

<b>WILD BILL MOORE</b> King 4361	<b>Rock Bottom</b> Relaxed, swinging tenor sax solo on what might be Sunny Side, with combo riffing lightly.	74--72--74--76
<b>HENRY CLOVER</b> King 4359	<b>Neck Bones and Collard Greens</b> Combo shouts the title phrase at intervals, as tenor sax rambles easily thru another light riffer.	74--72--74--76
<b>RED MILLER</b> King 4356	<b>I Love You, I Love You, I Do</b> Harlan Lattimore, top bracket warbler who has been out of action some years, returns with a class vocal job on a good, commercial blues ballad.	83--83--83--83
<b>LEE RICHARDSON</b> Apollo 1158	<b>Baby, You've Been Wrong</b> Inconsequential bit of novelty fluff.	54--51--54--57
<b>CHAMPION JACK DUPREE</b> Apollo 421	<b>I'm Eating My Heart Out Over You</b> Warbler of the Bewildered click of last year sells hard on this ballad, with short recitation bit between choruses.	68--68--68--68
<b>CARL PERKINS</b> Savoy 742	<b>Bewildered and Confused</b> Would-be follow up to "Bewildered" is projected with sincerity and feeling.	77--77--77--77
<b>JIMMY SWEENEY</b> Tennessee 2002	<b>This Love of Mine</b> The stylist is in great form on a slow, evocative rendition of the Sinatra torch ballad. Side could do well for itself and the warbler.	83--83--83--83
<b>MEL WALKER</b> Regent 1018	<b>It's Divine</b> Rather arty ballad is slow getting started, tho Richardson warbles very well.	71--72--71--70
<b>JOHNNY OTIS ORK</b> Savoy 743	<b>Lonesome Bedroom Blues</b> Dupree wails a heartfelt slow blues with strong combo support. Material is of routine nature.	67--67--66--68
<b>ELLIS WALSH</b> London 17012	<b>Old Woman Blues</b> Warbler gets off a hearty jump blues, group swings in back.	73--73--72--74
<b>DUKE HENDERSON</b> London 17011	<b>Summertime</b> Perkins gets a lot of sound from the piano with a unique style in which he uses elbows and wrists as well as fingers. Side here is slow, flowery and tasty.	74--74--74--74
<b>DOC SAUSAGE</b> Regal 3256	<b>Lullaby In Rhythm</b> Keyboarding here' is done in straight jazz style, quite reminiscent of Errol Garner.	65--65--65--65
<b>CHAS. JOHNSON ORK</b> Prize 705	<b>Tobacco Road</b> Sweet-voiced warbler is aided by a choir in a classy production of some rich standard-type material.	68--70--68--66
<b>GENE GILBEAUX ORK</b> RCA Victor 22-0070	<b>The Song of the Wind</b> Pleasant production of some pleasant-enough material with a tropical flavor.	69--70--68--68
<b>KING TUT</b> Sittin' In 550	<b>Dreamin' Blues</b> Intense, note-bending effort goes into a word-heavy, involved blues ballad.	70--71--70--69
	<b>Helpless</b> Material and cluttered backing diminish the effectiveness of this effort too.	64--64--65--64
	<b>New Orleans Shuffle</b> Shuffle instrumental riffer is rock-solid dance fare. Spots some tenor, and steel guitar solos.	77--77--77--77
	<b>Blues Nocturne</b> Slower blues rocker creates a mood and is even more effective. Rich-toned wailing alto sparks a build to the potent finale.	80--80--79--80
	<b>New Orleans' My Home (Te-Na-Nay)</b> Old hat material is unlikely to register in today's R & B market.	53--54--53--52
	<b>Oklahoma Blues</b> Urbane blues offers nothing out of the ordinary except for a clean-cut trilling piano passage.	61--60--60--62
	<b>Rock Me In Your Chair</b> Shouter generates some excitement on a beat-full jump opus. Honking tenor helps build it up.	76--76--76--77
	<b>Situation Blues</b> Slower, hard-luck blues is shouted with guts by the high-voiced warbler.	71--71--71--70
	<b>Sausage Rock</b> Romp-honk opus features Doc's description of the dance a la "Hucklebuck," followed by frantic tenor and ordinary efforts by guitar and piano. An uneven side.	68--66--70--70
	<b>I've Been a Bad Boy</b> Ordinary blues story is projected solidly by Sausage.	67--67--67--67
	<b>Midnight Mood</b> Willie Anderson's piano is featured in a band blues instrumental, with good tempo and feeling, but nothing extraordinary.	70--70--70--70
	<b>Rompin' on the Ramp</b> Garner-ished boogie piano rides thru most of the proceedings on another instrumental, by what sounds like a fairly big band, but ain't.	68--68--68--68
	<b>Gold Ain't Everything</b> A slow blues, cut from familiar cloth, is handled well by a shouter, Choo Chop Trane, and some arresting double-stop Gilbeaux alto sax.	74--74--72--76
	<b>Up the Hill With "Jeep"</b> Mediocre instrumental effort has a few specks of keyboard jazz but little else of interest.	58--58--58--58
	<b>You've Been Fiddlin' Around</b> A new blues voice packs promise tho the material, a fast blues, lacks a punch.	67--67--65--70
	<b>Why Did You Leave Me, Baby?</b> On this convincing slow blues, Tut sings-shouts with style against a righteously evolved ork setting.	83--84--82--83

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