

The Cash Box Country Reviews

⊙ A BULLSEYE	⊙ G GOOD
⊙ B EXCELLENT	⊙ C FAIR
⊙ D VERY GOOD	⊙ D MEDIOCRE

THE CASH BOX BULLSEYE OF THE WEEK

"MY DREAM OF THE OLD RUGGED CROSS" (2:13)
[Driftwood BMI—C. Smith, Organ]

"ANSWERS" (2:38)
[Cedarwood BMI—W. Walker]

CARL SMITH (Sacred)
(Columbia 21507; 4-21507)

● Carl Smith takes one of the top spots in the new release field this week as he comes up with a power-packed platter that oughta make a huge dent in the sacred market as well as appealing to his vast legion of fans. The chanter regrets a lifetime of sin as he, along with a chorus, movingly projects a stand-out, moderate paced item tagged "My Dream Of That Old Rugged Cross". The flip portion, "Answers", is a heartfelt, middle beat deck that finds Smith asking for guidance from above.

"ROCK ISLAND LINE" (3:00)
[Hollis BMI—L. Donegan]

"THAT'S THE WAY IT'S GONNA BE" (3:00)
[Acuff-Rose BMI—J. Work]

JIMMY WORK
(Dot 1279; 45-1279)

● Jimmy Work steps into the vocal spotlight once again and comes through with another first quality performance on a deck that should mean money in the bank for all concerned. It's a terrific cover, at a bit slower tempo, of the Lonnie Donegan pop hit "Rock Island Line". And Work's slicing should be in there battling for top honors. The under half, "That's The Way It's Gonna Be", is a feelingful, up beat, rhythmic piece that Work spins in most appealing style.

"I'M RAGGED BUT I'M RIGHT" (2:12)
[Starrite BMI—G. Jones]

"YOUR HEART" (2:40) [Starrite BMI—L. Henderson, G. Jones]

GEORGE JONES
(Starday 234; 45-234)

● George Jones, whose waxings of "Why, Baby, Why" and "What Am I Worth" have helped him climb way up the ladder of success comes through with a new two-sider that should push him up another few rungs. One end, "I'm Ragged But I'm Right", is an infectious, quick beat tale of a 'split-personality' guy that Jones grooves in wonderful style. On "Your Heart" the warbler convincingly delivers a touching, moderate paced weeper. Strong pairing with the edge going to the top half.

"ROCK ISLAND LINE" (2:42)
[Hollis BMI—L. Donegan]

"HELLO BLUES" (2:03)
[Mar Kay BMI—L. M. Jones]

GRANDPA JONES
(King 4918; 45-4918)

● Grandpa Jones comes up with a top-drawer biscuit that labels him contender all the way. The talented artist returns to the King fold on this release and knocks out a splendid country version of the current pop smash "Rock Island Line". Although there's heavy competition on this side Jones should grab off a large slice of the sales melon. The coupling, "Hello Blues", is a catchy, up-tempo, novelty-blues item that Jones delivers in real pleasing manner. However, it's the upper end for quick action.

DON RENO, RED SMILEY

(King 4907; 45-4907)

B "LET'S LIVE FOR TONIGHT" (2:18) [Lois BMI—D. Reno] Don Reno and Red Smiley sparkle vocally, and instrumentally, as they send up a tantalizing bit of harmony on a quick paced, romantic pleaser. Top notch assist by the Tennessee Cutups.

B "LIMEHOUSE BLUES" (2:08) [Harms ASCAP—Braham, Furger] Here the entire crew sends up a bright instrumental version of the high-flying, old-time favorite. Should win spins aplenty.

JIM EANES

(Decca 29841; 9-29841)

B "DON'T GO LOOKIN' FOR TROUBLE" (2:11) [Cedarwood BMI—J. Eanes] Jim Eanes applies his smooth tones to a catchy, quick tempo, moral-type novelty. A light-hearted entry that should do well in the boxes and over the airwaves.

B "IT'S A SHAME" (2:28) [Copar BMI—J. Eanes] On the reverse portion Eanes convincingly waxes a meaningful, middle beat weeper. Two good sides.

MERRILL MOORE

(Capitol 3397; F3397)

B+ "ROCK ISLAND LINE" [Hollis BMI—L. Donegan] Merrill Moore tosses his hat into the race for top honors as he comes up with a swinging arrangement of the current pop click. Excellent side. Should share heavily in the final take.

B "KING PORTER STOMP" [Melrose ASCAP—Morton, Burke, Robbins] Moore's fetching vocal version of the rockin' old-timer, currently being revived via the Benny Goodman flick, is sure to kick up a heap of dust. Socko instrumental support on both ends.

JOEY GILLS

(Mercury 70832; 70832x45)

B "MY NAME IS JOE" (2:09) [Acuff-Rose BMI—J. Miller] Joey Gills introduces himself to a new gal, and to the public, via his Mercury debut, as he engagingly spins an easy-on-the-ears, quick beat, romantic ditty. Bears close watching. Could step out.

B "POOR CRYING HEART" (2:27) [Acuff-Rose BMI—Miller, Lyles] Here Gills sings 'right from the heart' on a persuasive, middle beat weeper. Two strong entries. Gills has loads of potential.

BILLY WALLACE

(Republic 7127; 7127-F)

B "THAT OLD LOVE OF YOURS" (2:34) [Green Hills BMI—Garret] Billy Wallace comes up with a soft, sincere vocal effort on a sad, moderate paced romantic opus.

C+ "I CAN'T RUN AWAY" (2:27) [Murray Nash BMI—Garret, Wallace] On the bottom side Wallace waxes a middle beat, sentimental piece in distinctive style. Adequate string support on both ends.

JESSE COATES

(Headline 102; 45-102)

C+ "A TALK WITH MY SON" [Heart BMI—J. Coates] A slow moving, heartbreaker is capably handled by Jesse Coates as the Dixie Playboys warmly assist. Penetrating mid-deck recitation.

C "TOOK" [Al Kennedy ASCAP—Al Kennedy] On the under lid Coates sings a cute, middle beat romantic ditty.

LEFTY FRIZZELL

(Columbia 21506; 4-21506)

B+ "TODAY IS THAT TOMORROW" (2:10) [Golden West BMI—J. Johnson] The time for parting that Lefty Frizzell had regretfully expected, arrives and he tells about it in emotion-packed fashion. A powerful, middle beat, crying-towel deck.

B+ "PROMISES" (2:02) [J. Tucker] Here Frizzell refreshingly etches a bouncy, love novelty in a manner that should make the boxes jingle. Keep your eye on both ends.

MINNIE PEARL & GRANDPA JONES

(RCA Victor 20-6474; 47-6474)

B+ "KISSIN' GAMES" (2:20) [Tree BMI—M. Pearl, L. Jones] Minnie and Grandpa Jones combine their delectable vocal stylings on an enticing, quick beat novelty that bounces merrily along in gay style. A musical-pick-me-up.

B "I'M GETTIN' GRAY HAIR" (2:21) [Tunesmiths—V. Whitehurst] Here Jones takes the solo spotlight as he bemoans the fact that his gal's been away so long. An interesting, middle beat piece that Jones nasalizes in effective fashion.

SMOKEY MAC

(ABC-Paramount 9682; 45-9682)

B "SECOND CHANCE" (2:27) [Cedarwood BMI—Pierce, Wilburn] Smokey Mac's voice comes across with the utmost of sincerity on this poignant, moderate paced lover's lament. First class debut platter for Mac.

B "BE FAITHFUL" (2:03) [Cedarwood BMI—Pierce] Mac's mellow tones make for pleasant listening on this middle beat deck as he warmly projects his plea for true love.

HOLLY LANE

(4 Star 1690; 45-1690)

C+ "ALL BECAUSE OF MY JEALOUS HEART" (2:11) [4 Star BMI—K. Adelman] Holly Lane sings in warm and tender fashion on a heart rending, moderate paced romantic opus. Soft, pleasing choral and instrumental support by the Buckskins.

C+ "THE GIRL ON THE CALICO HORSE" (2:37) [4 Star BMI—J. Reagan, S. Stevenson] This end the chirp, ably supported once again by the Buckskins, etches a cute, quick beat ditty with sprightly lyrics.

LEON PAYNE

(Starday 232; 45-232)

B+ "TWO BY FOUR" (2:25) [Starrite BMI—Patterson] Leon Payne and an unbilled gal singer do a most inviting take-off on the Kitty Wells-Red Foley click "One By One." It's an amusing, middle beat, romantic delighter that could develop into a hit deck. Watch it.

B "YOU CAN'T LEAN ON ME" (2:28) [Starrite BMI—Patterson] Here Payne solos on a moderate paced ballad as he tells his unfaithful ex-gal that he now has a true love to take her place. Grade "A" two-sider.

BUDDY THOMPSON

(RCA Victor 20-6485; 47-6485)

B+ "SWEET DREAMS" (2:14) [Acuff-Rose BMI—D. Gibson] The polished vocal stylings of Buddy Thompson are a treat to the ear as he waxes an expressive, middle beat lover's lament in stellar style.

B "STUFF LIKE THAT THERE" (2:05) [Cedarwood BMI—J. Hicks] On the under half Thompson tastefully vocals a dandy, rhythmic novelty bouncer with a rock'n roll flavor and an echo chamber effect. Two solid coin-catchers.