



Record Reviews

RATINGS
OPERATOR
RETAILER
DISK JOCKEY
OVER-ALL

ARTIST	TUNES	COMMENT	
RHYTHM & BLUES			
EDDIE "CLEAN-HEAD" VINSON King 4313	Somebody Done Stole My Cherry Red	Vinson's first for King is an impressively commercial blues job. The lyrics are too purple for airing, but juke and retail action are indicated.	85--NS--85--85
	Wineola	A formula blues, not as forceful or arresting as flip.	72--72--70--74
IVORY JOE HUNTER King 4314	Jealous Heart	Ivory Joe applies his soft blues to the country click. Doesn't come out too bad, but the ork backing is loose and indeterminate.	55--53--55--57
	All States Boogie	Synthetic boogie blues doesn't convince.	62--62--61--63
ERLINE HARRIS Regal 3233	Never Missed My Baby	Thrush shows a good rhythm style, but material is slight.	64--64--64--64
	Jump and Shout	Screamer in the capsnap tradition works up a fair head of steam.	71--70--70--72
DENNIS McMILLON Regal 3232	Goin' Back Home	Southern blues shout with percussive guitar accompaniment. McMillon does it in authentic style.	63--63--63--63
	Poor Little Angel Girl	More expressive and striking than flip.	68--68--68--68
PEACH TREE LOGAN MGM 10614	Rumor 'Bout the Roomer	Logan talks a blues in an understated, wryly comic style that has appeal. Backing is fine especially the piano and a way-back home obligato.	74--74--73--75
	Brother-in-Law You've Got To Go	Another piece of light material, done in same vein as flip.	68--68--66--70
THE DOZIER BOYS Aristocrat 3002	Big Time Baby	Jump blues, with vocal group and combo swinging hard and mellow. Warbling is arresting and distinctive.	77--77--76--78
	Music Goes 'Round and 'Round	A jump version of the Riley-Farley jaspery. It's old enough—and the times are musically out of joint enough—to come back. Who knows?	73--73--73--73
THE ROBBINS Aladdin 3031	Don't Like the Way You're Doing	The Robbins aren't The Ravens, tho they give it a try here.	50--50--50--50
	Come Back Baby	Same story.	50--50--50--50
JAMES (BLAZER BOY) LOCKS Regal 3231	Blazer Boy Blues	Blues shouter shows style and distinction in a broken-hearted Southern blues job, with fine piano and guitar in back.	75--75--73--77
	Mistreated Blues	Another good grade Southern blues.	70--70--68--72
JIMMY WITHER-SPOON Supreme 1833	In the Evening	Witherspoon chants a spell-weaving mood blues, abetted by strong Buddy Tate orking.	84--84--84--84
	Six-Foot-Two Blues	Fast, fly, fascinating novelty blues shout.	82--82--82--82
EDDIE WILLIAMS Supreme 1835	Hed Head 'n' Cadillac	Small combo makes lively backing as Floyd Dixon talk-sings a light novelty thing in the Louis Jordan manner.	74--74--74--74
	Broken Hearted	Dixon warbles a strong blues, ably backed by the combo, setting a warming after-hours mood that should snare heavy attention.	86--86--86--86
MEREDITH HOWARD V 23-0044	Jelly and Bread	New blues thrush shows some promise in her handling of a double entendre novelty.	71--70--70--72
	Easy Come, Easy Go Blues	Miss Howard delivers this earthy blues with lots of body and feeling.	76--78--75--78
EARL JACKSON ORK Supreme 1832	So Help Me	Uneven performance of fair to middlin' material.	60--60--58--62
	Woman Don't Want a Good Man No More	More of the same.	60--60--58--62
GEORGE FLOYD Supreme 1831	Again	Poor job with the hit tune which with a better interpretation could probably grab off additional coin in blues and rhythm marts.	55--53--55--57
	Close Your Eyes	Tune, via Herb Lance's etching, has just about worn its way in the blues and rhythm sectors. This etching will hardly revive it.	50--50--50--50
GEORGE FLOYD Supreme 1834	This Is Everything I Prayed For	Warbler essays a sophisticated torcher in the Eckstine manner. Displays a quality, but seems to be reaching here.	58--58--58--58
	Ain't I Losing You?	Floyd seems to be in his key here, and it sounds okay.	68--68--68--68
COUNTRY & WESTERN			
MICKEY & MARY CARTON & THEIR ORK Decca 12278	If I Were a Blackbird	Mary Carton injects a warming folk ballad quality into this charming waltz.	84--83--84--85
	The Rose of Mooncoin	Irish waltz attractively projected.	72--70--72--74

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