

RATINGS
(100 Point
Maximum)

90-100 TOPS • 80-89 EXCELLENT • 70-79 GOOD
40-69 SATISFACTORY • 0-39 POOR

ARTIST
TUNES
LABEL AND NO.
COMMENT



RACE
THE FIVE SCAMPS
(Columbia 30158)
With All My Heart 69--68--70--70
Brief bass solo is outstanding on an otherwise mediocre ballad side.
Red Hot 83--83--81--84
The new group delivers the diskery's outstanding race offering in many moons. Jumping, rattling boogie backs a wild tenor sax most of the way.

FOLK
WESLEY AND MARILYN TUTTLE
(Capitol 18423)
Need You 60--60--60--60
Indifferent country version of the pop ballad.
I'm Bitin' My Fingernails 60--60--60--60
Not enough of the honest hill quality here.

CARSON ROBISON
(MGM 10389)
More and More Tee-Jus, Ain't It? 83--83--82--84
The sequel to Robison's sock "Tee-Jus" opus figures to follow up okay, having all the ingredients of the original.
Don't Make Sense, Does It? 79--79--78--80
Another cracker-barrel philosophic recitation — and it's amusing.

HANK, "THE SINGING RANGER"
(Victor 21-0028)
Only a Rose From My Mother's Grave 67--67--66--68
Fair job of an effective weeper piece, Western style.
Blue Ranger 60--60--60--60
Nothing gripping here.

JERRY BYRD
(Mercury 8175)
Drowsy Waters 80--82--80--78
Topnotch string instrumental job of a dreamy traditional hill waltz should get plenty action all the way. Byrd's steel guitar work is masterly.
Steelin' the Blues 80--85--80--75
Country jocks should cotton to this easy rhythm instrumental, with more fine Byrd. Imaginative and unusual, with an effective short vocal by Rex Allen.

PAUL BLUNT
(Bullet 674)
You Promised Me 69--71--69--67
Warbler does an okay job with a good-enough hillbilly ballad.
Sweetheart of Hawaii 55--53--55--57
Close male harmony on a formula Hawaiian ditty doesn't add up commercially.

DICK DYSON
(Bullet 673)
Time After Time 59--61--57--59
Dull warbling and no-beat orking on a tune that could punch, done properly.
You'd Better Change 64--64--63--65
Brighter and more sprightly rhythm rendition here.

THE CARTER SISTERS AND MOTHER MAYBELLE
(Victor 21-0029)
My Darling's Home at Last 65--65--65--65
The answer to how-maudlin - can - you - get - ballad about the return of serviceman's body from abroad for burial. Group isn't especially convincing with it.
The Kneeling Drunkard's Pica 62--62--62--62
Energy's lacking from this performance, too.

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FOLK
ROME JOHNSON
(MGM 10385)
Down in the Neck of the Woods 56--56--55--58
Routine folk stuff without particular appeal.
Rio Grande Valley 53--53--52--55
Western love ballad and a lagging performance.

SPADE COOLEY
(Victor 21-0027)
Lord Nottingham's War Dance 73--78--72--70
Zany Western jump opus should attract jock play.
Texas Playboy Rag 70--70--68--72
Okay instrumental rendition of the Bob Wills Western jumper.

ROY ROGERS
(Victor 21-0030)
I Met a Miss in Texas 68--68--70--66
Pollahed, synthetic Western should click with Rogers' rodeo and pic fans, but outside of some brilliant steel guitar it offers little for authentic folk fans.
With a Sweep of My Sombrero 61--62--62--60
Ditto here for a pseudo-Latin serenade; but without the guitar.

MONTANA SLIM
(Victor 21-0031)
She Lost Her Cowboy Pal 71--72--70--70
Jiggy Western is flavored by some neat jazz whistle and yodelling by Slim. Appeal is limited to Western buyers.
Don't Cry Over Me 75--76--74--74
Country ballad-with-a-lift is warbled with quality and conviction. Orking rings true too.

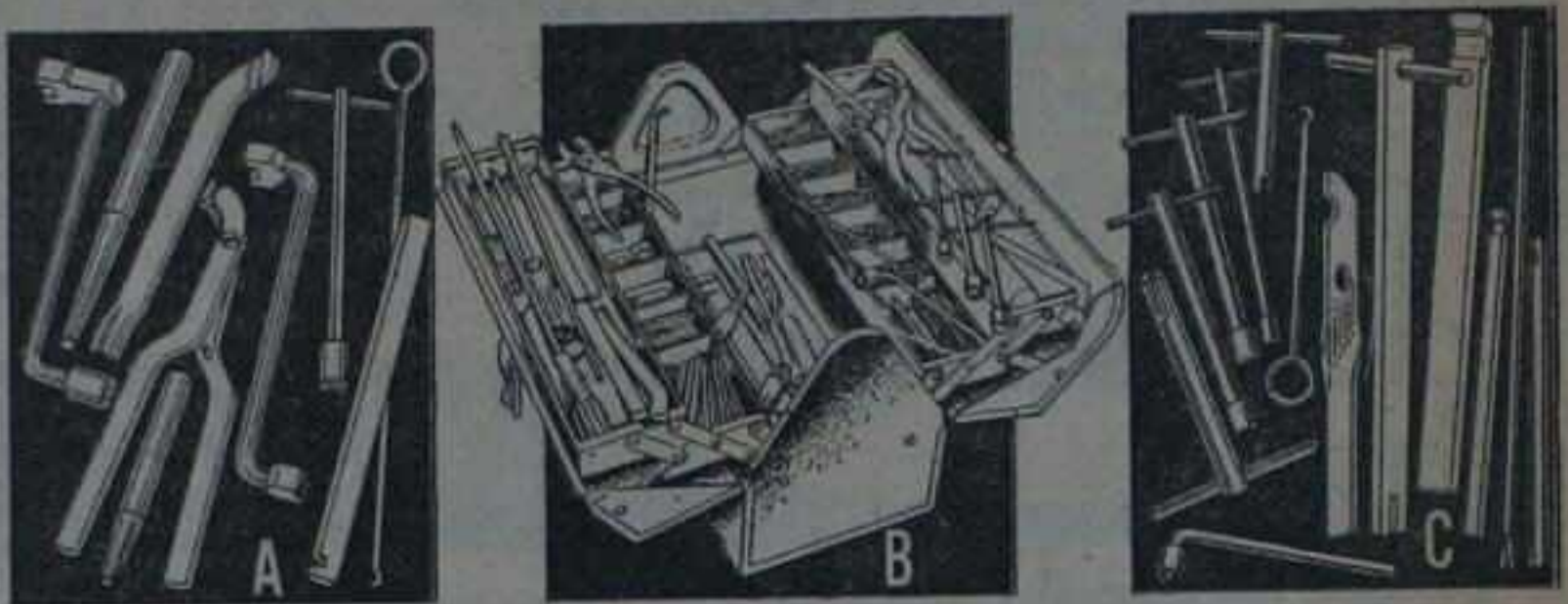
KITTY WELLS
(Victor 21-0032)
Gathering Flowers for the Master's Bouquet 82--84--84--78
Gal pipes a rich sacred-type hill tune with fine feeling. One of the lads helps out with effective harmony.
Death at the Bar 80--84--86--70
Moralizer preaches the evils of whiskey. Head-on approach is potent, but side isn't recommended for tavern boxes.

BOB WILLS & HIS TEXAS PLAYBOYS
(Columbia 20555)
Goodbye, Liza Jane 75--75--75--75
Alternate vocal and hoe-down fiddle choruses in this traditional sounding ditty make a lively and listenable side.
I'm Feelin' Bad 70--70--68--72
Typical Western swing item bounces along, with trumpet and string get-offs spotted along with vocal passages.

COUNTRY WASHBURN
(Capitol 15413)
Money, Marbles and Chalk 72--70--72--74
Feelingful, straightforward interpretation of the hill ballad.
Open Up Your Heart 71--72--72--68
Lively rhythm ballad shows Washburne singing with strength and sincere appeal.

ANN JONES
(Capitol 15414)
Give Me a Hundred Reasons 58--58--55--62
Thrush has quality, but not the drive and conviction this Western ditty needs for proper interpretation.
I Believe You, Baby 55--55--52--59
Same applies here, with interest lagging after half a chorus.

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