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## Record Reviews

(Continued from page 36)



ARTIST	TUNES	OPERATOR
LABEL AND NO.	COMMENT	
<b>POPULAR</b>		
<b>EDDIE HEYWOOD</b> London 573	<b>Trees</b> Competent, unexciting jazz piano styling in his "Begin the Beguine". For died-in-the-wool piano fans.	62--64--62--60
	<b>Bebe</b> Heywood original has a calypso rhythm, but that's about all.	59--62--60--55
<b>CHILDREN</b>		
<b>THE LINCOLN SINGERS (Enoch Light Ork)</b> Lincoln 505	<b>Old Woman Who Lived in a Shoe</b> Pretty red plastic platter, a 10-inch job selling for 39 cents, embodies a pretty tune, uses a big ork, and several characters. Title is good for quick sales.	73--72--74--NS
	<b>There Was a Crooked Man</b> (Roy Hallie) Another familiar title from nursery lore. Musically this is well done.	71--70--73--NS
<b>THE LINCOLN SINGERS (Enoch Light Ork)</b> Lincoln 506	<b>The Gingerbread Man</b> 39-cent plastic disk offers good value, tho the story production doesn't measure up to several higher-priced versions of the same tale.	72--70--75--NS
	<b>To Market, To Market</b> Version of jiggity-joggity kid classic affects a patronizing air toward the tot involved, but title should be strong at the price.	71--68--74--NS
<b>RHYTHM AND BLUES</b>		
<b>WYNONIE HARRIS</b> King 4330	<b>Baby, Shame on You</b> Raucus, badly balanced jump blues is pretty much of a struggle for "Mr. Blues." And he doesn't have much to work with in the way of lyrics.	71--70--70--72
	<b>Sittin' On It All the Time</b> Wild blues shout is unlikely to pass the air censors, but should see plenty of action on the boxes and counters. The cast will be quoting many of Wynonie's choice couplets.	86--NS--85--87
<b>LONNIE JOHNSON</b> King 4336	<b>Confused</b> The guitarist-warbler essays a blues ballad in his intense, rhythmic style.	79--80--78--78
	<b>Blues Stay Away From Me</b> Johnson's version of the country-origin blues smash should step out in the rhythm-blues market too.	83--83--84--83
<b>TINY BRADSHAW</b> King 4337	<b>Teardrops</b> The melody suggests Ellington's "Warm Valley," while the tempo is more of a dirge. A fluff recitation adds little.	54--57--55--50
	<b>Gravy Train</b> Jump boogie bounces along with a strong beat. Raucus tenor makes with the Jacquet bird calls between vocal shout choruses.	78--78--77--78
<b>MERCY DEE</b> Spre 102	<b>Evil and Hanky</b> With the aid of some fine traditional blues piano, Dee does a good-enough job with an ordinary down-home blues opus.	68--68--68--68
	<b>Travelin' Alone Blues</b> As above.	66--65--66--66
<b>THE FOUR WILD-CATS</b> Delvar D. V. 502	<b>Riffin' the Boogie</b> Lester Young type tenor and Basie rhythm section knock out a passable medium tempo boogie woogie instrumental.	63--66--63--60
	<b>The Flying Ghost Boogie</b> Boys get a little dirty here, to much better effect. Also a boogie woogie instrumental side kick more than "cooler" flip. Sound effects help.	69--69--68--70
<b>THE ROBINS</b> Savoy 726	<b>If I Didn't Love You So</b> Quartet slide smoothly thru a slow ballad, with note-bending lead voice getting strong harmonic support.	83--83--83--83
	<b>If It's So Baby</b> Group does a jump blues effectively, with a sound much reminiscent of the Ravens.	84--84--84--84
<b>PAUL WILLIAMS</b> Savoy 721	<b>Cranberries</b> Pulsing, slow-drag riffer builds to a sock climax, with a hypnotic, ingenious use of a walking bass the big gimmick. This one'll bear watching.	85--85--85--85
	<b>Juice Bug Boogie</b> More conventional approach here: a rocking, building boogie woogie opus de jump, with bary sax romping in front.	83--83--83--83
<b>HARLEM HARLEY</b> Star 711	<b>Hey Baby! Cool Yourself</b> Harley warbles with dash, but this up-tempo novelty isn't especially striking. Boppish tenor and trumpet solos don't help.	62--66--62--58
	<b>I Still Have My Mother's Love</b> (Doris Bell) A dismal ballad is weakly sung and backed.	28--28--28--28
<b>JIMMY MILNER &amp; HIS BLUE RIBBON BAND</b> Fortune 130	<b>Hard Luck Blues</b> Expressive, in-the-mood blues vocal, smartly supported.	76--76--74--78
	<b>Booty Green</b> A light, jivey instrumental takeoff on "Christopher Columbus," the swing riffer of a decade ago.	72--70--72--74
<b>TODD RHODES &amp; HIS TODDLERS</b> Sensation 25	<b>Lonely Echoes</b> Ballad instrumental after the fashion of Ellington. Little market appeal here.	57--61--57--55
	<b>Anitra's Lump</b> Riff opening and close based on "Anitra's Dance" frame a swinging tenor go. Side jumps strong, could rouse action.	81--81--80--82
<b>NOC-TUNES</b> Sensation 22	<b>I Fell for You</b> Vocal group features a Nat Cole type lead. Neither performance nor material strikes the slow sensuous feel that's needed.	56--58--56--54
	<b>Lazy Daisy</b> Medium blues in the Ravens' groove makes better listening than flip, but doesn't have enough drive or cohesiveness.	68--68--68--68
<b>ANDREW DUNHAM</b> Sation 23	<b>Sweet Lucy</b> So-so Southern blues vocal-guitar effort.	65--63--65--67
	<b>Hattie Mae</b> More of the same.	65--63--65--67