

Record Reviews

(Continued from page 32)

RATINGS
(100 Point
Maximum)

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

ARTIST	RATINGS			
	OVER-ALL	DISK JOCKEY	DEALER	OPERATOR
TUNES				
LABEL AND NO.				
COMMENT				

POPULAR
DERRY FALLIGANT
(MGM 10486)
Roseanna 72--72--72--72
The new Loesser picture is warmly sung by Falligant.
Deep as the River 72--72--72--72
Same comment for the Whitney-Kramer opus.

CHUCK FOSTER
(Vocalion 85012)
It's Too Late Now 78--74--78--82
The disk, tho, isn't too late to make its mark at the low price tag. Boy-girl vocal and Foster's dance beat are good.
Lovers' Gold 76--72--76--80
A heavy beguine beat and Lee Shearin vocal are more than adequate.

FOUR HITS AND A MISS
(Vocalion 85018)
Twenty Four Hours of Sunshine 62--60--60--67
Slightly tame version of the popular tune.
Oh, You Sweet One 60--58--58--65
The Schnitzelbank Song gets like treatment.

BLUE BARRON ORK
(MGM 10490)
Luna Lu 68--69--67--67
Bobby Beers, vocal group and the Barron crew do an admirable job with a rather flimsy lullaby.
Lingering Down the Lane 88--89--88--88
Barron may have his successor to "Crusing Down the River" in this lilting land version of the hit waltz.

HELEN FORREST
(MGM 10489)
Give Me a Song With a Beautiful Melody 76--78--75--75
Helen turns in her usual capable job with this pretty Styne-Cahn picture. Excellent Earle Hagen backing.
Just Got To Have Him Around 72--75--70--70
Pretty new song could have made for more impressive wax if the arrangement were simpler.

BILL FARRELL
(MGM 10488)
Through a Long and Sleepless Night 85--85--85--85
Look out for this 19-year-old guy. His style sounds like a mixture of six or so other singers, but it all resolves into Bill Farrell. He does a handsome job with this new picture.
Circus 90--91--89--89
This is the side that should shove Farrell right up there! He lends some earthiness to an arty song which has been causing some clamor via a Tony Martin dinking. And the Earle Hagen backing is right out of the top drawer. A superlative disk.

RHYTHM & BLUES
GENE AMMONS ORK
(Mercury 8145)
Daddy Sauce's Airlines 65--65--60--70
Bop group kicks it around for a few choruses with tenor and trumpet getting in a few licks.
Little Irv 65--65--60--70
More of the same.
"LITTLE SON" JACKSON
(Gold Star 863)
Cairo Blues 68--64--70--70
Guitar-accompanied blues in authentic Deep South style.
Evil Blues 68--64--70--70
More heartfelt shouting.

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RHYTHM & BLUES
LIGHTNIN' HOPKINS
(Gold Star 682)
Jail House Blues 66--64--66--68
An old-style sorrowful blues, warbled and guttared in the ancient manner. Staple fare for the Deep South market.
"T" Model Blues 73--ns--72--74
A provocative double entendre slow blues in the same authentic manner.

BIXIE CRAWFORD
(King 4309)
Be Fair With Me 67--68--64--70
Vocal group and ork lend adequate support to the new gal chirp who can glass 'em just right. So-so tune, tho.
Maybe Some Rainy Day 67--68--64--70
Material seems to be holding back the breathy style of Crawford gal.

THE JUBALAIRES
(King 4303)
This Day Is Mine 69--69--69--69
Dream ballad gets a dream interpretation by bass-led vocal group.
St. Louis Lou 65--65--65--65
Even tho the group makes with choo-choo effects, nothing happens with this bouncy bit of fluff.

JIMMIE GRISSOM
(MGM 10485)
Haunted 71--71--71--71
Grissom gets a little of the Eckstine sound as he turns in a creditable side.
Bring Your Lovin' Back to Me 66--66--66--67
Not up to the top side.

KIRBY WALKER
(Columbia)
Shut Up 50--50--50--50
Nothing here for the contemporary blues-rhythm market.
High-Brow Blues 64--65--64--62
A synthetic blues shouted to big band backing.

CHRIS POWELL (and the Five Blue Flames)
(Columbia 30189)
Sunday 44--44--48--40
This is the type of rhythm side that might have been considered fair jazz 10 years ago.
I've Made a Big Mistake 52--54--52--50
Tempo and treatment are strictly "old hat."

THE RHYTHMASTERS
(Bennett 401)
I Was Third on a Match 72--70--70--75
Quartet does handsomely with an attractive torcher.
Until Now 80--80--80--80
The falsetto lead voice sells an impressive slow note-bender compellingly. Tune is strong—the type material a name group could put over for a real click.

WILLIE BRYANT
(Apolo 409)
Blues Around the Country (Parts I & II) 64--64--62--66
Synthetic lyric keeps this one from having the appeal of Bryant's "Around the Clock" blues click. Willie doesn't sound convinced—or convincing—on this Baedeker of the States.

D. C. WASHINGTON
(Gold Star 661)
Rebob Boogie 73--ns--70--76
A stomp in the Deep South style, with the shouter talking as he plucks a boogie beat on guitar. Lyric is purple, but gay and inoffensive.
Happy Home Blues 66--66--66--66
D. C. talks an easy-ride blues, projecting strong.

(Continued on page 108)



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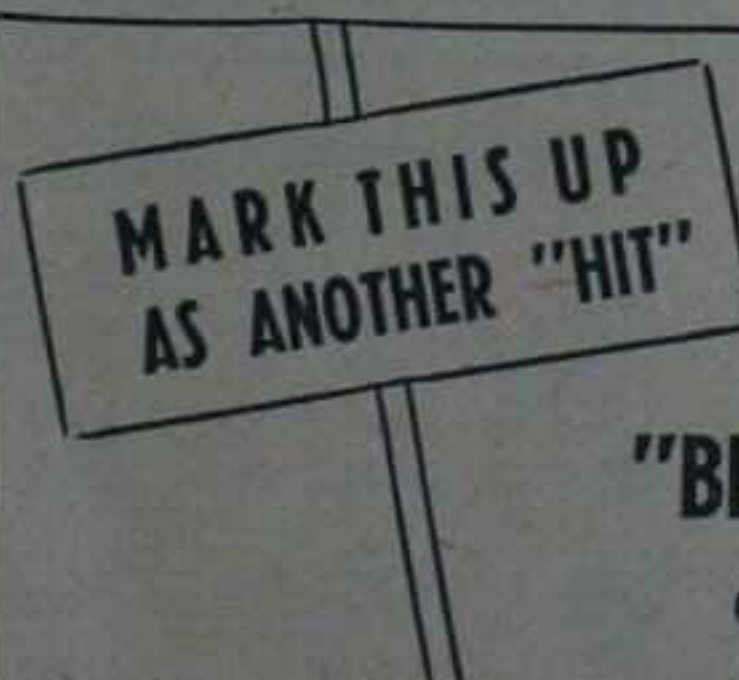
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