

DECEMBER 1957

MUSICworld

Volume 1, Number 8 25c



**\$1000
CANADIAN
SONGWRITING
CONTEST**

To our friends and associates and your families

A VERY MERRY CHRISTMAS AND A HAPPY NEW YEAR



Wally Koster



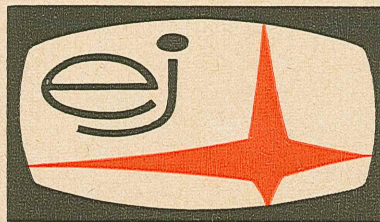
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Joan Hoyle and the Melody Strings Orchestra



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show business”***

Jackie Rae



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a
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CHRISTMAS

JOYCE HAHN**

(Sparton Records)

MUSIC world NEWS

A SUMMARY OF HAPPENINGS IN MUSIC

- UNION ELECTION SURPRISE
- BIG MANAGEMENT ENTERPRISE
- CONCERT HALL FOR TORONTO

MURDOCH OUT

After 26 years as president of the Toronto Musicians' Association (Local 149 of the American Federation of Musicians), Walter Murdoch has lost his position to trumpet-player George Anderson.

The annual elections on December 7 produced the biggest aggregate poll in years, 1392 musicians voting out of a total membership of 2400. 806 votes were cast for George Anderson and 586 for Walter Murdoch.

The result—which is a major surprise in musicians' circles—does not affect Mr. Murdoch's position as executive officer for Canada on the international board of the AF of M.

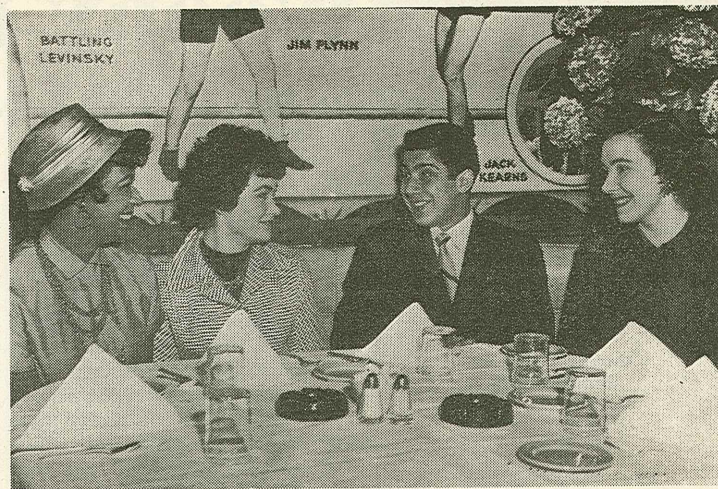
Other officials elected were: Vice-Presidents—Gurney Titmarsh and John Niosi; assistant-secretary—H. Nicholson; marshal—Harry Bergert; sergeant-at-arms—Alan Wood and chairman of fees committee—Ellis McLintock.

A new executive board was elected, comprising Sam Levine, Ted Roderman, Lew Lewis, William Richards, Lewis J. Dobson and William Sparling.

George Anderson, the new president, is 36 years of age, and held the first trumpet chair with the Toronto Symphony Orchestra for 13 years. He was trumpet professor at the Royal Conservatory of Music, and now does most of his playing on CBC sessions.



"Baby, it's cold outside", says famous organist Ethel Smith, on her arrival in Toronto to play the Club One-Two. George Offer, chief of Decca and Apex in Toronto, is by her side and the back of the head in foreground belongs to Jack Oldham, Public Relations executive at CKEY.



Before he left for his current, hectic 34-dates-in-two-weeks tour of the United Kingdom, Paul Anka was presented with a gold record in Ottawa to mark the million sales of his "Diana" disc. Another event in which he participated prior to leaving was to entertain to dinner the two winners of a competition organised by CHUM, Toronto. Seen at Jack Dempsey's Restaurant, New York, are Paul Anka with Phyllis Marshall and the two winners Rita Burke (15) and Shirley Harber (22).

STAR-BUILDER JAMES

A big personal management venture which will give Canadian artists the build-up and development which produces stars in the U.S. and elsewhere has been launched in Toronto by Ed James.

Ed James is a Canadian who created the famous "Father Knows Best" series and wrote it on radio and TV for eight years. He has lived and worked in Hollywood and is adopting high-powered U.S. show business methods to star-building Canadian talent.

From his suite of offices at the Westbury Hotel, James is providing "every conceivable service that talent needs" — publicity, booking, personal management, scripting and production facilities.

Among stars who have already signed with Ed James Registered are Anne Gable, Alex Barris, Alfie Scopp, Susanne Finlay, Ellis McLintock, Wally Koster, Phyllis Marshall, etc. James plans to open affiliated offices shortly in Montreal, New York, Hollywood and England.

\$10,000,000 AUDITORIUM

At last Toronto is to have a concert hall worthy of the city! Early in January, construction will commence on the ten million dollar O'Keefe Auditorium and this magnificent building, which will seat 3,200, will be able to cater to jazz or symphony concerts, musical comedy, dance bands, opera, ballet, motion pictures or television productions.

It is expected that the first performance will be given in the Fall of 1959.

The O'Keefe Auditorium is situated on Yonge and Front Streets in downtown Toronto and will be operated on a non-profit basis as a multi-purpose entertainment centre. It will have the largest stage in Canada and the highest acoustic standards are being aimed at to make this a worthy addition to the city's amenities.

O'Keefe Brewery are behind this public-spirited venture.

PRESLEY-BOONE MARATHON

Norm Pringle, popular disc-jockey of CKDA, Victoria, British Columbia, was on the air non-stop for nine hours when he held his second annual radio marathon between Elvis Presley and Pat Boone.

Designed to raise Christmas money for CKDA's Good Samari-

tan Fund, the broadcast was a huge success, and kept a battery of girls busily employed to take care of the hundreds of telephone calls received.

A Victoria grandmother who pledged \$125 for Presley during the marathon put Elvis across the line as winner.

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OUR FRONT COVER

Specially painted for "Music World" by Ken Dallison, our cover shows the plight of a band snowbound on the way to an engagement. But one of the musicians is quite happy; he's got "Music World" to read!

Film Review

AROUND THE WORLD WITH SATCHMO

DECCA Records gave a preview late in November of the new United Artists Corporation film "Satchmo The Great", subsequently the feature movie at the Odeon Carlton theatre, Toronto.

This movie may prove a little disappointing to fans who expect it to be a film biography of jazz's most colourful character and outstanding artist. Instead, it is a documentary-cum-travelogue in which cameras follow Armstrong and his All Stars on a world tour.

We see receptions and concerts in Sweden, England, Finland, Denmark, Germany, France, and Africa, and each episode is punctuated by a similar frenzy and enthusiasm on the part of the audiences. The film proves that jazz is truly international and that the reaction to Armstrong of a

fan in Finland is exactly the same as that of a fan in the Gold Coast.

The Armstrong band comprises Louis himself on trumpet and vocals, of course, with Edmund Hall (clarinet); Trummy Young (trombone); Barrett Deems (drums); Billy Kyle (piano), and Arvell Shaw and Jack Lesberg sharing the double-bass chores. Velma Middleton is the vocalist.

Narration (often ponderous) is by Edward R. Murrow, who helped to produce the film with Fred W. Friendly.

Culmination of the world tour is a New York concert, when Louis plays "St. Louis Blues" with the Philharmonic Symphony Orchestra at Lewisohn Stadium. Leonard Bernstein is the conductor, and there are some moving shots of composer W. C.

Handy, now blind, listening to his music in the audience.

A fan of Armstrong will enjoy the film and will undoubtedly share in the general satisfaction of hearing excerpts from a large number of titles heard during the concerts. These are some of the bestknown numbers associated with Armstrong and will please specialised audiences.

Part of the film is devoted to Armstrong's early life in narrative form, with drawings flashed on the screen. The producers missed a big opportunity here of broadening the scope of the movie by including actual shots of New Orleans street processions and other filmed parallels with the life which Louis Armstrong led in his formative days.

RAY SONIN.

WOODY HERMAN by MIRIAM LASKO IN CANADA

SOME actors are born in trunks. Some people are born with silver spoons in their mouths. But Woodrow Wilson Herman, president of Jazz, was probably born with a roadmap in one hand, a licorice stick in the other, and a heart full of real cool swinging music just waiting to break loose.

And one Thursday night, Woody and the Third Herd broke loose with some real smooth but swinging interpretations of old jazz favorites on Canadian television. The show was music master Jack Kane's "Music Makers '58" and Woody's theme "Blue Flame" introduced the new Third Herd to Canadian jazz fans.

Sixteen musicians, most of whom are termed "youth" by Woody, and none of whom are Canadian, make up the Third Herd.

"Youth is important in our kind of music," is how Woody explains the young blood in his group. "It has that certain spirit that can only be obtained from youth. But you should have some mature men like Bill Harris (trombone) around to balance things off," he added.

Bill Harris has been "balancing things off" since 1948 when Woody rounded up and organized the Second Herd. Almost from the very beginning in 1944 when Woody introduced the First Herd, this cat, whom Phil MacKellar affectionately refers to as "Pops", has been leading his

herds to college proms and jazz concerts in cities all over the United States, in Toronto, and in Europe. His is a road band and Woody, is as he states, "an itinerant musician". His music has a special jazz character. It is free swinging, and jazz "just isn't jazz unless it swings".

Asked by your reporter how he felt about doing road work, his answer: "I've been on the road a hundred years," seems to intimate that it has become almost second nature to him. The 43-year-old master of the clarinet, goodwill ambassador of jazz will "just have to keep doing what I'm doing".

When he's not on tour, Woody makes tracks for home. Home is California, where Mrs. H and Woody's 16-year-old daughter who "digs jazz but is not musically inclined" live. This daughter of a famous dad not too long ago busted an axle on dad's real gone Mercedes. For those who wonder how it is possible to bust an axle, Woody quipped, "it's easy for my daughter".

Woody's feelings about jazz are certainly not reflected in his feelings about rock and roll. Rock and roll is "musically nothing" to the man with the nimble fingers. Although it may do nothing for music, Woody feels rock and roll does have some purpose.

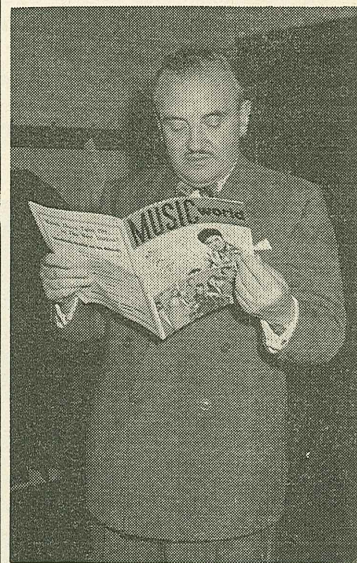
"It gets the kids to dance and introduces them to a new beat."

Late summer (August) will bring "Early Autumn" and other Herman favorites to South America for ten weeks. Still in the infant stage and marked "plans for the not-too-distant future" is a tour of Europe for Woody and the Third Herd.

For jazz fans, a tour of the record shop is all that is necessary to keep "Pop's" music on hand. "Jazz the Utmost," "Songs for Hip Lovers," and the soon-to-be released "The Preacher", all on the Verve label, are the group's latest albums.

'Love In Tin Pan Alley'

Vancouver-born Samuel Ichiye Hayakawa, lecturer at the San Francisco State College, presents "Love In Tin Pan Alley" on the CBC-TV connected network at 10.30 p.m., EST., Sunday, December 22. He will take a detached look at the lyrics and music of popular songs and offer his conclusions as to their significance. Gordon Babineau produces.



One of the musical highlights of the past month has been the visit to Canada of Ted Heath and his brilliant Orchestra from England. Seen in Toronto deeply engrossed in "Music World", Ted Heath won plaudits wherever he travelled for the stylish musicianship and precision of his great bunch of musicians. The Hi-Lo's and Carmen McRae were featured with the Heath band on their tour.

\$1000 SONGWRITING CONTEST

HERE IS THE BIGGEST CHANCE THAT CANADIAN SONGWRITERS HAVE EVER BEEN OFFERED FOR FAME AND FORTUNE! MUSIC WORLD, IN CONJUNCTION WITH LOU LEVY, HEAD OF THE FAMOUS LEEDS MUSIC COMPANIES OF CANADA, THE UNITED STATES AND ENGLAND, ARE OFFERING PRIZES TOTALLING \$1,000 FOR THE BEST POPULAR SONGS WRITTEN IN CANADA.

All entries for this contest will be carefully considered by a panel of experts, and the final judging will be made by a committee of Canadian music personalities, names of whom will be announced in the next issue of MUSIC WORLD.

The writer of the song adjudged best in the contest will be paid \$500 advance royalties and will be given a contract for the distribution of his song throughout the world by the Leeds Music Company.

The second prizewinner will receive \$300.00 advance royalties plus a similar contract, and the third and fourth prizewinners will receive \$100.00 each and similar contracts.

In addition to publication, plans are now being laid for the four winning songs to be recorded by Canadian artists on the leading Canadian labels so that the winner stands a chance of earning money far in excess of his advance by means of mechanical royalties and sales of sheet music all over the world.

HOW TO ENTER — READ THESE CONDITIONS CAREFULLY

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

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

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

(4) Songwriters may submit as many manuscripts as they like, but each separate manuscript must be accompanied by a coupon cut from MUSIC WORLD. No manuscripts will be considered unless they bear a corresponding coupon from MUSIC WORLD. This contest will run for three months, so further coupons will appear in the January and February issues.

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

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

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

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

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

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

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

Name:

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Title of Manuscript:

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

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WHY MUSICIANS IN TORONTO ARE NEVER INTERVIEWED ON THE AIR



Men at work—Disc-jockey Phil MacKellar (left) and U.S. pianist Billy Taylor (right) discuss the Toronto radio ban with "Music World" Editor, Ray Sonin.

PHIL MacKELLAR SAYS —

I CAN speak on this subject from both sides of the fence for, in addition to being a disc-jockey, I was a member of Local 566, Windsor, Ontario, when I was a professional drummer.

When I became deejay at CKLW, Windsor, there was no problem whatsoever about interviewing musicians. Over the two years that I was with the station, I interviewed nearly five hundred visiting and local professional musicians, with such big names as Woody Herman and Charlie Barnet discussing the pros and cons of the band business, and Dizzy Gillespie reading the news!

I feel that it was largely through the stimulus of these interesting visitors to my show that I won the "Metronome" Disc-Jockey of the Year Award at that time.

I am quite sincere when I say that I want to help musicians. I have a fellow-feeling with them and anything I can do to help them professionally is a pleasure. That, of course, goes for Canadian as well as visiting musicians, and I think that the Toronto ban is particularly hard on the local boys as it denies them any outlet for personalized publicity.

To my mind, one of the best ways of helping musicians reach a large public is to interview them and let them speak for themselves. Jazz audiences—about which I can talk with some authority—like to hear more about musicians than just their records. They want to meet the man himself; they want to know why he plays the way he does, and what goes to make up his individual style.

I genuinely believe that the people who suffer most by this ruling are the Toronto musicians themselves. I would be glad to have Canadian musicians on my program and to give them and their work the build-up they deserve. We have some very fine local musicians—yet how can we bring them to the attention of the vast

radio public? The only way is to play their records and, if they don't make records, they are just left out in the cold.

That's unfair. These boys need publicity and I can speak for a large number of my fellow deejays when I say that we would all be very glad to give it to them.

The Toronto Musicians' Association (Local 149 of the AF of M) has put forward the argument that the ban is designed to protect local musicians because we disc-jockeys would only use visiting players and leave the Canadians severely alone. This is nonsense.

IN FACT, THROUGH THE COLUMNS OF MUSIC WORLD, I WOULD LIKE TO MAKE LOCAL 149 AN OFFER. IF THEY GENUINELY BELIEVE THAT THE LIFTING OF THE BAN WOULD RESULT IN INTERVIEWS WITH U.S. MUSICAL VISITORS TO THE DETRIMENT AND EXCLUSION OF CANADIANS, THEN LET THEM RESCIND THE BAN FOR CANADIAN MUSICIANS ONLY.

If they will allow me to interview Canadian musicians only, I will gladly do so. We have plenty of fine musicians here whose views would be of great interest to my listeners, and I will gladly open my program to them if the AF of M plays ball. How about it?

I have been shown a copy of the union statement on their attitude to this question, and I would like to challenge them on this question of "local conditions". What local conditions operate in Toronto that don't operate in Windsor, Vancouver and all the other Canadian cities where musicians may be freely interviewed on radio?

I want it to be clearly understood that, although my interest is entirely jazz, I am not pleading for jazz musicians alone. I wish to make a case for every type of musician. We have some fine country artists and singers but, once they belong to the union, they cannot go on the air. Is this fair? I know that Bill Bessey would be delighted to feature some of our leading country musicians on his Saturday morning trans-Canada one-hour show, but, like me, he is denied this opportunity.

The same goes for all the pop programs on various stations.

Visiting musicians from the States feel very strongly about this ban, and I don't blame them. Throughout the U.S., only a couple of Locals have a similar ban, but all the big cities are only too glad to feature musicians on the air.

The blunt truth is that one of the reasons that so many Canadian musicians and singers gravitate to the States is that they can get a personal build-up on radio and television over there which they cannot get in Toronto. Same with records. Canadian record companies prefer a Canadian artist to start a record in the States so that he or she can boost the disc personally on deejay programs, and the result is that, out of three jazz groups that we have recording in Toronto, two are on American labels.

I have challenged the union and I hope they will accept my challenge. Open the doors to Canadian musicians only for the time being, and let's see how that works out.

Just one last thought. It's hard luck being a musician in Toronto—local or visiting. If you're a Stan Kenton, you can't appear on the radio, but, if you're a two-bit movie nonentity, you can appear on any program and give yourself, your film and your studio all the publicity you want.

One of the foremost U.S. jazz pianists of the day, Billy Taylor gave this interview to **MUSIC WORLD** while appearing with his Trio at Toronto's Town Tavern. He said:

THIS ban hurts everyone—both travelling and local musicians. From my own experience, I remember when Chicago had a similar decree and we all had very little heart to go there. There was not too much going on at night, and there was little public interest in jazz.

Then, about two years ago, the Chicago Local rescinded the ban. What happened? Business became better right away, and the city is now glowingly regarded as one of the main musical centres of the

(Please turn to page 35)

Toronto is the only city in Canada where members of the American Federation of Musicians (the governing body) are not allowed to be interviewed on radio or television. Feeling that this local ruling hampers public interest in and support of musicians, we have assembled some authoritative views on the subject from prominent personalities affected by the ban. Representing disc-jockeys is Canada's foremost jazz broadcaster — Phil MacKellar, of "Jazz Unlimited" fame, who can be heard nationally on CJBC and throughout Ontario on CKFH.

CLIFF GARDINER

CLIFF GARDINER is 28 years old—yet he's a veteran of eleven years in radio and is regarded as one of Western Canada's top disc-jockeys. He started in his home town of Brandon, Manitoba at Station CKX in 1946, and in 1949 moved to CJOB Winnipeg, a 250 watt local station where he built up a strong morning following and was one of the most important factors in putting that station on the map.

In 1955, he moved over to CKRC, a powerful 5000 watt All-Canada station and his popularity soared to such heights that there is a waiting list of sponsors (even in summer) for Cliff's shows.

Cliff's a busy boy. He works three shifts. He comes on at 6 a.m. to 9.30 a.m. with bright music, gags, comedy records and even his own productions where the characters he creates are so imbedded in the morning life of Winnipeggers that he couldn't drop them even if he wanted to.

He carries on three and four-way conversations with himself that are amazing. Cliff goes to great lengths to produce these productions.

With the use of two tape recorders, plus a large transcription service, sound effects, add large helpings of talent, ingenuity and hard work, and Cliff whips up the most hilarious, topical situations imaginable.

He even writes original music and lyrics about the current Winnipeg Blue Bomber Football situations. Be it victory or defeat, you know you're in for some fun next morning.

From 12 o'clock noon till 1.30 p.m. it's "Gardiner Again"—a musical program with records of the better hits generously sprinkled with standards. Cliff will not compromise with what he considers to be bad music.

For example, when Fats Domino's recording of "Blueberry Hill" was riding the crest of the Hit Parade, Cliff played the Louis Armstrong version. "If I don't like it, I won't play it." That's Cliff's idea.

"I'm not a musical snob but I refuse to play music that is not performed properly. I've got a responsibility to my listeners and I won't play down to them. I love Stan Freberg because I think his ideas on the current trend of rock



'n roll, calypso and rock-a-billy coincide with mine. These things are silly and deserve to be ridiculed."

At 11.30 p.m. to midnight daily, Cliff can again be heard in "Midnite Blue" a jazz show sponsored (yes, sponsored) by Salisbury House, a chain of local eateries. This show is never without records by Sinatra, Vaughan (Sarah, not Monroe), Chris Conner, the Hi Los, Modern Jazz Quartet, Miles Davis, Sonny Rollins and such.

The sponsor is delighted—has renewed for a full year and Cliff has other sponsors clamouring for a piece of the show.

Cliff recently turned down a \$20,000.00-a-year offer to go to Seattle. He says, "I see my future in Canada. I want to bring up my two boys to be good Canadians. I know it sounds corny, but that's the way I feel, so sue me."

Cliff also performs as an M.C.-comedian at several functions. He was the only local act selected on the Bob Hope-Jerry Colonna-Deep River Boys package that played here.

His favourite performer is Sinatra — "Isn't everybody's?" Favourite band, Harry James — "He's never disappointing." Favourite vocal group—the Hi Lo's—"Always fresh—they make a hackneyed song sound exhilarating."

Cliff's a busy boy. "I wish there were two of me," he says, "I could sure use the money."

I wish there were ten of him. Then maybe I'd get my radio fixed . . .

CLEM FAIRBANKS.

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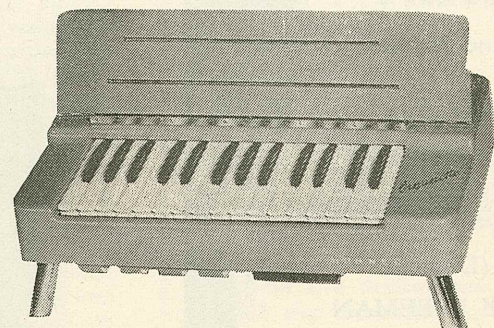
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AT HOME WITH THE STARS

JULIETTE

Canada's Glamorous TV 'Pet'

by **RAY SONIN**

EVERY Saturday night, in between the news and the wrestling, glamour fills the Canadian telecreens as Juliette brings her 20-minute CBC programme to an enchanted viewing public.

It was in pursuit of the secrets behind this outstanding Canadian star that we journeyed to North Toronto where, at the sumptuous Karen Apartments on Broadway Avenue, we met Mrs. Tony Kovazzi—Juliette to you.

It was typical of this charming young lady's attitude to her profession that she appeared before us looking like the star that she is. Beautifully groomed and made-up, she received us in her tastefully furnished apartment while her husband,—tall, slim, professorlike Tony, modestly effaced himself on a luxurious, dark-brown settee, as his wife took the limelight.

For the benefit of our feminine readers, I asked Juliette to describe the outfit she was wearing. She described it to me as a white Orlon sweater, with black nylon appliqué set off by rhinestones, and black velvet buttons. The outfit was completed by a black woollen skirt and black Italian pointed shoes. So now you know; it looked pretty good to me.

The L-shaped sittingroom was attractively furnished in various shades of beige and brown and, as a one-time violinist myself, I lost no time in spotting a hollowed-out violin on the television set which was now in use as an unusual and artistic flower holder.

"Tony made that," said Juliette proudly. "The flowers are artificial, but they look

real, don't you think?" I agreed that they did and congratulated Tony on an attractive and unusual table decoration.

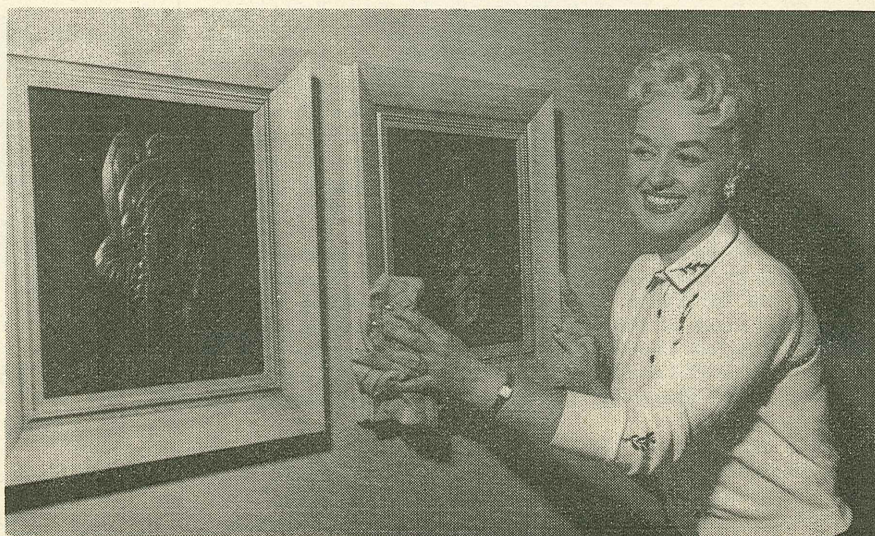
Juliette (her full maiden name was Juliette Augustina Sysak) was born in St. Vital, a suburb of Winnipeg, of mixed Polish and Ukrainian ancestry. Her birthday is August 26th.

When she was 10, she moved to Vancouver, where she started her extensive entertainment career three years later by singing with Dal Richards' Orchestra on the Panorama Roof of the Hotel Vancouver. She stayed with the band for two years, at the same time attending High School.

Her association with the CBC started at the age of 15 in a show called "Sophisticated Strings," with bandleader George Calangis. During the war years she entertained troops in Alaska and northern British Columbia and was kept very busy on CBC and with personal appearances. Her own radio show, "Here's Juliette," was very popular in Vancouver and she also sang in musical comedy roles in Theatre Under The Stars.

"In 1954," she recalled, "Doug Parker, a Canadian friend of mine, who was pianist with the Harry James Orchestra at the Coconut Grove in Hollywood, told him about me and I sent photographs and tapes. He was interested and made me an offer to work with his band in Hollywood."

"Did your resemblance to Betty Grable have any influence on that offer?" I asked.



A feature of Juliette's living-room is the artistic copper relief framed studies by her sister Suzanne. Here Juliette is seen giving them their daily dusting.



Juliette learns a new song while husband Tony teaches her the melody on his flute. They have been married for nine years, and first met when Tony was in the Navy. These "Music World" pictures were taken by Clive Webster.

She laughed. "It may have done, as that very fact was mentioned to me."

Just at that time, Juliette and her husband (they were married in 1948, when Tony was in the Canadian Navy stationed at Vancouver), had decided to pull up stakes and move to Toronto—the centre of Canadian radio and television. They felt the East offered them more opportunities, and they were faced with the big problem of deciding whether to go to Hollywood or to carry out their intention of making Toronto their future home.

"I have always been lucky about my hunches," confessed Juliette. "When we decide to do a thing and stick to it, it always seems to come out right, and after Tony and I had talked over the problem, we settled on Toronto."

"Are you sorry you turned the Harry James job down?" I asked.

"Not a bit. Everything that has happened to me has happened through my coming to Toronto. I was booked for regular appearances with the Billy O'Connor TV show and on radio with Byng Whitteker in his 'Saturday Night Show'. Then I had a radio show called 'Gino and Juliette' with the Gino Silvy Quintet, and I can truthfully say that I have been a regular with the CBC ever since."

Her own TV show started in the fall of last year and was an immediate success. Her partners in that series were trumpet player-bandleader Bobby Gimby and singer George Murray. Murray has since gone to Hollywood and his place has now been taken by Roy Roberts.

Viewers who welcomed back Juliette in her current series were surprised and delighted to see that she had lost a great deal of weight and that her figure, which had tended to be buxom, was now svelte and slim.

"I lost 30 lbs." she told me with glee, "and my size has gone down from 18 to 13. It was all done under medical supervision by means of a strict balanced diet."

"Did the diet entail any hardship?" I asked enviously, for my own figure could do with some reduction—but not at the expense of my food!

"Not really," she replied. "I had to stick to the diet and now I am quite used to it."

The interesting part about Juliette's drastic reduction in weight is that her face shows no signs of it, for some diets result in the victim's face looking haggard and wan. Not so with Juliette, who has certainly suffered no ill effects from her gastronomic discipline.

We talked about the Saturday night weekly "Juliette Show" and she said enthusiastically, "It's a big ball. Nobody gets riled and there are never any hard feelings. If somebody doesn't like something, we just talk it over and work it out amicably and cheerfully. We all love it."

The "Juliette Show" starts on Thursdays, when she spends two hours picking songs for the show four weeks ahead. With her are producer Sid Wayne, writer Cliff Braggins, and script assistant Phil Coles. The final fittings for her dress occupy most of Friday and then on Saturday no more than four hours are spent in working out the whole show. The actual run-through of the complete programme is done once and Juliette and the musicians rehearse from 8.30 for two hours.

Tony, her husband, is a professional musician and plays alto sax and clarinet in Bobby Gimby's Band for the "Juliette Show." Behind the scenes he helps his wife tremendously in her career by playing new songs on his flute and teaching her the melody, for Juliette does not read music.

"But she has a wonderfully quick ear," said Tony, "and a marvellous memory for lyrics. Once she's learned a song, she never forgets it."

(Please turn to page 33)

CHRISTMAS GREETINGS

from the

FREDDY GRANT TRIO



FREDDY
GRANT

1948—1949

PYRAMID ROOM

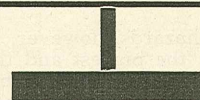
Prince George Hotel

1949-50 PLAZA ROOM

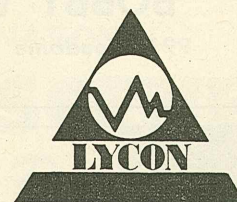
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JAZZ RECORD REVIEWS

By **HELEN McNAMARA**

(Famous Jazz Critic of the Toronto "Telegram")

THE diversity of jazz was never more strikingly illustrated than in Verve's "Jazz at Newport" series.

This 13-volume series, which practically covers every concert held at the four day Newport Jazz Festival last July, and running to well over a staggering eight hours of music, has captured every kind of jazz from the traditional to the avante-garde.

Since the records arrived just a few hours before press time I was unable to hear every record in its entirety, but out of each I garnered enough impressions to agree with the festival founders that this Newport "jazz circus" is undoubtedly the biggest, most immense gathering of its kind anywhere in the world.

This annual presentation of top jazz names as well as the lesser known men has grown to such an extent that it can now boast of playing to audiences of 8,000, as it did on the final Sunday night concert.

There are hazards, however, in trying to be "the biggest and the best." Musicians have often complained that so many are signed to appear that each is confined to

a disappointingly brief playing time. The audience, which sits outdoors, also has to cope with the weather which is no respecter of concert artists.

As trumpeter **Ruby Braff** pointed out at the beginning of his album: "I'm not going to make any introduction. I'd rather start before the wind blows us apart."

Bill Simon, who wrote the album notes, also stresses that there is an advantage hearing the festival music on record. Writing about the **Eddie Costa** group, he said: "Incidentally, the music they played sounds better on this recording than it did in that vast afternoon expanse of Newport's Freebody Park."

With that in mind, the record listener is assured that at least he can hear the music properly. The pick-up in most cases is good. It is possible to hear the soloists without any strain, as well as the brief, intelligent remarks of master of ceremonies **Willis Conover** (the Voice of America commentator) and the musicians themselves.

It was in fact the introductory statement of Braff that emphasized the differences of opinion that



Helen McNamara and ace British bandleader Ted Heath—a "Music World" photo taken in Toronto during the Heath band's recent visit.

continue to exist and are such a vital part of the jazz scene today.

"We are not," said Braff, going to play any psychological or psychotic music. No fugues. No nothing. Just plain jazz music."

Whereupon the Braff Octet (**Pee Wee Russell, Sam Margolis, Jimmy Welch, Nat Pierce, Steve Jordan, Walter Page, Buzzy Drottin**) whipped into the kind free and easy jazz that prevailed in the swing-mad thirties.

The contrast alone between this LP and the one that features the **Cecil Taylor Quartet** and the **Gigi Gryce-Donald Byrd Jazz Laboratory** sufficiently demonstrates the different paths that jazz is travelling.

Pianist **Taylor**, along with soprano saxist **Steve Lacy**, (an ex-Dixielander, but you'd never know it), bassist **Buell Neidlinger** and drummer **Dennis Charles** play a jazz strongly influenced by modern harmonies. At times it seemed to have no direction at all, but in this case it might be a good idea to listen to **Taylor**. "It may not sound familiar the first time, but how many new pieces do?" he says.

Out of all the Newport groups, it is surely the most controversial, the one most likely to stir up intensive argument. It is an album that bears repeated hearings, although we could hardly find anything very startling or experimental in the Gryce-Byrd outpourings. Hard bop is what **Bill Simon** calls it and that's as good a description as any.

These groups were heard in the afternoon concerts, the time of day that was reserved for the festival's experimental musicians, the new, lesser known artists, including such foreign jazz exponents as Japan's **Toshiko Akiyoshi**.

Toshiko's Bud Powell — influenced piano works are coupled with the **Leon Sash Quartet**, whose leader plays a hard driving

accordion, at best in ensemble passages. Again, his playing was a strong contrast to the work of the Dutch accordionist, **Mat Mathews**, who excels as a soloist.

As for the rest of the names, the list is long and star-studded. Even the final record, featuring some gospel singers who performed on the Sunday concert, is an interesting commentary on the primitive origins of jazz.

Out of the entire list there should be at least one, two or even more to please collectors of jazz records. The titles are:

MGV 8233 — Red Allen, Kid Ory and Jack Teagarden with J. C. Higginbotham, Buster Bailey and Cozy Cole.

MGV 8234 — Ella Fitzgerald and Billie Holiday.

MGV 8235 — The Teddy Wilson Trio and the Gerry Mulligan Quartet.

MGV 8236 — Toshiko and the Leon Sash Quartet.

MGV 8237 — Eddie Costa, Mat Mathews and Don Elliott.

MGV 8238 — The Gigi Gryce-Donald Byrd Jazz Laboratory and the Cecil Taylor Quartet.

MGV 8239 — The Oscar Peterson Trio with Roy Eldridge, Sonny Stitt and Jo Jones.

MGV 8240 — The Coleman Hawkins, Roy Eldridge, Pete Brown, Jo Jones All Stars.

MGV 8241 — The Ruby Braff Octet with Pee Wee Russell and Bobby Henderson.

MGV 8242 — Dizzy Gillespie.

MGV 8243 — Count Basie with Jimmy Rushing, Lester Young, Jo Jones, Illinois Jacquet and Roy Eldridge.

MG 8244 — Count Basie and Joe Williams. Dizzy Gillespie and Mary Lou Williams.

MGV 8245 — Gospel Singing by The Drinkard Singers and The Back Home Choir.

Guest Music Makers

Star guests lined up for CBC-TV's "Music Makers '58" Thursday evening show include Mel Torme, Oscar Peterson, Matt Dennis, Joan Fairfax, Sylvia Murphy, Denny Vaughan, Martha Davis and Spouse, and Anne Marie Moss. Jack Kane and his Orchestra are in permanent residence.

* * *

After 57 years in music business—for the past 21 of which he was Manager of Heintzman's Music Dept., Toronto, J. S. Greig has retired. He has been succeeded at Heintzman's by Peter Cheetham, previously Librarian with the CBC Symphony Orchestra.

* * *

Pianist **Bill Butler** and his seven-piece orchestra are now firmly installed in the Pump Room of the Lord Simcoe Hotel, Toronto, after 4½ years in residence at the Club One-Two. Butler—whose latest album on Decca is called "Lovers' Hour"—has played the part of an Indian in the "Last of the Mohicans" TV series, and is also prominent as an ice hockey player.

Season's Greetings

from

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Programme Director

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

VANCOUVER

WITH the final healthy brass notes of **Ted Heath's** great band—which appeared in the City just a few weeks ago—still ringing in their ears, the insatiable appetites of jazz fans had another repast when “Jazz a la Carte” played the Georgia Auditorium December 2.

Headlining the bill were the **Dave Brubeck Quartet**, featuring **Paul Desmond**, **Joe Morello** and **Joe Bates**. The concert also starred the incomparable **Ella Fitzgerald** with the **Lou Levy Trio**, which normally swings along behind **Peggy Lee**. Incidentally, Lou Levy did a show at The Cellar here a couple of months ago that sold out seating for a full week.

Also on the card were the **Gerry Mulligan Quartet**, with **Lee Konitz**. It was Mulligan's first trip into Canada's west coast city.

Completing the lineup was the **Cal Tjader Quintet**.

Another field of music, better nameless here, held a gathering of the disciples recently, selling out a crowd of about 4,600 devotees. High priests of the rites were **Fats Domino**, **LaVerne Baker**, **Buddy Knox**, the **Everly Brothers**, **Jimmy Bowen** and Canada's own **Paul Anka**.

Probably the first rock 'n' roll do in months that hasn't caused near-riots, the show was an unquestioned success, grossing about \$14,000.

The Cellar is living up to its early promise, still bringing in some of North America's greatest talent in the jazz world.

Hot on the heels of a great success by singer **Herb Jefferies**, backed by a local group, the management is following up with the **San Francisco All-Stars** for ten days.

Other groups are on ice for early appearances, but the only ones definitely set will include **Warne Marsh**, (tenor); **Ronnie Ball** (piano); and **Ben Tucker** (bass), early in January.

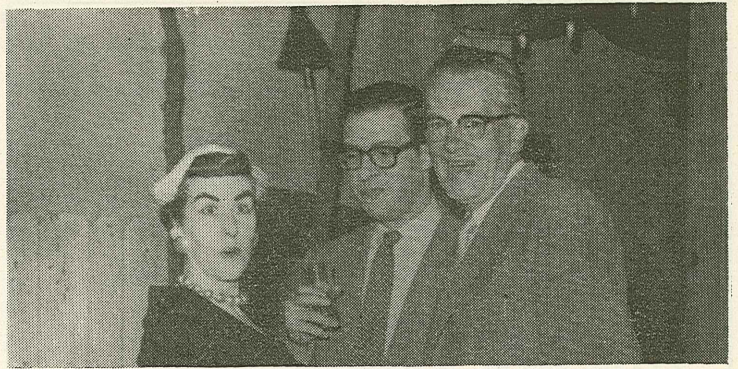
A scheduled show by **June Christy** has failed to materialize.

The recently revitalized **Victoria Jazz Society** swung back into action December 3 with a concert, “A History of Jazz” featuring all the town's top men. **Victoria** jazzmen included **Bud Glover**, **Bunk McEwen**, **Roy Derry**, **Don Clark**, **Hugh Sangrett**, **Dave Dunnett**, **Ian MacDougall**, **Bob McDonald**, **Larry Crawford**, **Gordon Dickie**, **Bill Smith**, **George Heller**, and **Doug Parker**. MC was radio jazzophile **Jim Carney**.

Good or bad news, depending on how you look at it, was announced on the current **Fats Domino** tour. Apparently the group played in **San Francisco's Civic Auditorium**. It marked the first time a permit had been issued for rock 'n' roll dance in the Bay area's famous hall. Observers feel it may spread to other coast auditoriums which are now closed to this type of music.

Recording star and teen age idol **Gene Vincent** played to a rather disappointing crowd recently. He and his **Blue Caps** seemed to go over very well, but it was **Bonnie Guitar**, on the same program, that really made the scene.

Vancouver CBC, both radio and television, has been keeping



Vancouver group — **Jean Leskiw**, Record Department Manager of **Kelly's**, is seen with “Sun” gossip columnist **Jack Wasserman** (centre) and **Bill Keaur**, Capitol Record's West Coast Distributor.

the west coast jumping recently as one by one, local stations abandoned any pretence of playing music to interest jazz lovers.

Biggest loss of the year was the disappearance of **Al Jensen** from North Vancouver's CKLG, whose nightly shows were the last holdout against the Top 100. Apparently listener reaction to the show's cancellation was vociferous, but not numerically strong enough to have the whole thing reinstated. Jensen kept a very shortened contemporary jazz show for Friday nights, but the rest of the week is taken up with the Same Old Thing.

BOB TURNER.

NEW BRUNSWICK

ON December 16th, at the Saint John High School Auditorium, the Saint John Symphony Orchestra will begin their 1957-58 season with an all Handel programme. Their conductor, **Bruce Holder**, will be remembered for his programme, “Music Styled for Strings” broadcast coast to coast for several years by the CBC.

Originating from Radio Station CFBC, Saint John, N.B., radio's oldest continuous programme the “Uncle Bill Show”, recently began its 28th year over a network of stations in the Atlantic Provinces.

Having concluded their summer season at the Riverside Country and Golf Club, **Bruce Holder Jr.** and his Orchestra now share an engagement with **Page Ormandy** and his Orchestra at the new Lily Lake Pavilion, just out of town.

Ned Landry, North American Fiddling Champion for the past two years, has just returned from Montreal. While there he recorded his second album for the RCA Victor Company, including some of his own compositions.

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**BILLY
O'CONNOR**

OTTAWA

ROCK 'N' ROLL DEBATE

SIX Ottawa disc-jockeys and three other personalities directly associated with the music world took part in a public discussion in November, held in conjunction with a regular meeting of The Young Adults' Club of The Ottawa Jewish Community Center.

The topic under discussion was, "Is Rock 'N' Roll Affecting The Morals Of Our Modern Teenagers?" and taking part in the evening's proceedings were Deejays **Bob Walters** and **Gord Atkinson**, of CFRA; **Jack Cole**, of CBO, and **Ray Stevens**, **Norm Perry** and **Johnny Murphy**, of CKOY. Representing the views of the record industry, wholesale level, was **W. H. (Bill) Fisher**, of Phonodisc Ltd., Montreal, distributors of Regency, Kapp and Delta labels in Canada. Also present, and taking an active part in the discussion, was **Henry Morrow**, manager of the Circus Lounge of the Ottawa House Hotel in nearby Hull, Quebec. Guest star of the evening was **Miss Abbey Lincoln**, well-known jazz vocalist and popular night club entertainer. Moderator for the discussion was **Morris Boxenbaum**, of the Young Adults' Club.

Miss Lincoln was vehement in denunciation of rock 'n' roll as a form of entertainment, and as an influence on the morals of the modern teenager. She claimed that this type of music generally depended on lewd and smutty lyrics, and questionable stories to acquire an audience. This aspect of rock 'n' roll, according to the recording star, was played up even more than the heavily accented beat, widely believed to be one of the major factors in the success of the music.

Mr. Morrow told the assembled Young Adults that his, and other, jazz niteries throughout North America often operated at a loss, in order to make the general public aware of a higher class of musical entertainment, and to encourage a wider scope of musical appreciation. He went on to say that many rock 'n' roll performers themselves disliked the type of music they were helping to promote, and did it only for monetary gain.

Speaking in support of the music, **Bill Fisher** said that, con-

trary to a widely accepted belief, rock 'n' roll is not appreciated solely by adolescents. Quite the reverse is true, said Mr. Fisher. Extensive surveys and public opinion polls conducted by the Mutual Broadcasting System, and by wellknown musician and record company executive, **Joe Leahy**, in the U.S., proved conclusively that the adult audience reacts favourably to rock 'n' roll in even greater numbers than the youngsters.

DJ **Bob Walters** felt that rock 'n' roll is no worse an influence on the teenager of this day and age than any other form of music had been on the teenagers of former decades. Said Bob, "Rock 'n' roll, good or bad, is here to stay."

"Happy music", was the term used by disc-jockey **Johnny Murphy** to describe rock 'n' roll. According to Johnny, too much is being made out of this controversy on the subject. Primarily, rock 'n' roll represented a bunch of kids having a good time as a group. He went on to say he couldn't believe a liking for rock 'n' roll as an adolescent could adversely influence musical appreciation by an individual in later life. Johnny pointed out that if double-meaning lyrics and suggestive performances were to be considered, then the discussion could not centre entirely on rock 'n' roll, but must be expanded to cover a wide variety of currently popular performers and performances in all fields of musical entertainment.

Gord Atkinson, CFRA record spinner, spoke of Canada's unique broadcasting situation whereby the Government-owned and operated system could and did programme largely to minority groups, whatever their collective musical tastes happened to be. At the same time, said Gord, the privately-owned broadcasting stations programmed to the vast majority of listeners and as a result, the average disc-jockey found himself playing not what he, personally, liked, but what his audience demanded.

Jazz disc-jockey, **Jack Cole** of CBO, expressed the view that technically rock 'n' roll left much to be desired. It took no musical

intelligence to appreciate the accented beat and comparatively simple rhythms of this type of music. Rock 'n' roll, he said, tended to destroy a person's ability to grasp and appreciate any other form of musical presentation, consisting of anything more advanced than the familiar R & R sounds.

CKOY's Ray Stevens pointed out that rock 'n' roll could not be blamed for the actions of the modern teenager. Rather, said Mr. Stevens, environment was the major factor responsible for the attitude of the present day teenager.

Platter-spinner Norm Perry advanced the theory that the reason many people today ridiculed the music, was a pseudo-intellectual

point of view, associating rock 'n' roll with a common musical taste, beneath their dignity. Despite this theory, Mr. Perry felt that rock 'n' roll did definitely influence the morals of the modern teenager.

A roll call vote at the conclusion of the discussion period, showed the panel to be in disagreement with the motion, "Is Rock 'n' Roll Affecting The Morals Of Our Modern Teenagers?", by a slim five to four margin. The breakdown of the voting showed "yes" votes from Abbey Lincoln, Henry Morrow, Norm Perry and Jack Cole. "No's" were entered on the record by Bill Fisher, Johnny Murphy, Ray Stevens, Gord Atkinson and Bob Walters.



When the famous Crew Cuts vocal group visited Radio Station CJOB, Winnipeg, to appear on the "Club 68" teen show, they were photographed with deejay Irv Stein. (L. to r.) Rudi Magueri, Ray Perkins, Johnny Perkins, Irv Stein and Pat Barrett.

SASKATOON

MUSICAL activity in the "Hub City" is picking up rapidly. Jay-Dees is filled every Saturday night to the tune of the Gordie Brandt Quintet. Also, Friday nights at the Club 400 sees Frank Gasper and his Rhythm Rocks wailing.

The Varsity Band is now well into its season, led by that well known tenor man Jim Freisen. The University also plays host to Sunday afternoon Jazz concerts. For these "The Jazz McFayden Quartet" journeys up from Regina to blow several sets.

Around this neck of the woods, they're talking about a young Edmonton drummer named Terry Hawkeye, who has great potential as a future star. Remember you read it here first.

In the c and w field, the "Grand Ole Opry" is returning to Saskatoon and will likely once again draw a full house, according to c and w dee-jay Bruce "Hoot" Cowie.

Also Ned Powers, local sports writer and sometimes music promoter, tells this corner that the Benny Goodman Band (minus Benny) will be in town for a one-night stand.

LYLE MURRAY

SEASON'S GREETINGS

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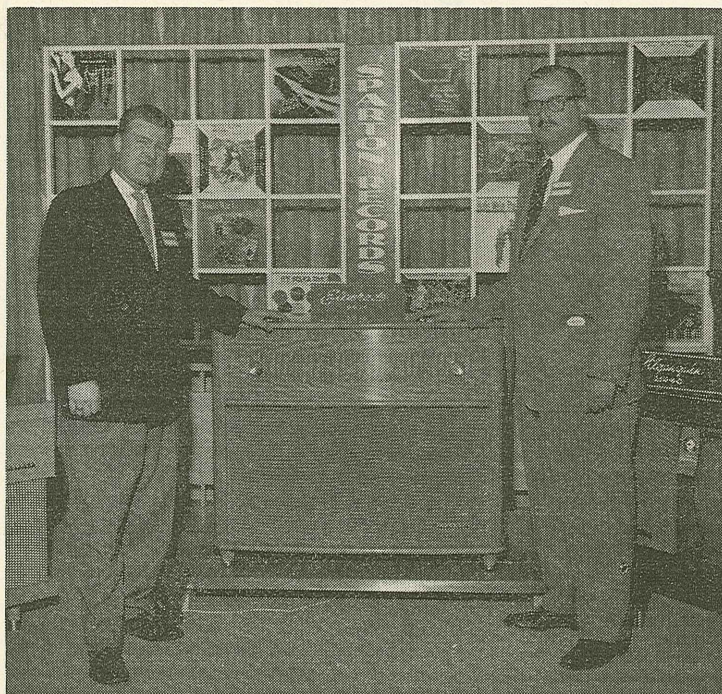
The four-day 1957 Toronto High Fidelity Exposition—the first industry-sponsored Hi-Fi Show of the Dominion High Fidelity Association—has been acclaimed a huge success.

Attractively staged in separate suites on three floors of the Park Plaza Hotel, the Exposition turned out to be the largest-attended hi-fi show ever staged in Canada, attracting over 8,000 members of the public as well as over 1,000 dealers.

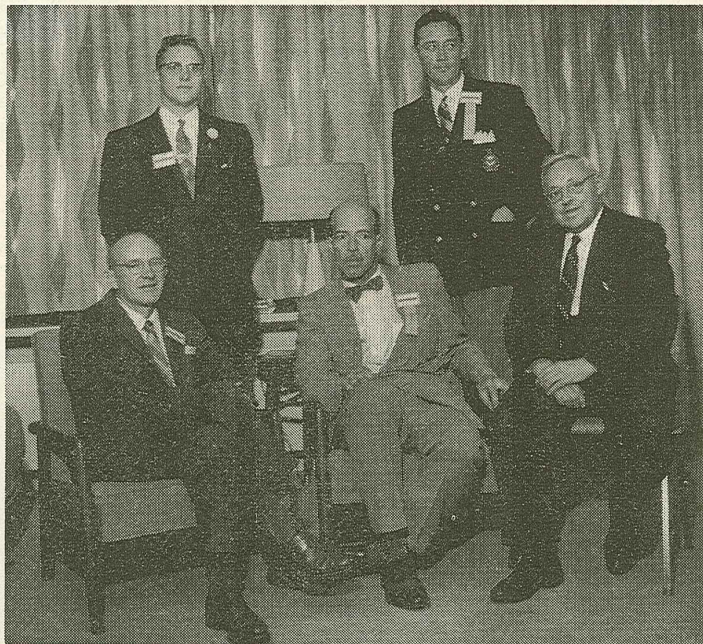
Canada's leading manufacturers of records, sets, equipment and components were all represented with striking displays which certainly put hi-fi on the map in a big way.

The next industry-sponsored high fidelity exposition will be held in Montreal in the early fall of 1958.

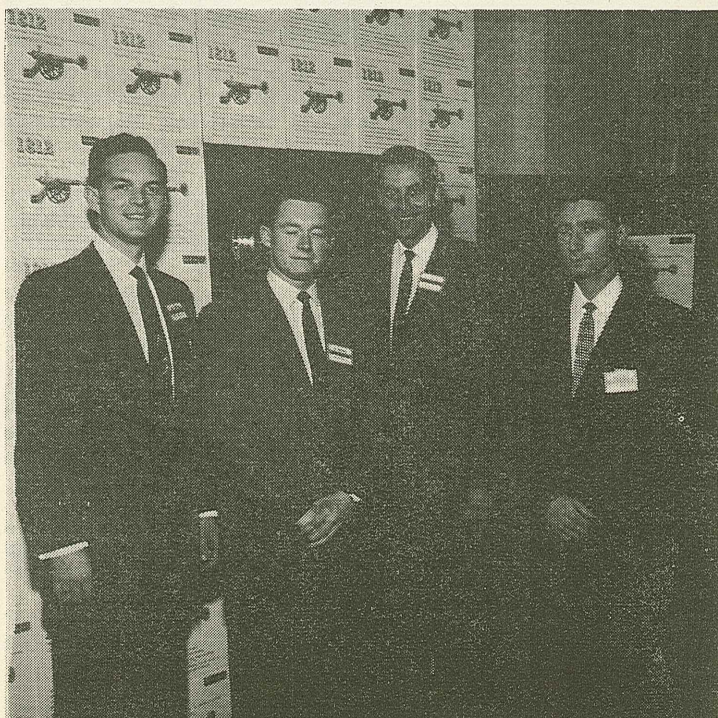
Personal note: "MUSIC WORLD" would like to pay tribute to the publicity and public relations departments of the Dominion High Fidelity Association for doing a wonderful job which made our coverage of the event easy and congenial.



Ed Manning (right) and George Lyall in the Sparton exhibit, which featured records and sound-equipment.



The Dominion High Fidelity Exposition Committee. Back row (l. to r.): David Simmonds (secretary) and K. V. Summerville (second vice-president). Seated (l. to r.): J. Tilton (treasurer); H. B. Knap (technical director) and John Rochford (Show Manager). Missing when the picture was taken were R. C. Kahnert (president) and Roy Gray (first vice-president).



Stereophonic tape demonstrations were a feature of the Quality Records exhibit, capably manned by (l. to r.): Bruce Bonniman, Lee Armstrong, Don Sturgess and Bill Kearns.

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Dr. Leslie Bell cuts the ribbon to open the 1957 Dominion High Fidelity Exposition at the Park Plaza, Toronto, assisted by Miss Toronto.



(Left to right): Bud Farquharson, A. McGregor and SB ("Whitey") Hains at the Capitol Records display.



In the RCA Victor suite, Miss Toronto meets Ernest Hammond (Eastern Regional Sales Manager, Record Dept.) on left and another RCA executive.



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EDUCATIONAL MUSIC

by W. A. FISHER, B.A.

PIONEERING IN MUSIC EDUCATION

TO those of us who were in the field of instrumental music in its earliest days, it is gratifying to see its present day expansion in the school system of Ontario. There are moments, however, when we question the present trend toward popularizing it through costlier uniforms, with lighting accessories, in colossal stadia for spectacular entertainment, and we wonder what relation this bears, if any, to music education.

Our records show that the Grammar School of Barrie had some form of instrumental music as early as 1853. In those days of classic studies, no one credited it with being cultural, and its brief existence was probably but a token of things to come.

In the nineteen twenties a local bandmaster organized a cadet band to supplement his community band. It was distinguished for its marching prowess and as a nursery for latter day town bandmen but its program was dedicated to marches and parades for county fairs rather than to music education.

After a lapse of ten years, instrumental music was revived in 1937 at the request of the Principal, the late Mr. Girdwood, who had this in mind when he appointed me to his staff. In those pioneer years, teachers were courageous if not skilled. We respected the orchestra, and without previous training in strings, and far from conservatories, we toiled zealously and without remuneration, to create one.

Most of my generation were refugees from university or commercial dance bands and our forte was invariably in reeds or brass, or sometimes both, but never in strings.

The war years and its military fervour gave me an excuse for converting our orchestra to a band, an activity with which I had a playing acquaintance in my youth. So began the Barrie Collegiate Band.

No one offered it a birthday present even though the Principal officiated as godfather and patiently listened to its infant squalling. Its early success was rewarded with praise, but praise only.

By the time it appeared at the 1941 O.M.E.A. concert, however it was benefitting from assistance extended by the Barrie Kiwanis Club, and shortly afterward the Barrie Lions Club further augmented the financial backing, and with no strings attached. Surprisingly enough, the students set up a tradition for buying their own instruments and so the Band to-day is a mixture of private and school ownerships. Departmental grants were not available at that time for school-owned instruments and consequently the Barrie group has practically lifted itself by its own bootstraps. Even in uniforming the band, this principle has persisted, and pupils pay for all except the hunting-red coats provided through Band earnings and aid from Service Clubs.

By 1944 the Band had established itself in the competitive field at the first of the Greater

Toronto Kiwanis Music Festivals and it has remained in it ever since. The first win gave the most elation. Since then the group has been trained to receive such compliments without public display of jubilation.

In an effort to encourage the growth of instrumental music in Ontario schools, Major McCool, in 1947 commissioned the Band to represent Ontario school music at the Montreal International Schools Festival. He also employed the group in a series of tours of North, West, and East Ontario with the same object in mind.

In 1948 through the recommendation of Professor Rosevear of University of Toronto (music) the Band was auditioned and invited to the American Music Educators National Conference meeting in Detroit.

Four other times the Band has been invited to the United States, once on exchange, once to the Lions Convention in Atlantic City and twice to Chicago where it has been thrilled in accompanying the gentlemanly Rafael Mendez, trumpet virtuoso.

In thirteen years, the Barrie Collegiate Band has won 35 trophies or first awards as well as \$5000 in prize money. This year's group has won the two top classes at the 1957 Kiwanis, the Open concert, and the senior

marching class at the Waterloo contests, and has tied for the Open class first award at the Canadian National Exhibition in its richest year of achievement. The Band Executive is now speculating on possibilities of attending the Wereld Musick Concours in Holland in 1958.

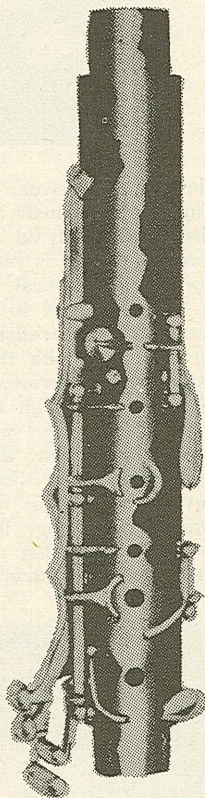
In establishing such standards in this department of school music the Band has never deviated from its educational policy even though the attendant publicity might appear to shade it. Canadian football weather, fortunately, is not too kind toward Canadian school bands, and we have therefore neglected this field which American youth have developed. It is an ill-wind that doesn't blow some good.

Since 1949, the District Board has co-operated so well in financing that we are free to follow our educational policy completely, and to improve our equipment qualitatively. Pupils taking music are now exposed to a four year programme of well-balanced music studies that include listening as well as playing and that even forms part of entrance requirements to university. The Band also contributes to the cultural life of the community by sponsoring and selling professional artist concerts annually.

In performance, the natural in-
(Continued on page 35)

Picture above shows the Barrie Collegiate Band, universally regarded as one of the finest school bands in Canada. News and pictures of other school orchestras from all over the country are welcomed for publication in "Music World".

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picture parade



At left (top): Clarinet-bandleader Woody Herman (on left) brought his famous Herd to Canada to appear on "Music Makers '58" CBC-TV programme. In this photo he is seen with Ed James, whose new and important personal management venture is reported on another page. At left (below) the famous Hi-Lo's vocal group, as Massey Hall audiences saw them when they appeared in Toronto with the great British Ted Heath Orchestra. Their vocalising and comedy—aided by really wonderful backing from the Heath Band—were outstanding. Below: Clarinetist-composer-arranger Phil Nimmons, for many years a "backroom boy" in Canadian music circles, has now blossomed forth as leader of his own radio show, CBC's "Nimmons 'n' Nine" programme, broadcast alternate Tuesday evenings on the Trans-Canada Network. The Nimmons group play before a live audience, and have gained many plaudits for their fine musicianship and spontaneous feeling for modern jazz interpretation. At top (right): Decca recording artist Sylvia Sims appeared at the Stage Door, Toronto, during the month.



Best wishes and greetings
from JACK KANE
and all the Music Makers

"Music Makers '58" TV show CBC-TV 9.30 p.m. Thursday — — — — —

Sponsors: Sunbeam and Ponds-Chesebrough

CONCERT

THE second annual "Jazz For Moderns" concert hit Toronto in November and went on nonstop for two and a half hours. This is far too long for an audience to sit in one spot, and this seemed to be the general feeling amongst most of the 1,800 people present before the concert was over.

This, however, was not the only thing to make them restless, for the show, although it had a galaxy of stars, lacked something.

The only two groups to get the crowd really going were those of **Chico Hamilton** and **Gerry Mulligan**, but as far as I was concerned it was Chico with his new style outfit that was recently featured in the movie "Sweet Smell of Success", that took the show. They completely outshone the rest of the stars with their imaginative swinging jazz in very good taste.

The Hamilton group—with some of its instruments strange to jazz—used its talents to the full. It played with precision and a sweet delicate touch almost like chamber music. The use of flute, piccolo, alto, guitar, bass and cello gave the music a unique sound and one felt that they caught the audience up and led them along like the Pied Piper of Hamelin.

Unfortunately their stay was all too short.

Their arrangement of "Topsy" was really wonderful showing imagination in the improvisation. Chico himself manages to get over a completely different approach to drumming—he has a soft sound that moulds into the number and really swings it along.

Gerry Mulligan and his Quartet, featuring **Lee Konitz** on alto sax, also pleased the crowd. Mulligan himself was in a really swinging mood and played many of his well-known numbers.

Unfortunately, the **Miles Davis** set was spoilt by the constant thumping of **Philly Jo Jones**. The driving force of Miles Davis and **Cannonball Adderley** would have really broken out into something special if it hadn't been for Jo Jones, in fact this set would have been so much better if the drummer had been two blocks down the street.

The Australian Jazz Quartet opened the show, but after the first number—"September Song", a vibes and bass duet—they did nothing else to inspire, in fact they seemed very disorganized.

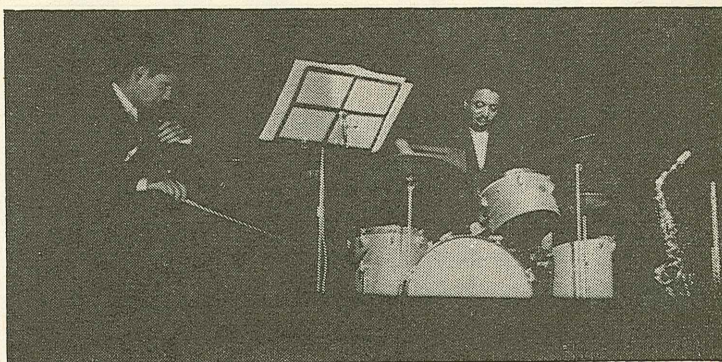
The saxes were insipid and lacking in ideas while the rest of the group could not really get together, giving the concert a very bad start.

Helen Merrill, the husky-voiced jazz singer, seemed lost in the vastness of Massey Hall. She might be effective on record but here she did not get through at all. The best number she sang was "Don't Explain".

As time was running out fast, the **George Shearing** outfit had to wind up the show quickly, but nevertheless his group displayed some very imaginative Afro-Cuban numbers. Added to his usual group of piano, vibes, guitar and drums was a Latin drummer. But being last on the bill he had a lot to fight against in the way of waning enthusiasm after too many attractions.

Admittedly many groups could not hold up a complete concert on their own but nevertheless a thinning down would, I'm sure, be appreciated all round, and it would do a great deal towards the stimulation of concert jazz.

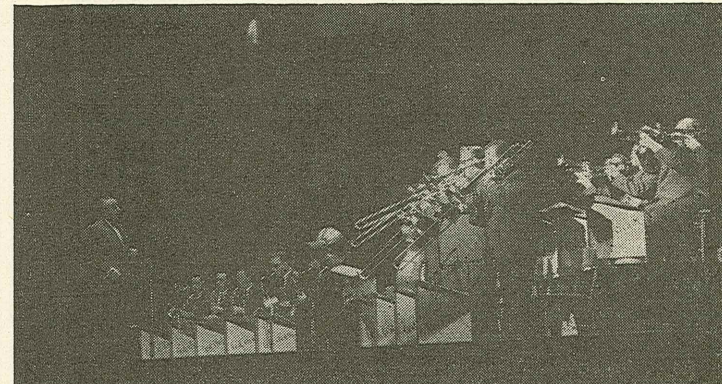
JOHN TRENT.



Chico Hamilton group in action at "Jazz for Moderns."



George Shearing enjoying his Afro Cuban numbers and Carmen McRae at the Heath Concert



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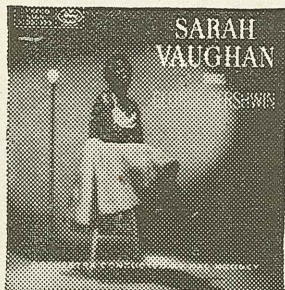
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"Tell Me That You Love Me"

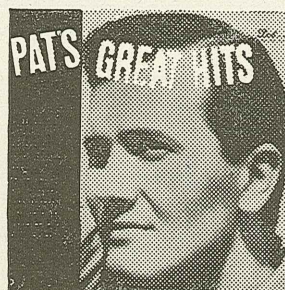
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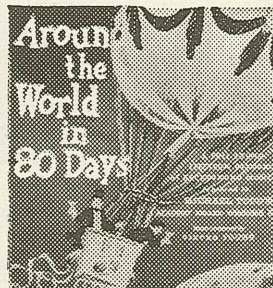
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Reviewed by **THE SPINNER**

SPECIAL CHRISTMAS LONG PLAYS

FRANK SINATRA: Jolly Christmas (Capitol W-894)

Christmas spirit on the cover, Christmas songs on one side, and carols on the other—all sung by Sinatra, with the backing of the Gordon Jenkins Orchestra and the Ralph Brewster Singers; what more could you want to make an ideal disc for Christmas enjoyment? This is, and will be, an immensely popular record.

* * *

GISELE MACKENZIE: Christmas With Gisele (Vik LX-1099)

Again the mixture of seasonable pops and carols, this time sung by Canada's own Gisele. Something to please all tastes, including our French-speaking citizens. The variety of talent which Gisele displays on her weekly TV show comes over well on this eminently listenable disc.

* * *

PATTI PAGE: Christmas with Patti Page (Mercury MG 20093)

The mixture as before, with one or two different ingredients. "Where Did My Snowman Go?" with the lusty and enthusiastic singing of a collection of children, adds a homely touch; in fact, this should be a favourite with the kiddiewinks.

* * *

JAN AUGUST: Christmas Favourites (Mercury MG 20160)

What constitutes a "Christmas Favourite" is a debatable point. I fail to see how "The Ash Grove" qualifies, even though Jan August's version is charming—as indeed are the many and varied "Favourites" he plays in his own clipped style on this LP.

* * *

JACKIE GLEASON: Merry Christmas (Capitol W 758)

With the Gleason Orchestra are the Keith Textor Singers, and Hercules, playing the electric celeste. Unique arrangements make this collection of Christmas music one to be bought by the discerning listener.

* * *

CHRISTMAS IN ENGLAND (Capitol T 10097)

Made by a mixed bag of British talent, everything is in keeping with the exception of the two children on the cover, who obviously hail from somewhere other than the U.K. For any New Canadians, the voices of the artists—wellknown and familiar—will bring back many memories, and for all, this is one of the best selections of truly Christmas entertainment that I have heard.

* * *

JONI JAMES: Merry Christmas From Joni (MGM E 3468)

This collection of seasonal songs sounds as if they are being sung by the girl next door, and the whole family are expected to join in. The arrangements and chorus singing are delightfully simple, and contribute to this effect.

* * *

THE CANTERBURY CHOIR: Beloved Christmas Hymns and Carols (MGM E3061) and On The Twelfth Day (MGM E3223)

Hymns and carols faultlessly sung by the Canterbury Choir, conducted by Macklin Marrow with Ernest White. Taken from the sound-track of the delightful George K. Arthur film, this LP has a most entertaining version of "The Twelfth Day", and the cover, drawn by Ronald Searle, is enough to make you want to buy it. The other side are more hymns and carols in the same authentic vein.

* * *

KENNY BOWERS (Narrator) The Little Star of Bethlehem (Columbia CL 1046)

An imaginative Christmas story against a background of an Orchestra of Ancient Instruments, conducted by David Randolph.

* * *

JOHN KLEIN (Carillonneur): Caroling On The Carillon (Columbia CL 1056)

Don't be misled into thinking this is just Bells. There are four different instruments used on this disc—the English-tuned carillon; the Flemish-tuned carillon; the Electronic Chimes, and the 25-note

Electronic Harp instrument. This would be an ideal record to play during the Christmas dinner, or during the handing out of the gifts from the Tree.

* * *

WILLIAM McCAULEY: Noel a Québec (Columbia FL 207)

Tres charmant, parfait pour Noel. In other words, just the gift for your French-speaking friends. Christmas songs, well sung, by an excellent choir under McCauley, who was also responsible for the arrangements.

* * *

LIONEL BARRYMORE: A Christmas Carol (MGM E3222)

The late Lionel Barrymore in one of his best roles, Ebenezer Scrooge. Richard Hale does a fine job as narrator, and Sam Timberg composed and conducted the music. The ever-present, ever-popular Canterbury Choir provide the backing.

* * *

HAMBURG STUDENTS CHOIR: Hark! The Herald Angels Sing (Reo R112)

Sung in English, with Cathedral Chimes and Organ, another impressive and moving version of carol singing.

* * *

FRED WARING AND THE PENNSYLVANIANS: Now Is The Caroling Season (Capitol T896)

This famous group don caps and scarves and come around to your house carol singing. So authentic do they sound that you will almost open your door to give the usual hand-out.

* * *

THE RAY CHARLES SINGERS: Winter Wonderland (MGM E3387) and Here We Come A-Caroling (E3467)

A most entertaining LP, this will fit in well with the fruit and nuts after the Christmas dinner. Beautifully sung, and with an excellent choice of numbers, this should please all tastes. "Moonlight In Vermont", the old jazz tune, is my favourite, but they are all equally enjoyable. The second disc is a more original mixture of carols than most.

* * *

CHARLES R. CRONHAM: Christmas Carols (Mercury MG20040) (With Organ and Chimes)

Superb organ playing makes this a more serious version of the holy songs we hear at this time of the year.

* * *

CARLOS SALZEDO: Christmas Carols In Hi-Fi (Mercury MG50116)

This fine harpist has made a most listenable collection of carols. When this recording was made, the microphone was hung 7 feet above the sounding board of the harp, thus ensuring the faithful reproduction of the instrument which is the charm of this disc.

* * *

THE JACK HALLORAN SINGERS: Christmas is A-Comin' (Dot DLP 3076) — Singing without any accompaniment, except the occasional few notes from the harp, these 17 voices sing with such purity and clarity of note that one's enjoyment of these lovely old songs and carols is heightened considerably. "Carol of the Drum," and "The Prince of Peace," are two of the most unusual in this excellent selection. This is an LP I heartily recommend.

* * *

FRANKIE LAINE, VIC DAMONE, EDDY HOWARD: Christmas Favourites (Mercury EP-1-3028)—Three great favourites singing favourites, should prove to be a favourite! Little more on the romantic side than most, should appeal to those in love.

(Please turn to page 38)

LONG PLAYS

THE NEW GLENN MILLER ORCHESTRA IN HI FI (directed by Ray McKinley) (RCA Victor LMP-1522) — Still keeping in the famous groove, but with modern amendments, this outfit keeps its many fans and gains others. Ray himself and Lorry Peters give the vocals that professional touch which is noticeable about the whole LP. ***

THE FIVE SATINS: The Five Satins Sing (Phonodisc ELP 100) — Their recent success in Toronto's top tunes was "To The Aisle", and this, with many other of their popular recordings, will make this LP a "must" with the fans. That they have rhythm is undeniable, and as their interpretations are not too wildly rock 'n' roll, this would

be an ideal disc if you wanted to convert some rather narrow-minded friend or member of your family. * * *

JANE MORGAN and the Troubadors: Fascination (Kapp KL-1066) — Melodic love songs, delicately sung and accompanied by the muted strings of The Troubadors. A spinner of romantic moods, Jane Morgan is very easy on the ears with her latest selection of well-chosen songs. * * *

EDMUND HOCKRIDGE: A Canadian In London (Nixa NPL 18004) — This idol of the London stage is not as wellknown as he deserves to be in his native Canada. This LP should cure that. Ably backed by Tony Osborne, his piano and orchestra, Ted has made a really saleable record. The wide choice of material, and the assured, mature voice of Hockridge should start the public over here asking for his records. His good looks and good voice will assuredly win him as many fans here as he already has in England. * * *

GOOGIE RENE: Beautiful Weekend (Phonodisc CS-LP 5001) — Here is a piano with a beat which most R & R fans cannot resist. This LP consists of some Googie's hit singles, some oldies and some newies. In other words a dish for chick and licks alike! * *

MURRAY McEACHERN: Caress (Capitol T899)—Apart from the many musicians who will want to buy this LP, anyone learning the trombone should buy and study it—for Murray's golden tone for the taste and restraint of the music, and in sheer pride that this talented man is a Canadian. He is not only an excellent soloist, but shows that he can lead a section so that they sound like one man. The close resemblance to Tommy Dorsey has been pinpointed by the inclusion of "Getting Sentimental Over You," and indeed one might say the mantle of Dorsey has descended on Murray McEachern. The mellow warmth of the music makes choice of title a happy one; it sounds like a Caress, and if there is anyone who could not enjoy listening to this record, I feel sorry for them. * * *

SINGLES

BOBBY HELMS: Jingle Bell Rock/Captain Santa Claus (Decca 9-30513)—One of the most talked-about of the new season's crop of records is this one by Bobby ("Special Angel") Helms. The first side is exactly what it says it is, an infectious rock based on "Jingle Bells." "Captain Santa Claus (And His Reindeer Space Patrol)" is one for the kiddies, and as a matter of interest to any reader who happens to have heard the famous George Formby, doesn't Bobby sound like him? * * *

RUBY WRIGHT: Merry, Merry Christmas/Let's Light The Christmas Tree (Quality K1687)—Of all the special records for Christmas, this is the most Christmasy! First, the disc is berry red, instead of the more usual black, and second the two sides are both very Christmasy sentiments. Ruby has a sweet voice, and Dick Noel Singers give a very suitable support as do Cliff Lash and his Orchestra. One for the whole family. * * *

BING CROSBY: How Lovely Is Christmas/My Own Individual Star (Kapp K-196-X)—Almost as closely associated with Christmas as Santa himself, Bing Crosby sings two sides with the Arthur Norman Choir and Orchestra which would fit into any record collection, any family gathering or any party. * * *

HARRY BELAFONTE: Mary's Boy Child/Venezuela (RCA Victor 47-6735)—Belafonte gives the first side a deeply sincere treatment, and makes it one of the finest of the near religious discs, but I am a little surprised at the coupling which is hardly a suitable choice. "Venezuela" is a swinging version, with chorus and orchestra, of the old favourite, and, judged on its own, will be well liked. * * *

RICHARD VERREAU: Minuit, Chretiens/Gesu Bambino and Agnus Dei/Adeste Fideles (RCA Victor 49-4227 and 49-4228)—Born near Quebec City, this fine tenor makes his bow with these two first-class singles for RCA. Montreal music lovers will recall his interpretation of the leading role in CBC's lavish production of Gounod's "Faust." * * *

GISELE MACKENZIE: Too Fat For The Chimney/Jingle Bells (Vik 4X-0300)—All the modern children who live in apartment blocks, can relax—here is a song especially for them, and a good one, too. A real toe-tapper. The familiar tinkle of "Jingle Bells" is heard on the other side with Ray Charles and his Orchestra and Chorus, all combining to make a platter which is certain to be very popular. * * *

That's enough about special records for Christmas. Now let's get back to normal, and to start the ball rolling we have one of Canada's sweethearts:—

JOYCE HAHN: Trying To Forget About You/Did You Close Your Eyes (Sparton 526R)—"Trying," a truly delightful song, is sung delightfully, and the clear sweet tones of Joyce's voice should be heard around the world with this one. The backing is almost as strong, but my vote for the top of the hit parade is Trying To Forget About You. * * *

LARRY HARVEY: Rolling Home/The Seasons (Regency 703X)—Although mainly known as a country singer, Larry Harvey will be in the popular field with this Skiffle-like "Rolling Home." It goes with a lift and a swing which should win this handsome young man from Newfoundland many more fans. "The Seasons," of which talented Larry is the co-writer, is a new idea, well put over. We feel that here is a new star for the Canadian lists. * * *

JOHNNY MATHIS: No Love (But Your Love)/Wild Is The Wind (Columbia 4-41060)—Johnny Mathis with Ray Conniff and his Orchestra have made this attractive version of "No Love", whilst with the help of Ray Ellis and his Orchestra Johnny Mathis has made "Wild Is The Wind" from the Paramount picture of the same

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name. The smooth creamy voice of Mathis is heard to advantage on these two melodies. Should be a seller. * * *

JERRY LEE LEWIS: Great Balls Of Fire/You Win Again Mean Woman Blues/I'm Feelin' Sorry/Whole Lot Of Shakin' Going On Turn Around (Quality K1679 and XP-132)—J.L.L. is just what the title of the first of these two records is—A Great Ball of Fire. His infectious abandon is irresistible, and any performance of his is so vital it cannot be ignored. Both of these records have already proved to be top sellers. * * *

GEORGIA GIBBS: Great Balls Of Fire/I Miss You (RCA Victor 47-7098)—The female contender for the "Ball Of Fire" stakes is Miss Gibbs, and whilst she makes a brave try, her fire is a tidy little affair, not the great blaze of Lewis. The ballad, "I Miss You," is more suitable to Her Nibs, and she sings it with plenty of feeling and style. * * *

BUDDY BURKE: That Big Old Moon/Street Of Sorrows (RCA Victor 47-7098)—The young Presleyish man from Toronto has made a hit with this, his first record. The up-tempo side is the one which seems to be capturing the fancy of the teenagers, but either side could make it. The accompanying group, The Canadian Meteors, do a good job. * * *

THE CRICKETS: Oh, Boy!/Not Fade Away (Brunswick 9-B-55035)—This bright group have turned out a dilly in this one. "Oh Boy" is a strictly top class R & R, and the broken rhythm of "Not Fade" is most attractive and unusual. * * *

DEBBIE REYNOLDS: A Very Special Love/I Saw A Country Boy (Coral 9-61897)—Another hit in the making for this charming singer. She has a most appealing voice and a certain wistful note which is tailor made for "Special Love". We shall be hearing a lot more of this melody. * * *

TONY MARTIN: Souvenir D'Italie/Carioca (RCA Victor 47-7099)—A rather mournful ballad backed with the wellknown "Carioca," not Tony at his best, but the dance rhythm of the second side has appeal. * *

MARTHA LOU HARP: Crazy To Care/Eskimo Kisses (Prep F-121)—When I saw "Jamboree," the film full of disc-jockeys and modern singers I was most disappointed to find that Miss Harp and her song, "Crazy To Care," had been cut. Undoubtedly other admirers beside myself will want to hear this talented singer's latest success, so I am particularly pleased to see this Prep issue. The backing, in more of an up-tempo style, will also please. * * *

BILLY MYLES: The Joker/Honey Bee (Delta 3007X)—A clever song, "The Joker," well sung by Billy Myles, should be heard almost daily. The backing, Honey Bee deserves to be heard also, buy it and try it. * * *

THE DIAMONDS: Wild Honey/Passion Flower (Mercury 71194X)—Whilst we are still around the hive, here is some "Wild Honey" of the very best make! The Diamonds are their usual sparkling and polished selves and I like the occasional Latin-American kick they get on—as in "Passion Flower". You would not easily get tired of this. * * *

GALE STORM: Go 'Way From My Window/Winter Warm (Dot 15666)—Gale will have a crowd around her window to hear this one, a winner if ever I heard one. The seasonal suitability of the backing makes this a tip-top buy. * * *

TONY PERKINS: When School Starts Again/Rocket To The Moon (RCA Victor 47-7078)—The pony-tail and jeans brigade are well served by the first side. Tony gives it the full treatment, and the Rocket is a somewhat strained attempt to be riding on the Sputnik's tail. I feel that Tony Perkins did his best with this one, but the old school routine will pay off much better. * * *

THE MAD MARTIANS: Outer Space Looters, Parts I and II (Delta 3011X)—To my mind, this is how the whole space subject should be treated, hilariously. This crazy disc was recorded by Satellite Records and is being reviewed by Lunar Loo. Ideal for parties or a quiet chuckle at home. Also it's good fun to see how many excerpts from star disc interpolations you can recognize. * * *

NICK NOBLE: Halo Of Love/Sweet Treat (Mercury 71233X)—A ballad with a beat, Nick sings and swings through both these titles, but Halo is the one for me. * * *

DANNY AND THE JUNIORS: At The Hop/Sometimes (Sparton 4-516R)—Another proof that Canada can produce the best vocal groups in the world. This Hop is swung with jest, and the voices are well matched and balanced, and the accompaniment and arrangements are fine. I shall expect to hear lots more of this outfit. "Sometimes" is more of a ballad, but the feeling is still rock, and should appeal to the same fans who will buy the disc on the strength of "At The Hop." * * *

NICK TODD: At The Hop/I Do (Dot 15675)—Nick Todd comes second in the "Hopping" contest, his version, almost exactly the same as the above, just lacking that youthful exuberance of Danny. "I Do" suits Nick Todd much better, and to my mind is THE side. It's a pleasing ballad sung very pleasantly, could do very well. * * *

NOBLE "THIN MAN" WATTS: I'm Walking The Floor Over You/Hard Times (Quality K1680)—Watts, together with "His Rhythm Sparks", provide an instrumental out of the usual rut. Ernest Tubb's catchy tune, "Walking The Floor", has been given the modern R & R rhythm with a solo sax out of the early thirties, a real rooty-toot-tooter with growls and the lot. The break at the end is positively classic! "Hard Times", which is more rhythm and blues, has some good touches from the guitarist at times and does not go so far back in style. The sax has a hard tone, but a drive and a certain amount of appeal. Different. * * *

Season's Greetings from **BILL BUTLER**



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Merry Christmas from "Mr. Blue Suede Shoes" **CARL PERKINS**

Newest Release

"THAT'S RIGHT"

THE HI-LO'S: My Sugar Is So Refined/A Very Special Love (Columbia 4-41050)—Since I feel Debbie Reynolds has the record on "Special Love" I choose Sugar for the number one side of this disc. This modern and talented group give a perfect performance of the number they sang in the Columbia picture, "Calypso Heat Wave". * * * *

EVE BOSWELL: Stop Whistlin' Wolf/It's Been A Long, Long Time (Capitol F3829)—Eve Boswell, petite Hungarian who has made her home and her name in England, offers a cute little piece of advice to all you pretty girls when you get the whistle. The ballad, accompanied by Reg Owen's fine orchestra on the other side, shows us Miss Boswell can really put across a romantic number as well as be cute. And believe me, she is! * * *

LU ANN SIMMS: The Cha-lypso/I Remember Marcellino (Reo 8196X)—A lesson in how to sing and dance the Cha Cha and Calypso, put onto a record and spun together. "I Remember Marcellino" has me guessing; I can't think why anyone would want to. * *

EDDIE FONTAINE: Honky Tonk Man/Fun Lovin' Baby (Decca 9-30446)—Eddie certainly IS a Honky Tonk Man, and that's all right with me. He has the powerful voice needed, and a marked progressive rhythm. The flip is good of its kind, the usual run of the mill roller, but if you want some fun "Honky Tonk" is your side. * * *

JODIE SANDS: The Way I Love You/Tantalizin' Love (Reo 8201X)—Co-writer of this lovely ballad which Jodie sings so sweetly is Peter De Angelis, conductor of the Chorus and Orchestra. Congratulations are in order all round. "Tantalizin'" takes Jodie

into the country field, but, thank goodness without the hard nasal twang which seems to be considered by some an essential to this type of singing. Definitely one for your collection. * * * *

JULIUS LA ROSA: Since When/Just Forever (RCA Victor 47-7059)—On the label of this disc are the words "Introduced on So and So's Television Theatre"; does this make it a better record? No. I feel that the mention of a film on a label is permissible, since it nearly always has to do with the action of the picture, and anyway is seen far more than a single TV appearance. What will we get next? As sung in Mrs. Farnesbarne's drawing-room? Preserve us from that. I have a suspicion that they realized that this is just an ordinary record with nothing especially good or bad about it, and wanted some gimmick to lift it out of the rut. * *

FRANKIE LAINE: The Greater Sin/East Is East (Columbia 4-41036)—Never been known to turn out a slipshod performance . . . that's what has been said about Frankie Laine, and how very true. Here are two polished performances from this experienced artist. "The Greater Sin" is a ballad well suited to Frankie's style, whilst the flip is a gay little trifle. One for the fans. * * * *

NELSON RIDDLE: Blame It On Patee/In A Small Forgotten Town (Capitol F-3794)—Nelson Riddle and his Orchestra play music for listening, and very pleasant listening it is, too. * * *

MARLENE DIETRICH: Another Spring, Another Love/Near You (Dot 15645)—The eternal Dietrich, she just sings, and they fashion the accompaniment around her to suit whatever is the style of the moment. Don't be misled into thinking she is not good, she is! * * * *

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RANDY STARR: The Prettiest Girl In School/Sweet Talk and Sugar Kisses (Quality K1681)—Randy Starr has made a most attractive record with "Bugs" Bower's Orchestra, of these two songs. He has a "different" voice, very soft and pleasing, and whilst the first title will prove most popular with the kids, I think "Sweet Talk" may hit a wider public and run up the lists to the top very quickly. One to watch. * * * *

THE GLORYTONES: Was That The Right Thing To Do/You Only Came Back To Hurt Me (Epic 5-9243)—This group have something. The lead voice has an unusual quality, he reminds me somewhat of Della Reese, and though reminiscent of the oldie, "Talk Of The Town," "The Right Thing" may prove to be the right thing for them. "You Only Came Back" is a muddle of sound, and the balance is wrong, the arrangement too full, the rhythm stodgy. Notwithstanding all this, I shall expect to hear more and better discs from The Glorytones. * * *

TECHNIQUES: In A Roundabout Way/Hey! Little Girl (Apex 9-76205)—Another group with an excellent lead voice. I think they could have chosen a more suitable name; this one lays itself open to criticism. The general pattern of one R & R and one more ballad type song is followed successfully. * * *

ROSEMARY CLOONEY: Love And Affection/Tonight (Columbia 4-41053)—One of the best of the popular songstresses, this is well up to standard. "Love And Affection" the up-tempo side is the one which will get the plays. "Tonight" seems rather a long dull night. * * *

GINNY GIBSON: Homing Pigeon/September Till June (Sparton 520R)—Somehow a pigeon has never struck me as a romantic bird; its plump little body seems more suited to pies than romance, but Ginny Gibson invests it with the spirit of love in this pretty ballad. The flip is also well sung and goes to make this a disc for lovers. * * *

GEORGE HAMILTON 1V: Even Tho/Why Don't They Understand (Sparton 4-505R)—A strong Country flavour is creeping into many pops, and here is a most attractive example, from George who was once purely a Country singer but has now, together with many others, invaded the popular market. "Why Don't They?" is more of a simple ballad; altogether a disc to keep. * * * *

JOHNNY MATHIS: Moonlight Magic/You Don't Care (Mercury 71202X)—You must be very careful when buying a Johnny Mathis disc that you get the right Johnny Mathis. This is the Country singer singing hillbilly titles, and, of course, HIS fans will say he is THE Johnny Mathis, and vice versa. One thing, they are both good in their widely differing styles, so whichever one you buy, you won't be wasting money. * * *

JOEY BISCOE: Eternal Love/You Lovin' Doll (Decca 9-30414)—Quite one of the best of this month's crop of rollers. Accompanied by the busy Anita Kerr Singers (they seem to be backing almost everyone) this is an attractive slow, rhythmical, almost a blues number, whilst the up-tempo "Lovin' Doll" is exciting and driving. Sure to sell. * * * *

LENNY DEE: Cecilia/Big Boogie Dee (Decca 9-30429)—The organ, played in soft-shoe tempo well in keeping with this popular oldy, Lenny Dee backs with a boogie named after and written by himself. Good to dance to. * * *

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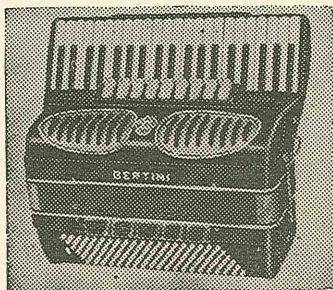
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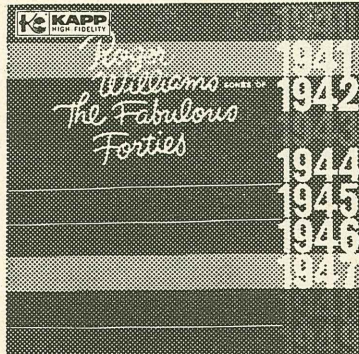
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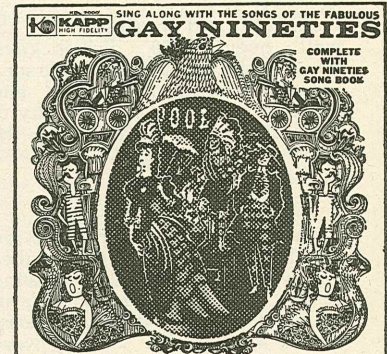
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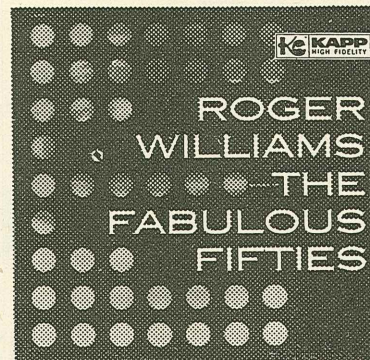
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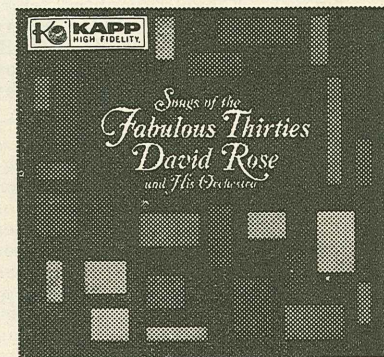
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CANADIANS 'INVADE' NASHVILLE

CANADIANS crossed the border in force during November to attend the sixth annual National Disc-Jockey Convention at Nashville, Tennessee.

They came from as far as Saskatchewan and Alberta, and participated in three days of revelry, bonhomie and business. In all, well over 2,000 disc-jockeys, music-publishers, record personalities, musical journalists and others poured into the fair city of Nashville from all parts of the States and Canada.

The activities commenced on the Thursday night (November 14) with a special late showing of the new film, "Jamboree", in which Canadian deejays **Gerry Myers** and **Keith Sandy** were seen. On the Friday morning, breakfast sponsored by Cadence Records started the day, followed by a Welcome and Awards Meeting at the magnificent War Memorial Auditorium.

Awards were presented by Broadcast Music Inc. (BMI) to its publishers and writers, as well as by "Billboard", "Cash Box", "Country Song Round-Up", "C. & W. Jamboree" and "Music Reporter". Famous country stars who won awards included **Marty Robbins**, **Kitty Wells**, **Hank Snow**, the **Everly Brothers**, **Faron Young**, **Hank Thompson**, **Bobby Helms**, **Chet Atkins**, etc.

Lunch with Dot Records as hosts was followed by an all-too-short Disc-Jockey Clinic which was addressed by the Governor of Tennessee. Among other speakers was **Ray Sonin**, Editor of **MUSIC WORLD**, was address on "The International Aspects of Country Music" was very well received. A panel of recording chiefs answered questions from the floor in a discussion which could have gone on for several

hours, and might will have done so instead of being cut off in its prime.

The early evening was devoted to "Open House", with record- and music-companies entertaining visitors in their hotel suites, followed by country shows over Radio Station WSM, and a Decca dance at which music was provided by **Dave Stogner** and his Western Swing Band.

Saturday morning started with "Breakfast at the Opry" with **Minnie Pearl** as guest of honour and emcee **T. Tommy Cutrer** interviewing visiting deejays over station WSM.

Faron Young played host after breakfast with an invitation to a special showing of his Columbia picture, "Raiders Of Old California", in which he takes the part of a gun-slinging marshal and, among other things, shoots and kills a round-faced "bad man" easily identifiable as Nashville idol and Columbia recording star **Marty Robbins**.

Saturday's luncheon was given by Columbia Records with President **Goddard Leiberson** officiating in witty form. He introduced Columbia stars, recording personnel and district representatives, but it was a great disappointment to the Canadian contingent that, in his introductions, he omitted any reference to the two executives of Columbia in Canada who were present — **Robert Pampe** and **Frank Jones**.

A reception by WSM occupied the afternoon and early evening, followed by the 32nd Anniversary performance of "Grand Ole Opry" and a Midnight Dance under the auspices of Roulette Records.

Sunday morning saw weary-eyed but happy guests tottering down to a Coffee Clatch given by Columbia Records and featuring



A Canadian group at the Nashville Convention — (l. to r.): **Ken Reynolds** (CFRA, Ottawa); **Ray Sonin** (Publisher, "Music World"); **Elwood Glover** (CJBC, Toronto) and **Texas Roy** (CKRD, Red Deer, Alberta).

as much Alka-Seltzer as coffee! And so home, after a most enjoyable and educative convention in which the keynote was goodwill throughout. Congratulations to presiding organiser **Jack Stapp** and his willing and most friendly staff of helpers.

Behind-the-scenes stories of the convention are legion, one of the best concerning an enthusiastic Georgia cracker who rode a mule 179 miles to attend, and the Red Deer (Alberta) couple who drove by car 2,400 miles to be present and were snowbound in Nebraska on the way home.

There is also the story of CBC's **Elwood Glover** being made an Honorary Citizen of Tennessee by the Governor, who put him "under parole" in the keeping of BMI's Canadian stalwart, **Harold Moon**.

Only discordant note in the whole convention affected, unfortunately, a Canadian disc-jockey, **Frank Callaghan**, of Station CFQC, Saskatoon, travelled over 1,000 miles to Nashville with a plaque which he was to award to **Johnny Cash**, voted by Saskatchewan radio-listeners as their most popular country artist.

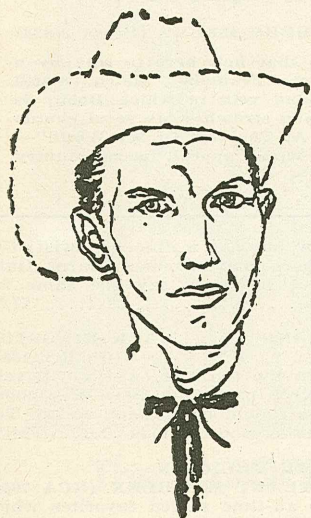
Arrangements made at Nashville for Callaghan to present it to Cash during the performance of "Grand Ole Opry" were summarily cancelled at the last moment, and the convention ended without any public presentation of the award. It is a

great pity that this snub — however unintentional — should have been directed at the representative of a large Canadian province, whose country fans cannot feel very happy about the episode.

The full list of Canadians who attended the Disc-Jockey Festival is as follows: **Leta Armstrong** (CJIC, Sault Ste. Marie); **Sam Assaf** (CHLO, St. Thomas); **Charlie Babcock** (CKLB, Oshawa); **Robert Babcock** ("Music World", Toronto); **Art Bartel** (CHLO, St. Thomas); **Dan Bass** (Quality Records); **Frank Callaghan** (CFQC, Saskatoon); **Leonard Casey** (CBC); **Bob Gillen** (Toronto); **Elwood Glover** (CJBC); **Larry Harvey** (King Records' recording star, Toronto); **Saul Holiff** (London, Ont.); **Gordon Johns** (CHVC, Niagara Falls, Ont.); **Frank Jones** (Columbia Records); **Bill Kearns** (Quality Records); **Ron Keefe** (Toronto); **Mr. and Mrs. Ray Koivisto** (CKCY, Sault Ste. Marie); **Bill McNaughton** (CHWO, Oakville); **Aileen Martin** (Toronto); **Harold Moon** (BMI Canada Ltd.); **Barry Nesbitt** (CKFH, Toronto); **Robert Pampe** (Columbia Records); **Harold Pounds** (Sparton Records); **Allan Roberts** and **Bob Ross** (CHVC, Niagara Falls, Ont.); **Jack Rodda** and **Texas Roy** (CKRD, Red Deer, Alta); **Mr. and Mrs. Don Ramsay** (CJIC, Sault Ste. Marie); **Anne and Betty Randall** (CHVC, Niagara Falls, Ont.); **Mr. and Mrs. Ken Reynolds** (CFRA, Ottawa); **Fred Roy** (Toronto); **Sandra Sanders** (Toronto); **Curly and Dorothy Slater** (CHWO, Oakville); **Mr. and Mrs. Ray Sonin** ("Music World", Toronto); **June Tormey** (Toronto); **John Trent** ("Music World", Toronto); **Mr. and Mrs. Ernie Wilson** (CJIC, Sault Ste. Marie).



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COUNTRY AND WESTERN RECORD REVIEWS by FRED ROY

I WISH YOU KNEW/CALL ME ... LOUVIN BROTHERS (Capitol 3804)
Ira and Charley come back with another pleaser for their growing congregation of fans. Up-beat arrangement on top edge makes very easy listening and the Louvins do it wholeheartedly. On the theme, they are pleading their love to the gal and wishes she knew how much thought is given to her. Bottom wax is a three-beater in which the things she writes don't compris with the way they feel, so the boys want her to call and get things straight. 87/85

THAT'S RIGHT/FOREVER YOURS ... CARL PERKINS (Quality 1654)
Top grooves give out a mid-beat rock selection with Perkins' usual heavy guitar work adding to the appeal. Could be his biggest since "Blue Suede Shoes" and could sell equally as well. Below deck, Carl changes his pace and turns out a weeper-ballad which will appeal mostly to c. & w. buyers. Good prospects for either side and excellent for filling the juke slots. 84/83

WIG WAG/MISTY CITY ... RICK WEBSTER (Sparton 500R)
Folksy, up-beat blues on Rick's initial platter for Sparton, which the Toronto artist does in traditional country flavour. Webster is primarily a songwriter, having won popularity three years ago with his big seller "Man In A Raincoat" which made the national charts. Flip is a country ballad with equal appeal and either side could click with proper jockey promotion 86/84

C. & W. "HOT WAX" REVIEWS

(New Releases showing exceptional promise)

HONEY STOP (And Think Of Me)/VACATION'S OVER
..... FARON YOUNG (Capitol 3805)

Up-beat novelty in the upper grooves which will appeal to many in all marts although it is mainly c. & w. Faron sez: if the gal is lookin' for lovin' he's ready and waiting. On the underside, he is joined by a male chorus on a country weeper referring to the vacation of love, which ended when his gal walked out on him. 96/94

GEISHA GIRL/LIVIN' ALONE ... HANK LOCKLIN (RCA 6984)
Writer of "Fraulein" turns out another side that sends its appeal "far across the blue water" in "Geisha Girl", but in this number he crosses the Pacific to Japan instead of crossing the Atlantic to Germany as in "Fraulein". Locklin does it in an up-tempo offering. Reverse is a ballad in which all his riches can never make up for the love he has lost. 92/90

DEEP BLUE SEA/LOVE ME SO I'LL KNOW
..... JIMMY DEAN (Columbia 40995)

Dean's first issue on Columbia looks like a potential hit as far as the top side is concerned. Tale of a sailor who prefers his life at sea to wine, women and song. Upbeat with reflections of oldie "The Roving Kind" in the making. Flip is a ballad of little appeal. Too monotonous. 89/72

TAKE ME IN YOUR ARMS/TRAVELIN' BLUES ... WHITEY KNIGHT
(Dot 15630)

Whitey Knight gives his renditions of two country standards on his initial Dot wax, but neither side will sell on the country market to any great extent. A bit more country appeal would have helped. Sides are more suitable for pop sales, although songs and singer are in the c. & w. field. 81/78

SANDS OF GOLD/JUST A'WALKIN' AROUND ... WAYNE WALKER
(Columbia 40979)

Country-pop flavored ballad in "Sands" which should find a place in both categories. Artist gives it an effective treatment with string and piano background. Chorus helps out to added attraction. Reverse is country-rock number in which singer finds little to do since his gal left him. 78/73

A NIGHT TO REMEMBER/I WISH I COULD SAY THE SAME
WYNN STEWART (Capitol 3803)

Stewart is assisted by mixed chorus on top edge, a midway three-beat melody with appealing lyrics which could well become a song to re-

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and

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from

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TEX WILLIAMS

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Merry Xmas

"LONG LOST LOVE"

b/w

"LET'S GO ROCKABILLY"

Decca 30459

C. & W. HONOR REVIEW

MY SPECIAL ANGEL BOBBY HELMS (Decca 30423)

Bobby Helms proves with this item that he's here to stay by a smash follow-up to his million seller "Fraulein", which is still selling high. "Angel" is in the ballad vein in which Bobby is assisted by the Anita Kerr Singers and stretches his vocal chords high on the scale. Flip is "Standing At The End Of My World"—a previous "Hot Wax" review of equal appeal, more country flavored.

member as well. Theme is far from new but has a different twist. Up-tempo offering on the flip minus the chorus having equal charm. Gal's having a good time and Wynn wishes he could say the same for himself. 77/75

HEY THERE BABY/TELL ME DARLING JACK KINGSTON (Quality 1655)

Jack has a good 'un on his hands with the top side, which will very likely see top sales and jock spins. However, pace could have been upped a little for better effect although results should be pleasing as is. Tell Me Darling" is the slower side also having good sounds 74/72

THE OLD RUGGED CROSS/OLD TIME RELIGION
STUART HAMBLÉN (RCA 7052)

Hamblén renders his renditions of two all-time sacred favorites which will undoubtedly get quite a few sales, especially from artist's followers which numbers into the thousands. Numbers should also receive considerable air play. 72/71

OH MONAH!/I'LL ALWAYS BE IN LOVE WITH YOU
BOB WILLS (Decca 30367)

The Texas Playboys give top standard a rock and roll treatment with good results and disc can go big in certain areas. Vocal is by Luther Wills. Underside, a slow-paced ballad, features vocal by Lew Walker who is also the composer. This side also rates plenty of air spins....72/70

TITLE JUMBLE SONG/SHORT TIME LOVE AFFAIR
IRVIN FREESE (Quality 1647)

Top side is appealing to the country market, having its lyrics composed mainly of the titles of past country hits, covering the last three or four years. Melody is in a mid-beat with string and accordion backing. Back, artist tells the story of a love affair that didn't last. Also very appealing. 71/70

STEAL AWAY/JUST A CLOSER WALK WITH THEE....RED FOLEY (Decca 30470)

Re-issue of an old coupling by Red Foley which has several years of constant sales behind it, and should continue to sell over the years to come. Top side is a recitation also known as "The Funeral" which Red does to perfection. Reverse is also an all-time favorite which is in constant demand. 70/70

ROCKY ROAD BLUES/AIN'T I'M A DOG RONNIE SELF (Columbia 40989)

Country blues with a beat on the top offering, which marks Ronnie Self's initial wax for Columbia. Moderate sales can be expected across country counters. Pairing is a rockabilly selection with teen flavor. Ronnie wants to be fancy free and the gal who wants his lovin' has to wait her turn. 70/69

TILL I SAID IT TO YOU/IT'S ONLY A MATTER OF TIME
GOLDIE HILL (Decca 30460)

Lively ditty on top offering in which Miss Hill gives a fine rendition of the age-old story. Themewise, she never meant a word she said about love to all the others she's had but means every word she tells her current flame. Goldie offers a mid-beat waltz tune on the back side with strains of "Tennessee Waltz" in the lyrics. 69/67

I STILL WRITE YOUR NAME IN THE SAND
'TIS SWEET TO BE REMEMBERED MAC WISEMAN (Dot 15638)

New cuttings of two Mac Wiseman sellers which he originally recorded several years ago for the same label. Top, an up-beat number and bottom a two beat selection which has tempoed verses and waltz-time chorus refrain. Both sides are aimed at the pop market and will not have much sales country-wise. Mac's original versions of both selections, done in rank styling, is the better country buy. 67/65

JOLLY JIG
CABBAGE IN THE PATCH PAUL MENARD (Apex 26441)

Paul Menard is a Montrealeur who is gaining popularity constantly for his fiddle stylings and knows how to use his bow. "Jolly Jig" is the side getting the play and sales, but we're not agreeable on the title. "Jolly Breakdown" would have been more appropriate, but it certainly is not a jig. "Cabbage" is another breakdown tempoed selection a little faster in speed. 65/65

ANY WHICH-A-WAY
A MOOD FOR THE BLUES JORDANAIREs (Capitol 3807)

The popular Jordanaire's come back with another rock number on the upper end which should receive moderate sales and jock spins, but is not parade material. Boys blend their voices nicely in a pretty love song. Themewise, any which-a-way the gal turns his love will be there. Flip is a sax solo by Dutch McMillin of the Jordanaire's with string accompaniment. 65/65

(Please turn to page 32)



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C & W ALBUM REVIEWS

GEORGE JONES SINGS

George Jones

(Mercury MG 20306)

Plenty of variety and flavor in this first Mercury package by George Jones of "Grand Ole Opry". Package contains a mixture of artist's previous single releases and several selections not released individually. Sales should be exceptionally good.

Selections Include:

Too Much Water; Don't Stop The Music; Why Baby Why; You Never Thought; No Money In This Deal; Just One More; Take The Devil Out Of Me; All I Want To Do; Yearning (with Jeanette Hicks); Ragged But Right; You Gotta Be My Baby; Gonna Come Get You; Uh, Uh, No; Cup Of Loneliness.

OL' ROCKIN' ERN

"Tennessee" Ernie Ford

(Capitol T-888)

Ever go catfishin? Ever pick blackberries right off the bush or go rabbit huntin' in the Fall? If you have, you will readily understand the language "Tennessee" Ernie Ford is speaking in this album. If you haven't, Ernie will give you a good home demonstration of the fun of it all. And he should know. Each song in the package is written from his true-to-life adventures.

Selections Include:

Milk 'Em In The Mornin' Blues; Catfish Boogie; Anticipation Blues; Country Junction; Shot-gun Boogie; She's My Baby; Blackberry Boogie; Kiss Me Big; *Ain't Nobody's Business But My Own; Smokey Mountain Boogie; I Ain't A-Gonna Let It Happen No More; The Lord's Lariat.

* This selection is duet with Dorothy Gill.

DOWN EAST DANCIN'

Don Messer

(Apex A1-1600)

Don Messer needs no introduction to Canadian square dance fans, nor American fans either for that matter. Broadcasting from Radio Station CFCY, Charlotteville, P.E.I., Messer has built a reputation that very few old time fiddlers can equal. He is credited with having written and arranged several hundred of Canada's most popular square dance tunes and his single records make up the majority of the complete Apex catalogue, numbering at more than 150 releases. This is his first 12 inch package, having twelve of his most requested selections, all available on singles, with accompaniment supplied by his Islanders.

Selections Include:

Maple Leaf Two-Step; Honey-moon Waltz; Dominion Reel; Atkin's Polka; Television Reel; Johnny Hamlin's Breakdown; Lightning Horn-pipe; Fiddlin' Phil; Stoneboat Jig; Great Eastern Reel; *Rainbow Square Dance; C. N. E. Breakdown.

* This selection is accompanied by square dance calls.

COUNTRY MUSIC SHOW

Assorted Artists

(Columbia CL-1048)

A grand assembly of several of the top names of the country music field, such as Carl Smith, Jimmy Dickens, Mimi Roman, George Morgan, Goldie Hill, Red Sovine and others. Package is presented in a non-stop, stage show form, with introductions and master of ceremonies duties handled by popular deejay Biff Collie.

Selections Include:

You Are The One; Big Fool; Oh, Yes Darling; Candy Kisses; I Really Don't Want To Know; Take An Old Cold 'Tater (And Wait); Try To Take It Like A Man; Where The Old Red River Flows; Dialogue; A-Sleepin' At The Foot Of The Bed; Midnight Blue; Our Summer Vacation; Amazing Grace, plus opening and closing themes.

C.B.C. CHRISTMAS SHOWS

Some exciting musical shows are lined up for CBC-TV's Christmas festivities. On Dec. 22, Bob Goulet, Jack Duffy, Gloria Lambert and movie actor Murray Matheson star in a 30-minute musical fantasy on "Showtime". Howard Cable and his Orchestra supply the music.

On Dec. 23rd at 8 p.m., Wayne and Shuster, with Denny Vaughan, Joan Fairfax, the Don Gillies Trio, the Don Wright Singers, Herb May and Samuel Hersenhoren and his Orchestra combine to present a one-hour musical version of "Mother Goose". Don Hudson is the producer.

Christmas Day features "The Three Bears", a musical based on the Goldilocks story, at 3 p.m., from Vancouver, while, at 8 p.m., "Home For the Holidays" brings together Canadian stars who have been away from Canada and are back for the festive season.

The show will star Shirley Harmer, George Murray, Glenn Gould, the Diamonds, Bobby Breen, Don Harron, Lois Smith, David Adams and Elaine Grand. Rudy Toth conducts the orchestra and Stan Harris produces.

LOMBARDO

Canada's own Guy Lombardo, now celebrating his 25th year in residence at the exclusive Hotel Roosevelt, New York, is to visit Toronto towards the end of January. He has expressed great interest in MUSIC WORLD'S Songwriting Competition and, while here, will discuss the possibility of recording or otherwise exploiting any of the songs submitted.

SEASON'S GREETINGS

to
**MUSIC
WORLD**

from

**BILL
LONG
ROSE
JACKSON
PETE
BRADY
and
THE
PLAYBOYS**

AT HOME WITH JULIETTE

(Continued from page 11)

I asked Juliette what she did when she wasn't working and she said "When you combine being a housewife with being a singer, the cooking, laundry and housework keep you pretty busy. I love cooking and prefer plain foods. I can't bake any goodies," she confessed, "but I rather pride myself on my Yorkshire pudding."

Juliette's elder sister, Suzanne, is also a singer and is wellknown out West. In her spare time, she does some artistic copper plaques, which are an attractive feature of the walls of Juliette's apartment. Photographer Clive Webster took a picture of Juliette with some of her sister's productions, and you can see it on these pages.

In addition to her CBC work, Juliette must be one of the busiest vocalists in Canada, with club dates, conventions, appearances at stores and other functions. She appeared at 17 trade fairs in one year and travels throughout Canada, with success wherever she goes. Much of her travelling is done in Tony's pale yellow, hardtop Oldsmobile 98, which he drives.

As we were leaving, I asked Juliette what she thought was the secret of her success. Her smiling face took on an ex-

pression of gravity as she considered the question.

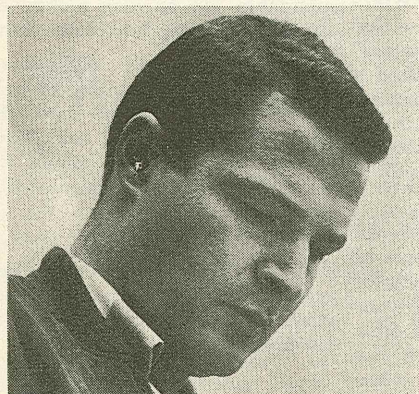
"In a nutshell," she answered seriously, "I would say that it is always trying to give the public what they want and what they expect. When my agent, Paul Simmons, telephones me about an engagement, I ask him about the type of audience I will be singing to and when I have learned as much about the event as possible, I choose my dress and my songs accordingly. And I always believe in putting on a show. It doesn't matter whether I am playing to 25 lumberjacks in the backwoods, or some

aristocratic gathering at a big function, I try to dress my best, look my best and sing my best."

As a secret of success, every aspiring Canadian star should remember these words. And they should also remember the words with which Juliette answered my question about whether she would ever leave Canada and work permanently in the States.

"No, thanks," she smiled. "I'm quite happy where I am."

And so are we to have you with us, Juliette!



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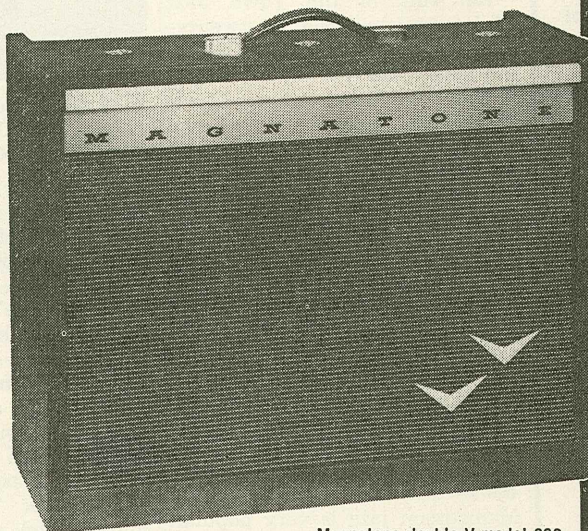
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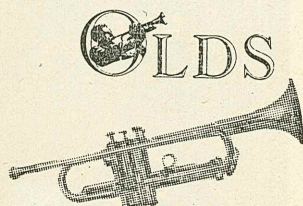
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our selection

DAVE CAPLAN

Toronto's 'Man About Town'

PHILIP HAYDN DRAINIE has arrived, and the proud parents are John Drainie and actress-wife Claire Murray. The latest addition has changed the family status to a quintet, excluding the parents.

Some musicians who are gasping everyone are Gino and Willie Antonacci, Jerry Forte and Nick Mele. They are in the service station business!

Hal Hill, of the Town Jazz Club, now serving a twenty-week sentence at Ryerson studying radio and TV announcing.

Was reminded that Gisele MacKenzie played violin and sang at Bigwin Inn in 1948. Remember?

Maureen Cannon, due shortly for a return booking at the Stage Door, did the Goodyear TV Commercials on the Paul Whiteman Show from '51-'54. Her Jubilee recording of "Oh, Johnny!" has sold over 50,000.

News from England—localite Kenny Sprang is playing bass with the Ray Ellington Quartet and Kenny Ball, from St. Catharines, is gaining popularity with his seven-piece Dixieland combo. Mainstream jazz is very popular, which is a happy medium between Modern and Traditional jazz.

Famous celebrity hatter Sammy Taft got Mickey Lester, of CKEY, a terrific TV contract. They're delivering the set next week. I understand Mickey is waiting for coloured radio.

Jayne Mansfield's favourite vocalists are Doris Day and Peggy Lee, with Nat "King" Cole and Sinatra in the male division. When I asked Jayne about her favourite jazz artists, she couldn't name any because she's unfamiliar with that field of music. I should have asked her about musclemen instead. Anyone for a Mickey?

When I criticized jazz columnist Pat Scott, of the "Globe and Mail" for an adverse comment he made about Charlie Parker, he backed up his convictions by giving me five 12-inch LP's—"The Genius of Charlie Parker". I should open my mouth more often and increase my record collection at the same time! Thanks, Pat, your loss is my gain.

Bob Jarvis, producer of "Holi-



Jack Kane (left) and producer Norm Sedawie with Mary Francis, 17-year-old Oshawa singing starlet who appeared on the "Music Makers '58" CBC-TV show. Mary is an Arthur Godfrey winner.

day Ranch", who started as a stage hand five years ago at CBC, has worked his way up the ladder from Studio director of the "On Stage" series to Assistant Producer of the "Denny Vaughan Show" in '55, then produced the "Billy O'Connor Show", "Who's The Guest?" and is now settled with the successful "Ranch" show. He has recently finished a musical fantasy of "The Sleeping Beauty" for TV production in collaboration with Bill Richards, which they are trying to sell to CBC. Good Luck.

Pianist Lou Snider was offered \$5,000 in cash and a guarantee of \$750 per week by Mort Green, of Los Angeles, plus a three-year contract. Lou declined the offer with thanks as he was in the Royal Air Force at the time (1945) and decided to come back home to Canada after service. Lou has just completed the album "Holiday In Canada" for Decca, which should be a hot seller. A highly-regarded musician, it's good to have Lou on the local scene instead of disappearing across the border as so many have done.

Steve Lawrence called Jackie Kane "Toronto's own Lawrence Welk." It certainly wasn't in reference to the music but to Jackie's TV popularity with the viewers.

Did you hear the one about the musician who stopped a bopper and inquired "How do you get to Carnegie Hall?" The bopper replied "Practice, man, practice!"

Our best regards to pianist

Nahum "Sonny" Qualer, who has opened up his own law office, and also to jazz-loving lawyer Morley Wolfe, who has also gone on his own.

Former MUSIC WORLD staffer Neil Thomas doing a very commendable job as disc jockey on the CKFH late, late, late show.

Jimmie Coxson's eight-week old baby Christine talks, so help me! When I walked into the house she smiled and said "Hi!" several times. Almost shook me up. Her timing is perfect. She even sneezes in tempo.

The popular Maitre D' at the Barclay, Fred Teachman, worked as a waiter at the hotel for seven years before being elevated to his present post.

Dr. Fred Evis, who was a pianist-bandleader before giving up the band business in '55, is now Medical Legal Consultant for the Ontario Hospital Service Commission. Fred wrote the official welcome song for the Royal visit of the late King George VI and Queen Elizabeth in May '39, called "Welcome To Canada". Canadian Music Sales had a contest and the song was chosen out of fifty. When Princess Elizabeth and Philip visited Canada in '51, Fred was asked to change the lyrics for the occasion. The Princess wrote a letter of appreciation which Fred treasures. He has 350 compositions which have not been published, and has also collaborated with Freddy Grant on some published numbers.

FOCUS ON RADIO BAN (from page 8)

United States. I know absolutely certainly that it made a great difference.

Why are local musicians not looked upon by potential employers as big enough attractions? Because they don't get any personal radio or TV publicity, that's why. The lifting of the ban would be a real boon that would enable any musician to expose his own talents.

Any little non-union singer can come to Toronto and promote his or her own record without hindrance, but the accompanying musicians, bandleader or arranger are not allowed to say a word. The door is closed to them by their own official body.

This is bigger than just a problem of out-of-town musicians. Whatever helps Toronto musicians helps me when I come to Toronto; whatever hurts them, hurts me. In the interests of all musicians and the good of music generally, I am against the ban. I would be very happy to hear that it has been lifted, and to hear a musician saying so . . . on the radio!

The following statement by Norman Harris, Secretary, Toronto Musicians' Association, was prepared especially for MUSIC WORLD. It reads:

"In an international by-law of the American Federation of Musicians of the United States and Canada, it is stated that any local or travelling musician may not be interviewed on radio or TV, live or recorded, without first obtaining the permission of the Local in whose area the appearance is to be made.

"This by-law does not apply solely to Toronto. It is the prerogative of each Local of the AFM to grant or not to grant approval.

"In some areas, depending on local conditions, Locals may, from time to time, grant permission for interviews to visiting musicians—particularly where such interviews may promote more work for local members.

"But here in Toronto, a major Local and one of the most competitive music centres in Canada, the Toronto Musicians' Association often finds it necessary to refuse permission for interviews in order to protect the local membership."

EDUCATIONAL MUSIC (from page 18)

clinations of these young people are channelled into a stream of activity that is broad enough to support a twelve piece dance band on the one hand and a classic woodwind quintet on the other.

A hurried glance over their concert folios reveals such music as Handel's Water Suite, Massenet's Overture to Phedre, an Adagio from the Second Symphony of Schumann, a selection on Songs from the Hebrides, Two dances for Band by Katchachurian, Excerpts from the Mother Goose Suite by Ravel, a modern solo, Trumpet in the Night by Simeone, a Quebec Folk Fantasy arranged by Cable, a contemporary work, Legend, by Paul Cres-

ton, a selection from Cole Porter's musical comedy, Can-Can, etc.

Although this music infers professional standards it is played primarily as a cultural activity for the pupils, though it follows that the better the performance, the richer the experience.

As Ruskin states, we get out of any art appreciation whatever we put into it. With this in mind, I have never had any misgivings about our programs or our policy.

And although the personnel of the Barrie Collegiate Band has changed many times in the twenty years of exploration on this stream of education, yet I am certain that every one of its voyagers has travelled much in the realms of gold.

ACCORDION TEACHERS

At the fall meeting of the Ontario Branch of the Canadian Registered Teachers Association, held at Burlington, the following officers were elected for the coming year: President, Gregg Arnason; Vice-President, Jerry Gingolani; Secretary, Myrtle Penfold; Treasurer, Ron Waddington; Directors—Nick Antonelli, Ted Bell, Helen Milne, George Occhipinti and Elio Viola.

CHUM NEWS

Josh King has left radio station CHUM, and his hour show is now heard over CFRB, Toronto. Other news from CHUM is that all-night deejay and recording singer Hank Noble has been ordered a long vacation by his doctors, and, on his return to CHUM, is likely to feature more in an executive than a disc-jockey capacity.

MERRY CHRISTMAS

to you all

Yodellin' Bob Gillen

*To all D.J.'s and
my many friends
may I wish you all
a very*

MERRY CHRISTMAS

TOMMY HUNTER

RCA VICTOR

SEASON'S GREETINGS

BERT NIOSI

Cross Canada
Hit Parade

Top Discs in Canada

CHUM HIT PARADE

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

1. RAUNCHY Bill Justis (Quality 674)
2. STORY OF MY LIFE Marty Robbins (Columbia 41013)
3. AT THE HOP Danny and the Juniors (Sparton 516)
4. GREAT BALLS OF FIRE Jerry Lee Lewis (Quality 1679)
5. TILL Rogers Williams (Kapp 197)
6. COULD THIS BE MAGIC The Dubs (Reo 8186)
7. ROCK AND ROLL MUSIC Chuck Berry (Quality 1663)
8. YOU SEND ME Sam Cooke (Keen 34013)
9. I'M AVAILABLE Margie Rayburn (London-Liberty 55102)
10. PUT A LIGHT IN THE WINDOW Four Lads (Columbia 41058)
11. APRIL LOVE Pat Boone (Dot)
12. LIECHTENSTEINER POLKA Will Glahe Orch. (London)
13. PRETTIEST GIRL IN SCHOOL The Tempos (Kapp)
Randy Starr (Quality)
14. LOVE BUG CRAWL Jimmy Edwards (Mercury)
15. THE JOKER Billy Myles (Regency)/Hilltoppers (Dot)
16. ALL THE WAY Frank Sinatra (Capitol)
17. SILHOUETTES The Rays (London)
18. LOVE ME FOREVER Four Esquires (Quality)
19. DANCE THE BOP Gene Vincent (Capitol)
20. KISSES SWEETER THAN WINE Jimmie Rodgers (Apex)

WINNIPEG

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

1. YOU SEND ME Sam Cooke (Keen 34013)
 2. SILHOUETTES Rays (London 17027)
 3. KISSES SWEETER THAN WINE Jimmy Rodgers (Apex 4031)
 4. APRIL LOVE Pat Boone (Dot 15660)
 5. WAKE UP LITTLE SUSIE Everly Brothers (Apex 9-76191)
 6. CHANCES ARE Johnny Mathis (Columbia 40993)
 7. MY SPECIAL ANGEL Bobby Helms (Decca 9-30423)
 8. MELODIE D'AMOUR Ames Brothers (RCA Victor 7046)
 9. LIECHTENSTEINER POLKA Will Glahe Orch. (London 1755)
 10. MY SHOES KEEP WALKING BACK TO YOU
Ray Price (Columbia 40951)
 11. ALL THE WAY Frank Sinatra (Capitol)
 12. JUST BORN/IVY ROSE Perry Como (RCA Victor)
 13. GREAT BALLS OF FIRE Georgia Gibbs (Mercury)
 14. BEBOP BABY Ricky Nelson (Verve)
 15. I'M AVAILABLE Margie Rayburn (London)
 16. FASCINATION Dick Jacobs Orch. (Coral)
 17. JOKER Ronnie Gaylord (Mercury)
 18. TAMMY Debbie Reynolds (Coral)
 19. STORY OF MY LIFE Marty Robbins (Columbia)
 20. I'LL REMEMBER TODAY Patti Page (Mercury)
- (Compiled by Sheila Conner, CJOB Librarian)

BEST SELLING POP DISCS IN ENGLAND

1. MARY'S BOY CHILD Harry Belafonte (RCA)
 2. BE MY GIRL Jim Dale (Parlophone)
 3. WAKE UP LITTLE SUSIE Everly Brothers (London)
 4. I LOVE YOU BABY Paul Anka (Columbia)
 5. MA, HE'S MAKING EYES AT ME Johnny Otis Show (Capitol)
 6. LET'S HAVE A PARTY Elvis Presley (RCA)
 7. MY SPECIAL ANGEL Malcolm Vaughan (HMV)
 8. SANTA, BRING MY BABY BACK TO ME Elvis Presley (RCA)
 9. THAT'LL BE THE DAY Crickets (Coral)
 10. REMEMBER YOU'RE MINE Pat Boone (London)
 11. ALONE Petula Clark (Pye-Nixa)
 12. HE'S GOT THE WHOLE WORLD IN HIS HANDS
Laurie London (Parlophone)
 13. SOMETHING IN THE BANK, FRANK, FRANKIE VAUGHAN (Phillips)
 14. MAN ON FIRE Frankie Vaughan (Phillips)
 15. LET'S HAVE A BALL Winifred Atwell (Decca)
 16. TAMMY Debbie Reynolds (Coral)
 17. REET PETITE Jackie Wilson (Coral)
 18. ALONE Southlanders (Decca)
 19. DIANA Paul Anka (Columbia)
 20. ALONE Shepherd Sisters (HMV)
 21. CHICAGO/ALL THE WAY Frank Sinatra (Capitol)
- (Published by courtesy of "New Musical Express", London)

BEST SELLING U.S. RECORDS

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

1. YOU SEND ME Sam Cooke (Keen)
2. JAILHOUSE ROCK Elvis Presley (RCA Victor)
3. APRIL LOVE Pat Boone (Dot)
4. RAUNCHY Bill Justis (Quality)
5. ALL THE WAY Frank Sinatra (Capitol)
6. CHANCES ARE Johnny Mathis (Columbia)
7. KISSES SWEETER THAN WINE Jimmie Rodgers (Apex)
8. WAKE UP LITTLE SUSIE Everly Brothers (Apex)
9. MELODIE D'AMOUR Ames Brothers (RCA Victor)
10. PEGGY SUE Buddy Holly (Coral)
11. SPECIAL ANGEL Bobby Helms (Decca)
12. LITTLE BITTY PRETTY ONE Thurston Harris (London)
13. GREAT BALLS OF FIRE Jerry Lee Lewis (Quality)
14. LIECHTENSTEINER POLKA Will Glahe Orch. (London)
15. JUST BORN Perry Como (RCA Victor)
16. AT THE HOP Danny and the Juniors (Sparton)
17. ROCK 'N' ROLL MUSIC Chuck Berry (Quality)
18. BEBOP BABY Ricky Nelson (Verve)
19. I'M AVAILABLE Margie Rayburn (London)
20. PRETEND YOU DON'T SEE HER Jerry Vale (Columbia)

VANCOUVER

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

1. RAUNCHY Ernie Freeman (Imperial 5474)
2. MY SPECIAL ANGEL Bobby Helms (Decca 30423)
3. KISSES SWEETER THAN WINE Jimmie Rodgers (Apex 4031)
4. OH, BOY The Crickets (Brunswick 55035)
5. JAILHOUSE ROCK Elvis Presley (RCA Victor 47-7035)
6. MELODIE D'AMOUR Ames Brothers (RCA Victor 47-7045)
7. WAKE UP LITTLE SUSIE Everly Brothers (Apex 9-76191)
8. MR. FIRE EYES Bonnie Guitar (Dot 15612)
9. STORY OF MY LIFE Marty Robbins (Columbia 41013)
10. ALL THE WAY Frank Sinatra (Capitol 3793)
11. PEGGY SUE Buddy Holly (Coral)
12. ROCKA CHICKA Jim Lowe (Dot)
13. GREAT BALLS OF FIRE Jerry Lee Lewis (Quality)
14. JUST BORN/IVY ROSE Perry Como (RCA Victor)
15. HULA LOVE Buddy Knox (Apex)
16. FRAULEIN Steve Lawrence (Coral)
17. YOU SEND ME Sam Cooke (Keen)
18. AND THAT REMINDS ME Della Reese (Reo)
19. LIECHTENSTEINER POLKA Will Glahe Orch. (London)
20. FASCINATION Jane Morgan (Kapp)

French-Canadian Artists' Hits

(Enregistrements Canadiens de Meilleure Vente)

1. LA PARENTE/LA PITRO Jean-Paul Filion
(Pathé 52-165)
2. POURQUOI PAS?/MAIS PUISQU'IL FAUT SE QUITTER
Dean Edwards (London FC-373)
3. LES AMANTS D'UN JOUR/VIERGE MARIE Yoland Guérard
(Music-Hall 107)
4. FASCINATION/CHANSON DE GERVAISE Claire Gagnier
(Music-Hall 109)
5. PADRE DON JOSE/FIESTA CREOLE Rina Ketty
(Vedettes 1005)
6. BAMBINO/CINCI ROBLES Carmen Déziel
(RCA Victor 56-5342)
7. FASCINATION/SUR UNE ILE DESERTE Lilah Levac
(Columbia 6761)
8. BAMBINO/S'AIMER D'AMOUR Jean Paquin
(Music-Hall 101)
9. LES PLAINES D'ABRAHAM/CIGARETTES ET WHISKY
Dominique Michel (Music-Hall 103)
10. SU' L'CHEMIN DES HABITANTS/TU M'AS SOUVENT DIT
Jean-Paul Filion (Pathé 52-166)

CANADA'S FRENCH HITS

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

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

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

- | | |
|------------------------------------|-------------------------------|
| 1. FASCINATION | Claire Gagnier (Music-Hall) |
| 2. LA PARENTE | Jean-Paul Filion (Pathé) |
| 3. PADRE DON JOSE | Gloria Lasso (Pathé) |
| 4. POURQUOI PAS? | Dean Edwards (London) |
| 5. LES AMANTS D'UN JOUR | Yoland Guérard (Music-Hall) |
| 6. BAMBINO | Georges Guétary (Pathé) |
| 7. LES PLAINES D'ABRAHAM | Dominique Michel (Music-Hall) |
| 8. TU N'AS PAS TRES BON CARACTERE | Lucienne Delyle (Pathé) |
| 9. PADRE DON JOSE | Rina Ketty (Vedettes) |
| 10. MAIS PUISQU'IL FAUT SE QUITTER | Dean Edwards (London) |

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

- | | |
|------------------------------------|-------------------------------|
| 1. LA PARENTE | Jean-Paul Filion (Pathé) |
| 2. POURQUOI PAS? | Dean Edwards (London) |
| 3. FASCINATION | Claire Gagnier (Music-Hall) |
| 4. PADRE DON JOSE | Rina Ketty (Vedettes) |
| 5. LES AMANTS D'UN JOUR | Yoland Guérard (Music-Hall) |
| 6. BAMBINO | Carmen Déziel (RCA Victor) |
| 7. MAIS PUISQU'IL FAUT SE QUITTER | Dean Edwards (London) |
| 8. AIDE-TOI ET LE CIEL T'AIDERA | Marc Gélinas (RCA Victor) |
| 9. LES PLAINES D'ABRAHAM | Dominique Michel (Music-Hall) |
| 10. TU N'AS PAS TRES BON CARACTERE | Lucienne Delyle (Pathé) |

FRENCH-CANADIAN HITS

(Les Succes Canadiens)

- | | |
|-----------------------------------|--------------------------------|
| 1. LA PARENTE | 10. SUR L'PERRON |
| 2. POURQUOI PAS? | 11. TOI, TU ES TOUT POUR MOI |
| 3. MAIS PUISQU'IL FAUT SE QUITTER | 12. MISS CALYPSO |
| 4. LES PLAINES D'ABRAHAM | 13. PRETENDS QUE TU ES HEUREUX |
| 5. SU' L'CHEMIN DES HABITANTS | 14. UN PETIT BECOT |
| 6. POUR ALLER DANSER | 15. BOUCLE BLONDE |
| 7. LES ETOILES | 16. LA VALSE DES RUES |
| 8. AIDE-TOI ET LE CIEL T'AIDERA | 17. REVIENS VERS MOI |
| 9. ROCKET ROCK 'N' ROLL | 18. COEUR DE MAMAN |
| | 19. PECHEUR ET GOELAND |
| | 20. TU REFUSES MON COEUR |

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

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CHRISTMAS LONG PLAYS (from page 23)

ROGER WILLIAMS: Plays Christmas Songs (Kapp KL-1042)

Roger Williams dedicates this collection of suitable Christmas music to his father, which makes this a natural to give Dad—a nice gesture without appearing too sentimental. Tuneful piano solos and duets, with the special Roger Williams touch.

* * *

THE SONS OF ST. FRANCIS SING: Christmas In A Monastery (Sparton ABC 211)

A beautiful cover to this deeply religious selection of Catholic songs in Latin, English and Italian, should help bring this record to the attention of the many people who will want to buy it.

* * *

GENE AUTRY: Christmastime with Gene Autry (Sparton CHL-600)

Children of all ages as well as country music fans will enjoy the homespun warmth and simplicity of Gene Autry's rendering of this medley of songs and carols, and his countless fans will be delighted with the coloured picture of their hero on the cover.

* * *

HANK SYLVERN CHIMES, BELLS AND ORGAN: Christmas in Hi-Fi (Sparton ABC 146)

One-time, 14-year-old prodigy on the organ, Hank Sylvern offers a stimulating presentation of the songs we like to sing at Christmas—and in order to help us with the words you will find them in full on the back of the cover of this excellent LP. A thoughtful idea for those whose memories are like mine, poor!

* * *

WERNER MULLER mixed chorus and orchestra: O Tannenbaum (Decca DL 8388)

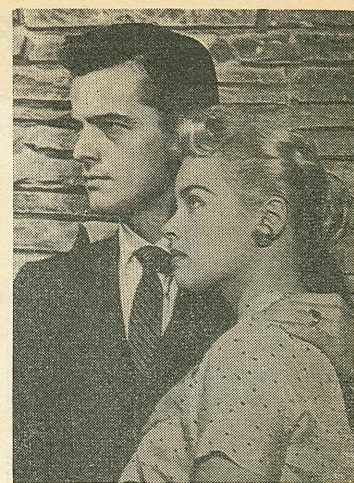
With two exceptions, Muller conducts a mixed chorus through these carols from Germany. The Mozart "Lullaby" is rendered by the Eric Bender Children's Choir, whilst "Transeamus" shows off the fine musicianship of the Chorus and Orchestra of the Bavarian Radio Station.

* * *

AROUND THE CHRISTMAS TREE (Decca DL 9056)

A Special Christmas Day Program by Bing Crosby, Four Aces, Guy Lombardo, Mills Brothers, Andrews Sisters, Victor Young, Peggy Lee, Red Foley, Ethel Smith, Jesse Crawford, Russ Morgan, Judy Garland, Dick Haymes, Carol Richards, Clark Dennis, The Song Spinners and The Columbus Boy Choir.

After that imposing list of artists you will not need any word of mine to persuade you to buy this huge package of talent. There is certainly something for everybody on this LP.



Bob Goulet, singing star of "Showtime", displayed great dramatic ability when he took the leading role in CBC-TV's production of "Debit Account" on General Motors Theatre. Here he is shown with Carole Starkman in a scene from the play.

The 27th annual Convention of the Ontario Registered Music Teachers Association will take place at the King Edward Hotel, Toronto, on Tuesday, Wednesday and Thursday, April 8, 9 and 10, 1958. One of the main features will be a Master Piano Course by Alfred Mirovitch, of New York.

* * *

Harry Allan, Ontario correspondent for "Billboard" and staff member of the "Toronto Telegram," was married on November 16 to Shirley Saye Myers, of Akron, Ohio. Wedding took place in Akron and was followed by a honeymoon in Bermuda.

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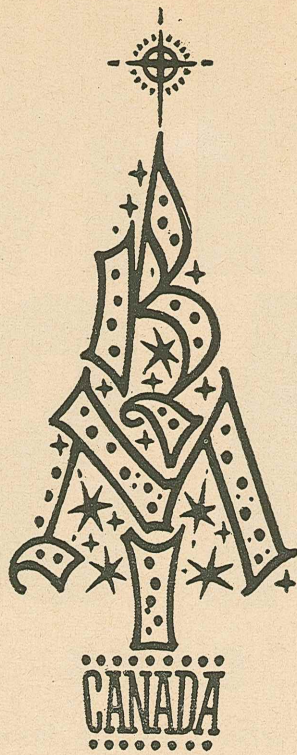
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