 76171)
3. HULA LOVE	Buddy Knox (Apex 76179)
4. DIANA	Paul Anka (Sparton 457R)
5. MY ONE AND ONLY LOVE	Ricky Nelson (Verve 10070)
6. GOT A LOT OF LIVIN' TO DO	Elvis Presley (RCA Victor LPM 1515)
7. PARTY	Elvis Presley (RCA Victor LPM 1515)
8. GOODY GOODY	Frankie Lymon (Apex 76168)
9. LOTTA LOVIN'	Gene Vincent (Capitol F-3763)
10. WHEN I SEE YOU	Fats Domino (Imperial 5454)
11. DRIVE IN SHOW	Eddie Cochran (Liberty-London)
12. LOVE ME TO PIECES	(Sparton AMP) Jill Corey (Columbia)
13. TEDDY BEAR	Elvis Presley (RCA Victor)
14. YOU SHOULDN'T DO THAT	Sal Mineo (Epic)
15. ROCK HOUSE	Buddy Knox (Apex-LP)
16. HOT DOG	Elvis Presley (RCA Victor)
17. I SIT IN MY WINDOW	Russ Miller (Quality)
18. IN THE MIDDLE OF AN ISLAND	Tony Bennett (Columbia)
19. CHICKEN, BABY, CHICKEN	Tony Harris (Ebb)
20. LOVING YOU	Elvis Presley (RCA Victor)
21. DREAMBOY	Dickie Lee (Tampa)
22. TOPSY TURVY	The Diamonds (Mercury)
23. WHOLE LOT OF SHAKIN'	Jerry Lee Lewis (Quality)
24. HAVE I TOLD YOU LATELY	Elvis Presley (RCA Victor)
25. LONESOME COWBOY	Elvis Presley (RCA Victor)
26. SITTING ON TOP OF THE	Dorothy Collins (Coral)

LONDON, Ontario

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

1. TAMMY	Debbie Reynolds (Coral 9-61851)
2. IT'S NOT FOR ME TO SAY	Johnny Mathis (Columbia 40851)
3. HONEYCOMB	Jimmie Rodgers (Apex 76171)
4. DIANA	Paul Anka (Sparton 457R)
5. SEND FOR ME	Nat King Cole (Capitol 3737)
6. JUNE NIGHT	Jimmy Dorsey (Quality 1638)
7. THAT'LL BE THE DAY	Crickets (Brunswick 9-B55009)
8. TEDDY BEAR	Elvis Presley (RCA Victor 20-7000)
9. IN THE MIDDLE OF AN ISLAND	Tony Bennett (Columbia 40965)
10. THERE'S A GOLD MINE IN THE SKY	Pat Boone (Dot 15602)
11. LOVE ME TO PIECES	
12. MR. LEE	
13. MY HEART REMINDS ME	
14. REMEMBER YOU'RE MINE	
15. RAINBOW	
16. MY PERSONAL POSSESSION	
17. LONG LONELY NIGHTS	
18. WHISPERING BELLS	
19. AROUND THE WORLD	
20. ME AND MY IMAGINATION	

French-Canadian Artists' Hits

1. AIDE-TOI ET LE CIEL T'AIDER/LE BOSSU Marc Gélinas (RCA Victor 56-5346. *57-5346)
2. POURQUOI PAS?/MAIS PUISQU'IL FAUT SE QUITTER Dean Edwards (London FC-373. *45-FC-373)
3. BAMBINO/CINCO ROBLES Carmen Déziel (RCA Victor 56-5342. *57-5342)
4. LES ETOILES/VIENS VALSER AVEC PAPA Yoland Guérard (Music-Hall 102. *45-102)
5. TOI, TU ES TOUT POUR MOI/MARIANNE Janine Gingras (RCA Victor 56-5343. *57-5343)
6. S'AIMER D'AMOUR/BAMBINO Jean Paquin (Music-Hall 101. *45-101)
7. QUADRILLE AU VILLAGE/CANASTOS Roland et Robert (Pathé 52-150. *77-150)
8. BOUCLE BLONDE/LA ROUTE Marc Gélinas (RCA Victor 56-5356. *57-5356)
9. SUR L'PERRON/LA FAMILLE Dominique Michel (Pathé 52-132. *77-132)
10. AIME-MOI/TOI, TU ES TOUT POUR MOI Estelle Caron (Music-Hall 108. *45-108)

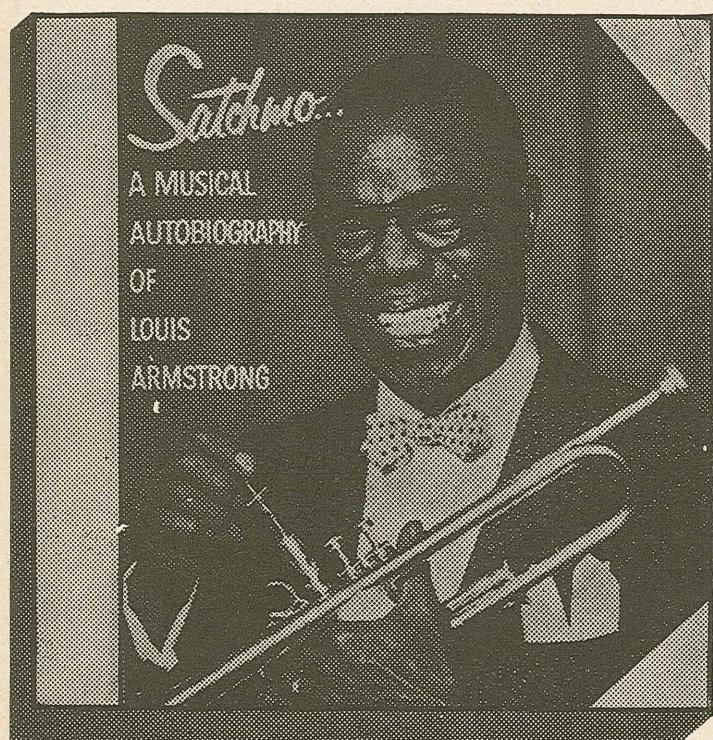
* 45 R.P.M.

It's the SATCH-MOST!

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Selections include: On The Sunny Side Of The Street • Basin Street Blues • Muskrat Ramble • Lazy River • High Society • and 43 others

DXM-155

COUNTRY and WESTERN TOP 25

1. BYE BYE LOVE EVERLY BROTHERS (Apex 76152); Webb Pierce (Decca 30321); Jack Kingston (Quality 1596)
2. FRAULEIN BOBBY HELMS (Decca 30194)
3. WHOLE LOTTA SHAKIN' GOIN' ON JERRY LEE LEWIS (Quality 1621); Roy Hall (Decca 29697)
4. TEDDY BEAR ELVIS PRESLEY (RCA 7000)
5. MY SHOES KEEP WALKING BACK TO YOU RAY PRICE-VAN HOWARD (Columbia 40951); Bob Wills (Decca 30068)
6. TANGLED MIND HANK SNOW (RCA 6955)
7. I HEARD THE BLUEBIRDS SING... THE BROWNS (RCA 6995); Hod Pharis-Anne Little (Aragon 223); Lone Pine-Betty Cody (RCA 58-0247)
8. DID YOU MISS ME? WANDA JACKSON (Capitol 3764)
9. A FALLEN STAR JIMMY NEWMAN (Dot 15574); Ferlin Husky (Capitol 3742); Bill Monroe (Decca 30327)
10. MY BRAND OF BLUES MARVIN RAINWATER (MGM 12511)
11. MY ARMS ARE A HOUSE HANK SNOW (RCA 6955)
12. GONNA FIND ME A BLUEBIRD MARVIN RAINWATER (MGM 12412); Eddy Arnold (RCA 6905); Joyce Hahn (Sparton 435R)
13. PLEASE DON'T BLAME ME . MARTY ROBBINS (Columbia 40969)
14. A WHITE SPORT COAT MARTY ROBBINS (Columbia 40864)
15. WE'RE TAKING CHANCES MIMI ROMAN-BILLY GRAY (Decca 30389)
16. I'M IN HEAVEN THE BROWNS (RCA 6918)
17. I THOUGHT I HEARD YOU CALL MY NAME PORTER WAGONER (RCA 6964)
18. FRAULEIN KITTY WELLES (Decca 30415)
19. FOUR WALLS JIM REEVES (RCA 6874); Jim Lowe (Dot 15569); Bill Monroe (Decca 30327)
20. UNDER SUSPICION JEAN SHEPARD (Capitol 3727)
21. STANDING AT THE END OF MY WORLD BOBBY HELMS (Decca 30423); Hawkshaw Hawkins (RCA 6298)
22. TWO SHADOWS ON YOUR WINDOW .. JIM REEVES (RCA 6973)
23. TEENAGER'S BREAKUP MYRNA LORRIE (RCA 6909)
24. HERE COMES THE NIGHT BILLY GUITAR (Apex 76185)
25. BETWEEN NOW AND THEN .. BARBARA ALLEN (Decca 30341)

MANITOBA—CFRY Top Twenty

Here is a list of the top twenty tunes in Manitoba, compiled by Station CRY, Portage la Prairie, courtesy Warren Knox.

1. HONEYCOMB JIMMY RODGERS (Apex)
2. HULA LOVE BUDDY KNOX (Apex)
3. RAINBOW RUSS HAMILTON (Sparton)
4. LOVE ME TO PIECES JILL COREY (Columbia)
5. THAT'LL BE THE DAY CRICKETS (Brunswick)
6. STARDUST BILLY WARD (London-Liberty)
7. DIANA PAUL ANKA (Sparton)
8. REMEMBER YOU'RE MINE PAT BOONE (Dot)
9. TAMMY DEBBIE REYNOLDS (Coral)
10. DREAM BOY CLYDE STACY (Regency)
11. SEARCHIN' THE COASTERS (Atco)
12. I'M GOING TO SIT RIGHT DOWN BILLY WILLIAMS (Coral)
14. TEDDY BEAR ELVIS PRESLEY (RCA Victor)
15. AROUND THE WORLD MANTOVANI (London)
16. A WHOLE LOT OF SHAKIN' GOIN' ON . JERRY E. LEWIS (Quality)
17. WHITE SILVER SANDS DON RONDO (Reo)
18. IN THE MIDDLE OF AN ISLAND ... TONY BENNETT (Columbia)
19. MOONLIGHT SWIM TONY PERKINS (RCA Victor)
20. FASCINATION RAY ELLIS (Columbia)

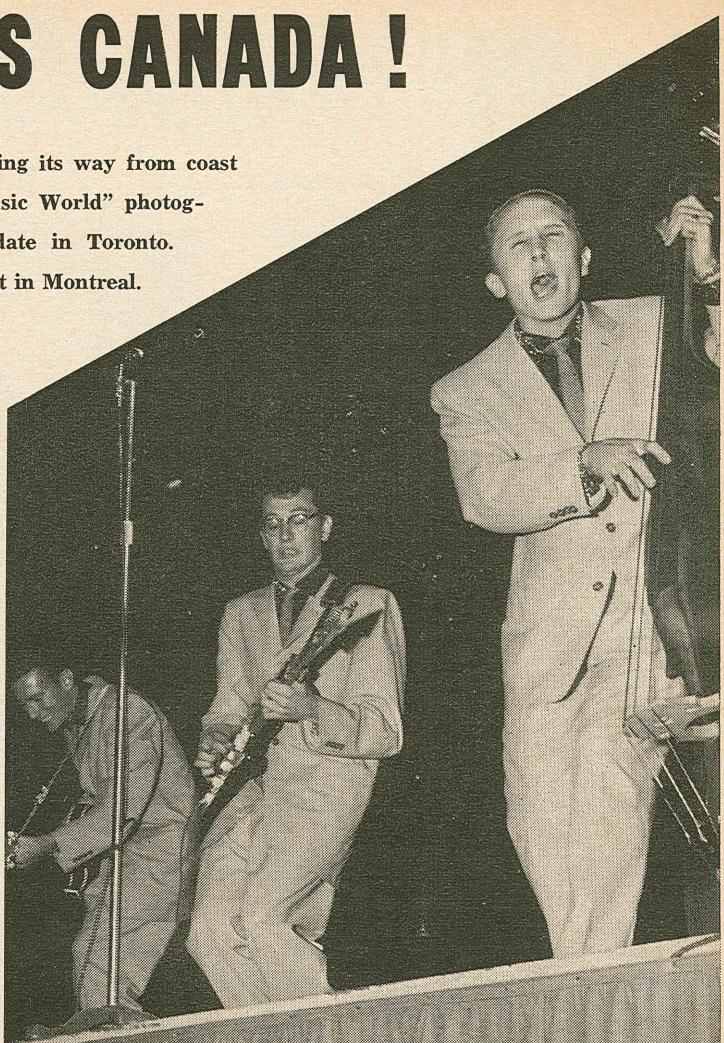
BEST SELLING POP DISCS IN ENGLAND

1. DIANA Paul Anka (Columbia)
2. LOVE LETTERS IN THE SAND Pat Boone (London)
3. LAST TRAIN TO SAN FERNANDO Johnny Duncan (Columbia)
4. ISLAND IN THE SUN Harry Belafonte (RCA)
5. ALL SHOOK UP Elvis Presley (HMV)
6. WITH ALL MY HEART Petula Clark (Pye-Nixa)
7. WATER WATER/HANDFUL OF SONGS.... Tommy Steele (Decca)
8. BYE BYE LOVE Everly Brothers (London)
9. WANDERING EYES Charlie Gracie (London)
10. TEDDY BEAR Elvis Presley (RCA)
11. SHIRALEE Tommy Steele (Decca)
12. WE WILL MAKE LOVE Russ Hamilton (Oriole)
12. LITTLE DARLIN' Diamonds (Mercury)
13. FABULOUS Charlie Gracie (Parlophone)
13. PARALYSED Elvis Presley (HMV)
14. PUTTIN' ON THE STYLE/GAMBLIN' MAN ... Lonnie Donegan (Pye-Nixa)
15. TAMMY Debbie Reynolds (Vogue Coral)
16. START MOVIN' Sal Mineo (Philips)
17. DARK MOON Tony Brent (Columbia)
8. I LOVE YOU SO MUCH IT HURTS Charlie Gracie (London)
9. AROUND THE WORLD Ronnie Hilton (HMV)
10. IN THE MIDDLE OF AN ISLAND King Brothers (Parlophone)
11. SCARLET RIBBONS Harry Belafonte (HMV)
22. ANY OLD IRON Peter Sellers (Parlophone)

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

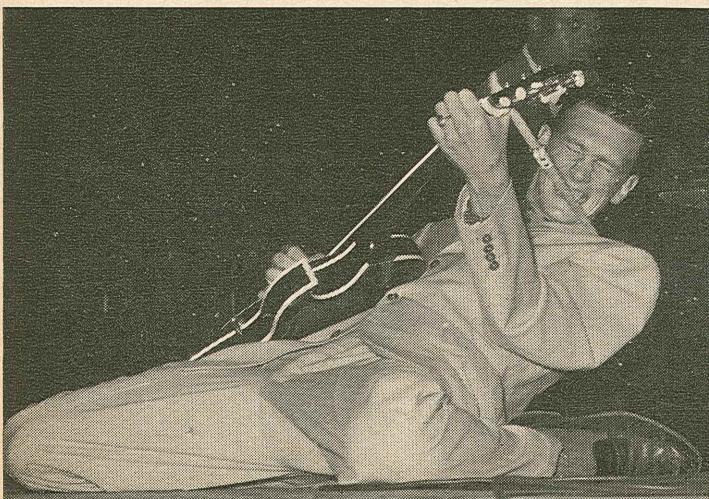
POP AND ROCK HITS CANADA!

The Biggest Show of Stars for 1957, Fall Edition, is rolling its way from coast to coast, and here are some photographs taken by "Music World" photographer Clive Webster, at the Show's first Canadian date in Toronto. They followed this up the next night by jumping the joint in Montreal.



Fats Domino (left), one of the largest (in more ways than one) attractions in rock 'n' roll, beats out "I'm Walkin'" much to the delight of his screaming fans. Fats has sold over 10,000,000 records during the last three years. (Right) Paul Anka, the 16-year-old sensation from Ottawa, gives vent to his feelings with his hit number "Diana". Other top solo names in the show were Clyde McPhatter, Lavern Baker, and Frankie Lymon. The show, at the moment, is moving west and will be playing Vancouver (October 23rd), Calgary (October 28th), and Edmonton (October 29th).

It's "That'll Be The Day" as the Crickets beat their way through the hit number. They really rocked the hall and had all the fans clapping and beating their feet; some even got up and danced, but the law soon stopped that! The three of the four Crickets shown above are (l. to r.) Joe Mauldin (bass); Buddy Holly (guitar), and Niki Sullivan. Man out of the picture is Jerry Allison on drums.



Above the Bobbettes let go with their hit "Mr. Lee", which is top of the current Toronto hit parade published in this issue of "Music World". On left, it's "Go, Man, Go" as Niki Sullivan, of the Crickets, gets down to it in the number "Just Between You and Me".



SILHOUETTE

IN a world where only the men who seek publicity receive the accolade of the public, it is indeed refreshing to be able to write about a man who has been largely responsible for the development of contemporary music on the Canadian scene, and has never sought any personal kudos.

The base of operations of this man is wellknown throughout Canada, wherever jazz is discussed. But very little is known of the man behind the operation.

Mention Toronto's "House of Hambourg" to any Canadian musician and immediately you will get a knowing and secretive smile, but ask the same man about Clem Hambourg and all that they will be able to tell you is that he is the white-haired gentleman who does the greeting at the door and owns the place.

In this article, we are going to try to fill in the background of the man and the nomadic history of the "House of Hambourg".

This then is a brief rundown on the cause and effects that have led Clem Hambourg to the establishment of his now-famous night spot. Famous for a twofold reason, the high quality of the music, and the fact that you can get nothing stronger on the premises than coffee.

Exactly 57 years ago, Clem was born into the family of the well known Hambourg Quartet in London, England, and the first sounds that greeted his ears on that misty day were the piano tunes being practised by his brother Boris.

Therefore it was only natural that he be influenced in his youth to work at music, first by ear on the piano and later a proper study of the instrument. For a while after mastering the piano he played in various concerts with his brothers.

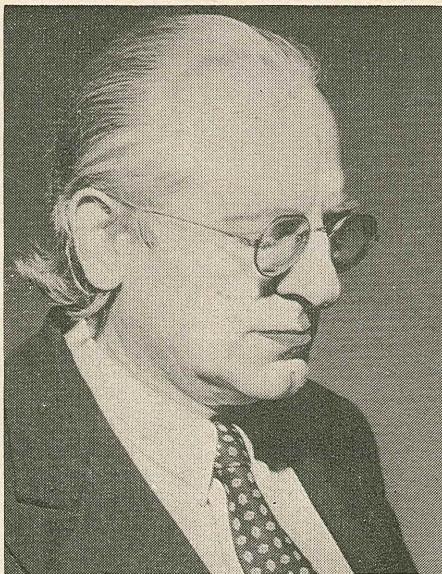
In 1910 the family moved to Canada to set up the Hambourg Conservatory of Music in Toronto and Clem was right there with the family, teaching and giving recitals all over the country.

All was progressing well for the Hambourg family in Canada, when a now notorious man in Europe decided that it was his destiny to change the course of history.

Thus at the outset of World War II we find Clement T. Hambourg enlisted in the Canadian Army, on duty with the general staff and working on the entertainment of the troops.

The war ended and Clem returned to Toronto, and in 1945 met a girl named Ruth, and in Clem's words, "We got married right away because I knew there was no use in looking any further."

The same year he returned to teaching but at this time there was an idea turning



CLEM HAMBOURG

over in Clem's mind that all was not well with the classics—that they had become stale in their presentation and the artists that performed them were afraid to deviate from the beaten path.

It was while this feeling had reached a peak that Clem Hambourg met some young men who had heard a sound in the States and were trying to do something with it in Canada. One of these men was a student of his called Norm Amadio.

During the course of a lesson one day, Norm mentioned that he knew a pianist that Clem might be interested in hearing.

The name of the pianist is not even remembered now, but over 100 people turned up at the four-room cottage that Mr. Hambourg used for a studio and a home, for the word had gotten around town that there was going to be a session.

There was, and it lasted 24 hours a day for the next two years, as musicians dropped in at all time of the day and night to talk about, play and develop this new style of music that was to become known as Contemporary Jazz.

It was during this period that his respect of jazz started, or as Clem says, "You can't stop a tidal wave". The intelligence of jazz had already been proved in

the works of modern composers like Darius Milhaud, and soon after pure jazz composers came along with new instruments and new conceptions in the use of improvisation.

These thoughts had left classical music in the late 1700's and now jazz had come to fill the breach. As Clem points out, in classics the space that had been left for ad libs was marked cadenza, but musicians were using the composer's notation and not their own.

This is why he feels that the classics failed. After the millionth time that they are performed in the same way, you get tired of them.

The music itself had retained its vitality but the interpretation had lost all sense of values. The new form, jazz, with its beat showed a better sense of freshness and it is one of the few things left in this world that you don't need a licence for, or conform with previously set patterns.

After this two-year period of development, the "House of Hambourg" developed a tendency to wander. From Bay and Bloor it moved to University and Bloor, then it was torn down to make room for a new office building, after which the whole aggregation moved next door, but that building, too, was removed to make room for a parking lot.

The present location, which officially faces on to Cumberland Street in Toronto, is directly behind the original location with the main entrance located in what had formerly been the rear door.

It is here that you can now hear the jazz that has become as much a part of Toronto as the Bank of Commerce building. It starts in the late evening and extends through until the small hours.

Clem describes the Canadian form of jazz as a freer, more easily swinging style than that played in the States. As he says, "I can't tell you what it is, but when you hear a Canadian group there is never any doubt as to its country of origin."

He added, "It also shows more thought and research than any other form. For instance when the Ron Collier group performed at the Casa Loma, Bernie Pilch sax man was playing pure Bach, and swinging like crazy."

A great many people think that the work done by Clem Hambourg has done wonders for Canadian jazz, but I think that the greatest commendation that this man will ever receive comes from his own staff—composed largely of jazz fans and not regular restaurant staff.

Although not one of them knows the complete history behind the "House", they all echo as one that Clem Hambourg is a great guy, and they are backed by a strong chorus of voices from everyone who has ever dealt with this man and his charming, talented wife.

NEIL THOMAS

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

POP

record world

DISCS

BILLY GUITAR

Here Comes The Night/You Should Have Loved Her More (Apex 9-76185)

Pride of first place goes to local boy Hank (Billy Guitar) Noble for this entertaining disc. It has something to suit most tastes, tuneful rock-a-billy, and a sentimental ballad, both written by Hank himself and sung in the deep, rich voice so wellknown to all listeners of his late-night hit parade show. We hope that this likeable personality will meet with the success we all wish him, and that he finds himself having to play many of his own recordings on his own show as they soar up the listings to top honours.



THE DUBS

Don't Ask Me/Darling (Reo 8176X)

The first title could be my review of this disc. It's a conglomeration of sounds meaning . . . nothing. The title of the group is a dangerous one to have chosen in the circumstances!



CLARENCE HENRY

I Found A Home/It Won't Be Long Now (Reo 8175X)

As a satire on rock 'n' roll this is a very funny record, but the only trouble is I

Capitol

"BUY GUIDE"

SONNY JAMES

(Love Came, Love Saw)
LOVE CONQUERED
b/w

A MIGHTY LOVABLE MAN
No. 3792

FRANK SINATRA

ALL THE WAY
b/w
CHICAGO
No. 3793

TOP CAPITOL ALBUMS PICKED BY TOP DEEJAYS

PHIL MacKELLAR
(CKFH and CBC's "Jazz Unlimited")
Picks

WIDE RANGE by JOHNNY RICHARDS

and His Orchestra
Album No. T-884



Reviewed by THE SPINNER

have a sneaking feeling it's not meant to be funny! The flip, "It Won't Be Long", has a basic rhythm that we have come to expect these days, but if you want a laugh hear the multi-voiced Clarence telling the world he has (somewhat surprisingly) "Found A Home".



DEAN MARTIN

Promise Her Anything/The Triche Trache (Capitol 45-17075)

Dean comes up with a catchy little number that promises to go far. His easy style and rhythmic sense are well served on both sides, although in such widely different types of song. The Italian, tarantella-like "Tree-kay Trah-kay", as it is pronounced, will appeal to many but it's "Promise Her" for me.



THE AMES BROTHERS

Melodie D'Amour/So Little Time (RCA Victor 47-7046)

I first heard this enchanting little melody played by Britain's Edmundo Ros, and I found it as fascinating then as I do now. The Ames Brothers have made a delightful disc, with the slow ballad "So Little Time" making an excellent backing for the lilting "Melodie". This should be very popular very soon.



THE HILTOPPERS

My Cabin Of Dreams/Dedicated To You (Dot 45-15626)

The first side should be the one to show on the lists, for the slightly old-fashioned style of the number will prove a refreshing change and the treatment is pleasing. The flip is in the style we usually expect from this polished group.



TONY WILLIAMS

Let's Start All Over Again/When You Return (Mercury 71158X)

This is the first solo release of Tony Williams of The Platters. I feel given better numbers he will be most successful. I cannot see the adaption from the beautiful Londonderry Air improving in any way upon the original. "When You Return" did not register; I just kept singing "Danny Boy!"



FRANK "FARMER BOY" TOWNSEND
If You Fall For Me/Find A Love For Me (Regency 663X)

Frank Townsend has a voice that would succeed without the gimmick of "Farmer Boy", though I must admit I like the sense

of humour which prompted Messrs. Vaughan and Braggins to write "If You Fall For Me" especially for the wrestler/vocalist. He has a rich and tuneful voice and puts over the waltz "Find A Love" with the assurance of a veteran. The Denny Vaughan Orchestra accompanies with its usual competence, and if a bass vocal note seems to be a little out of place in the group backing the first side, who cares with such a promising debut? Lots more please, Frank Townsend.



THE DIAMONDS

Zip Zip/Oh, How I Wish (Mercury 71165X)

This is a natural for the top of the hit parade, but if you listen to the lovely "How I Wish", with its really beautiful singing from this most talented of groups (and Canadian, too), you will find it growing on you so that is the one I pick in what could easily be a double-sided hit.



BUDDY GRECO

Leona/You Are Mine (Kapp K 192X)

If two people want to buy a record between them and one likes r & r, and the other ballads—this is for them. Two entirely different sides, both good, in their own particular way.



THE CREW CUTS

Hey, You Face/I Sit In My Window (Mercury 71168X)

Here is another all-Canadian group with bags of talent. The first title is cute and should take the flighty fancy of the general public. It is a clever arrangement well

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sung, as is the better known "I Sit In My Window". This should soon be pushing its way up among the tops. * * * *



THE EVERLY BROTHERS

Wake Up Little Susie/Maybe Tomorrow (Apex 9-76191)

"Wake Up" will weep Don and Phil in front of their fans. It is a bright little number by the writers of "Bye Bye Love," and they have made sure you know this by putting in a little snippet from that tune. "Maybe" is the slower side, which the boys have written themselves, and a jolly good job they made of it, too. * * * *



KATHY LINDEN

It's Just My Luck To Be 15/The Touch Of Love (Regency 666X)

This is a sweet version of "Just My Luck" (written by Canadian Johnny Cowell) sung with a fresh youthful charm which should carry both the disc and the singer far. The backing, from the Paramount picture "Devil's Hairpin" does not suit Miss Linden so well. * * *



ANDY WILLIAMS

Lips Of Wine/Straight From My Heart (Apex 9-76181)

We all know that Andy already has a hit on his hands with "Lips Of Wine". But despite the fact that its opening strain is so reminiscent this accomplished singer has a quietly professional approach to his work which is easily recognisable in everything he does. His relaxed style, perfect pitch, and musical phrasing make both sides a pleasure to listen to. * * * *



PEREZ PRADO

Beautiful Margaret/Leyenda Mexicana (RCA Victor 47-6990)

Perez Prado, his composition, his Orchestra and the solo trumpet of Tony Facciuto, combine to make this eminently listenable and different disc. * * *



BING CROSBY

I'm An Old Cowhand/There's A Gold Mine In The Sky (Decca 9-25001)

The Old Master brings the Old Cowhand up to date with the aid of the late Jimmy Dorsey and his Orchestra. "They don't call me Elmer, they call me Satch" gives the clue to the disc, which is a romp with a lift and a beat not confined wholly to r & r. A lot of fun and musicianship... well worth buying. The oldy "Gold Mine" has been well prospected by several top singers, but there is still plenty of "Gold" left for Bing. * * * *



TONY MARTIN: Scusami/At Last (RCA Victor 47-7007) — There is so much echo on the first title one can hardly recognize Tony Martin's voice. Yet another old tune is used as a backing. Why should record buyers be subjected to this preponderance of songs we have heard and heard? * *

THE TUNE WEAVERS: Happy, Happy Birthday/Ol' Man River (Quality K1643) — We are hearing quite a lot of this disc, and, to be frank, it foxes me. How such a mournful affair could ever be a Happy Birthday I cannot imagine; it's the most unhappy happy birthday I've ever heard. The Tune Weavers do a really good job and whilst I quarrel with their material, I find no fault with their execution. Yet another oldie makes the backing to this oddly puzzling record. * * * *

SUE THOMPSON: Red Hot Henry Brown/Walkin' To Missouri (Decca 9-30435) — Though there seems to be some doubt about the sex of the lady on the first side (she calls herself Henryetta throughout the song, but the label calls her Henry), there's no doubt that Sue Thompson is a first-class honky-tonk singer. Her lusty notes and firm, almost pedantic rhythm, took me way way back... and, boy, did I ever enjoy it! The flip is a pop which was more or less done to death a year or so ago, but who cares about the flip when we can listen to Red Hot HenryETTA? * * * *

FRANK SINATRA: All The Way/Chicago (Capitol 45E-17472) — From the film "The Joker Is Wild", this is a slow ballad which receives the full treatment from this top singer. Frank is always the choice of all other vocalists, as they can recognize—and envy—his perfect technique. The old jazz classic "Chicago" is also included in the movie and provides the up-tempo flip for Frank. * * * *

JOE "FINGERS" CARR: Sea Breeze/ (Capitol 45-17452) — Joe with his piano and a vocal group and orchestra offer a Hawaiian "Sea Breeze" which used to answer to the name Daisy unless my ears deceive me. Sophia is a lady who suits Joe much better, and he, and us, feel much more at home with her. A gay little jangle. * * *

THE GOOFERS: Take This Heart/The Dipsy Doodle (Coral 45-101381) — Another vocal group, a competent quintet, with two contrasting sides. The oldie comes up well. Good for those who like to look back. * *

VAUGHN MUNRO: Miss You/Tomorrow Tomorrow (RCA Victor 47-7019) — Yet another standard. What has happened to the music publishers? Must they keep raking through their catalogues rather than take a few chances on some new songwriters? "Tomorrow" is full of orchestral gimmicks from Joe Reisman's Orchestra and Chorus, and a rather flat vocal from V.M. * *

LEW CONETTA: You Got Me Crazy/Who's To Blame (Decca 9-30365) — A rich voice, a forceful style and a strong beat—this combination should appeal to many. * * *

OTIS WILLIAMS and his CHARMS: One Kind Word From You/Talking To Myself (Regency 665X) — You get the "One Kind Word", Mr. Williams, from me. You are one of the few gents on the rock 'n' roll kick this week who really have a beat and sound as if they are convinced they are singing the right type of thing... nothing half-hearted about you. * * *

STEVE ALLEN: The Disc-Jockey's Theme Song/Gotta Have Something In The Bank, Frank (Coral 9-61877) — An amusing piece of material which is rather professional in its humour; and a crazy backing—got the luck to have a buck, Chuck... or something like that! * * *

TEDDY RANDAZZO: I Was The Last One To Know/Kiddio (4X-0289 Vik) — From the film "Mister Rock and Roll" it says on the label. I can hardly believe it; the r & r is conspicuous by its absence. *

LAWRENCE WELK and his Champagne Music: To Be With You/Ricky-Dicky-Doo (Coral 9-61870) — Larry Dean does a good vocal on the first number, with the bright and sprightly Lennon Sisters doing ditto on the flip. Always worth your cash. * * * *

JOHNNY DESMOND



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CRL 57130

COUNTRY AND WESTERN RECORD REVIEWS

by **FRED ROY**

WHAT 'CHA DOIN' TO ME

(Tillis-Pierce-Walker) (Cedarwood, BMI) **JIMMY & JOHNNY**
I'LL DO IT EVERYTIME
(Johnny Mathis) (Cedarwood, BMI)

Decca 30410

Jimmy (Lee) & Johnny (Mathis) are another duet-team who become more popular with each release, and go over the top on this one. Top side has the same flavor as the Everly Brothers' "Bye Bye Love", although song is different and more in the up-beat vein. Flip is also a big beat selection with a boogie tempo. Two exceptional numbers make it difficult to choose the best side but believe "What 'Cha Doin'" has a slight edge and better arrangement than the bottom and should take the lead 90/88

HOLIDAY FOR LOVE

(Pierce-Walker-Tillis) (Cedarwood, BMI) **WEBB PIERCE**
DON'T DO IT DARLIN'
(Webb Pierce) (Hill & Range, BMI)

Decca 30419

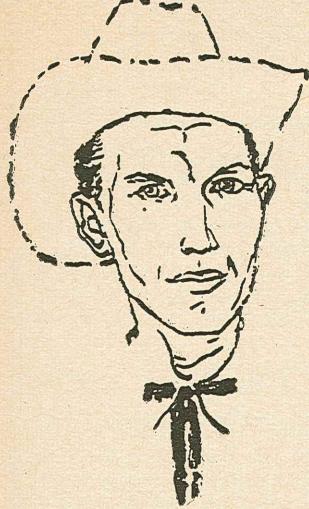
The best side on top is best side for today's market and Webb does it in a rocking tempo which should account for average sales. Themewise, he'd like to make every day a holiday for love and make love on every holiday. Flip, however, may slacken some of the sales. It is the same song that Webb wrote and recorded several seasons back under the title of "That Heart Belongs To Me" and very little, if any, change is made in the arrangement, therefore losing the potential sales of his regular fans who already have the older release of "That Heart Belongs To Me". 81/73

NOBODY'S FOOL BUT YOURS

(Tommy Collins) (Central, BMI) **TOMMY COLLINS**
A LOVE IS BORN
(Tommy Collins) (Central, BMI)

Capitol 3789

On the top side, Tommy Collins arranges musical notes in an unimaginable pattern with an upped waltz beat. The result is pleasing and the tune should go a long way, although the theme is one of the oldest known. Below deck the singer has an equally pleasing four-beat ballad that could go just as far 87/85



C. & W. HONOR REVIEW

I HEARD THE BLUEBIRDS SING
(H. Pharis) (BMI Canada)

THE BROWNS
RCA 6995

Jim Edward, Maxine and Bonnie Brown give the number an expert arrangement and the two gals blend their voices in harmonious perfection in taking the echoed answer part while Jim Edward carries the lead. Selection is written by Hod Pharis, veteran singer-songwriter of Alberta who originally recorded the hit on the Aragon label, with Anne Little assisting, several years ago. The three Browns also recorded the selection previously on long play. Flip is "The Last Thing I Want" (I. Louvin-C. Louvin) (Acuff-Rose, BMI). A previous "Hot Wax" review.

MOVE IT ON OVER

(Hank Williams) (Acuff-Rose, BMI)

JOHNNY & JACK

LOVE FEVER

(Jim Anglin) (Acuff-Rose, BMI)

RCA 7018

The past year saw several of Hank Williams' numbers in a run of popularity and Johnny & Jack continue the trend with the top end which, incidentally, was Hank Williams' first MGM release. Johnny & Jack do the selection in a faster beat than Hank with good sounds that should result in heavy sales. Under grooving is written by Jack's brother, Jim Anglin, and has the duet's popular Latin beat to it. Good prospects. 91/90

EMOTIONS

(Kearney) (Cedarwood, BMI)

CARL SMITH

WHY, WHY

(Wayne Walker-Mel Tillis) (Cedarwood, BMI) Columbia 40998

This could be one of the biggest couplings Carl has had since his resignation from the "Grand Ole Opry" several months ago, and although it is not predicted to go high on the charts, reasonable sales and jockey plays can be assured. Top is a three-beater done in a lively takeoff with backing by chorus. Under lid is an up-tempo ditty with heavy instrumentation and chorus chanting in background 83/80

TEARS ARE ONLY RAIN

HANK THOMPSON

(Waldon Allard-Johnny Hathcock) (Brazos Valley, BMI)

UNDER THE DOUBLE EAGLE

(P.D. Adapt. by H. Thompson) (Texoma, ASCAP) Capitol 3781

The writers of Thompson's 1955 hit "Wake Up, Irene" supply another one of equal appeal, and a new theme could prove to make it equally as big for the artist. On top, a new definition of tears is given, "Tears are only rain that makes love grow" is the title line of the lyrics while the melody has Thompson's easy drawl on a four-four ballad. Bottom wax is an instrumental version of the standard march sometimes called "The Double Eagle March", featuring lead guitarist Merle Travis, with backing by the Brazos Valley Boys. Average sales can be expected 80/78

GREENBACK DOLLAR, WATCH AND CHAIN

(Ray Harris) (Knox, BMI)

RAY HARRIS

FOOLISH HEART

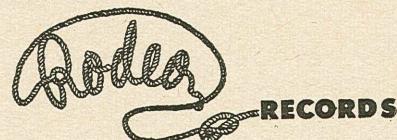
(Harris-Cogswell) (Knox, BMI)

Quality 1641

Ray Harris is a new rockabilly artist added to the Sun label in U.S. and Quality in Canada and this, his first release, carries a

Canada's Own

SINGLE OF THE MONTH
A HIT BUSTER!!!
"THE CHAMPLAIN AND ST. LAWRENCE LINE"
with STU PHILLIPS (45-RO, 172)
FLIP SIDE — "THE PRIEST WHO SLEPT 100 YEARS"



LP OF THE MONTH
"CALYPSO HOLIDAY IN BERMUDA"
Featuring HUBERT SMITH and his
CORAL ISLANDERS (RLP 18)

powerful drive in the grooves, with exceptionally good guitar and sax background behind Harris' clear, treble voice. Ray expresses each word with direct abruptness, making his offering easy to listen to. Either side, both mid-beat rockabilly numbers, could take the lead 78/76

ONE TEENAGER TO ANOTHER

(Lampert-Gluck, Jr.) (Amber, ASCAP)

AIN'T THAT LOVE

(Ray Charles) (Progressive, BMI)

Little Brenda Lee packs another walloping punch item in "Teenager" and does just as well below deck, but both sides have more pop appeal than country, although the gal is a steady performer on the KWTO, "Country Music Jubilee" show. Could get very good sales, but mostly from the pop mart 74/71

LOVE CONQUERED

(Shirlet Legate) (Central, BMI)

A MIGHTY LOVABLE MAN

(Grady Owens) (Big "D" Pub., BMI)

This is Sonny James' fourth straight song with the word "love" in the title, and it could hold some magic charm for him. His first, "Young Love" needs no introduction. His second, "First Date First Kiss, First Love" also created a storm. Third came "Lovesick Blues" and "Dear Love", with moderate sales coming in. Now, "Love Conquered" promises to be another big "love" song for "The Southern Gentleman" with the magic word also making its appearance on the flip title. In the latter two, either side may take the cake but "Love Conquered" is most likely to do so 73/72

INTERLAKE WALTZ

(Andy De Jarlis) (BMI Canada)

NOBODY'S BUSINESS

(Andy De Jarlis) (BMI Canada)

Winnipeg fiddler gives enjoyable renditions on both sides of this platter, the topside being a mid-beat waltz while the bottom half sounds like a two-step. Both sides are instrumentals, featuring De Jarlis on fiddle with piano and guitar instrumentation. Tunes, however, have a familiar formation, and unless I'm mistaken, both are standard favorites under new title and authorship, particularly the waltz 71/70

BLESS YOUR LITTLE OL' HEART

(Skeets McDonald) (Central, BMI)

FINGERTIPS

(Fisher-Whitt) (Murray Nash, BMI)

Skeets McDonald lacks something on this release compared with his usual turnout and this one is unlikely to make much steam. Top grooving is a mid-beat item in which he is relating his happiness in the love he has. "Fingertips" is an up-tempo novelty with a hand clap beat minus the hand claps. On this side, the touch of her fingertips means more to him than anything else. Chorus assists on both sides 70/70

GOING DOWN TO THE COUNTRY

(Arr. Moore & Fricchione) (Traditional)

LEE MOORE & JUANITA

TWILIGHT IS STEALING

(Arr. Moore & Fricchione) (Traditional)

Apex 76178

Top side is a lively favorite of many years' standing on which Juanita handles the jew's harp with deft, skill and perfection, with some guitar picking and accompaniment added by Lee to give it additional taste. Flip is slowed down in tempo and is another all-time favorite with a semi-sacred taste. This side has Lee's guitar

C. & W. "HOTWAX" REVIEW

(New releases showing exceptional promise)

STANDING AT THE END OF MY WORLD

(Vic McAlpine) (Copar, BMI)

BOBBY HELMS

MY SPECIAL ANGEL

(Jimmy Duncan) (Merge, BMI)

Decca 30423

With his previous smash "Fraulein" still in the top notches after 25 weeks on the charts, Bobby Helms returns with a coupling that could have equal success nationally, and has the potential to put it over. "World" is of similar flavor as "Fraulein" and has our choice for the top edge, although "Angel", another ballad in which Bobby hits the high notes, is the side being pushed. Either side has great possibilities 96/94

MAKE ME LIVE AGAIN

(Morton-Bland-Husky) (Central, BMI) FERLIN HUSKY

THIS MOMENT OF LOVE

(Gene Fiocca) (Magnus-Brookville, BMI) Capitol 3790

Both sides of this disc come from the Paramount picture "Mr. Rock and Roll", but neither side could be billed as such a number. On top, Ferlin sings a sentimental ballad-weeper with a plea to the gal to take him back and bring his dreams back to life. Flip is a slightly faster beater on which he also does a marvellous job vocally. As yet, neither side has caught on, but either song can go well in the country or pop fields 96/93

HOME OF THE BLUES

(Cash-Douglas-McAlpin) (Knox, BMI) JOHNNY CASH

GIVE MY LOVE TO ROSE

(John R. Cash) (Knox, BMI)

Quality 1644

More appeal in this issue, especially in blues number, than in his previous release, "Next In Line", and it will probably go farther, although Cash has had stronger and more appealing numbers in the past. Top edge has him inviting all lost hearts to join him in the "Home of the Blues", and they are always welcome providing they can wade through the teardrops. Under side is another of Cash's train beat tempos with an appealing story based on the last words of a dying released convict. Either side has good chances but, like his last release, will not take the singer into the top notches. Highest likely spot on charts will be between 8 and 12 positions 92/90

picking in the same style, but the jaw's harp is absent. Lee and Juanita blend their voices in harmony on both ends and do well at it. Strictly country flavored 70/70

FROM A JACK TO A KING

(Ned Miller) (Dandelion, BMI)

JIM LOWE

SLOW TRAIN

(Bob Davie-Marvin Moore) (Dandelion, BMI)

Dot 15611

Although Jim ("Green Door") Lowe is usually considered a country artist, this issue is more appealing to the pop market than the country. Top side is a cover on the Ned Miller Dot recording of his original song but does not compare with the original for appeal. Under edge is a draggy bit that will move at the same rate of speed as the train in the title, and it isn't putting out much steam 69/54

UNCLE HENRY'S REEL

(Traditional)

DON MESSER

THE PEACE RIVER BREAKDOWN

(Traditional)

Apex 26440

Don Messer & his Islanders return with another coupling that sounds good, and should sell well with his numerous followers throughout the country. Both sides have solid instrumentation in background and are lively in tempo 66/65

BUTTERMILK BABY

(D. Moore-M. Moore-L. Ross) (Opal, BMI) MERRILL MOORE

NURSERY RHYME BLUES

(L. Miller) (Four Star, BMI)

Capitol 3788

Not very promising material and unlikely to move very far. Both are up-beat boogie items with guitar and piano instrumentation. "Buttermilk Baby" has the singer raving about his one and only. Flip is composed from parts of many of the best known nursery rhymes and its only appeal is in the beat 65/65

COUNTRY AND WESTERN

NEWS 'N' VIEWS

BY FRED ROY

HI y'all! Well, it won't be long before vacation time is all over and we'll be going full blast again, which will happen as soon as the chilly weather comes around the corner. And thinking of the cold months ahead, brings to mind the coming annual Country Disc-Jockey Convention and (32nd) Anniversary of the "Grand Ole Opry" of WSM, Nashville, Tennessee, which takes place this year on November 15th and 16th in that city.

Reports coming in from **Jack Stapp** down at WSM indicates that the gathering is expected to be the biggest since its origin five years ago.

"Yours Truly" (**Fred Roy**) will be on hand in Nashville on those two days to help root for Canada's vast country music activities, as will be our boss, **Ray Sonin**, editor of **MUSIC WORLD**. And to commemorate this event, **MUSIC WORLD** dated December 15th (published November 15th) will be largely dedicated to country music and its many artists.

We would like to see many Canadian country artists and disc-jockeys in Nashville that weekend. Canada has a good many of them, and we would be thrilled to see each and every one of them with us for this special event.

Of course, if it's impossible for you to make it to Nashville in person, just drop us a few lines letting us know of your coming and current activities and we will see to it that you are well represented in print. And don't forget pictures of yourself. The folks down there should know what you look like.

Locally, looking into the various Toronto and district niteries, country music is going as strong as ever with many of the leading groups in this area playing the circuit.

To start off the circle, **Chef Adams** and his Country Rhythm Kings moved into the Jockey Club Tavern in Hamilton after Labor Day weekend (following a six-week layoff), replacing **Vic Windsor** and his Variety Kings



Morris Bolyer is billed as "The King of the Banjo" and his tenor banjo offerings are a popular thing on Quality Records and on CHCH-TV Hamilton, Ontario. He is a native son of Ottawa, but he has been with CHCH-TV and "Main Street Jamboree" since its origin in 1952.

(**Slim Rose**, **Gordy Stewart** and **Lennie Wright**) who have moved back to the Elliott House (Sept. 3rd) for an unlimited engagement.

The Tunesmen (**Eddie Lequere**, **Tom Oki** and **John James**) then played a two-week stand at Le Coq D'Or Tavern replacing **Hank Gordon**, of Hamilton, and then made way for **Wes Chapman** and his Prairie Dawgs, who are appearing there nightly at the time of this writing.

Walter Young, bassist with the Happy Wanderers out at CFRA, Ottawa, dropped in for a visit a few weeks ago and dropped off some news from his area. The Happy Wanderers — consisting of **Ward Allen** on fiddle, **Jee Brown** (formerly of the Hillbilly Jewels) on rhythm guitar and vocals, **Vince LeBeau** on electric Spanish and steel guitarist **Ken Davidson** — are still the featured group on the CFRA "Ottawa Barndance" every Saturday night and are touring the Valley area the rest of the week. They are managed by **Ken Reynolds**, popular promoter from the Ottawa locale.

Ken also dropped in a letter that he will be bringing in many top country names to Ottawa in



Quality recording artist **Johnny Cash** needs no introduction to Canadian country music fans. He has been well rewarded for such outstanding Quality releases as "Folsom Prison Blues", "I Walk The Line" and "Train Of Love". His latest release, Quality 1644, "Home Of The Blues" and "Give My Love To Rose" has earned him a "Hot Wax" review.

the near future, the first package being **Marty Robbins**, **Jim Reeves** and the **Louvin Brothers** who hit town for a one night stand at the Ottawa Auditorium on September 16th. They also play Hamilton, Sudbury and other Ontario centers on the same trip.

Congratulations go out with this issue to one of the first men in Canadian country music circles — **Fred Roden**, popular proprietor of the Fred Roden Record Corral of Toronto, who is celebrating his 13th anniversary in country music record retailing. Fred opened up shop in September, 1944, originally calling it the Fred Roden Rhythm Range.

Today, he can rightfully boast of the largest stock of country records to be found anywhere in Canada (approximately 115,000) and he is kept pretty busy filling mail orders from all parts of the world. The Record Corral is known to thousands of collectors because of the hard-to-get selections that Fred always strives to keep in stock.

He has also been very instrumental in building up Toronto as a good country music showplace,

having booked many of the top artists into Toronto for their appearances here, including **Hank Snow**, **Ernest Tubb** and **Merle Husky**.

Fred also started the careers of many of today's present Toronto artists with his once popular "Fred Roden Jamboree" which was, a few years ago, almost a regular weekly event.

But these days, although he can still be counted on to give gratis promotional services to any country show coming into the area, the Record Corral takes up the biggest part of his daily schedule. If 13 is an unlucky number, Fred must possess a golden horseshoe, for the past 13 years has brought him a tenfold score of friends and steadfast customers.

So here's a bouquet to Toronto's first man of country music, **Fred Roden**. And best wishes for many more years of success.

TURNTABLE TOPICS

To start off our "Turntable Topics" this time, we would like to introduce a fellow named **Art Bartel** of CHLO, St. Thomas, Ontario. Art runs the gamut of country and western music two hours daily (Monday to Friday) from 3:05 to 5 P.M. On Saturdays he plays requests from 10 A.M. to 2 P.M., and then makes way for the Top Ten Country Tunes and coming up selections which he airs between 7:30 and 9 on Saturday night.

Art is such a popular fellow that he averages more than 1,000 letters a week (more than 7/10ths of the Station's weekly mail) from all over south-western Ontario, Michigan and Ohio. In fact, Art is so popular that he was recently

HERE
COMES
THE
NIGHT

NEWS 'N' VIEWS

chosen by WSM, Nashville, Tennessee to be their special guest on their "Mr. D. J., U.S.A." program, and filled the spot to perfection—one of the first Canadian deejays ever to play the show.

So if you're within listening range of CHLO, just twist your radio dial to 680 and you'll be all set for an enjoyable time with Mr. Deejay, Art Bartel.

Josh King, who heads the "Country & Western Caravan" over CHUM, Toronto, every week-day is a very busy fellow, too. Besides his popular wax show, heard from 12 noon to 1 p.m., Josh heads a promotions office known as Kingsize Productions in Toronto and does an equally fine job at discovering new country talent.

His latest "find" is pretty 17-year-old **Cyril Kofman**, a German gal currently residing in Toronto, who shows promise of becoming one of the top femme singers in this area . . . and she's just starting. Cyril sings and plays guitar and might well be the "Fraulein" in **Bobby Helm's** popular Decca recording.

And with a fellow as popular and well-liked as Josh King supporting her on her way, there is no doubt that this "fraulein" will become as popular as Bobby's has.

In the Maritimes area, a really popular country disc-jockey is **Lloyd Taylor**, who spins the platters and the patter several times a week with a large listening audience. Lloyd is with CJCB, in Sydney, Nova Scotia, and he is really doing a fine job promoting country music in his locale. And he sure has the knack of picking the hits, too!

Give him a listen whenever you're in his vicinity by turning to 1270 on your dial. You're sure to enjoy his spinnings to the utmost.



Ramblin' Lou Schriver pens from his deejay desk at WJL, Niagara Falls, New York, that he has now set the date for **Hank Snow** at the State Theatre there. Hank, along with all the Rainbow Ranch Boys, **Jimmie Rodgers**, **Snow**, **Wilma Lee** and **Stoney Cooper** and the Clinch Mountain Clan, Mother **Maybelle Carter** and T. **Texas** Tyler, will be at the State on Saturday, November 2nd for two evening shows at 7 and 9:30 P.M.

Shows will also feature Lou and his Twin Pine Mountaineers. Lou anticipates a large turnout to the shows, with a good amount of the audience being his regular Canadian customers.

And Ramblin' Chuck Babcock, popular deejay at CKLB, Oshawa, Ontario comes up with a conjunction to the above shows. Chuck is an avid Hank Snow fan as well as being a personal friend of Ramblin' Lou.

He knows there are a million or more Hank Snow fans around Oshawa and Toronto who would like to see the show but have no transportation to and from Niagara Falls. So Chuck has gone and hired himself a bus and is making an excursion trip to and from the show.

The bus will be leaving CKLB, Oshawa, at approximately 2:30 P.M. on Saturday, November 2nd. For the benefit of Toronto fans, it will station at the corner of Papineau and Danforth Avenues in Toronto's east end about 3:15 P.M. to take on passengers from Toronto and will then proceed direct to Niagara Falls via the 401 and the Queen Elizabeth Highways.

For reservations and further information, contact Chuck Babcock at Radio Station CKLB, Oshawa, daytime, or in evenings at 204 Sutherland Drive, Toronto, or phone HUDSON 8-4195, Toronto.

That concludes our "Turntable Topics" for this issue, but once again we would like to remind all you country deejays anywhere in Canada that we are waiting to hear from you and will print any news you send us.

HERE AND THERE

Terry Parker, still going strong in Montreal, spent the Labor Day weekend in Toronto visiting her family and friends and returned to Montreal on Tuesday. While in town, she phoned to give some info on the Montreal acts.

She filled in for **Rocky Rockland** recently at the Blue Angel nitery with **Montana Hill** and his Saddle Serenaders, while Rocky was nur-

ing an injured back, and then moved to the Candlelight Room of the Monterrey Tavern for a series of guest spots with the current house band, the **Hachey Brothers** and **Mary Lou**.

Terry also reported that the **Jimmy Copeland** Band is due for a re-run at the Monterrey and will probably replace the Hachey Brothers there within the next few weeks. She is set for a three-night engagement in Toronto and vicinity for mid-October, including a shot on the Palace Pier Sunday night show, and then she returns to Montreal again . . .

Bob Gillen, who sings and yodels a good song, gueststarred on **Art Young's** "Norge International Barn Dance" over WGR, Buffalo, N.Y. on September 7th . . . **Basil Young** and his Tune Twisters currently giving out the dance notes at the Mine & Mill Union Hall in Port Colborne, Ontario, every Saturday night and attracting large audiences . . .

Smokey Warren writes to say he has given up his desk as Associate Editor of "Rustic Rythm" magazine because of the necessity of time needed to fill his personal appearances, but he will still have a column in the mag whenever time permits him to write one . . .

Bill MacDonald leads the Bretonaires, specializing in "down east" style dancing music, featured every Friday night at Liberty Hall in Toronto. On Saturday nights, John MacDonald (no relation) and his group feature the same kind of dance music at the same location and reports say both groups are doing good business. Last year, the two of them held down the spot together under the name of "The MacDonalds", but split up the showdate this year in order to take care of the capacity crowds they drew . . .

Smoky Power, of Toronto, tells me he has been signed to cut a session for Quality Records, his first release being "Eight Wheel Driver" (Frontier) and "I Don't Miss Your Kisses Anymore" (BMI-Canada). It will be released around the end of September . . .

Bill Lynch reports that the opening of the 1957 season at Palace Pier (8th) was a smash outing and here's one guy who can verify it. Taking in the show and covering it for **MUSIC WORLD**, the best I can say is if there had been room to get in another chair, there were ten people waiting to fill it.

The Pier was completely packed from front to back and numerous crowds had to be turned away. Great expectations are anticipated for the season, both at the Pier and at the other two locations in Whitby, which goes into operation this week (15th), and Galt, scheduled to open up at the end of the month (29th).

The first Pier show programmed the combined talents of **Billy Guitar** and the Nighthawks, and **Chuck Fortune** and the Chuck Wagon Ramblers.

Billy Guitar presented Lynch with the first copy off the presses of his brandnew Apex record smash "Here Comes The Night" and "You Should Have Loved Her More", which he obtained from Apex especially for the presentation and was then

swamped for autographs for a large amount of copies of the disc that were sold at the show.

Latest check with Apex shows approximately 8,775 copies of the disc having been sold since it was released two weeks ago and even bigger sales are predicted for his coming release, "You Didn't Ever Love Me" coupled with "Careless Women".

And while on the subject of the Nighthawks, we would like to send out a bouquet of congrats to **Bob Tilson**, electric guitarist and manager of the group, who recently became the father of a baby girl. Congratulations, Bob!

The fellows completing the Nighthawks are **Lou Torok** on fiddle, **Ollie Strong** on steel guitar and Ollie's sister **Erna Strong** doubling on bass and guitar and handling the femme vocals.

Getting back to the Pier show, a few words about the other group that provided such an enjoyable time—**Chuck Fortune** and his Chuck Wagon Ramblers. Following the show, Chuck took off for a short visit to his home town in New Brunswick but will be back in time to open up his weekly dance at the Junior Farmers Market Hall on September 21st and will then be on hand for the opening date of the Sunday Night Jamboree at Galt. He is also planning to cut some records in the near future so be watching for them.

Rusty and Doug, of the WWVA Jamboree, and **Roy "The Boy" Hockley** are the two groups slated for the Pier show Sunday 15th. . .

Ramblin' Lou's recent 10th Anniversary outing in Niagara Falls, N.Y. was also something to crow about. And while there, I ran into quite a number of fellows I haven't seen for some time, such as **Junior Tweedy**, of Port Colborne, Ontario, who was filling an engagement at the nearby Honeymoon Bar & Grill, and **Bob Ross**, popular D. J. and entertainer currently located at CHVC, Niagara Falls, Ontario. They came over to shake Lou's hand and wish him another 10 years of success and to greet Lou's special guest, **Jim Reeves** (RCA Victor) who was playing the State Theatre.

It was an enjoyable show, but I think **Tommy Danton** and the Echoes (Al Manning and Joe Dungle) took the biggest applause with their sensational renditions of "Oh! Yeah!" and "Where Do I Stand With You?", which was their first release recently on the Reo label, and with other numbers they plan to record soon. They are currently on stand at the Club One-Two in Toronto.

If any of you Toronto fans drop in on them, give our congratulations to guitarist **Al Manning**. Al walked the aisle on Saturday, September 7th. Here's a bouquet to Al and his pretty bride, **Aliee**. . . That's about all for now. We'll be back with more "News 'N' Views" in the November 1st issue. Hope you'll still be with us then.

CROSS - CANADA NEWS PARADE

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

MONTREAL

THE RHYTHM JESTERS, Ourtown's popular young rock 'n' roll group who have recently concluded a successful tour of Australia, will be leaving for a tour of some of the better spots across the border at the start of the new year.

One of Ourtown's top male vocalists of a few years back has come out of retirement and is presently showing that he still knows his way with a song. His name is **Harvey Ross** and he is currently the house M.C. at the Top Hat Café, where he originally got his start in showbiz.

Those fabulous entertainers, the **Mills Brothers**, who are presently packing 'em in at the spacious Faisan Bleu, haven't lost any of the magic they had when they last appeared in town. Their vocal renditions of some of their old-time favourites are going over real big with the many patrons jamming the spot nightly.

The town is still buzzing about the outstanding performances "that Old Black Magic" man **Billy Daniels** gave during his ten day stay at the swank El Morocco.

* * *

The Jazz Room of the Cafe André, which recently opened in Montreal to bring jazz back to this town, looks as if it has made it. Throngs of Montrealers are going there to watch and hear the music of such established greats as **Herby Spanier**, **Billy Graham** and **Rene Thomas**, and are returning home feeling quite content with the calibre of jazz the room is dishing out.

Incidentally a tip of the hat should be paid to P.R. man **Don Henry**, one of CFCF's news-editors, who is doing a tireless job letting everyone know about the International Jazz Scene.

When **Ted Heath** and his celebrated band return for their third trip to this side of the Atlantic, their first stop will be at the

THE INTERNATIONAL
JAZZ SCENE
Proudly Presents
"JAZZ A LA MOOD"
at the
CAFE ANDRE
"Montreal's Only Jazz Room"
2077 Victoria Street VI 9-5038
Fernand Racicot (manager)



Donn Reynolds, MGM recording star, visited the studios of CJOB in Winnipeg. Donn on the extreme right is seen talking with Sheila Conner (Librarian); Bob Washington and George McCloy both D.J.'s.

Montreal Forum, on Oct. 22. Ted will feature **Bobby Pratt** on trumpet, considered the Harry James of England.

Host **Archie O'Donnell**, who has had his eye on the **Magneton** for quite some time, threw a gala party in their honour when they opened at Dagwood's last week. They will remain there until Oct. 29.

Martin Overland, a member of Ourtown's popular "Strangers" claims that "Angelico", a tune which he recorded for London Records, is one of the oldest folk songs from Haiti.

* * *

Bellevue Casino patrons are being thrilled nightly by the **Ebonites**' Inex Alba's exciting rendition of "My Funny Valentine".

Thrush Lyn Stevens, the female vocalist at Chez Eve, has been offered to sing with some of the top name bands in the country.

Carmen McRae, who appears at the Forum on a one-nighter Oct. 22, recently cut a Decca album with **Sammy Davis Jr.** entitled "Boy Meets Girl".

Ruth Walker, the gal with the glamorous face and the fine singing style, is rapidly climbing the ladder of success. We predict she reaches the top rung in the very near future.

Dino Vale, the house mcee at the Chez Paree since it opened, should get more single spots in the show. This handsome lad really has what it takes.

Rumour has it that the maestro of the orchestra at the spacious Queen Elizabeth Hotel due to officially open in 1958 will be the ever-popular man-about-music, **Max Chamitov**.

* * *

Localad **Kenny Alexander**, the congo-bongo player with the Lord Lance calypso group is, in our opinion, one of the best skin-thumpers in the business.

The chorus line at the beautiful Bellevue Casino still remains one of the top lines in North America. The beaming, pleasant faces of the girls are a pleasure to look at.

Bobby Mansfield is a youthful up-and-coming singer for whom we predict great things. Besides his fine singing voice, he has a great personality which brought him many newly-found friends in a short period of time.

Rock 'n' roll man **Frank Motley**, who has the distinction of being one of the only entertainers in the world who plays two trumpets at one time, is currently appearing at Montreal's house of rock 'n' roll, the Esquire Showbar. Frank and his band have been there for over two months and the way the customers at the spot feel the group would be welcome to remain on forever.

* * *

"The Biggest Show of 57" which played Montreal at the Forum, went over as big as, if not bigger than, the previous ones. Some of the stars in the gigantic revue were **La Vern Baker**, The **Everly Brothers**, **Chuck Berry** and Canada's own **Paul Anka** just to mention a few.

Charlie ("The Jolly") Rogers, one of Montreal's top singing

CROSS-CANADA NEWS PARADE

pianists, has been signed to an extended engagement at the Monterey. Incidentally, Charlie holds the record for the longest engagement by an entertainer at the spot.

Montreal's own teen-age singing sensation **Tommy Britt** making quite a name for himself across the border with his waxing of "Dear Love". Incidentally, Tommy who intends to continue his schooling at Sir George Williams College here, is recording for the London label.

Two Montrealers, long-time favourite **George Faith** and fast-rising **Ronnie Prophet**, are thinking of cutting a few discs together.

DAVID SILVERMAN

WINNIPEG

CLUBS in town now readying for the big fall season. Club Morocco has its new bar in operation and plans continuous entertainment policy. . . . **Pat South**, Regina pianist-songstress, is making Winnipeg her home. . . . **Don Setka** and **Bob Martin** planning to go to Westlake College in L.A. to study music.

Jean Ramsay, CBC vocal star who lost her mother last month, is expected to move back to Toronto. . . . **Del Rubio Triplets** doing smash business at Rancho Don Carlos. . . . **Jimmy King**, **Ray Moga** and **Deena Gillis** now in Constellation Room of Airport Hotel. . . . **Ed Emel** back into Fort Gary Hotel. . . . **Irvine Plumme** as usual, back to supper dances at Royal Alexandra Hotel.

Club dates for musicians here are dwindling every year. . . . Clubs and organizations hold their affairs on off-nights at local cabarets . . . they get a package, drinks-food-dance-show deal that is very attractive to entertainment committees. . . . Club operators very happy to sell out their Mondays and Tuesdays . . . reason for the switch is the high prices hotels want for ballrooms and food.

Marsh Phimister doing "Water Follies" show this year . . . using 15-pieces. . . . He is also eyeing the Investors' Syndicate Building for a nitery to re-establish the old Cave Cabaret.

Good to see Rancho Don Carlos on a good entertainment kick after using recording stars almost exclusively. . . . Record stars have bombed repeatedly and have been drawing the non-spenders. . . . Comics and class singing acts used all summer have proved that the policy change got fabulous results—lower budget for acts . . . better shows and big spenders.

Town And Country Restaurant has applied for a cabaret licence and is planning to import talent.

CLEM FAIRBANKS

OTTAWA

I MADE sure to tune in at 5.15 Fridays to listen to some of that music I've been hearing about. The CBC Show "Lullaby in Rhythm" is providing the opportunity for many fine Ottawa musicians to demonstrate their versatility. **Brian Brown** headed this last group, which was a complete delight to the ear.

It will be interesting to see what I will have to say about our group, directed by my husband, **Lyle Kohler**, which will be broadcast the first Friday in November. Of course, I will be doing the vocals—an advantage sometimes given to the vocalist-wife of a bandleader.

The Ottawa Central Exhibition has come and gone and we are still hearing raves about "Our Pet, Juliette". She went over big, this charmer from Toronto.

It is a repeat performance for Columbia recording artist **Jerri Adams** at Hull's Circus Lounge. No doubt the crowds are still swarming in, because this artist is superb.

The creator of the Circus Lounge, **Henri Moreault**, will be experimenting as an impresario when he brings in **Dave Brubeck** and his ultra-modern jazz at the Ottawa Technical High School on October 5. Experiment is hardly the word to use because how can one experiment with such genius as **Dave Brubeck**?

Eric MacDonald is the new drummer with the Canadian Jazz Quartet, a Quartet getting quite a reputation.

Recently, I had the pleasure of watching the performance of a most refreshing group of entertainers, at the Chaudiere Rose Room. The name of "Something" Smith and the Redheads gives one visions of seeing an acrobatic act, but to my delight they turned out to be three football player-like redheads who mugged, sang and danced right into our hearts. If you see that they are appearing in your city, don't miss them. They've made some good records, too.

Ottawa is boasting one the most unique record bars I have ever seen. The "Treble Clef" is the newest record-lovers' Shangri-la.

SUZANNE KOHLER

EDMONTON

BIG things are planned for the coming season with the announcement that **Ted Heath** and his Orchestra with **Carmen McRae** are to play the million-dollar Jubilee auditorium come October.

Behind the promotion is local western dee-jay, **Curley Gurlock**, of CJCA, whose enterprising work has brought many other top-name artists to this city. Included was **Louis Armstrong's All Stars** in a recent performance which drew 5,000 to the Gardens.

The large turnout for Armstrong and a small crowd for a previous display of rock 'n' roll by **Fats Domino** and company, shows this town still appreciates the Armstrong-type jazz to the modern noise makers.

A sidelight of Armstrong's appearance here was his interview with radio and press men. Louis spoke harshly of racial tension and discrimination in his own Southern United States. He said playing Canadian audiences is a pleasure with no such problems existing here.

Edmonton gained praiseworthy prominence at the school of modern music in Lenox, Mass., with the attendance there of **Dale Hillary**, local alto saxophonist, and drummer **Terry Hawkeye**. Hillary played with the **Dizzy Gillespie** group and impressed those who heard him blow.

The Yardbird Suite, the all-nite haunt for local musicians and jazz enthusiasts, is continuing its active series of doings. Recently starred at "sessions" were **Hanc Demarco**, of New York, whose alto sax has been featured on many recordings.

Also starred was a local boy made good, **Don Thompson**, whose group is engaged at the Sands club in Las Vegas.

Ron Repka, whose work largely is responsible for keeping the Suite going, states public "blows" are to be held every Sunday evening from 8 to 11. The suite is located at the rear and underneath of 10443 Whyte Ave.

The Isle of Capri has announced plans to bring in some big names for week-long stints this fall. Included so far in probable groups to appear are the **Mills Brothers** and **Gaylords**. The groups probably will appear at the Petroleum Club at the same time.

Jim Hand, all-nite dee-jay for CFRN, is creating quite a fuss with his new show broadcast from Angelo's Restaurant, where many football and baseball personalities hang out. The lad has risen from operator to dee-jay in quick fashion and is proving popular around town.

Billy Boyer and company still are holding ground at the Rainbow Ballroom, recently renovated to become one of Western Canada's best.

EDDIE KEEN.

JAZZ RECORD

REVIEWS

By **HELEN McNAMARA**

(Famous Jazz Critic of the Toronto "Telegram")

EVER since Billie Holiday's appearance at the Stratford Festival and Toronto's Town Tavern, local jazz fans have been carrying on a small-scale war about her status as a singer.

There are those who believe that she is still the greatest jazz singer of the day.

And there are others who bemoan gloomily that she isn't singing note for note the way she used to and therefore, apparently, should be banished to some back-room forever.

Well, if it's necessary to take sides I'd like to put in right now that I agree with the first lot. I agree with the second group to a certain extent as well, but then I don't particularly care whether she's singing exactly the way she was in the dim, dear past.

For it seems to me, if you want to argue this out, that entirely too many jazz fans can't accept the fact that time eventually affects all artists. Revelling in the glories of the past, they want their favorites to sing or play exactly the way they did back in the year '02.

Although the jazz fan himself changes in many ways (except possibly his views on jazz) woe betide the artist who dares to change his style or his conception toward jazz.

These are the types of jazz fans who are constantly asking the artist to play "like you did on that record you made in Pine Toppie's day." Half the time, the artist can't even remember when and where the record was made, and usually he couldn't care less.

He's more concerned with the way he's playing now . . . as of this moment . . . and on that premise would prefer to be judged.

For example, if you wanted to

judge Billie Holiday's latest Verve LP, *Body and Soul*, alongside her early efforts, you might be disappointed. The voice is certainly not the same. The passing years have had their effect.

But if you want to judge her on her singing merits, without making those comparisons, then I think most people (the unbiased ones, that is) will have to admit that surely there is no other voice in the whole field of vocal jazz that is quite so unique, quite so original. Her way of phrasing is enough to place her above any singer you care to name.

One of the great assets of this Holiday Album is the wonderful assistance she gets from such sympathetic companions as trumpeter Harry Edison, tenor saxist Ben Webster, pianist Jimmy Rowles, drummer Stoller and bassist Joe Mondragon.

The fans who still drool nostalgically about the backing she used to get in the good old days from Teddy Wilson, Lester Young and other fine jazzmen, will probably carp about this crew, (even though they are just as pleasing as their predecessors) but if they can just accept the fact that things are not always going to be the way they used to be, they might find this volume very worthwhile. Certainly Billie and her friends are a fine team all way around.

Besides the title tune, the selections are "They Can't Take That Away From Me"; "Darn That Dream"; "Let's Call the Whole Thing Off"; "Comes Love"; "Gee, Baby Ain't I Good to You"; "Embraceable You" and "Moonlight in Vermont".

Along with this album, there are several other new Verve LPs that offer a variety of jazz, from trios to big bands. Briefly, they run as follows:



Helen McNamara with Duke Ellington when the Duke was recently in Toronto prior to his Stratford Concert.

Songs for Hip Lovers: On this Woody Herman sings, but runs a poor second to the pleasant, swinging sounds created (again) by Messrs. Edison, Webster, Rowles and Barney Kessel. Somehow they make up for Woody's inadequacies as a romantic bandleader.

Titles: "Makin' Whoopee"; "I Won't Dance"; "I Guess I'll Have to Change my Plans"; "Willow Weep for Me"; "Moon Song"; "Can't We Be Friends"; "Comes Love"; "Everything I've Got"; "Alone Together"; "Bidin' My Time"; "Isn't This a Lovely Day"; "Louise".

Hamp's Big Four: Being, of course, Lionel. Plus such Verve reliables as Oscar Peterson, Ray Brown, Buddy Rich. They play "That Old Black Magic"; "Blues for Norman"; "It's a Blue World"; "Midnight Sun" and "When the Saints Go Marchin' In", a version bound to horrify the purists, but as led off by Brown turned—vocalist(!), then gleefully taken up by the other choristers, it's a wonderfully humorous thing. A swinging, happy album all the way.

The Jazz Rhythms of Gene Krupa: Pianist Bobby Scott, bassist John Drew and Eddie Shu (clarinet, tenor and alto saxes) and drummer man Krupa on eight sides display their musical abilities, but never at any time come up with any really exciting moments.

Some titles: "Tenderly" (with a Lester Young-like tenor sax solo by Shu); "Tepee", some tom-tom drumming by Krupa, some good moments by Scott; "Krupa's Wail" (a drum solo . . . what else?) plus "Strike Up the Band";

"Undecided" and "S'Wonderful".

The Art Tatum Trio: One of the last albums made by pianist Tatum, he's accompanied by drummer Jo Jones and bassist Red Callendar. A worthwhile addition to the now considerably enlarged Tatum catalogue.

Titles: "Just One Of Those Things"; "Blue Lou"; "Some Other Spring"; "If"; "More Than You Know"; "Love for Sale"; "Trio Blues"; "I Guess I'll Have to Change My Plans"; "Isn't It Romantic".

Lonely Street: Features Charlie Barnet's big band with a string section, but none of it offers much to the jazz fan. Most of the time Barnet's soprano sax and Dave Wells' bass trumpet are in the forefront, but the see-sawing of the strings makes it mostly background music.

Titles: "I Gotta A Right to Sing the Blues"; "The Moon is Yellow"; "Serenade in Blue"; "You'd Be So Nice to Come Home To"; "Isn't This a Lovely Day"; "Lonely Street"; "Myna"; "Phylisse"; "Lumby"; "Blue Rose"; "Hear Me Talking To You" and "Lemon Twist".

HERE
COMES
THE
NIGHT

DAVE CAPLAN — 'Toronto's Man About Town'

After spending a week in New York City, we go up to the Catskill Mountains for a rest. We check in at the Laurels Hotel and Country Club at Sackett Lake and find a Latin American orchestra there—the Lecuona Cuban orchestra, featuring **Candido**, the great bongo exponent.

The famous Cuban composer Lecuona retired many years ago, but the orchestra retains many of the original members and every year, an election is held to see who is to be leader (that's a switch, but don't get any ideas').

Candido is the feature of the band and has taken the job for the summer season, but after Labour Day, I understand he was forming his quartet consisting of organ, tenor, drums and **Candido**. (**Sammy Berger**, take note).

His recently released album for ABC-Paramount is called "Candido the Volcanic" with the orchestra conducted by **Ernie Wilkins**.

* * *

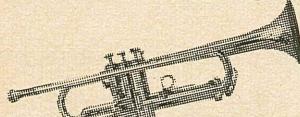
We move to the Raleigh Hotel where the new **Sammy Davis Jr.** Lodge just opened, and who do you think is host? Sammy, of course! It seems the owner of the hotel was the backer of the "Mr. Wonderful" Broadway show and he asked Sammy to spend a week at the opening of the new lodge named after him.

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Frankie Avalon, 17-year-old U.S. recording star, whose records are released on Reo in Canada, flew into Toronto from Philadelphia for a one-night stand at the Lawrence Plaza. Sponsored by Radio Station CKEY with deejay Gerry Myers in charge of the proceedings, the show was held at the shopping centre site on a specially built bandstand, and over 1500 noisy and excited teenagers came along to enjoy Frankie's singing. MUSIC WORLD photographer Clive Webster took this picture of Frankie signing autographs, and was highly amused by the antics of one young lady who shouted, "Why can't I get into the picture? I screamed the loudest!"

I suppose he couldn't say no under those circumstances, but the Union wouldn't let him perform, so he just roamed around and mingled with the guests.

Sammy tells me he just signed with producer **Samuel Goldwyn** for the part of Sportin' Life in the movie of "Porgy and Bess".

* * *

I also met **Sallie Blair** at the Concord, one of the most fabulous female entertainers I have ever come across. I could go into a full description of Sallie but I'd run out of adjectives. I'll only say that she is a female Sammy Davis Jr. and is the number one contender for the part of Bess in the same movie.

She has an album on Bethlehem called "Squeeze Me" and sang the part of Serena on the Porgy and Bess Album.

Watching Sallie sing and dance, I would describe her as Sex with a capital X. (What else do you want to know?). She is rehearsing her part with Sammy and goes for a screen test in six weeks. If she doesn't make it, I won't either, Mr. Goldwyn.

She was born in Baltimore and is managed by **Buddy Wood** and **Walter Hyman** who claim she is the brightest new star in the last decade.

Another Concord feature is the great orchestra of **Machito**, who plays in the most exquisite and elaborate room I've ever seen anywhere. The popular **Hi-Fidels**, led by bassist **Eddie Barnes**, work in the lounge room featuring **Bey** on drums.

I hope you enjoyed your trip and now back to Toronto.

* * *

The Famous Door Tavern featured jazz guitarist **Kenny Burrell** for a one-week stand, accompanied by the **Bill Goddard Quartet**. Kenny hails from Detroit and has worked with **Benny Goodman**, **Dizzy Gillespie** and **Oscar Peterson**.

His recent release is called "Kenny Burrell" on Prestige featuring **Cecil Payne** (baritone); **Doug Watkins** (bass); **Tommy Flanagan** (piano), and **Elvin Jones** (drums).

He studied classical guitar with **Joe Fava** and majored in Musical Composition and Theory at Wayne University in Detroit.

The jazz policy at the Famous Door has been quite successful and featured altoist **Lou Donaldson** as from Sept. 16 with many other names lined up for the future.

Bill Goddard has **Freddie Webster** on drums; **Hugh Currie**

(bass), and **Jerry Devilliers** on piano.

The club is operated by "Mr. B." and "Mr. R." who are the popular hosts of the room.

* * *

Jackie Rae's Stage Door has been increasing in popularity since re-opening its doors and has been featuring top-notch entertainment in the lounge and newly opened dining room.

Maureen Cannon, a comparatively unknown singer, made a big hit and had the room filled to capacity all week long with a return booking lined up for the future.

She is a very attractive brunette with a "Gay Nineties" type voice set into a 20th Century frame, with loads of personality and excellent showmanship. The **Kenny Gil Quartet** accompanied Maureen featuring Kenny on guitar; **Wally Gurd** (piano); **Jack Richardson** (bass), and **Doug McLeod** on drums.

Kenny is a member of the **Billy O'Connor** group and is one of the most talented and respected guitarists in town. It certainly was refreshing to hear him swinging with his own jazz group and he proved so popular that **Jackie Rae** will be bringing him back in a few weeks.

It's hard to believe that **Jack** ("Baby-face") **Richardson** is the daddy of three children but it's true and he and his charming wife, **Shirley**, are justly proud of their fine family. Their names are **Craig**, **Tracy** and **Brooke** and they don't play any instruments yet, but are certainly on the prospective list.

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Drummer-vocalist **Doug McLeod** has remained at the Stage Door to accompany three separate units and can almost be considered to be the house drummer if this keeps up.

Doug's been playing drums for twelve years and has appeared as a vocalist on TV's "Haunted Studio" and "Mr. Show Business".

I have always felt that he should have been given more opportunity in that field but nothing seems to click, as is the case with many other talented hopefuls. Maybe someday, eh, Doug?

* * *

The versatility of the **Freddy Grant Trio** at the Silver Rail is proven by the amount of instruments that are played there each evening.

The group features leader-man **Freddy** on piano, organ, vibes and accordion; **Jack Turner** plays Spanish and Hawaiian guitar, trumpet and mellophone, while **George Ewanick** is on tenor, clarinet, mandoline and bass-guitar.

Freddy has been in Toronto for fifteen years and has worked the Prince George Hotel, the Plaza Room and recently finished a seven-year stretch at the Lichee Gardens.



When famous American pianist **Teddy Wilson** appeared on CBC-TV's **Summertime '57**, he was photographed in the studio with three leading Canadian musical personalities—(left to right) **Peter Appleyard**, **Teddy Wilson**, bassist **Joe Niosi**, and bandleader **Jack Kane**.

He is also wellknown as a composer and you might recall some of these tunes—"Golly", by the Four Lads, "The Glockenspiel Song" by George Liberace, and the Lawrence Welk recording of "I Wish We Were Sweethearts Again".

During dinner hour (6-8.30

p.m.) **George Szabo** works with Fred and Jack on violin, mandolin and bass guitar. Until **George Ewanick** comes in for the balance of the evening.

A wellknown tenorman, **Ewanick** learned how to play bass guitar in three weeks. He originally started on violin which

helped stringing matters along nicely, by George!

Bass guitar is an octave lower than regular guitar and an octave higher than an ordinary bass.

Jack Turner has been with **Freddy** for seven years and has worked with so many of the bands around town, it would take the union book to go through them.

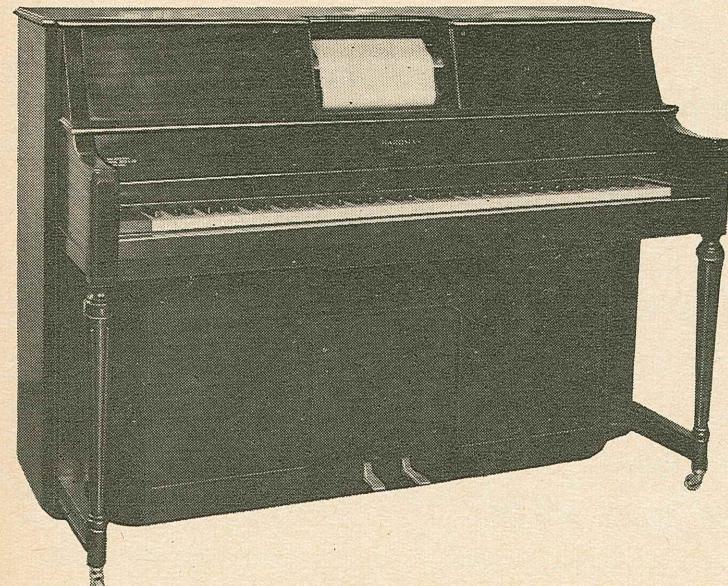
* * *

An interesting feature of the evening was the case of the invisible maracas. I heard them being played and couldn't see anyone playing them until I investigated and found the maracas mounted on a foot-pedal with **George's** foot working them.

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ELVIS PRESLEY

(Continued from Page 5)

Seattle's Solly Volchuk, promoter of the show, was a happy man. Musically impartial, he was seen at an after the show party at The Penthouse wearing two badges on his lapel.

One read, "I Hate Elvis," the other, "I Love Elvis". He could afford to be amusing.

Musically, the less said the better. Elvis was backed by guitars, piano, drums.

The pre-show Show was backed by thirteen Vancouver musicians who turned in a fine job, sight reading their way through a tumbling act, a tenor, a female marimbaphoneist, a vocal group, a tap dancer, and others.

The lineup included some of Vancouver's finest musicians under the leadership of pianist Chris Gage. On saxes were Jerry Gage, Howie Isador, Jack Sneddon, Charlie Hendicks, and Dave Quarin. Trumpets: Jack Townsend, Arnold Chycoski and

Tony Gage. Trombones: Fred Duck and Don Cromie. Bass: Stan Johnson; and drums, Jim Wightman.

In terms of dollars and cents it was successful . . . but it won't happen again. If Elvis comes back, he'll have to do his gyrating on a down-town street corner.

As far as Pacific National Exhibition officials are concerned he can't come back to any part of the Empire Stadium or PNE. And they have extended this rule to cover any similar type of entertainer.

JAZZ AT THE PHIL. HERE

With a screeching of tenor saxophones, "Jazz at the Philharmonic" came to Massey Hall, Toronto, on September 17th. This package show was one of the best in recent years and received a big hand from a very appreciative audience.

The biggest hand of the evening went to Canada's Oscar Peterson and his Trio, presenting some really lively, rhythmic, and harmonic modern jazz.

Peterson was perhaps the hardest worked performer of the whole show—he was on stage almost the whole time.

The show opened with a front line of four tenor saxophonists—Lester Young, Sonny Stitt, Illinois Jacquet, and Flip Phillips—backed by Oscar Peterson, on piano, Ray Brown, on bass, Herb Ellis on guitar, and Jo Jones on drums.

For my book only man to really rate in the front line was Lester Young. After this, the Modern Jazz Quartet came on.

Here was a wonderful example of Modern Jazz at its best—beautiful rhythm, harmony, and melody performed with perfection. John Lewis on piano, Milton "Bags" Jackson, on vibes, Percy Heath on bass and Connie Kay on drums provided us with the highlight of the concert.

They stayed on stage, joined by Jo Jones, to back Roy Eldridge and Coleman Hawkins, a real giant of jazz, closed the first set. Needless to say, Eldridge and Hawkins gave us some real swinging jazz, with plenty of melody and harmony.

The second set started with The Oscar Peterson Trio, who were again joined by Jo Jones to back trombonist J. J. Johnson and tenorist Stan Getz. I am afraid I was not impressed by Stan Getz who seemed to be playing below his best.

On the other hand J. J. showed just what has brought him such acclaim recently as an exponent of the modern trombone.

Next it was Ella on the stage. This was something that the audience had been waiting for and they were not to be disappointed. Miss Fitzgerald turned on a wonderful show. Although she was troubled by the photographers' flashes going off all around, she went through many of her great numbers and several more. In fact, as it should be, it was the artistic peak of a great show.

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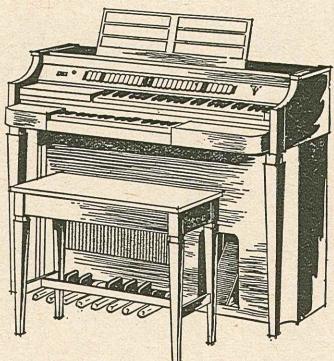
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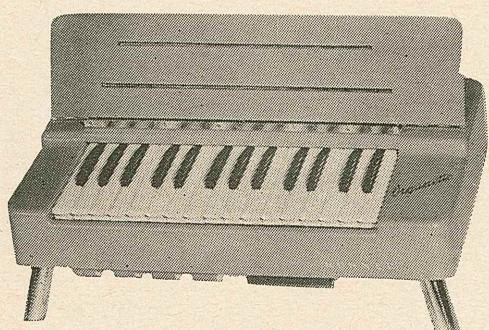
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