

Kickin' The Blues Around

with Sam Evans



We have a next door neighbor, formerly married to Sir Charles Thompson, and now the retired domesticated wife of a noted Chicago barrister, who with her husband comes to visit our house several times a week. On these visits we listen to some of the most wonderful piano music ever imagined. About 10 years ago, working under the name of June Evans (no relation) she thrilled nite-club audiences with her warm, soft, touching vocals and deft playing. The point that comes to mind is: how many similar cases are there today. A former star, a former name who has stopped playing the circuits, given up show business, for the warmth, the security and the love that can only be found in a home. Can you have a home, with all of its attendant cares, problems and of course joys, and still have the thrill, the glamour and the big money of show business? Many think yes. Many know the answer is no. What a problem—most of us want both. What do you want?

Benny Goodman was paged into Chicago for a big TV splash highlighting Jazz as it was intended. To back up the master of the hot clarinet, Freddy Williamson of Joe Glaser's Chicago office selected Max Miller for vibes; Ralph Blank at the piano; Ed Stapleton to plunk the bass; Doc Evans blowing trumpet and Red Saunders to pace the rhythm with some real mad drumming. Benny could do well to retain this group and some great music would be easily turned out by some of the finest of musicians.

In the wheat fields of South Dakota, Mike Imig, operator of 500 boxes in the Yankton territory, is a surprisingly good user of Blues. It seems that there are plenty of takers for all kinds of music in the community as a result of the migrant workers brought in to work in the fields. Here is a lush trading area that perhaps has been overlooked by some manufacturers. . . . Cootie Williams and Dinah Washington who are working these days as a package, are meeting with such success in the east that they had to cancel out a dance planned for The Pershing Ballroom in Chicago on March 9th. Popular, and much in demand, The Orioles, tentatively spotted to fill the void.

The Village Vanguard, New York progressive nite-spot, long known for—daring to be different—comes up with a different angle. This time using Shakespearean actor John Carradine doing Hamlet and Macbeth from the floor. . . . Chicago's Blue Note, another of the boiler after-dark spots, is bringing in a novel act, originally from France, "The Hands." Group is headed by Yves Joly, with a cast of three. Act has been well received both on TV and stage. With jazz for a musical background, act uses luminous gloves to depict scenes and action.

SOON #1!

Savoy #839

"HURRY UP"

"PLEASE TELL ME WHY"

by VARETTA DILLARD

SAVOY Record Co., Inc.
58 Market St.
Newark 1, N. J.

NO. 1 in N. O. and DALLAS—The Cash Box, Feb. 9, 1952

HOT IN NEW ORLEANS

HOT IN DALLAS

and SWEEPING THE COUNTRY

"GOT YOU ON MY MIND"

by JOHN GREER

on RCA VICTOR 20-4348

RCA VICTOR RECORDS

2 BIG ONES

"HEY-JIM"

JAMES MOODY—Prestige 768

"THIS IS HAPPINESS"

JOE HOLIDAY—Prestige 767

Get on the bandwagon

PRESTIGE RECORD CO.
754 10th Ave. CI 6-0847 - N. Y.

THE CASH BOX

Jazz 'n Blues Reviews

★AWARD O' THE WEEK★

"TROUBLE IN MIND" (2:20)

"THINKING AND DRINKING" (2:29)

AMOS MILBURN

(Aladdin 3124)



AMOS MILBURN

● Amos Milburn delivers a dramatic number which is belted out in his inimitable style. "Trouble In Mind" has the potential to crash

into the winners circle in short order. Good lyrics and a sock tune provide the essential. The dynamic vocalizing of Milburn takes it from there. The Aladdin Chickenshackers, featuring a moaning sax, supply the background for Amos' chanting. The combination should send this etching soaring. Lower platter, "Thinking And Drinking", is a slow beat low down blues number that Amos handles impressively. The instrumentalists, with a spirited piano bit, provide a potent backdrop. The top deck is loaded with possibilities. With the great number of Amos Milburn fans waitin' and ready, this one is a natural. Ops oughta look in.

"THE WORLD IS IN A BAD CONDITION" (2:32)

"HE AROSE" (2:41)

MADAM POSEY

(MGM 11178; K11178)

● Madam Posey takes two spirituals of her own composition and presents them in a spirited manner. The upper level is a fast moving, wild item punched out by Madam Posey. The lower deck is a slow spiritual which changes to a faster tempo midway. Again the vocal is nanded in sock style. Both sides are enhanced by strong choral support.

"MY PLAYFUL BABY'S GONE" (2:25)

"HERE COMES THE NIGHT" (2:32)

WYNONIE HARRIS

(King 4507)

● Wynonie Harris dishes out a spirited red hot jump tune in driving style. This number will have his legion of followers swaying and tapping. The Tod Rhodes Ork, featuring a moaning sax, supplements Wynonie, and the combination make this a solid side. Flip presents the artists in a change of pace. A slow jump tune is handled in potent manner. We like the top lid.

"LOVE FOR SALE" (3:10)

"UNTIL THE REAL THING COMES ALONG" (2:43)

THE OSCAR PETERSON TRIO

(Mercury 8959; 8959 x 45)

● The Oscar Peterson Trio present their zestful arrangement of an old Cole Porter tune. The lilting melody is given the full treatment by the talented trio. Peterson is featured on the piano as he makes these ivories really roll. Flip is another oldie which Oscar Peterson vocalizes smoothly and easily. He receives solid support from Ray Brown on the Bass and Barney Kessel on the Guitar.

"GIDDY UP—GIDDY UP" (2:47)

"I WONDER WHY" (2:46)

LLOYD "THE FAT MAN" SMITH

(Peacock 1593)

● A fast moving jump number is belted out excitingly by Lloyd "The Fat Man" Smith. Smith receives a zestful assist from the Caldonia's Boys Ork who deliver a slick arrangement of this happy item. The result is an ok waxing. On the lower disk the artists collaborate on a pleasing tune with a slow beat.

"BLUES FOR CUBA" (2:41)

"BAD NEIGHBORHOOD" (3:00)

FLOYD DIXON

(Aladdin 3121)

● Two rhythmic halves of moderate tempo are presented by Floyd Dixon. The vocalist gives out with both numbers in his stylized delivery. The under siding presents a change of pace at intervals, varying from moderate to fast beat, making an interesting arrangement. Aided by Johnny Moore's Three Blazers, Dixon brings in two ok sides.

"COFFEE DADDY BLUES" (2:53)

"COME ON HOME, BABY" (2:37)

DANNY "RUN JOE" TAYLOR

(Wheeler 105)

● Danny "Run Joe" Taylor, in his rasping voice delivery, pipes a novelty ditty of his own effectively. The number, a slow low down beat, opens with the sound of coffee perking. Cute lyrics are taken from there by Danny Taylor and delivered solidly. The under side is another cute number sung by Taylor and backed by the Leroy "Ike" Kirkland Ork.

"ME AND MY CRAZY SELF" (2:32)

"MY MOTHER'S EYES" (2:24)

LONNIE JOHNSON

(King 4510)

● Lonnie Johnson has himself a grand time as he chants a slow low down number. Johnson's warm delivery of a cute set of lyrics makes this a listenable side. The under portion is an oldie which the vocalist presents in pop style. The chanter receives able instrumental backing on both sides. Ops might be interested.