BUDDY LUCAS
(Jubilee 5083)

"TILL NEVER SMILE AGAIN" (2:34) Buddy Lucas and his orchestra run through this number oldie, softly. A bit of mellow saxing and an interesting sound created by organ and guitar make this a grand instrumental.

"HUSTLIN' FAMILY BLUES" (2:26) A moderate tempo blues written by bandleader Buddy Lucas is given a low down ride by the orch, as the vocalist does a solid job.

JOE SWANSON
(Recorded In Hollywood 221)

"O' BLUES" (2:45) Joe Swan- son and his Orch drive home a fast beat item. Joe pipes fancy on the sax.

"FORGIVE ME" (2:41) A curious arrangement is given an easy treatment by the Swanson group. An expressive vocal of the ballad is softly backed by the instrumentalists.

ERROLL GARNER
(Atlantic 970)

"BLUES I CAN'T FORGET" (3:00) Eroll Garner's piano mastery is dramatically evident as he beats out a slow moving tune. Garner's fingering is sharp as he plays the ditty with a swaying movement.

"GLISS IN THE DARK" (3:00) The ace provides more of same as he waxes a moderate beat item on the flip side. A stirring undertone is provided by a rhythm accompaniment.

SONNY BOY HOLMES
(Recorded In Hollywood)

"I'VE GOT THE $40.00 QUESTION BLUES" (2:45) A slow item with a novelty opening is given a deep down treatment by Sonny Boy Holmes. Strings are predominant in the backing.

"WALKING AND CRYING BLUES" (2:57) Flip is a slow blues piece that Sonny boy belts out with zest and feeling. His dynamic vocal is dramatically backed by the instrumental group.

JAY McSHANN
(Mercy 829; 823-45)

"DUKE AND THE BRUTE" (2:41) Jack McShann and his orch beat out a slow moody piece in top flight manner as they cover a dramatic arrangement. Exciting tenor saxing by Ben Webster is featured.

"GOT YOU BEGGING" (2:59) A moderate tempo blues is the material for the McShann orch. Pee Wee Mathews handles the vocal zestfully and the arrangement is driven up in a driving manner.

THE ORIOLES
(Jubilee 5084)

"BARFLY" (2:13) The vocal quintet harmonizes on a slow blues number. The stylized delivery of the group and the soft backing combine to good advantage. This is a good one for the box.

"GETTIN' TIRED, TIRED, TIRED" (2:52) The Orioles chant a change of pace blues item with spirit. It's a jump number with shouts, hand clapping and hot orking by the Buddy Lucas O.

BILLY PAUL
(Jubilee 5086)

"YOU DIDN'T KNOW" (3:02) Billy Paul sings a blues ballad with a moderate tempo dramatically. Buddy Lucas and his orch provide a soft musical backdrop as they handle the rhythm number smoothly.

"THE STARS ARE MINE" (2:47) The vocalist comes up with a slow ballad which he does well by.

TINY BRADSHAW
(King 4547; 454745)

"Lay it on the Line" (2:24) A wild double entendre item is treated to the shouty vocal of Tiny Bradshaw. Tiny turns out the fast moving, warm lyrics with gusto.

"RIPPIN' AND RUNNIN'" (2:35) Vocalist on the flip side is Little Tiny Kennedy. Tiny gives a low down rendition of the slow piece.

EDNA MCGRIFF
(Jubilee 5087)

"Let Me Stay" (2:35) A moderate tempo blues is the material for the McShann orch. Pee Wee Mathews handles the vocal zestfully and the arrangement is driven up in a driving manner.

EDNA MCGRIFF comes up with a two sided hit release. The upper deck, "Not Now," is a slow beat ballad that Edna gives a dramatic and warm interpretive reading. The fem thrush, who established herself with a soulful performance on her last waxing, "Heavenly Father," comes through on this side to show that she is not a "one shot" artist. Her feelingful piping, plus the melodic touch, plus the solid lyrics and plus the highly professional orking of the Buddy Lucas group makes this a number one side and one that will be spun and spun again. The under side is another top-flight disk. A slow blues number with a light bounce, it is a perfect vehicle for the talented McGriFF tonality and Edna gives it everything with this she has. Ops can't go wrong with this as it is a double harleed click.

THE SWAN'S SILVERTONE SINGERS
(King 4542; 454245)

"GRANT IT LORD" (2:26) The Swan's Silvertone Singers with a deep voiced lead vocalist, harmonize on a slow gospel tune.

"TOLL THE BELL" (3:02) The Swan's Silvertone Singers come up with another slow spiritual and they turn out a strong end as the blending of their voices makes solid harmony.

FRANK (Fat Man) HUMPHRIES
(Jubilee 5085)

"LULUBLUE BLUES" (2:40) The Fat (Man) Humphries orch, with the assistance of The Four Notes belt out a driving number with some frantic instrumentation. Randy vocalizing and wild trumpeting make this side a must.

"I CAN'T GET STARTED WITH YOU" (2:46) Harmonizing of the Four Notes on the slow ball- lad is very effective. Inspired trumpeting and solid orking make this a pleasantable side.

PIANO RED
(RCA Victor 20-4766; 47-4766)

"SHE WALKS RIGHT IN" (2:30) A fast beat rhythm number is treated to some torrid fingerwork by Piano Red. Vocal chorus helps round out the waxing.

"THE SALES TAX BOOGIE" (2:20) Red gives another exhibition of his talented keyboard sweeping as he bangs out a rhythm boogie beat.

GEORGE AUD
(Coral 60781; 9-60781)

"WONDER" (2:30) George Aud gives a soft and mellow treatment to a slow item. The sax artist is given an assist by the choraling of the Jud Conlon Rhythmaires.

"ON THE ALAMO" (2:35) And takes the Jihem Jones-Don Kahn oldie and with the aid of the Rhythmaires turns out a solid side. George's saxing is always something to listen to.

BETTY HALL JONES
(Combe 15)

"POOR SPENDING DADDY" (2:45) Betty Hall Jones rocks out a fast tempo ditty. Orking is good and features a sax solo to good advantage.

"FRUSTRATION FRUSTRATION" (2:38) Songstress does a slow boogy item in a low down style. Ork support is soft.

ROBERT ANDERSON
(United 122)

"HOW COULD IT BE" (3:00) Robert Anderson and his Gospel Caravan, make a moderate beat religious number expressively. The deep voiced artist and the chorus bring in a strong side.

"COME IN MY ROOM" (2:80) The gospel singers wax a similar beat spiritual dramatically.