



R & B Reviews

A AWARD & SLEEPER

B VERY GOOD

C FAIR

B+ EXCELLENT

C+ GOOD

D MEDIOCRE

"Only those records best suited for commercial use are reviewed by THE CASH BOX"

The Cash Box Award o' the Week

"EVERYTIME I HEAR THAT SONG" (2:15) [Desiard BMI—Hunter]

"SHE'S GONE" (2:36) [Progressive BMI—St. John, Hunter]

IVORY JOE HUNTER (Atlantic 1151)

● Another two-sider in the Atlantic release is the Ivory Joe Hunter silken vocaling of "Everytime I Hear That Song" and "She's Gone". The former is a slow, syncopated ballad with a haunting melody, enhanced by chorus sup-

port and deft arrangement. Big Ivory Joe handles the tune with a tender feeling that sells the lyrics 100%. "She's Gone" is another slow beat rhythm ballad. Joe fits the tender love story to the melodic tune with the touch of a master. Lovely listening on both sides.

"THE FLIRT" (1:52) [Aladdin BMI—Lee, Palmer]

"ROCKIN' WITH THE CLOCK" (2:28) [Aladdin BMI—Lee, Mesner]

SHIRLEY & LEE (Aladdin 3390)

● Shirley & Lee engage in a "pick-up" on "The Flirt" and the result is an engaging wax with a happy ending. Shirley & Lee bounce gaily through the middle beat bouncer as they meet, discuss romance, and decide to marry. A cutie the teeners should love. It

has sparkle, romance, and that unique Shirley & Lee sound. The flip, "Rockin' With The Clock", is a middle beat rock shouted out by S & L in engaging fashion. Exciting jump wax for the vitamin filled teener. Two good sides, with our bet on "The Flirt."

"HAMMER HEAD" (2:50) [Lynbeth BMI—Doggett, Scott, Shepherd]

"SHINDIG" (2:22) [Lynbeth BMI—Henry Glover]

BILL DOGGETT (King 5070)

● Bill Doggett (that "Honky Tonk" man) is back with two instrumental offerings, "Hammer Head" and "Shindig" that bear that wonderful Doggett touch. The pair, both middle beat bouncers,

have an infectious quality and sound that puts a lift into the blood of the effervescent youngster market. Great listening and dance wax. Keep close watch on this release.

"MY LOVE IS TRUE" (2:40) [Crossroads BMI—Harrison]

"I KNOW MY BABY LOVES ME" (2:23) [Crossroads BMI—Harrison]

WILBERT HARRISON (Savoy 1517)

● Wilbert Harrison sings a slow, different, romantic ballad with a folk flavor. "My Love Is True" comes off with warmth and emits a tender feeling that captures the listener. Harrison handles the vocal dramatics simply but with sincerity. A deck to be carefully

watched. The flip, "I Know My Baby Loves Me", is a quick beat jump in which Harrison proclaims the faithfulness of his woman. A calypso item that provides a few minutes of enjoyable listening. However, we like "My Love Is True" because of its unusual quality.

"BIP BOP BIP" (1:55) [Progressive BMI—Covay, Padas, Perri]

"PAPER DOLLAR" (2:35) [Progressive BMI—Padas, Perri]

PRETTY BOY (Atlantic 1147)

● Pretty Boy, with a sound and attack similar to Little Richard, makes his bow on the Atlantic label with a pair of potent offerings. The newcomer belts a quick beat rock piling effort, "Bip Bop Bip" with all the force of a Notre Dame

back coming through a female high school line. Gravelly voiced belter screams his way through this teener bait with a zestful reading. The coupling, "Paper Dollar", is a change of pace. Pretty Boy is a new talent we should hear much of in the near future.

IKE TURNER
(Federal 12304)

B "THE BIG QUESTION" (2:22)

[Armo BMI—Ike Turner] Ike Turner wails a slow, rhythmic blues with a great deal of feeling. Turner sings in good voice and is intense in his interpretation. Swingly deck that makes good listening. Kids should like it.

B "ROCK-A-BUCKET" (2:26)

[Armo BMI—Ike Turner] The Ike Turner orchestra rocks out an instrumental middle beat jump with a solid sound and overall appeal. Two ok commercial decks.

LIGHTNIN' SLIM
(Excello 2116)

B+ "I'M A ROLLIN' STONE" (2:27)

[Excellorec BMI—West, Hicks] Lightnin' Slim wails a slow beat blues with warmth and deep feeling. The wailer tells his story with impact. The market, especially the southern, should find this item a good addition to their stock.

B "LOVE ME MAMA" (2:30) [Ex-

cellorec BMI—West, Hicks] Slim chants a middle beat blues with his usual good performance. Potent deck—but not up to the excellence of "I'm A Rollin' Stone".

RHYTHM CASTERS

(Excello 2115)

B "LOVE LOVE BABY" (1:42) [Excellorec BMI—Joe Wade] The Rhythm Casters rock out a quick beat exciter with a different sound and hopped up treatment. The Casters bounce out the novelty with confusion and screams. An exciter the kids should like.

B "OH MY DARLING" (2:38) [Excellorec BMI—Joe Wade] The Rhythm Casters team on a proven slow beat rhythm ballad. In the teener vein of things. Ok side.

BILLY WARD AND HIS DOMINOES
(Federal 12301)

B+ "ONE MOMENT WITH YOU" (2:31) [Ward Marks BMI—Ward] Billy Ward and His Dominoes offer a slow beat tender ballad with the styling they've been so successful with. Moving reading. Should get extra attention in view of Ward's current "Stardust" success.

B "ST. LOUIS BLUES" (2:30) [Handy ASCAP—W. C. Handy] Ward and team swing out on the classic Handy item. An infectious tune, as ever, and read with enthusiasm.

GENE & EUNICE

(Aladdin 3376)

B+ "DOODLE DOODLE DOO" (2:40) [Aladdin BMI—Forrest, Levy] Gene and Eunice team on a happy middle beat novelty. Good vocal blend on a solid etching for the listener and the dancer.

B+ "DON'T TREAT ME THIS WAY" (1:50) [Aladdin BMI—Forrest, Levy] The twosome offers a lilting middle beat swinger with appeal and sound. Honky piano and beat gives it that old soft shoe flavor. Nostalgic, melodic and highly enjoyable. Two good decks.

LINDA HOPKINS

(Atco 6096)

B "ROCK AND ROLL BLUES" (2:05) [Wemar/Progressive BMI—Connolly, Wiener] Linda Hopkins belts out a quick beat jump with the enthusiasm of a heavyweight. The gal dishes up a swinging rocker with a reading that is bound to grab attention.

B+ "SHIVER AND SHAKE" (2:25) [Progressive BMI—Winfield Scott] Miss Hopkins gives a top-flight treatment of a slow, insinuating beat. The gal, backed by the pounding of the big drum, turns up an exciting wax.

SONNY KNIGHT

(Starla 1)

B+ "DEDICATED TO YOU" (2:44) [Guild BMI—Morgan, Egnoian] Knight couples with an infectious middle beat bouncer. A great beat in which the stirring backing is just as important as the Knight vocal. Very strong deck—which makes two powerful waxes back to back.

B+ "SHORT WALK" (2:08) [Guild BMI—Morgan, Smith, Egnoian] Knight couples with an infectious middle beat bouncer. A great beat in which the stirring backing is just as important as the Knight vocal. Very strong deck—which makes two powerful waxes back to back.

BOB JONES

(Web 1114)

B "INFERIORITY COMPLEX" (2:14) [Walter Earle BMI—Jones, Gordon] Bob Jones sings a middle beat bouncer calypso. Light wax easy to take. Ok reading.

C+ "PONY TAIL" (1:57) [Beatrice ASCAP—Nota, Waters, Darmonin] Teenage lyric set to a bouncer the kids can rock to.

OTIS WILLIAMS

(DeLuxe 6092)

B+ "ROLLING HOME" (2:10) [RT BMI—Rudy Toombs] Otis Williams bounces out a fast beat item with that train tempo so popular in so many blues. Williams does a strong job of telling his story. Swingly.

B+ "DO BE YOU" (2:07) [Lois BMI—Green, Dale] Williams turns to the rhythm ballad on the flip and turns in a waxing for all markets. Quick beat happy for teener rocking.

SCREAMIN' JAY HAWKINS

(Okeh 4-7087)

B+ "FRENZY" (2:08) [Sheldon BMI—D. Hill, B. Stevenson] Screamin' Jay Hawkins shouts, sputters, gives the impression of a walrus under water, and other sundry delicate vocal mannerisms as he (sings?) the infectious middle beat item. Chuckley and different. Hawkins fans should have a field day with this. Also jockeys looking for controversial programming.

C+ "PERSON TO PERSON" (2:07) [Jaycee BMI—McRae, Singleton] Slow shuffle beat item waxed with great agony by the stylist. Ok side—but not up to the attention grabbing quality of "Frenzy".

STICKS HERMAN

(Hollywood 1082)

B "BEAUTIFUL DOLL" (2:37) [Golden State BMI—Shuler, Willridge, Guidry] Sticks Herman wails a middle beat bouncer with a lilty effect. Herman tells the story of his beautiful doll. Good tempo, happy jump wax.

B "CRYING, CRYING" (2:24) [Golden State BMI—Shuler, Willridge, Guidry] Herman changes his mood on the flip, singing a slow blues with a sorrowful vocal. His gal left him suddenly and he's lonely.

LONESOME SUNDOWN

(Excello 2117)

B "I'VE GOT THE BLUES" (2:27) [Excellorec BMI—J. Miller] Lonesome Sundown gives his individual touch to the slow, sorrowful blues. Sundown's mellow reading is effectively set-off with a soft chorus chant.

B "DON'T SAY A WORD" (2:23) [Excellorec BMI—C. Green] Lonesome Sundown wails another slow blues on the flip. Sundown is convincing in his blues singing. Effective southern waxing.

THE COOKIES

(Jozie 822)

B "HIPPI-DIPPY-DADDY" (2:00) [P N P BMI—Hendricks, McCrear] The Cookies team with charm and pepper as they dish up a middle beat lilter. Infectious novelty with a happy quality.

B "KING OF HEARTS" (2:30)

[Benell BMI—Greenfield, Sedaka] The Cookies turn to the love ballad with good results. The fem team tells the romantic story with a good sound and with feeling. Good for the pop & r & b markets.

THE RAVENS

(Argo 5276)

B+ "THAT'LL BE THE DAY" (2:19) [Nor Va Jak/Melody Lane Holly, Petty] The Ravens pitch into a tune currently stirring things up via The Crickets and they do a fine job. A rhythmic, saucy item that The Ravens swing out. In markets not already covered this version could step in for a good piece of the take.

B "DEAR ONE" (2:41) The Ravens wail a slow, rhythmic ballad bouncer with the feeling teeners look for. Ok coupler.

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