

THE CASH BOX JAZZ 'N' BLUES REVIEWS

★ AWARD O' THE WEEK ★

**"BIG DIP" (2:43)
"MY BUDDY" (3:03)**

**JIMMY FORREST
(United 119)**

● Jimmy Forrest, saxsational artist, belts out a fast moving number with a zestful and polished performance that makes this side a fitting companion piece for his "Night Train," which is still a big number on the "Hot" charts all over the country. Forrest wrote the tune, titled "Big Dip," and in doing so provides himself with the opportunity to get off some showy saxing that will more than delight the many fans he has won for

himself with previous recordings. Jimmy gives out with some fancy runs and varying shades of tone as he runs through the bouncy beat. Here is an instrumental that can't miss and is sure to catch its share of plays. Flip is a slow oldie that also offers an exhibition of Jimmy's solid saxing and the result is a pleasurable end. The upper deck is the big one and we look for it to break out shortly. Ops can't afford to miss out on this deck.

**"KISS OF FIRE" (2:28)
"WHISPERING WINDS" (2:23)**
**IKE QUEBEC KANSAS FIELDS QUARTET
(Hi-Lo 1406)**

● The El Choclo tango now receiving major coverage as "Kiss of Fire" is given a whirl by Ike Quebec who uses the hit number as a showcase for his talented tenor saxing. Backing Quebec in turning out a solid disk are Kansas Fields, Drums; Mal Waldron, Piano and Al Mathews on the Bass. Flip is another pop favorite with a slow tempo that the boys beat out in rhumba time. Ike's saxing again takes the spotlight on this side.

**"HEART AND SOUL" (2:34)
"LOVE ME, PRETTY BABY" (2:37)**
**MILT JACKSON'S QUARTET
(Hi-Lo 1405)**

● Milt Jackson's Quartet, with Milt Jackson on the vibes, beats out a moderate tempo tune softly. Jackson's nimble runs are backed easily and in subdued manner by the bass, piano and drums as the quartet waxes a likely end. The under siding is a slow piece that acts as a showcase for the Jackson vibing.

**"DRILL, DADDY, DRILL" (2:55)
"MUST GO OUT AND PLAY" (2:56)**
**DOROTHY ELLIS
(Federal 12070)**

● A hustling bounce novelty with double entendre lyrics is treated to a forceful reading by thrush Dorothy Ellis. Dorothy's dynamic vocal is backed solidly by the instrumental group which handle the exciting arrangement. Handclapping in the background adds to the spirit of the waxing. The second side is a slow blue that the chantress sings sincerely. The orking is strong and the coupling is a two-sided buy for ops.

**"THIS IS HAPPINESS" (2:30)
"LOVE IS HERE TO STAY" (2:43)**
**DIZZY GILLESPIE
(Atlantic 966)**

● Dizzy Gillespie covers the mambo beat tune already making noise in the R & B field with an instrumental adaptation that comes out an exciting side. The bit vocal and chorus chanting by the musicians are incidental. Flip is an old Gershwin tune that displays some terrific trumpeting and is another pleasurable end.

**"DARLIN'" (2:35)
"BOOGIE-OOGIE" (2:39)**
**LARRY DARNELL
(Okeh 6869)**

● A slow ballad is projected easily by Larry Darnell as he handles the sentimental lyrics in smooth style. Darnell's potent vocal receives a top flight assist from the instrumental group. The under siding is a fast rhythmic ditty that Larry rips through with spirit. We like both sides.

**"PROUD OF YOU" (2:49)
"YOU NEVER CARED FOR ME" (2:40)**
**SUNNY TIL
(Jubilee 5076)**

● Sunny Til gives a soft and mellow treatment to a slow ballad. Sunny's easy vocalizing of the sentimental lyrics receives the able support of Buddy Lucas and his ork. The dinking is easy on the ears. Flip is another slow piece that Til projects with feeling and warmth. Sunny's effortless and smooth singing of the pretty oldie is musically backed on this side by the Lee Lovett Ork.

**"IN THAT GREAT GETTIN' UP MORNIN'" (2:20)
"LIVING IN THE GLORY LAND" (2:39)**
**THE FOUR INTERNES
(Federal 12071)**

● A driving spiritual is rocked by The Four Internes with contagious spirit. Though the arrangement is real jubilee the boys harmonize with a smoothness that keeps it out of the shouty classification. The lower lid is a moderate beat gospel item that the group belts out with zest and brings in a bouncy side.

**"BOOTSIE" (2:52)
"(LET ME LOVE YOU) ALL NIGHT LONG" (2:39)**
**MOOSE JACKSON
(King 4535)**

● Moose Jackson and His Buffalo Bearcats dish up a big beat instrumental in sprightly fashion. The big play goes to the sax with backing from the brass section as the band handles the lively tune. The second side is a bouncy ditty that Moose Jackson warbles infectiously while his Bearcats provide the musical backdrop.

**"THANK YOU, LORD JESUS" (3:16)
"THE LITTLE WOODEN CHURCH ON THE HILL" (2:35)**
**THE GOSPEL HARMONAIRES
(Atlantic 3002)**

● The Gospel Harmonaires, featuring Billy Bunn as lead vocalist, come up with a slow inspirational number and chant it expressively. The blend of the Harmonaires voices back Bunn warmly and the result is an ok dinking. Flip is a moderate beat religious number that has a definite big bounce. The group chant this rhythmic rocker with zest and appeal.

**"LOST WITHOUT YOU" (2:20)
"I DON'T WANT TO TAKE A CHANCE" (2:33)**
**EARL WILLIAMS
(Okeh 6874)**

● Two beautiful ballads are sung by Earl Williams easily, smoothly and with a voice that should take this platter far. Williams' effortless but pulsating delivery is first rate. Orking, under the direction of George Williams, is top flight and provides the proper setting for the vocalist. We like both sides.

**"DARN THAT DREAM" (2:26)
"IDA RED" (1:58)**
**CHRIS POWELL & HIS FIVE BLUE FLAMES
(Okeh 6875)**

● A slow ballad, that Chris Powell reached back into the years for, is given an easy spin by Chris and His Five Blue Flames. The arrangement features some solid saxing and choral chanting by the group. Vance Wilson gives out with the sax solo and the combined efforts of Powell and the Blue Flames make this a strong side. The under lid is a change of pace that has the combo working over a rhythmic item successfully.

**"BUT NOT FOR ME" (2:25)
"ROUGH RIDIN'" (2:45)**
**THE OSCAR PETERSON QUARTET
(Mercury 8976)**

● Oscar Peterson drops the drums from his quartet for the fast moving Gershwin piece, and runs through an exciting side. The vocalist does a small bit, but the instrumental aggregation is the thing as Peterson, with some rollicking piano playing, is assisted by the Bass and Guitar. The lower end is another fast beat that the boys bang out in likely fashion. For this number, Oscar adds the drums.

**"DRAGGIN' HOURS" (3:09)
"ALARM CLOCK BOOGIE" (2:35)**
**ODELLE TURNER
(Atlantic 964)**

● Odelle Turner comes up with a very dramatic vocal of a low down blues tune. Odelle's potent chanting is supported in grand style by Jesse Stone and his Orchestra, whose polished musicianship lends much to the appeal of the etching. The under portion is a lively piece that employs appropriate sound effects. Miss Turner's dynamic singing and deft handling of the lyrics make this a strong contender.

**"HADACOLE THAT'S ALL" (2:46)
"LONG DISTANCE BLUES" (3:03)**
**THE TRENTERS
(Okeh 6875)**

● A slow, rhythmic novelty is taken for a merry spin around the wax by the Treners. The cute lyrics are given a sock reading by the vocalists. The orking, under the direction of Gene Gilbeaux is solid and features Don Hill on the alto sax. The lower lid is a fast moving ditty that changes to a slower tempo toward the end. Vocalists and sax share the honors.

Jazz 'n' Blues SLEEPER OF THE WEEK

**"CAN'T STOP MY CRYING" (2:50)
"ROCK ME DADDY" (2:00)**

**Laurie Tate
(Atlantic 965)**



Laurie Tate

● Laurie Tate lends her talented tonsils to a moderate beat item that she sends soaring with explosive reading of the potent lyrics.

Laurie, who cooperated in the writing of this forceful piece, seems to have come up with a winner in "Can't Stop My Crying." The chirp runs the range of high to low, with vocal fluctuations, and shouty phrases that makes this a hot for the boxes. Joe Morris Blues Cavalcade provides a spirited musical backdrop that adds much to the success of the platter. The under portion is another driving tune that Laurie and the musical group go to town on. A cute set of lyrics and the stylized treatment make this another strong end. However, the top deck is long on all the necessary merits and we look for fast action from that direction.