



# Country Reviews

A BULLSEYE

B VERY GOOD

C FAIR

B+ EXCELLENT

C+ GOOD

D MEDIOCRE

## THE JOHNSON FAMILY SINGERS (RCA Victor 6912)

**B+** "TELL ME THE OLD, OLD STORY" (2:28) [P. D. — C. Hankey, W. H. Deane] Outstanding among the recent religious releases is this coupling by the Johnson Family Singers. The group, with Betty Johnson handling the lead in extremely beautiful fashion, injects great meaning into a hymn that can take the 'Bible belt' by storm.

**B+** "PRECIOUS MEMORIES" (2:35) [Stamps SESAC—J. B. F. Wright] More of the same superb, warmly reverent harmony on another heartwarming hymn.

## LOUISE DUNCAN (Capitol 3716)

**B+** "ALREADY MARRIED TO YOU IN MY HEART" (2:29) [Central BMI—J. Rhodes, G. Cox] Louise Duncan comes up with a first quality biscuit that labels her contender all the way. The chirp sings right from the heart as she movingly projects a penetrating, up tempo love affair that could establish her in the top name bracket. Dynamite material.

**B+** "TOO YOUNG TO SETTLE DOWN" (2:00) [Central BMI—J. Rhodes, W. Nelson] Another up tempo item, this time with a tearful, teenage theme, is treated to a highly effective reading by the dulcet-toned songstress. Two strong performances.

## TEX WILLIAMS (Decca 30328)

**B+** "TALKIN' TO THE BLUES" (2:32) [Trinity BMI—J. Lowe, M. Moore] Tex Williams has a real solid pair of money-makers on his latest Decca duo. On this end the deep-voiced chanter hands in a stellar talk-sing rendition of a contagious rhythmic piece featured on a "Modern Romance" TV show a few weeks back. Deck is already a pop click but Williams' terrific version oughta grab off a big pop-country bundle. Infectious staccato beat.

**B+** "EVERY NIGHT" (2:17) [Fairway BMI—R. Rae, S. Johnson, E. Townsend] This half the vocalist dishes up a delightful, rock 'n roller that's gonna keep the boxes, and hoofers, hoppin' day and night. Williams' crew, instrumentally, and the Anita Kerr Singers, vocally, back up in sensational fashion on both sides of this socko pairing.

## SLEEPY LA BEFF (Mercury-Starday 71112)

**B+** "ALL ALONE" (2:00) [Starrite BMI—H. Harris, LaBeff] A catchy, quick beat guitar backdrop showcases a most appealing vocal effort by Sleepy La Beff. It's an intriguing, tear-compelling lover's ballad that could develop into a real sleeper. Watch it closely.

**B** "I'M THROUGH" (2:05) [Starrite BMI—H. Harris] Under portion is a rhythmic, fast paced affair on which La Beff tells his sweetie that he's givin' her the 'heave-ho'. Another good showing that deserves attention.

## JIMMY HINKLE (Fireside 28836)

**C+** "SEEING IS BELIEVING" (2:08) [Country BMI—W. Bynum, R. Hull] A middle beat romantic tear-jerker is warbled with conviction by mellow-toned Jimmy Hinkle. Soft, subdued strings back up the artist.

**C** "WON'T CHA MARRY ME" (2:07) [Acuff-Rose BMI—D. Kershaw] Under half is a cute, little ditty that rides merrily along in gay style.

## THE CASH BOX BULLSEYE



"NEXT IN LINE" [Knox BMI—J. Cash]  
"DON'T MAKE ME GO" [Knox BMI—J. Cash]  
JOHNNY CASH (Sun 266)

● It seems as the Johnny Cash can do no wrong. The songster broke through the 'hit barrier' with his "So Doggone Lonesome"—"Folsom Prison Blues" clicker, immediately followed it up with the "I Walk The Line" smasher and for the past few months has been riding the heights of the popularity lists with the "There You Go"—"Train Of Love" powerhouse. Now the long awaited follow-up appears on the wax scene and, it too, has the potential to repeat Cash's amazing success. Both ends, tagged "Next In Line" and "Don't Let Me Go" fall into the real mournful, lover's lament category and Cash puts 'em across with telling effect. The haunting beat and musical backdrop on both lids are supplied by the Tennessee Two. Looks like a two-sided Cash-smash, pop and country-wise.

"I'M IN HEAVEN" (2:08) [American BMI—T. Bearden]  
"GETTING USED TO BEING LONELY" (2:15)  
[Showcase BMI—P. & B. Bryant]

JIM EDWARD, MAXINE & BONNIE BROWN (RCA Victor 6918)

● One of country music's shining stars in the vocal combination dept., the Jim Edward, Maxine & Bonnie Brown trio, looks like it's headed towards paydirt once again. The group carved out a large slice of sales melon with their last chart-rider, a tune appropriately titled "Money", and now comes up with two more sides that have the dollar sign notched into every groove. On "I'm In Heaven", a stirring, up-tempo, religious-flavored love affair, the gals beautifully back up Jim's standout vocal lead. On "Getting Used To Being Lonely" the threesome perfectly polishes off a lilting, ultra-lovely sentimental weeper. Take your pick. Both ends have the goods.

"UNDER SUSPICION" (2:21) [E. B. Marks BMI—B. Raleigh, I. Kosloff]  
"THE OTHER WOMAN" (2:18) [Central BMI—B. Small]

JEAN SHEPARD (Capitol 3727)

● Capitol again comes up with a top piece of wax merchandise featuring one of country music's ace femme vocalists, Jean Shepard, on a pair of romantic weepers that should move rapidly up the sales ladder. The thrush pipes with heartfelt emotion as she dramatically spins two poignant up-tempo lilters labeled "Under Suspicion" and "The Other Woman". Excellent material that Jean handles in brilliant fashion. A double-barreled sure-shot.

"LOVE LETTERS IN THE SAND" [Bourne ASCAP—C. Kenny, N. Kenny]

"BECAUSE WE ARE YOUNG" (2:07)

[Golden West BMI—Allison, Johnson]

MAC WISEMAN (Dot 15578)

● Dot's pop star Pat Boone recently revived the old favorite, "Love Letters In The Sand", set it to a subdued, r&r-ballad beat and turned it into one of the market's biggest hits. Now the label has released another version of the tune, this time by their Country A&R topper, Mac Wiseman. Set to a quick tempo and flavored by Mac's wonderfully distinctive vocal styling it has the necessary ingredients to go all the way in the country dept. On the flip portion the chanter tunes in another equally outstanding performance, for both the country and pop fields as he beautifully wends his way over a heart rending teen-age shuffle-ballad labeled "Because We Are Young". A power-packed two-sider.

"TONIGHT, TOMORROW AND FOREVER" (2:33)

[Amber ASCAP—D. Reid]

"TRY AGAIN" (2:00) [Four Star BMI—L. Fors]

PATSY CLINE (Decca 30339)

● The "Walking After Midnight" gal, Patsy Cline has another 'red-hot' pop-country 'sizzler' in the offing. (See Pop reviews).

## BUDDIE EMMONS (Columbia 40922)

**B** "SILVER BELL" (2:12) [Remick ASCAP—Madden, Wenrich] The Buddie Emmons outfit takes hold of the delectable evergreen and wraps it up in a happy-go-lucky, quick beat instrumental fashion. Bright side for deejay programming.

**B** "BORDER SERENADE" (2:33) [Acuff-Rose BMI—H. White] Flip features some more top-flight, light-hearted instrumental wax by Emmons and the crew. An enticing melody and Latin beat rounds out a dandy coupler.

## MYRNA LORRIE (RCA Victor 6909)

**B+** "TEENAGERS BREAK UP" (2:08) [Hank Snow-Hill & Range BMI—D. Lorrie] This could be the side that the young Canadian lark, Myrna Lorrie has been looking for. The gal sings with touching sincerity as she tearfully projects an r&r flavored waltzer aimed at the pop-country, teenage set. Powerful side. Could bust wide open in both markets.

**B** "JUST RELEASED" (2:03) [Tannen BMI—S. Long, B. Newman] Flipside is another lilting, crying-towel opus excellently executed by the talented canary. Strong coupler designed more for the country buyer.

## ADI BEL AND THE BEL BOYS (Testa 100)

**B** "MEMORY WALTZ" (2:50) [Ozark BMI—Adams, Nelson] Adi Bel makes an impressive debut for the diskery as she prettily wends her way over a charming lover's waltz item. Fetching organ and string backdrop supplied by the Bel Boys. Should catch a heap of airplay.

**C+** "DON'T LET ME BE THE LAST TO KNOW" (2:50) [Ozark BMI—R. N. Elmore] Here Adi, and the group, ups the tempo as she feelingfully grooves a toned-down, steady, driving, r&r-flavored romantic opus.

## PAUL DAVIS (MGM 12472)

**B** "I DON'T NEED A BACK SEAT DRIVER" (2:28) [Acuff-Rose BMI—Davis, Hudgins] Paul Davis dishes up a flavorful reading, set to a bouncy beat, as he tells the gal that he doesn't need any lessons in love. A persuasive entry that should ride the deejay turntables aplenty.

**B** "HOW CAN I LEAVE HER" (2:14) [Acuff-Rose BMI—Davis, Hudgins] On the reverse etching Davis turns on the tears as tenderly spins a moderate paced lover's lament. Another fine country effort worthy of many sales and spins.

## WHITEY KNIGHT (Dot 15577)

**B+** "LATELY" (2:05) [Randy-Smith ASCAP—W. Knight] The rich and polished baritone voice of Whitey Knight intros on the Dot label with a very pretty, slow paced, romantic weeper. Perfect wedding of melody and lyrics coupled with Knight's wonderfully warm tender reading makes this a strong contender for the pop and country charts.

**B+** "THE BLUES WALKED IN" (1:44) [Golden West BMI—Knight, Nail] Knight displays his vocal versatility as he engagingly decks out a change-of-pace, quick beat, blues jumper. Splendid vocal and musical assist on a striking, two-sided debut.

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