

THE CASH BOX
Jazz 'n' Blues Reviews

★ AWARD O' THE WEEK ★

"LET IT ROLL AGAIN" (2:54)

"MY LITTLE BABY" (2:46)

LUCKY MILLINDER

(King 4379)



LUCKY MILLINDER

● Lucky Millinder's first release on the King label looks to be one of the biggest that he has ever come out with in his long history of hit records. Aided by the vocalizing of Big John Greer, "Let It Roll Again," reveals all the ingredients

necessary for the top brackets in juke box play. The ditty is presented here with all the zest and bounce that the smooth delivery of Lucky Millinder's group, as well as the jumping, shouting chanting of the rough lyrics can lend. You can add that up to peak play on all phonos. The wordage of the tune is set in the frankly double-meaning pattern and carries enough of a flair to make the juke box audience sit up and listen. Reverse ditty, "My Little Baby," provides tasty op fare on its own merits even though it doesn't register with the same force as the top deck. Song is set in a ballad pattern featuring a smooth instrumental start and a quiet spooning follow-up. We're going way out on a limb to predict an avalanche of coin for the op who places this wax.

"SCHOOL THIS FOOL" (2:35)
"NOT NOW, I'LL TELL YOU WHEN" (2:40)

DOC DAWSON
(Red Jay 1006)

● Two novelty dittys comprise the duet of stampings offered up here by Doc Dawson. "School" is performed by Doc Dawson and the Quintet with the novelty done in talking and singing style and boasting well handled instrumental choruses. "Not Now" discloses Florence Parham joining Doc Dawson for conversational patter and some straight girl singing. Ops might want to lend an ear.

"WHO CAN YOU BE" (2:50)
"YOU'RE GREAT TO ME" (2:55)

FELIX GROSS ORCH.

(Regent 1019)

● First circle by the Felix Gross Ork is in a traditional "oooh wee" blues wail beat. The boy vocal is meaningful and the high register piano riffs and strong orchestral tempo should set this one off as a hot item in the boxes. Reverse is a ballad with a satisfactory chirping and more good use of the piano. Ops get our advice to give these sides some careful attention.

"MISTER MORTY, FAT AND FORTY" (2:50)

"OH, OH, JO-JO" (2:30)

LUCILLE LINDEN

(Big Nickel 1001)

● The husky, sprightly tones of Lucille Linden's throaty thrushing add polish and zest to the bright novelty circles on both rings of this platter. Top shellac is the strongest of the two with the cutest material for the chirp and the background orking of Acey Prince. Flip engraving gets solid propping from the ork but it's "Mister Morty" who looks to walk off with the coin-culling honors.

"MY WISH FOR YOU" (2:40)

"ALABAMA BLUES" (2:55)

ELMORE NIXON

(Peacock 1537)

● A sparkling girl vocal on "My Wish For You" adds further zest to a side that looks to be a top nickel nabber for many weeks to come. Sparked by a rhythmic, jumping orking by Henry Hayes and the 4 Kings the thrushing here moves right into the big time to wrap this ditty up and sell it very hard. "Alabama" provides more than adequate backing as it changes pace from the upper shellac to move in a low-down blues mood with crooning to match. Ops should grab this one for heavy juke box play.

"I TOLD YOU ONCE, I TOLD YOU TWICE" (2:50)

"GEORGIA" (2:40)

SYDNEY BECHET

(Savoy 746)

● Sydney Bechet, one of the all-time jazz greats, lends his fine talents to some classy clarinetting on the upper deck slow-drag boogie blues. Both sides of the disk are in the instrumental mood. Humphrey Lyttleton's Band acts as a frame for the reed solo efforts of Sydney Bechet doing a finely arranged job of setting Bechet off to advantage. The bottom biscuit is a standard, oldie that packs a nice kick.

"NIGHTFALL" (2:50)

"PALMETTO" (2:37)

SONNY THOMPSON ORCH.

(King 4384)

● Both edges of the new Sonny Thompson platter are placed in the instrumental groove with "Nightfall" airing top-notch blues treatment. The Sonny Thompson organization shines on the polished performance given to the melody and solos. Bottom is in a modified jazz setting, once again well played throughout. Ops on the lookout for instrumentals can get first rate material for their juke boxes with these waxings.

"CHECKIN' UP BLUES" (2:51)

"ROCK ME, BABY" (3:00)

THE GREAT GATES

(4 Star 1504)

● The Great Gates turns out his first side in a low-down, shouting and singing delivery. Gates has a good set of pipes admirably suited to hollering out the wordage that accompanies this beat. Under whirling bows a rocking boogie instrumental and vocal that should set listeners hopping. Ops in the market for pressings that kick up a rumpus could end their search after hearing these.

"DON'T COME TOO SOON" (3:06)

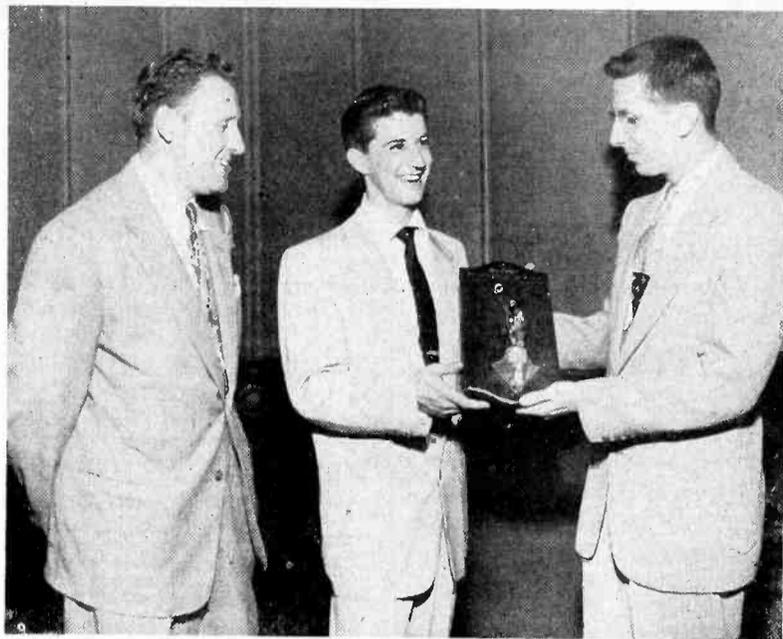
"MY MAN STANDS OUT" (2:14)

JULIA LEE and HER BOY FRIENDS

(Capitol 1111)

● Top etching boasts the versatile Julia Lee exploiting her singing and piano-playing talents on the boogie beat of a lyric packed with enough rugged lines to stir hot action. A turn-over spinning shows a tune set in exactly the same idiom as the first with the double meaning again cropping up heavily in the wordage. Julia Lee's piano fingering shows well, as does her tonsiling, on both tunes. Ops should find these sides fit juke box requirements.

Singer Bill Farrell Honored



NEW YORK—MGM's singing star, Bill Farrell, is awarded a special trophy honoring him as the most promising singer of 1950. The award was made by William Greer, music editor of the Evansville Courier and Press, who made the presentation during Farrell's current engagement at Bop City. Left to right are: Sol Handwerger, Ad and Promotion head of M-G-M Records, Bill Farrell and William Greer.

Santly-Joy Names British Representative **Seigert Exits Columbia**

NEW YORK—Santly-Joy Inc., this city, announced that Campbell Connelly & Co., Ltd., contracted to represent them in Great Britain and its possessions.

The pact is retroactive to January, 1950. After January of 1951, the firm will continue to represent Santly-Joy, it was said.

NEW YORK—Ben Seigert resigned his post with Columbia Records as artist and repertoire director of the firm's rhythm and blues division.

Columbia, it was learned, has no plans at present to replace him. Mitch Miller, a&r director of the firm, will temporarily handle rhythm and blues sessions, which are being held to a minimum during the summer.

Seigert came to Columbia from King Records less than a year ago.

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