



## Jack Leonard, An Old Favorite, Returns With a Couple of Smooth Numbers

Outdoes Himself on 'S'Posin' and 'Tea for Two'; Laurenz Leans to Sentimental Ballads

By DONNA MIKELS

THERE'S SOME good vocal listening in a couple of new releases by an old favorite, Jack Leonard, and a newcomer, John Laurenz.

Jack Leonard, who has been making smooth vocal numbers as far back as I can remember, outdoes himself on two over popular tunes, "S'Posin'" and "Tea for Two." Both tunes are done with a vocal quartet which provides fine background for the husky Leonard voice (Majestic).

Now about John Laurenz, a fellow with a warm rich baritone voice who leans to sentimental ballads.

His recording of the haunting old favorite, "Auf Wiederschein," is my idea of perfect relaxation music. The tune also brings out the similarity of Laurenz voice to that of the late Russ Columbo.

AS A MATTER of fact, I compared the Columbo recording of "Auf Wiederschein" with the Laurenz version and was surprised at how similar they sound, with the exception of a few tricks of phrasing. The other side is "When I Write My Song," a melodic theme taken from the Saint-Saens "Samson and Delilah."

Another recent Laurenz record is

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**NEW SINGING STAR** John Laurenz sounds like a double for the late Russ Columbo in his recording of the old Columbo favorite, "Auf Wiederschein."

used only as background and "Drawing Room Blues" with Duke Ellington and Billy Strayhorn on piano.

**RCA-Victor** RECALLING how Cinderella Q Stump on the first Ingel record, "Tim-tay-shun," turned out to be none other than Jo Stafford, disc listeners are now busy trying to guess the identity of Mrs. Paisley. It's just a guess but the romantic build-up sounds quite a bit like Betty Hutton. The second side, "Song of the Indians," features a new vocal artist, Mrs. James F. Paisley.

DENNIS DAY tries humor on a record with a Swedish dialect number, "You Shure You Betcha." In case you don't like the new Day, the second side features him per usual on a warm and tender ballad, "Christmas Dreaming."

The others: "Royal Garden Blues," "Frankie and Johnnie," "Beale Street Blues," "Transfusion," "St. Louis Blues" and "Drawing Room Blues," are individually perfect.

**MERITING** special mention is Marion Cox version of St. Louis Blues, "sung in real blues rhythm with the actual tune of the song and the actual tune of the song.

**DEBUSSY**: SONATA No. 2, for flute, viola and harp, performed by Laura Newell, harpist, Milton Karmis, violinist, and John Wumper, flutist. This lovely and rather melancholy sonata is one of the few pieces of chamber music which Debussy completed. It is also one of his most rhythmically complex and atmospheric works, and it takes the fine, sensitive musicianship of these three distinguished pianists to develop its full values. (Columbia, 12" - \$1.05)

**SACRED** Arias of JOHANN SEBASTIAN BACH, sung by Carol Brice, contralto, with the Columbia Broadcasting orchestra conducted by Daniel Sadenberg. The album contains four of the greatest sacred arias in oratorio literature: the "Agnus Dei" and "Qui sedes" from Bach's "Mass in B Minor," and the "Et exultavit" and

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