

IN TUNE

INTERNATIONAL

THE ONLY MONTHLY MAGAZINE IN
THE WORLD FOR LOVERS OF THE
GOLDEN AGE OF POPULAR MUSIC
NOW IN OUR TWENTY THIRD YEAR!



JULIE LONDON
1959 HIT PARADE - CD REVIEWS AND MORE

No 219

MAY 2010

IN TUNE

INTERNATIONAL

THE MAGAZINE FOR LOVERS OF THE GOLDEN AGE OF POPULAR MUSIC

EDITOR: GERRY STONESTREET
U.S. CORRESPONDENT: ROBERT W. RICE
REGULAR CONTRIBUTORS INCLUDE:
BRIAN BELTON, CLIVE FULLER, GEORGE HULME,
ARTHUR JACKSON, ALBERT PATTISON, ALLEN
POLLOCK, EDWARD SHARP, DAN SINGER AND
STEVE STRATTEN.

ALL COMMUNICATIONS TO:-
GERRY STONESTREET,
FLAT 9, MILCHESTER HOUSE, 12 STAVELEY ROAD,
EASTBOURNE, EAST SUSSEX BN20 7JX,
TELEPHONE 01323 412698
e-mail:
intuneinternational@talktalk.net
Visit our NEW
web site www.intuneinternational.com

NO. 219 MAY 2010
INDEX

Editorial	3
Readers' Forum	4/5
1959 Hit Parade - by Gerry Stonestreet	6/7
Curtain Up - by Allen Pollock	8/10
The Great Albums - Julie London: Calendar Girl by Edward Sharp	11
You Must Remember This No 36 - What Is A Wife - by Albert Pattison	12/14
Stateside - by Robert W Rice	15/19
CD Reviews by Gerry Stonestreet	20
Steve Stratten's Vintage Corner	21
Singer's Singers - by Dan Singer	22/23
The Jazz Pages - by George Hulme	24/25
Pollock's Picks - by Allen Pollock	26/27
Bargain Basement And More by Clive Fuller	28/30
Musical Mates	31
Noticeboard	32/33
Brian Belton's Big Band Beat	34/35
New Releases	36/40

SUBSCRIPTION RATES

NO. OF ISSUES	6	12
UK	£18.00	£36.00
EUROPE	£22.00	£44.00
REST OF WORLD	£32.50	£65.00

SINGLE COPIES

UK £3.00, EUROPE £3.75, R.O.W £5.50

PAYMENT MAY BE MADE BY CHEQUE, CASH OR BY
ANY OF THE FOLLOWING CARDS:-

**VISA, MASTERCARD, VISA ELECTRON, SWITCH,
MAESTRO OR SOLO**

ADVERTISING RATES

£50 per page. Smaller pro rata

**NB Adverts are accepted on the basis of payment
upon invoice**

IN TUNE INTERNATIONAL is edited and published by
IN TUNE INTERNATIONAL LTD, registered in England &
Wales 4604186, registered office Hornbeam House,
Bidwell Road, Rackheath, Norwich, NR13 6PTD
IN TUNE INTERNATIONAL is a totally independent
publication and is not connected in any way with any other
person, business or organisation. All of the contents are
original articles except where stated, written specially for
the magazine and are strictly copyright. **No part of the
said contents may be reproduced without the express
prior written consent of the owners.** The views
expressed are those of the authors and are not to be
interpreted as the views of the editor. The proprietors take
no responsibility for the contents, nor do they endorse in
any way, nor take responsibility for, any advertisement

ADVERTISEMENTS

Words & Music	3
Music Memorabilia	30

The next edition of
IN TUNE INTERNATIONAL
will be the **JUNE** edition
to be published week commencing **MAY 24**

IMPORTANT NOTICE

ALL CONTRIBUTORS AND ADVERTISERS
PLEASE NOTE THAT COPY FOR THE **JUNE** ISSUE
MUST BE RECEIVED NO LATER THAN
APRIL 25

MUSICAL MATES

This small ad service is for **subscribers only**
at a fee of £1 per entry per month, payable in
stamps please.
No more than 100 words per advert unless by prior
arrangement

NOTICEBOARD

Entries for clubs and societies are free of charge

**?HAVE YOU VISITED OUR WEBSITE?
Intuneinternational.com
You can now pay your subscriptions
via Paypal on line**

Dan Singer from New York City turns the spotlight on some overlooked singers of the past and some bright newcomers, all of which are

SINGER'S SINGERS

JUDY NIEMACK: BLUE NIGHTS

Blu Jazz 3353 www.blujazz.com

Playing on the word and the attitude of blues songs Judy, woos us with 12 low down dirty prime examples. She creates her own spot jazz vocalizing, fresh and surprising at every turn. "Bluesette" (Thielmans/Gimbel) has some wonderful upbeat bop midway. Unique groundbreaking singing like this is scarce. Judy really takes off on "Moanin'" (Timmons/Hendricks). Jon Hendricks familiar poetry is set to a fine swinging toe tapping beat. Her husband Jeanfrancois Prins has a superb guitar solo. "Lullaby Of The Leaves" (Petkere/Young) offers us an opportunity to revisit this fine oldie. In this polished arrangement, the mood is deeply depressing yet magical.

Judy's voice fits "In A Sentimental Mood" (Kurtz/Mills/Ellington) perfectly. This treasure seems written especially for her. "Night In Tunisia" (Gillespie/Paparelli) continues to amaze. It remains dazzlingly complex and so musical. There are two songs by lyricist/pianist/vocalist Oscar Brown Jr. "Afro Blue" (Santamaria) is beautifully tender. "All Blues" (Davis) is just that. Judy sings it to total amazing delight. Jazz singing is certainly alive in Ms. Niemack's "Blue Nights". She and her guitarist husband Jeanfrancois Prins certainly have it all well covered.

CHERYL FISHER: MOMENTS LIKE THIS

Catfish Records 34823 www.cherylfisher.com

Dealing a full house on these 11 songs, Cheryl goes deeper and deeper. An example is her masterful take on "Last Night When We Were Young" (Harburg/Arlen). It's a most unusual, unforgettable arrangement. Cheryl sings it as if she knows just exactly what's being conveyed by the lyrics. I call it source singing. There are some very special moments. Along with her pianist Oliver Jones she's truly on top of it all. "Moments Like This" (Loesser/Lane) will just blow you away. Cheryl starts just by herself. Then she's joined by her hand picked quartet. Ira Sullivan's trumpet and Oliver Jones' piano complete her vocal in a bright impressive toe tapping fashion. With its rarely heard verse "I Wish I Knew" (Warren/Gordon) gets a fine soft ballad working over. Her singing is beyond emotional. On "I Concentrate On You" (Porter) Ms. Fisher is also on percussion. Her well-researched programme is most appealing.

KING FAMILY: KING FAMILY LIVE/NEW SOUNDS

Collectors' Choice Music 2073

www.collectorschoicemusic.com

Here, from a pair of 1966 LPs, is a chance to hear a variety of music from the entire King Family. The final dozen songs (of 26) on "New Sounds" features the sparkling singing quartet on some superb Ralph Carmichael arrangements. The sisters had just left Capitol Records in 1960. Here they move forward with some fantastic, modern, undated singing of familiar material. "Shadow Of Your Smile" (Mandel/Webster) is choice, fine vocal ballad artistry. "Nature Boy" (Ahbez) has a sensationally produced, one of a kind, arrangement. "Call Me" (Hatch) receives a swift easy going ride. It's true togetherness singing.

"Bluesette" (Thielmans/Gimbel) is a fine study in unswerving vocal unison. "I'm Old Fashioned" (Kern/Mercer) is a blast. Bells ring and everything just glistens in an exciting jazzy

arrangement. "Somewhere" (Bernstein/Sondheim) has an almost aural stillness to it. The sisters respectfully croon this in a majestic sounding arrangement. "Don't Go To Strangers" (Evans/Kent/Mann) is a study in collective harmony. King Family is everlastingly entertaining. They are comparable to the golden age Four Freshmen.

BILL HENDERSON: BEAUTIFUL MEMORY

Ahuh Prod. 1001 www.billhendersonmusic.com

How pleasant it is to once again hear 84 years old Bill Henderson on this CD set from his 2007 performance at The Vic in Santa Monica, California. Time seems to have stood still. He's full of energy and vocally strong. His dozen-song programme just never lets up. His voice is just as clear and ear catching as it was in his prime. His lyrics for "The Royal Garden Blues" just shine. It's full throttle singing. But his "A Sleeping Bee" (Capote/Arlen) is as delicate as a soft petal. Pianist Tateng Katindig gives him full support.

I adored his version of "The Moon Was Yellow" (Leslie/Ahlert). Its moving strong beat contains a take no prisoner's vocal. The standard "The Song Is You" (Kern/Hammerstein) moves with a fine solid unbroken arrangement. It's a real charmer. Not to be overlooked is his glorious, rousing "Never Kiss And Run" (Ledru/Dononcin/Engvick). The tasty "Tulip Or Turnip" (Ellington/George) closes his programme. It is a real finger snapping delight. Jazz singing like this set the standard years ago. It's still going on.

NANCY KING: DREAM LANDS VOLUME 2

Stellar 1014 www.nancykingjazz.com

What is a melodica and what does it look like? Well, this CD is Nancy King's 14-song excursion with pianist Richard Champagne and his melodica. These duet sounds are unique and delightful. "This Can't Be Love" (Rodgers/Hart) moves along rapidly. Its snappy scat is amazing. Nancy's flawless swing vocal is so hip. Her version of "Midnight Sun" (Mercer/Burke/Hampton) is terrifying as she deals with this emotional masterpiece. "I Didn't Know What Time It Was" (Rodgers/Hart) is mysteriously provocative. Her singing here is passionately elongated. It's a musical trip through a cavern of wonders. You can hear the most harmonious assist of the melodica here.

"The Breeze And I" (Stillman/Lecuona/Camarata) is sung beautifully. Slow, almost in still fashion. There's a hint here of the style of Carmen McRae. This treatment is so unusual it's mesmerizing. And then there's "Gypsy In My Soul" (Jaffe/Boland) where Nancy is all over the scale. She's unrestrained wild and fierce. Her rousing scat is enthralling. Hats off to Nancy King and Steve Christofferson.

BARBARA PORTEUS

no label name or number www.lentriola.com

There is much to adore here. Barbara thrillingly is up to the challenge on these 14 songs. "Too Close For Comfort" (Bock/Weiss/Holofcener) is shattering, taking your breath away. Her high notes were higher than high. "Speak Low" (Nash/Weill) has an under your skin vocal. Barbara has created a fine musical setting for this evergreen. "The Gentleman Is A Dope" (Rodgers/Hammerstein) dramatically sets the stage with a fine novel arrangement. We get to better understand all the many meanings of this neglected song.

"I've Got The World On A String" (Koehler/Arlen) clearly sets the stage for her polished dramatics. She's in full power drive sounding very much like the golden age of Streisand. "Just One Of Those Things" (Porter), verse included, possesses a thrilling dramatic swinging turn. Pianist Barry Levitt has a grand upbeat solo here. "Too Late Now" (Lerner/Lane) is a dandy way to end this astounding CD. Barbara dramatically drains most everything from this standard.

MARTHA LORIN: BLUES OVER BROADWAY
Lampkin Music 4138 www.lampkinmusic.com

Martha has come up with 14 songs from many of Broadway and Off Broadway's greatest musicals. Solos by the brilliant pianist Russ Kasso are heard almost on every song. There's a rocking "Get Out Of Town" (Porter). Martha swings this to total amazement. The novel idea of combining "A House Is Not A Home" (Bacharach/David) with "By Myself" (Schwartz/Dietz) works on many levels.

The blues is certainly alive and very well here. Martha creates her very own glass full of tears. There are moments where you'll feel very much alone. However, the blues experience is something to be shared. Her ever slow vocal on "Just One Of Those Things" (Porter) sets the stage for another mind blowing blues experience. I never really appreciated the over sung "Send In The Clowns" (Sondheim) until now as Ms. Lorin sings it out forward and directly at the listener. You'll be impressed with and won't mind this musical attention. "What I Did For Love" (Hamlisch/Kleban) is such a dramatic song that it takes a special kind of singer. Martha lets the emotional words drop from her lips and heart.

Appropriately, the concluding song "The Party's Over" (Comden/Green/Styne) is a sad piece of music for two reasons: Her carefully rendered tale of a tender broken relationship and our own sadness that the CD is at its end. As theatregoers are prone to say: Bravo, Ms. Lorin!

KARIN KROG: WHERE FLAMINGOS FLY
Grappa 4189 www.karinkrog.com

Karin certainly is up to the challenge in undertaking "Where Flamingos Fly" (Kennedy/Spoliansky) which is one of the most difficult songs to intone. She and guitarist Jacob Young are flawless. Midway Ms. Krog hums the daylights out of this masterpiece. Then there's "Prelude to A Kiss" (Ellington/Mills/Gordon) - it's devastating. "I'm Shadowing

You" (Dearie/Mercer) contains many stanzas. Mercer's poetry is always timelessly entertaining. Karin brings out so much in "I'll be Seeing You" (Fain/Kahal). Monumental careful vocal examinations like this seldom come along.

"Everything Happens To Me" (Dennis/Adair) is a study in perfection. It's not often sung by a woman. Many of us remember the debut as sung by its composer Matt Dennis in a live night club setting. First the verse sets things just right, as it should. Then there's the familiar melancholy tale of a loser. Fittingly "Everytime We Say Goodbye" (Porter) ends this remarkable one of a kind CD. There is so much awaiting you in this unexpected biscuit. You'll really be able to focus on the many complex lyrics throughout this 12-song gem.

CAROL SLOANE: WE'LL MEET AGAIN
Arbors 19400 www.arborsrecords.com

Carol does it all. Ms. Sloane's singing is flawless. Her trio's performance - Ken Peplowski on clarinet and tenor sax, Steve LaSpina on bass, and the world famous Bucky Pizzarelli on guitar - couldn't be better. You must totally immerse yourself in her magical musical medicine. You will play it again and again. "Exactly Like You" (Fields/McHugh) is a joy. It has a violin solo by Aaron Weinstein, a major young talent. The fun on the almost six minute take is so contagious. "Something To Remember You By" (Schwartz/Dietz) features Carol with extraordinary guitarist Bucky Pizzarelli and ace bass player Steve LaSpina. Carol is an audio delight here. "I Haven't Got Anything Better To Do" (Vance/Pockriss) updates Carmen McRae's 1967 Atlantic Records masterpiece. Here it contains a slight guitar beat. It is the purest vocal of this song that I have ever heard.

"Zoot Walks In" (Frishberg) has Carol singing almost acapella until Ken Peplowski's swingingly delightful mid-song solo. This is actually a fitting Zoot Sims type solo. Also aboard "Zoot Walks In" for a happy lively violin solo is Aaron Weinstein. This is music medicine at its best. "A Cottage For Sale" (Conley/Robinson) is also smooth as silk. The familiar lyrics are spoken or elongated in a uniquely notable fashion. "I Never Loved Anyone" (Brown) is another gem that you will want to stay with for some time. A great reminder of musical perfection. On the title song (Charles/Parker) Carol showcases her deep low clear mellow voice. This tasteful version is no less than dazzling. The 13 songs here are magnificently presented. They are masterpieces.

A TRIBUTE TO BUDDY RICH :
PETE CATER and his ALL-STAR BIG BAND
ROYAL SPA CENTRE LEAMINGTON
SUNDAY MARCH 14TH 2010
(A DEREK BOULTON PRESENTATION)
By CHRIS FLANAGAN

When UK drummer/bandleader Pete Cater decided to tour his Big Band with Buddy Rich's repertoire, his own press release concluded - with suitable irony - that audiences would be witnessing a 'normally sane drummer taking his life in his hands !'

Of course, anyone who'd previously heard Pete Cater and his Band would have known that Buddy Rich's legacy would remain intact in the hands of these sublimely gifted musicians. As I sat there before the concert began I could recall shuffling forward hopefully in the Box-Office queue at the Odeon Theatre Birmingham in 1981, a couple of crumpled ten-bob notes clutched in my hand, anxious to to relish a masterclass by an iconic jazzman and his band. I wasn't disappointed. When Buddy Rich & His Orchestra showed up you always knew - whatever else was on that night - it was the only show in town.

So here I was in Leamington - almost thirty years on - waiting to experience the spirit of Buddy Rich. It didn't take too long. Just a few bars of soaring, powerhouse ensemble work - galvanised by some phenomenal drumming - and I was on a tantalising return journey to my past.

Pete Cater and his Band - which included two former Buddy Rich sidemen : Jay Craig (baritone sax) and Bob (alto sax) - seized the night with a procession of Rich classics. Listening to this wonderful band made one wonder why no one else over the years had attempted to recreate the Rich repertoire with such exquisite precision. I suspect it's because no one as fearless and as musically ambitious as Pete Cater would have attempted it.

Highlights - there were no lowlights - included a *Gershwin* medley, *Love For Sale*, *Norwegian Wood*, *Alfie* and a searing *West Side Story* medley that inevitably showcased Pete Cater's mesmerising drum work that was both explosive and endlessly subtle.

The band left us after an encore - *One O'Clock Jump* - and a delighted audience made their way, breathlessly, to the exits. Pete Cater and His All-Star Band are absolutely unmissable - so don't miss them !