

# Record Reviews

(Jumped from Page 11)  
the blues, on the instrumental. (Swing Time 295.)

## Steve Gibson

- ★★★ *I May Hate Myself in the Morning*
- ★★★ *Two Little Kisses*

The Original Red Caps are joined by Damita Jo, who is aided by Gibson in a rousing buildup, with a mechanical fade-out at the end. *Kisses* creates an effective atmosphere of jumping excitement. A short, potent side. (Victor 20-4670.)

## Wynonie Harris

- ★★ *Married Women, Stay Married*
- ★★★★ *Keep On Churnin'*

"There's too many men in the graveyard from snatchin' apples from another man's tree," laments Wynonie on the up side. *Churnin'* rates because the combination of double entendre lyrics, a firm beat and Wynonie's Machiavellian tonal quality can hardly miss. (King 4526.)

## The Heartbreakers

- ★★★ *Rockin' Daddy-O*
- ★★★ *Why Don't I?*

This is the third record by the Washington quintet, again featuring predominantly a solo voice with vocal group. *Rockin'* is a slow rocking blues about a powerful male that should appeal to susceptible females. The other opus could more aptly have been titled *Why Don't I Forget You*. It's an average ballad. (Victor 20-4662.)

## John Lee Hooker

- ★★★ *Union Station Blues*
- ★★★ *High Priced Woman*

Primitive, even crude, but no matter what you call it, *Union* is the kind of blues that retains enough of the basic virtues of its idiom to make it saleable in many southern areas. Hooker's voice and guitar step up the tempo on *Woman*. (Chess 1505.)

## Moose Jackson

- ★★★ *Let Me Love You All Night Long*
- ★ *Bootsie*

Moose expresses his nocturnal ambitions in a medium-slow groove, with good reeds and piano backing up his vocal in a mildly effective performance. Alto spells him for eight bars. *Bootsie*, an instrumental, is mostly a repetitious riff of limited appeal. (King 4535.)

## Johnny King-Budd Johnson

- ★★★ *Way Downtown at the Bottom of the Hill*
- ★★★ *Where Were You?*

Johnny is a young and promising blues singer who's been around New York lately. He's well supported by a jumping group, with Budd's tenor soloing on both sides and Joe Newman's intro sparking the second. (MGM 11255.)

## Milt Larkin - X Rays

- ★ *While We're Young*
  - ★★ *Walking in the Sunshine*
- Can't see the commercial point of using

Alec Wilder's tune for a rhythm-and-blues treatment. The tune is completely ignored and the lyrics are far too sophisticated for this market. The Bob Merrill tune fares slightly better. (Coral 65083.)

## # Preston Love

- ★★★ *September Song*
- ★★★ *Wango Blues*

Altoist Love lets loose *September* at a medium beat in a reading that builds, though it fogs most of the beauty of the Kurt Weill melody. Love's driving alto is spelled by some pleasing unbilled vibes. *Wango* is a routine buck dance blues with an inadequate vocal by Gene Phillips; Love's persuasive horn rounds out the slicing. (Federal 12069.)

## Sax Mallard

- ★ *Let's Give Love a Chance*
- ★★★ *Slow Caboose*

An unidentified male singer (conceivably of Saxie himself) hogs the wax on *Chance*, to little effect. The slow blues on the backside is an average tenor performance of its class. (Checker 750.)

## Joe Medlin

- ★★★★ *I'll Live True to You*
- ★★ *I'll Always Be with You*

Medlin revives a pair of yesteryear r&b hit ballads in a persuasive Eckstayed manner. *True*, a fine ballad done originally by the late Trevor Bacon with Tab Smith, is a particularly ripe song, is treated the better of the two, and could resolve into a big item if it can draw enough early disc jockey attention. (Decca 28185.)

## # Lucky Millinder

- ★★ *Loaded with Love*
- ★★ *Ram-Bunk-Shush*

Corky Robbins and Johnny Bosworth sing *Loaded* as a duet in thirds. Melody and lyrics are simple and the band gets a fair beat. *Ram*, an instrumental, shows off the band well and has a good tenor solo. Good drummer also helps this side earn a sharp for the disc. (King 4534.)

## Schoolboy Porter

- ★★ *Stairway to the Stars*
- ★ *Top Hat*

Porter evidently is a sub-adult tenor player who dominates these sides, apparently cut at a concert. He's accompanied by a small combo, the Chanceteers. *Top Hat* is a rocking (or, if he's a very young schoolboy, rocking-horse) blues. (Chance 1111.)

## Jesse Powell-Fluffy Hunter

- ★★★ *As Long As You're Satisfied*
- ★★★ *My Natch'l Man*

Jesse and Fluffy are both recent products of Snookie's, the Gotham r & b joint where the former worked with Loumill Morgan. He gives her a soft, sensitive backing as she lends her pleasant tones to their jointly-written ballad.

Fluffy picks off the fluff and turns on the hose as she shouts the blues overleaf, one of those gonna-rock-gonna-roll, etc., jumpers with a rousing r & b beat. (Federal 12060.)

## The Royals

- ★★ *I Know I Love You So*
- ★★ *Starting from Tonight*

Typical vocal group effort sparked by

a single lead voice with accompanying grunts and groans; *Love* is a blues ballad, *Tonight* is a straight routine ballad. (Federal 12077.)

## Hal Singer-Joan Shaw

- ★★ *I Love The Way You Love Me*
- ★★★ *Lonesome And Blue*

Miss Shaw, who's been none too lucky on a couple of other labels, seems to be hitting her stride with Coral. Well mounted in a Hal Singer setting, she does the first opus adequately, makes an effective vocal duet with herself (presumably) on the Benjamin-Weiss ditty. (Coral 65086.)



JUMPING FOR MGM are veteran tenor star Budd Johnson, who led the band, and new vocal find Johnny King, who did the vocals, on a new rhythm-and-blues session for MGM.

## Floyd Smith

- ★★ *Me and You*
- ★ *After Hours*

*Me* consists mainly of the title and the line "we're gonna rock" repeated through the 12 bars. Floyd sings it in a slightly rocky voice; tenor and trumpet have solos. *After Hours* is a regular slow blues, despite the label credit to Avery Parrish and the Parrish-like piano obbligato. Floyd's future doesn't lie in his larynx; nor with the indifferent band backing furnished him here by Horace Henderson. (Decca 28208.)

## The Swallows

- ★★★ *You Walked In*
- ★★ *I Only Have Eyes for You*

Junior Denby, now in the Army, takes the vocal lead on both sides. He pulls a Charles Brown on the standard; sing-talks huskily through the original *Walked* more effectively. The other Swallows were also there. (King 4533.)

## Laurie Tate

- ★★★ *Can't Stop My Crying*
- ★★ *Rock Me Daddy*

Laurie wails effectively on an excellent slow blues to an appropriate after hours Joe Morris band backing spotting gypsy squeak tenor. Should be a coin catcher. *Rock Me* is a routine good rocker which

spots a large chunk of honk tenor. (Atlantic 965.)

## # Sonny Thompson

- ★★★ *I'll Drown in My Tears*
- ★★ *Clang, Clang, Clang*

Lula Reed, an amazingly uninhibited young lady with a blues range of no less than two octaves, occupies the first face in an effectively lachrymose performance. Coupling is an instrumental medium blues penned by bassist Lloyd Trotman, with Sonny's piano and some good tenor. (King 4527.)

## The Treniers

- ★★★ *Hadaeole That's All*
- ★★ *Long Distance Blues*

Claude and Cliff still get a rousingly raucous blend of their voices with Don Hill's alto. *Hadaeole* is a cute tribute to the ill-fated product. Reverse is a conventional blues. (Okeh 6876.)

## Odelle Turner

- ★★ *Alarm Clock Boogie*
- ★★★★ *Draggin' Hours*

*Alarm Clock* is a routine double entendre fast blues; *Draggin'* is a good slow mood blues with a meaningful lyric, well read by Miss Turner on her wax debut. There's some honk tenor on the boogie. (Atlantic 964.)

## Jimmy Tyler

- ★★★ *You'll Never Know*
- ★★ *Tip Lightly*

Tyler delivers an effective alto solo of the Gordon-Warren oldie. On the reverse, his tenor and a baritone player dominate a medium riff item that's as weighty as its title. (Federal 12067.)

## Mel Walker

- ★★★ *Heartache Here I Come*
- ★★★★ *Help Me Blues*

Mel is the young singer who's been making the rounds with the Johnny Otis band, and the vibes and band backing here suggests that the Otis outfit has followed him to Savoy. The ballad side is good of its familiar type, but the blues really gets a mood. Guitar solo (Pete Lewis, no doubt) and tremoloing piano accentuate Mel's helplessness. (Savoy 849.)

## Dinah Washington

- ★★★★ *Mad About the Boy*
- ★★ *I Can't Face the Music*

Though Dinah does not quite get with the tune as she writes on this top side, she sings warmly and well; the lush string arrangement is conceived expertly and lends strong aid. Should cop lots of action. *I Can't Face the Music* is appropriately titled. The background music is too heavy in spots and tends to distract. (Mercury 5842.)

## Young Gospel Singers

- ★★★ *Where Can I Go?*
- ★★ *Does Jesus Care*

This is a group of three men and seven girls, heard mostly around Washington and Virginia, with Lorraine Young doing the solo singing. Piano and organ accompany. First side is medium-fast and exciting, the second more reflective. (Victor 20-4674.)

**RAGTIME MARCHES ON**  
NEW NUMBERS

**BOOTS**—A son, James Robert 18 (8 7 on 1) to Mr. and Mrs. Bobby Booth, April 6 in El Paso, Tex. Dad is trumpeter, violinist and bandleader.  
**BROWN**—A daughter, Christine Ann, recently to Mr. and Mrs. Walter Brown in Cincinnati. Father is a member of the Rangers, singing group on WLW and WLW-TV, Cincinnati.  
**BYRNE**—A daughter, Barbara Ann, to Mr. and Mrs. Bobby Byrne, May 23 in Englewood, N. J. Dad is bandleader.  
**FIEDLER**—A son to Mr. and Mrs. Arthur Fiedler, May 19 in Boston. Dad is conductor of the Boston Papa Orchestra.  
**GAINES**—A daughter to Mr. and Mrs. Leonard Gaines in New York, May 3. Mom sings with Four Chicks and a Chuck, Dad is music arranger.  
**LOWE**—To Eazy and Mendell Lowe, girl Duke (8 the 13 on 1) May 25, in N.Y.C. Mendell plays guitar on staff of N.B.C. and records for Columbia records. Is on all the Johnny Ray sides.  
**MADON**—A son, Scott Franklin, to Mr. and Mrs. Charin B. McKee, May 8 in

Montgomery, Alabama. Dad is guitarist and band leader.  
**MILSAK**—A daughter to Mr. and Mrs. Frank Milsak, May 11 in Pittsburgh. Mother is Mildred Don, radio and TV singer.  
**SHAPIRO**—A daughter to Mr. and Mrs. Nat Shapiro, May 9 in New York. Dad heads own record exploitation office.  
**FINAL BAR**  
**BLOOM**—Max Bloom, 75, assistant manager of the Oriental Theater, Chicago, May 22 in Chicago.  
**GUARDASSI**—Count Francesco Mario Guardassini, 85, former Metopera tenor, May 17 in Palm Beach, Fla.  
**CHASSY**—Lon Chassy, 56, musical director for band leader Meyer Davis, May 22 in Philadelphia.  
**GILLESPIE**—Richard H. Gillespie, 78, British vaude booker and former chairman of Moss Empires, Ltd., theater chain, May 22 in London.  
**MENKEL**—Theodore H. Henkel, 64, musical director, May 9 in Hollywood.  
**JUNOD**—William P. Junod, 61, former circus musician, May 10 in Athens, Ohio.  
**MACNUTT**—Albert E. MacNutt, 63, composer-musician, May 6 in Toronto.  
**MAHACEY**—Charles Mahacey, Sr., 46, bandleader, trumpeter and former Philadelphia musician's union exec., May 28 in Philadelphia.  
**MONTOMEZZI**—Italo Montemezzini, 77, Italian operatic composer-conductor, May 15 in Beverly Hills, Calif.  
**SMULGIN**—Paul Shulgin, 55, pianist, May 25, in Palo Alto, Calif.  
**SIECZYNSKI**—Rudolf Sieczynski, 73, Viennese composer and author, May 11 in Vienna.  
**VAN SCIVER**—Eather Van Soever, 45, writer member of ASCAP and wife of music publisher Bob Miller, May 14 in New York City.

**VON TILZER**—Will Von Tilzer, 68, owner of Broadway Music, May 14 in Yonkers, N. Y. Brother of the late Harry von Tilzer, he was publisher of many hit tunes. He also was one of the founders of ASCAP.  
**WIEMANN**—William Wiemann, 50, operating head of Music Publisher Holding Corporation, May 15 in New York.  
**TIED NOTES**  
**BILKIS-SOOY**—Seymour Red Bilkis to Marion Sooy, May 14, in N.Y.C. Red plays tenor on club dates.  
**CLETON-MUIR**—Laurie Cleton to Gabrielle Muir, May 18 in Chelsea, England. Both are members of the Four In A-Chord, British singing group.  
**DE PASQUALE-MATTIOLI**—Francis De Pasquale, cellist with Philadelphia Symphony Orchestra and Flora Mattioli, operatic singer, May 17 in Bridgeport, Conn.  
**FOX-STEWART**—Johnny Fox, singer, to Lynn Stewart, nightclub dancer, May 17 in Pittsburgh.  
**LIVENDAL-ORTEGA**—Richard James Livendal and Patay Lee Ortega, former singing star of Don McNeill's "Breakfast Club," May 18 in Berkeley, Calif.  
**MARQUIS-SUEZ**—Frank Marquis, member of Borah Minneville's Harmonica Rascals, and Phyllis Suez, May 5 in Philadelphia.  
**NUTTER-LINN**—Wally Nutter, trumpeter with Tommy Tesso Quartet, and Jayne

Linn, dancer, May 10 in Lansing, Mich.  
**RAY-MORRISON**—Johnnie Ray, singer, and Marilyn Morrison, daughter of Motomambo operator Charlie Morrison, May 25 in New York.  
**WILLIS-LANGE**—Jerry Willis, tenor man with Bud Calvert trio, and Jean Lange, nightclub singer and dancer, May 8 in Wichita, Kansas.  
**Jimmy Weeps Way Back To Hampton**  
New York—Cryin' Jimmy Scott, who has been crying in vain to make it as a single for the past couple of years, returned to his one time vocalist's chair with Lionel Hampton for the leader's recent Apollo Theater stint here.  
Scott is under a recording obligation to Coral Records. Lionel, of course, still records for MGM.  
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