

RATINGS
(100 Point Maximum)

90-100 TOPS • 80-89 EXCELLENT • 70-79 GOOD
40-69 SATISFACTORY • 0-39 POOR

ARTIST
TUNES
LABEL AND NO.
COMMENT

RATINGS
OVER-ALL
DISK JOCKEY
DEALER
OPERATOR

RACE

TODD RHODES ORK
(King 4287)
Red Boy at the Mardi Gras 80--80--80--80
This is a slow blues which bites in and sets a deep mood with a succession of solos against a firm beat.
Pot Likker 83--83--82--84
This is a likely juke item with its throbbing beat and an infectious sort of tune. Reminds in part of the "Corn Bread" click.

IVORY JOE HUNTER
(King 4291)

Waiting in Vain 73--72--73--74
Hunter does a good selling job with a not too impressive ballad.
That's the Gal for Me 85--85--85--85
This is a rhythm song of considerable merit and it's delivered engagingly by Hunter and an ork. Could find added loot in the pop field with not too much trouble.

T. J. FOWLER ORK
(National 9072)

Red Hot Blues 85--85--84--86
The driving rhythm under the frantic solos and vocal choruses make this one of the wildest peacetime disturbers in years. Could be a potent platter with ops, jocks and dealers alike.
Harmony Grits 72--72--70--74
A well-performed, driving instrumental blues riffer, but inevitably anticlimactic after the sensational flip.

ALBERT AMMONS & HIS RHYTHM KINGS
(Mercury 8140)

Roses of Picardy 73--71--70--76
The old master sounds like two or three pianos at once, as usual. His treble inventions are delightful, while the left hand beats out solid-rock boogie underneath.
Why I'm Leaving You 68--68--66--70
Ammons' slow-rock 88'ing outshines a routine blues vocal here.

SAM TAYLOR ORK
(Abbey A 62)

Rinkey-Dinks 81--80--78--85
Tenor and small combo smoke up a breeze on a jumper with a catchy, repeated riff. Side swings, and should get box attention.
Pyramid Boogie 70--70--70--70
Bop-flavored instrumental boogie swings, with okay piano, tram and tenor solos.

THE JUBALAIRES
(King 4290)

Jean 66--66--64--68
New ballad is pretty, and group sings it well, tho without special character or distinction.
Get Lost 61--61--60--62
Uninteresting rhythm trifle.

"SABBY" LEWIS ORK
(Mercury 8134)

Clark's Idea 84--84--84--84
Standout tenor sax builds to an exciting climax in a medium tempo jumper, with the band pushing and building all the way.
Ugly Woman Blues 72--70--70--74
Al Morgan sings a jump blues with a mildly amusing lyric.

FOLK

CLYDE MOODY
(King 782)
Blue Mexico Skies 55--55--54--57
A dull Western side.
Over the Hill 71--72--70--70
Contemplative outdoor ballad has more meat, and Moody warbles it well.

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REDD STEWART & HIS KENTUCKY COLONELS
(King 781)
Perhaps It Is Better That Way 80--82--80--78
Relaxing waltz tune is warbled with considerable warmth. Might purty stuff.
Alone 67--68--66--66
Rendition is superior to the material here.

HOT JAZZ

FLIP PHILLIPS- MACHITO ORK
(Mercury 11018)
Caravan 81--82--80--80
With Machito's precision and moving rhythm section kicking up a storm in the background, Phillips doodles big-toned tenor figurations on the Ellington opus.
Flying Home 81--84--82--78
Phillips' swinging horn improvises on the standard riffer both with the fast rumbop of Machito's rhythm section and with Jo Jones beating out 4/4. Good big band support.

KITTY KALLEN (Mitch Miller Ork)
(Mercury 5291)

I'm Gonna Wash That Man Right Out of My Hair 66--66--64--68
Thrush doesn't give the "South Pacific" novelty ditty the verve and buoyancy it needs.
Happy Talk 75--76--73--75
Just the right, light joyous quality in her happy rendition of this one.

CONNIE HAINES-THE HIGHLIGHTERS (Roy Ross Ork & Chorus)
(Coral 60070)

Hang on the Bell, Nellie 68--70--66--68
Novelty hay-seed polka has everybody trying too hard.
Maybe It's Because 74--75--72--75
Rightly pretty song is handled equitably by the vivacious thrush.

THE SATISFIERS FOUR-SOME (Tony Mottola Ork)
(King 15001)

Jean 77--77--77--77
Velvet-smooth mixed quartet brings out the highly listenable quality of this ballad.
The Egg and the Hen 65--65--65--65
Not very diverting novelty bit.

TED WEEMS ORK
(Mercury 5287)

Canadian Capers 60--60--60--60
Elmo Tanner's whistling is the feature in a prosaic rendition of the old jazz number.
Stammerin' 74--74--74--74
(Ken West)
Warbler Ken West does an engaging stammer vocal on an easy little comedy ballad. Coy but cute.

CHRISTINE CHATMAN
(Christine Chatman's All Star Combo-G. Ammons)
(Aristocrat 8001)

When Your Hair Has Turned to Silver 50--50--50--50
Chatman gal sings around oldie melody to make it race blues version, but draggy tempo detracts from her voicings.
Hey, Mr. Freddy 44--44--44--44
Ammons' tenor fails to spark combo into anything. Chatman's vocalizing is better than her pianistics.

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