

posers, pays a tribute to the British bandsmen on William Latham's *Brighton Beach*, and Eric Leidzen's *English March*. More vivaciously American are Bill McRae's *Tangier*, and a festive Southwestern folksong rhapsody by William Rhoads. Included are Clifton Williams' *Symphonic Suite*, and Latham's *Court Festival*. Both recordings are excellent in stereo, but Universal Recording moved equipment from Chicago to the school's auditorium and aims at a sharper focus.

Didn't it Rain

Bel Canto SR1010

Members of the Wings Over Jordan Choir when it broadcast over a national network each Sunday, Tommy Reynolds and Evelyn Freeman are founders of a new group, also devoted to spirituals and based in Los Angeles. More closely aligned to gospel singing than the *a capella* radio choir, it enlists a rhythm section and an instrumental accompaniment from jazz musicians of various persuasions. Known as the Exciting Voices, they combine elements of both styles, preserving a calm dignity on *Steal Away* and *Deep River*. The jubilant shout of the camp meeting infuses *All God's Chillun*, and the handclapping beat of rock church propels the title song. When used to generate enthusiasm, the heavy beat becomes oppressive until the chorus takes over. Otherwise, the balance is good and stereo centers the interplay of mixed voices.

Francis Bay Big Band: Salutes Tommy Dorsey  
Omega OS1-16

A fixture of Brussels radio, the Francis Bay Big Band played at the World's Fair last summer and impressed visitors by its versatility. Steady employment enabled it to build up one of the most voluminous books in the business. That much of it stems from the swing era is of no import in Europe, where dancing to records of the time is still popular. Beginning with this salute to Tommy

Dorsey, the Belgians salute, on eight albums recorded in the fullness of stereo, the sources of their inspiration. A rekindling of the original creative spark is not always possible, but the modernized arrangements are uniformly suitable for dancing. Swing fans will find their society dance music on sets dedicated to Ted Heath, Glenn Miller, Benny Goodman, Perez Prado, Artie Shaw, Harry James, and Les Brown. Sides are kept under fifteen minutes and the sound is excellent.

Charleston Club Orchestra: My Fair Lady  
World Wide MGS20006

The Lerner and Loewe hit musical is in the record shops in so many different forms that it might be easily thought of as in public domain. When that time comes, it undoubtedly will be revived in an equally large number of settings, including one which will attempt to recapture the sounds of the 1950's. In all likelihood it will be possible then to feed a music synthesizer and come up with a reasonable electronic facsimile of the dance orchestras of the 1920's, plunking banjo and all. The Charleston Club Orchestra can call on the marvel of stereo right now, and engineer Rudy Van Gelder centers a live and kicking banjoist at the forefront of the rhythm section to turn the clock back to the days of Bernie, Whiteman, and Goldkette. This is the version for a dancing party or recalling fond memories. After receiving a full treatment, all the tunes are reprised in society dance medleys.

### MONOPHONIC

Tyree Glenn: At The Roundtable  
Roulette R25050  
Jonah Jones: Swingin' At The Cinema  
Capitol T1083

Catering an intimate brand of jazz to supper club patrons is a lucrative pastime for the musician who can follow one of the prescribed systems and not fall into a routine. Here both leaders market relaxed swing, delivered with the strong melodic sense which

ensures back orders. To restore jaded appetites, they can always reach for a mute and mint a fresh chorus. Tyree Glenn also switches easily from trombone to vibes on *Limehouse Blues*, *Them There Eyes*, and a tasty exchange with pianist Hank Jones on *There Will Never Be Another You*. With Tommy Potter, bass, and Jo Jones on drums, guitarist Mary Osborne is as assuredly rhythmic as Freddy Green and interjects well-turned phrases. Perhaps the most flexible of trombonists, Glenn is deeply moving on *Just a Wearyin' For You*, and ranges from *Royal Garden Blues* to the latinized *Marcheta*. When some company decides to issue an LP of the history of jazz trombone styles, Glenn could play most of the parts.

Trumpering forth a dozen film songs, Jonah Jones salutes Hollywood in his usual jaunty manner, enlivening *Tammy*, *True Love*, and *Around the World in Eighty Days*. His buoyant personality at the helm means never a dull moment and he marches supreme through *Colonel Bogey*. The conviviality of his voice is infectious on *Three Coins in the Fountain*, and *Gal in Calico*.

Peter Ustinov: The Grand Prix of Gibraltar  
Riverside RLP12-283

The passion for sports cars knows no international boundaries, but never before has one person surmounted them all in one fell swoop, as does Peter Ustinov in this fanciful tale of a race on the Rock of Gibraltar. An automobile enthusiast who has owned an Aston Martin, Hispano Suiza, and Alfa Romeo, he takes inspiration from this label's recordings of the Sebring classic and is unhesitant about subjecting them to a satirical ear. All the characters found at a Grand Prix, and some mythical cars known only to the fans, are reconstructed solely by means of his vocal chords. The preliminaries are a little long, but once Ustinov establishes himself as a member of each team, both in the driver's seat and under the hood, there is no way he can lose the race or your admiration. He omits the racing widow, but she might be too close to the audio wife for comfort. **AE**

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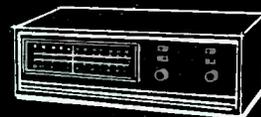
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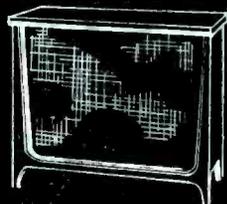
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