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## Record Reviews

(Continued from page 163)

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

RATINGS  
OVER-ALL  
DISK JOCKEY  
DEALER  
OPERATOR

### RHYTHM & BLUES

**FREDDIE MITCHELL & ORK**  
(Derby 711)

**The Slider** 83--83--82--84  
New label bows with an admirable slow rock instrumental here, featuring a catchy riff opening, a pleasing cornbread-ish baritone and a hard preaching tenor.

**The Derby** 64--64--62--66  
The similar in pattern to flip, this one doesn't hang together.

**SKIP HALL & BAND**  
(Jamboree 1001)

**Two Left Feet** 77--77--77--77  
Buddy Tate and Buck Clayton blow some sanctified jump blues to a fine, pushing beat. One for the juke boxes as well as the collectors and jockeys.

**Skip a Page** 83--83--83--83  
Relaxed rock blues, with a great Tate opener solo, a fine Clayton horn go, and matching 'bone chorus by George Stevenson. The rhythm is there.

**ROY BROWN (and His De Luxe 3226-A)**  
**Mighty-Mighty Men)**

**Riding High** 86--86--85--86  
Another winner for the high-riding Mr. Brown and His Mighty-Mighty Men.

**Please Don't Go (Come Back, Baby)** 81--82--80--82  
The superb blues shouter turns in another vibrant performance.

### COUNTRY & WESTERN

**TEXAS JIM ROBERTSON**  
(The Panhandle Punchers)  
(RCA Victor 21-0074)

**Slipping Around** 81--81--80--81  
Tune, a refreshing departure from conventional pop tune morality, has direct appeal, and Robertson's warm bass brings it out attractively.

**Wedding Bells** 76--74--76--78  
Song's a hit, and this okay rendition should latch on to some of the gravy.

**CLIFF RODGERS**  
(Donett Hit Records 777)

**The Letter I Never Did Mail** 62--64--62--60

Warbler, guitar-accompanied, does a pretty range torcher sympathetically, but without sufficient projection.

**Horse Pickin'** 65--65--65--65  
Comic Western ditty registers stronger than flip.

**PAUL HOWARD**  
(Arkansas Cotton Pickers)  
(King 789)

**I've Been Lonesome Since You Went Away** 62--62--60--64  
Routine jump Western ditty and performance.

**You Left a Red Cross on My Heart** 62--62--60--64  
Similar to flip.

**WAYNE RANEY**  
(King 791)

**Don't Know Why** 70--70--70--70  
Nasal hill harmonizing is well done, but song isn't anything extra.

**Why Don't You Haul Off and Love Me** 83--83--83--83  
Catchy lyric and idea, with an insistent beat and catchy rhythm pattern. Raney's vocal and the string and mouth-organ backing are strong.

ARTIST  
TUNES  
LABEL AND NO.  
COMMENT

RATINGS  
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OPERATOR

### COUNTRY & WESTERN

**HAWKSHAW HAWKINS**  
(King 793)

**Would You Like To Have a Broken Heart** 80--80--80--80  
Clever idea catches attention right off, as Hawkins sings it strong.

**The Longer We're Together (The More We Drift Apart)** 86--86--86--86

Here's a potent entry in the hillbilly hit race—a wonderfully sincere and hard-hitting Hawkshaw vocal on a tune with honest sentiment and immediate appeal.

**RED PERKINS (Pee Wee King)**  
(King 792)

**Aggravatin' Lou From Louisville** 81--82--80--81  
Good rhythm ditty has plenty of pop potential. Perkins does a fine job with the song. Disking should win biggest action in city locations.

**Hoe-Down Boogie** 80--80--80--80  
Fine hoe-down fiddle and guitar plus Perkins's expert blues warbling makes this an excellent pairing.

**GEORGE MORGAN**  
(Columbia 20584)

**Room Full of Roses** 85--85--85--86  
The hot Mr. Morgan spreads his fine pipes over an expert disk of a ballad which, tho better suited for the country, is doing handsomely as a pop.

**Put All Your Love in a Cookie Jar** 80--80--80--80  
An obvious follow-up to "Candy Kisses" hasn't the charm of that hit, but has enough to pull plenty of play.

**MABELLE SEIGER (Sons of the Plains)**  
(Keystone K-102)

**A Smile Will Chase Away a Tear** 72--72--70--74  
Thrush and male vocal group do a lively job with a restful Western. Solid beat boots.

**Brush Those Tears From Your Eyes** 60--60--60--60  
Nothing special about the Western treatment of one of last year's pop hits.

**LESTER FLATT & EARL SCRUGGS (Foggy Mountain Boys)**  
(Mercury 6200)

**Baby Blue Eyes** 62--61--62--63  
Flatt goes it alone, in deep back woods style, with string accompaniment in the same manner, but his warbling isn't especially impressive here.

**Bouquet in Heaven** 83--83--83--83  
Flatt is joined by a vocal trio here to fine effect on a good mountain weeper. Orking is excellent in spontaneity and spirit.

**20TH CENTURY PIONEERS (Tex Martin)**  
(20th Century TC-20-93)

**Coyote Joe** 81--81--80--82  
Group shows class in a sparkling rendition of a catchy jump Western. Tex Martin's solo chanting and group harmonizing in back are strong.

**Blue Ranger** 66--67--66--65  
(Eddie Brainard)  
Pretty range ballad gets an okay but unsensational vocal from Eddie Brainard.

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