

Record Reviews

(Jumped from Page 11)

accenting that has made Gene a popular attraction. (Decca 28094.)

Roy Brown

**** I've Got the Last Laugh Now
**** Brown Angel

The Mighty-Mighty Men back up the powerful Mr. Brown in a rocking blues, and a slower blues that also rocks. Typical blues lyrics add to the might of it all, giving Roy yet another pair of potent sides. (De Luxe 3323.)

Arnett Cobb

** Without a Word of Warning
** Jumping the Blues

The Gordon-Revel standard follows the familiar Cobb pattern. His breathy tenor is backed by celeste for a chorus; then George Rhodes switches to piano and they share a chorus; the band comes in very slightly, near the end. Rhodes wrote the blues, also typical of Arnett's routines, a good excitement-type blues with Dickie Harris' trombone taking 12. (Okeh 6872.)

Larry Darnell

**** Boogie-Dogie
**** Darlin'

With a band sound that suggests a capsule version of the old Bradley-McKinley outfit, Boogie goes from vocal to tenor sax to a series of upward modulations that build excitement and should build corresponding sales. Warm treatment of the Lucky Millinder ballad, too, with brash orchestral assistance. (Okeh 6869.)

Flo Garvin

**** I'm on the Outside Looking In
**** Let Me Keep You Warm

Flo is a rhythm-and-blues soprano with pretty good intonation, doesn't seem to copy anyone. Top deck is a ballad, coupled with a slow shout blues. Two very different grooves, either of which could click. Good alto man in the neat accompanying bunch. (King 4518.)

Dizzy Gillespie

**** Nobody Knows
**** Love Me Pretty Baby

If you can find a pressing that isn't off center like ours, you'll be highly amused by Joe Carroll's singing of the Lucky Thompson blues. Overleaf is an excellent minor ballad sung by Melvin Moore. With enough help from deejays and distribution, this might be made into a winning r & b item. (Dee Gee 3609.)

Lloyd Glenn

*** Yancey Special
*** After Hours

Two of the classic keyboard jazz pieces are run down mechanically with a honky flavor by pianist Glenn. (Swing Time 292.)

Ace Harris

**** Two Wrongs Never Make a Right
**** Sentimental Tears

The former Erskine Hawkins pianist now becomes a surprisingly successful vocalist, bowing as Coral's Cole in two good sides. Wrongs has a neat blend of strings, Cole trio sounds and muted trumpet a la Shavers in a pleasantly swinging ballad. Ace could do for Coral what Tommy Edwards has for MGM. (Coral 60666.)

Johnny Hartman

*** I Feel Like Crying
** Black Shadows

Though Johnny got a bum steer from the wheel of fortune, he still sounds like a singer who will make it some day; but he should stop short of the borderline between pathos and dreariness. Howard Biggs and Joe Thomas wrote the first song and supplied the band for the date. Shadows is a somber opus to which Johnny lends a folksy quality by means of a deliberately cracked note here and there. Though this may be the lesser side commercially, it's interesting musically. (Victor 20-4637.)

Bill Harvey

* I Hear You Knocking
*** Walk Right In

Knockin' is the old, old opus, given a new twist with some opening dialogue by Mr. Harvey and a lady billed as Bonita, who thereafter sings a chorus. Neither she nor the arranger ploughs any new fields. Walk is a jump blues with a novel lyrical twist a la Sweet Violets. Not recommended for disc jockeys, but oh, those juke boxes! (Apollo 438.)

Erskine Hawkins

*** Down Home Jump
**** Lost Time

Suggestion to King and all other companies: please give the soloists label credit on records like Down Home Jump. They deserve it, and it might help to revive interest in the bands and their personalities per se. (Save us reviewers some headaches, too.) This side is a jump blues with lots of gusto, apparently two trumpet soloists, a tenor man, a Sammy Lowe arrangement. Lu Elliot, who used to sing with Duke, has the vocal on Lost Time, and she's improved so much that this side, which has striking big-sounding effects from the band too, has possibilities. (King 4522.)

Mahalia Jackson

**** I'm Getting Nearer to My Home
**** He's the One

Mahalia has been more impressive, both lyrically and musically, but she never fails to impress with her power and fortitude. Piano and organ accompany. Second side, incidentally, is in waltz time, but doesn't sound any less authentic for it. (Apollo 258.)

Moose Jackson

**** Nosey Joe
** Sad

We can't reproduce the lyrics in a fam-

ily magazine like this, so we can't show you why it will be a hit. All we can say is that Moose has a marketable hunk of bull in Nosey Joe. It's actually a cutely-constructed lyric, but not recommended for jockeys or for the old folks at home. Sad is a fair ballad, sung by Moose. (King 4524.)

Louis Jordan

**** Never Trust a Woman
**** Slow Down

Both sides are easy-going blues, sung in the casual, infectious manner at which Louis is unbeatable. The Tympany Five, accompanying, is at least as effective for these purposes as was the big band. (Decca 28088.)

Jimmy Liggins

*** Low Down Blues
**** Stolen Love

Liggins leads the combo through a series of free-and-easy medium-paced instrumental blues choruses on Blues. The reverse alternates vocal and tenor sax passages with some blues piano at medium-fast tempo. Starts out with a Honey-dripper feel. Both sides credited to "Jimmy Liggins, His Guitar And The Drops Of Joy Orchestra." (Specialty SP 427.)

Little Esther

**** The Storm
**** Summertime
**** Better Beware
**** I'll Be There

The thunder-and-rain sound effects running through The Storm have a terrific impact. It's a slow blues, Little Esther's colorific vocal being interrupted for a guitar solo (presumably the same guy who's on the Otis Mercury sides). Summertime features a harmonica for intro, obbligato and solo. Heavy, slow shuffle-rhythm drums throughout. Shouldn't have ended instrumentally, though. Beware is a fast shouting blues; and for gosh sakes, look who's here—Ben Webster again! And the guitarist! By now the picture becomes clear—it is the Otis band. He's even part author of two of the tunes. There is the kind of simple ballad of which Esther has shown she can sell hundreds of thousands. (King 12065.)

Melvin Moore

** I'll Be There
** While I'm Gone

Melvin sings a momentary duet with himself on one side, has flute and all kinds of fancy embroidery on the other. He's a good singer, but neither side has the earmarks of a sensation either in material or interpretation. (King 4519.)

Harold Nicholas

** Give a Broken Heart a Break
*** Corn Jug Boogie

Don't play this Nicholas brother cheap; he can sing, too. Heart is real slow, a little too heavily cluttered with vocal group, arrangement, etc. Boogie is the kind of song you expect from the writers of Cow-Cow Boogie. (But Howard Biggs and Joe

Thomas wrote it.) Here the vocal group is effective, not intrusive, and piano-plus-band eight-to-the-bar touches make it a convincing side that might go better in the pop than the rhythm-and-blues field. (Victor 20-4649.)

Johnny Otis

**** Goomp Blues
**** One Nigter Blues

Label doesn't tell you, but here's Ben Webster again! Playing more roughly here, he shares honors with a twangy guitar and an after-hoursish piano, with Otis' vibes also occasionally apparent. Goomp is the fast one, with shuffle rhythm and boogie-woogie cliches, plus a baritone solo. (Mercury 8273.)

Debra Robinson

* Please Don't Blame Me
** He's Funny that Way

Debra sings what purports to be the story of a teen-ager on Blame, but doesn't fit the youthful-sounding role. She's a mature-voiced contralto. John Simmons leads the orchestra. Overleaf, George Gordon's orchestra backs her in a performance that seems slightly Vaughan-influenced, and we don't mean Monroe. (Hi-Lo 1404.)

Bobby Smith

** My Horoscope
* Stolen Love

Two heterogeneous sides, not quite rhythm-and-blues and not quite jazz, though Horoscope is a praiseworthy alto performance. Bobby Smith, who wrote and plays it, resembles Benny Carter both on manuscript and in performance. (Apollo 812.)

Dossie Terry

*** When I Hit the Number
**** My Love Is Gone

Dossie applies his vocal chords energetically to the medium paced blues about his good fortune. Good guitar and tenor sax underlining. Lyrics are less impressive but tempo is slow and groovy on the coupling, with guitar again very effective. (Victor 20-46848.)

Bob Williams

** I'm Yours for Tonight
*** Baby You're Wrong

Bob is one of those lump-in-the-throat balladeers, with commercial possibilities. One side is a ballad, the other a blues-tinged 32-bar opus with a beat. Both sides have a tenor solo; on the first it sounds like (but isn't) Lucky Thompson. (Victor 20-1636.)

Chuck Willis

** Loud Mouth Lucy
**** Here I Come

Chuck shouts his blues, the tenor flips his reed and the rhythm section shuffles its beat on Lucy. The slow backside, with piano tremolo-ing and Chuck wailing of his return to Louisiana, gets a much warmer feel, could well catch on in the south. (Okeh 6873.)

RAGTIME MARCHES ON
TIED NOTES
BROWN-HAUSER - Lou Brown and Gretchen Hauser, recently in Boston, Mass. Lou plays piano and mugs with Jerry Lewis and Dean Martin.
CAROL-TROBEE - Norman Carol, concert violinist, now in service, and Elinor Barbara Trobee, April 6 in San Francisco.
CONOVER-LARAQUE - Willis Conover, disk jockey with WJDC-Mutual, Washington, and Jacqueline Laraque, daughter of the Haitian ambassador to Washington, April 1 in Washington.
ELISON-INGERHAM - Johnny Ellison, bassist, who heads a trio at Jay's Little Club in Miami Beach, and Lois Ingerham, model, July 14 in Miami.
KARBOSKI-SUTTON - Buddy Karboski, to Shirley Sutton, March 10, in Hollywood. Cel. Buddy played rpt. with Flanagan.
MEDOFF-CARLIN - Art Medoff, piano teacher, and Lyn Carlin, actress, May 12 in Boston, Mass.
PAUNIS-KALMAN - Allan Paunis and Lil-

ian Kalman, scripter and lyricist, and daughter of composer Emmerich Kalman, recently in Paris.
WILLIAMS-DENNIS - Skippy Williams, leader and tenor of The Rompin' Rajabs under name of Shafeek Kareem, and Mary Dennis, Jan. 23, in Harrisburg, Pa.

NEW NUMBERS
ADAMS - A daughter, Susan, to Mr. and Mrs. Kenny Adams, April 1 in Philadelphia. Dad is accordionist with the Ted Forrest Trio.
FAIM - A son to Mr. and Mrs. Larry Faith, March 29 in Pittsburgh. Dad is landleader.
MAGLE - A son to Mr. and Mrs. Harry Nagle, March 2 in Philadelphia. Father is sax player with George Sommers' orchestra in that city.
STAVIRAS (Grant) - A son, Glenn Thomas (7 lbs. 10 oz.), to Mr. and Mrs. Gus Staviras, April 5 in Jersey City, N. J. Dad is head of Progressive Records.
SUTTON - A son to Mr. and Mrs. Ralph Sutton, April 8. Dad plays intermission piano at Eddie Condon's.
FINAL BAR
AUSTIN - Frederic Austin, 80, British operatic singer and composer, April 10 in London.
BARDO - George M. Bardo, 80, former musician and father of William P. Bardo, orchestra leader, March 29 in Lowville, N. Y.
BART - Victor Bart, 78, former concert pianist, conductor and lecturer in connection with N. Y. Philharmonic concerts, March 26 in Norwalk, Conn.
CAREY - Katherine Carey, musical agent, April 8 in St. Clare's Hospital in New York City.
CAVALLO - Peter A. Cavallo, Sr., 77, Chicago conductor, April 14 in Chicago.
CHATERTON - Mrs. Rigmor Julie Chaterton, N. Y., and contralto soloist with the San Francisco Opera Co., March 31 in Hollywood.
CHIPMAN - Mrs. Beatrix Williams, 68, former member of the Metropolitan Opera Company, N. Y., and contralto soloist with the Cincinnati Symphony Orch. a number of years ago, April 3 in Cincinnati.
CONNOR - Rev. Joseph P. Connor, 56, leader of West New York, N. J. parish and composer of church songs and pop tunes, March 31 in Teaneck, N. J. Used pseudonyms Pierre Norman and John Openshaw on his published songs.
COBYIS - Antonio Cortis, 61, opera tenor, April 3 in Valencia, Spain.
CUTTY - Thomas Cutty, 83, former member of the six Original Musical Cutties, family musical group, April 4 in Baltimore, Md.
GRAY - Robert Gray, Jr., 61, former orchestra leader, recently in Providence, R. I.
KLETTER - Max Kletter, 51, playwright-actor-composer for the Yiddish theater, April 7 in Lakewood, N. J.
MALIN - Bernard Malin, 44, pianist-composer, April 9 in New York. He played in the Roxy pit orch. for about 6 years, and was recently freelancing on radio and television.
MARTIN - Gail E. Martin, 62, one of the founders of the Utah Symphony Orchestra, April 2 in Salt Lake City.
MAZZOLENI - Mrs. Winifred Rosa Mazzoleni, pianist, April 7 in Toronto. Her husband, Ettore Mazzoleni, is principal of Toronto's Royal Conservatory of Music.
NEWSTEAD - Arthur E. Newstead, 70, member of the piano faculty at Juilliard School of Music, N. Y. and former concert pianist, April 1 in New York City.
RAEL - Milly Rael, 62, mother of Jack Rael, manager of Patti Page, April 7 in Miami.
RAYMOND - Mrs. Clara L. Black, 75, former music-comedy actress known professionally as Clara Raymond, March 30 in Greenwich, Conn.
ROSEN - Raymond Rosen, 51, president of Raymond Rosen, Inc., RCA Victor distributor in Philadelphia, April 8 in Philly.
SCHUMANN - Prof. Ilya M. Schumann, composer of religious music and father of the late Henrietta Schumann, concert pianist, April 9 in Syracuse, N. Y.
SHEBLE - Robert Sheble, 29, landleader known professionally as Bob Sheble, and his wife, Martha, 23, April 6 in an auto accident near Falcon, N. C.
SILBERG - Samuel Silberberg, 75, former drummer at Harmonia Bleecker Hall in Albany, April 11 in that city.
SUTOR - Adele Sutor, 86, piano teacher, March 26 in Philadelphia.

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WALKER - Mrs. Jeanette S. Walker, 87, oldest of the six singing Smith Sisters, March 31 in Columbus, Ohio.

Cab Back To Four
New York—Cab Calloway has reverted back to the quartet formula for a series of location gigs on the West Coast. Cab had been working with a big band again for stints in South America and for theater jobs. He still is being booked by GAC.

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