



The classic Coasters: Will "Dub" Jones, Carl Gardner, Cornell Gunter, and Billy Guy.

The Clown Princes of Rock and Roll

by Todd Baptista – with *Discography* by Claus Röhnisch

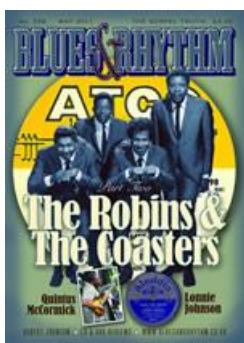
Special supplement to *Those Hoodlum Friends* – edited by Claus Röhnisch
(original manuscript for *Blues & Rhythm* magazine, UK, 2011 – thanks Tony Burke)

The R&B Pioneers Series – Volume Four of twelve

The Great R&B-files Created by Claus Röhnisch: <http://www.rhythm-and-blues.info>



The Coasters today



THE COASTERS 2016-2018



The Coasters in Port St. Lucie, Florida on December 16, 2016 at the Christmas Extravaganza Show with Veta Gardner (manager), Dennis Anderson, Primo Candelaria, Joe Lance Williams (J.W. Lance), and Robert Fowler.

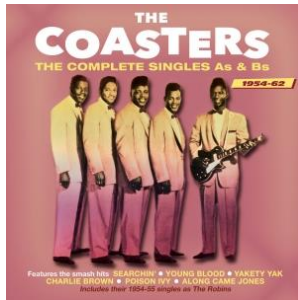


The Coasters on November 6, 2018.

e-mail the Coasters - <mailto:originalcoasters@att.net>

NEW 2-set CD October 2016

Acrobat Music ADDCD3180 (56 tracks)
“The Complete Singles As & Bs” (1954-62)
 featuring all 27 singles by The Robins and The Coasters 1954 – 1962
 (plus 2 album tracks of 1957 and 1962)
 with a very fine 24-page booklet comprising liner notes by Paul Watts
 (and complete 54-62 session discography with both US and British singles noted)
 - discography picked from Claus Röhnisch' Coasters Web Site.



The Coasters were one of the vocal groups of the '50s and early '60s who bridged the gap between the doowop and R&B eras of the early '50s through to the rock 'n' roll explosion and beyond, with a run of hits that extended into the 1960s. They began life as a spin-off from the doowop group The Robins, adopted by the up-and-coming songwriting and production team of Jerry Leiber and Mike Stoller as a vehicle for their work. After The Robins hit "Smoky Joe's Cafe" the new group, The Coasters, switched from Leiber & Stoller's Spark label to the Atlantic subsidiary Atco when the duo signed a production deal with the label. This great-value 56-track 2-CD set comprises all the A & B sides as The Robins and The Coasters from their Spark records in 1954 through to 1962, plus, as a bonus, the two titles which appeared on their albums during the period and were not otherwise released on singles. It naturally features The Coasters' eighteen chart entries from the period, including the legendary US and UK hits "Searchin'", "Yakety Yak", "Charlie Brown" and "Poison Ivy", plus other memorable US successes like "Down In Mexico", "Young Blood", "I'm A Hog For You", "Along Came Jones", "Wake Me, Shake Me" and "Little Egypt". It's not only a hugely entertaining slice of R&B-flavoured rock 'n' roll, with hits that were landmarks along the rite of passage for many baby-boomers, but a testimony to the songwriting and production genius of Leiber and Stoller, their humorous 'street saga' songs providing the biggest of the group's hits. - from the Acrobat CD presentation

The name of the tune is "DOWN IN MEXICO" ...
 LEIBER AND STOLLER wrote it...
 It was recorded by THE COASTERS

Here's a new group on ATCO that is destined to make record history! One listen to THE COASTERS first release DOWN IN MEXICO, ATCO 6084, and the flip TURTLE DOWIN' stamps this exciting new quartet as sure hit-makers. MEXICO is a wild, rhythmic, latin-tempoed blues that tells a really hilarious novelty story. Suggestions that MEXICO is a sort of a follow-up to SMOKEY JOE'S CAFE (ATCO 6064) are inevitable. There's a similar sound and they are sure on common ground as novelties. Then, too, the COASTERS include two ex-ROBINS - Lead singer CARL GARDNER and bass ROBBY NIXON.

One listen to MEXICO or the flip, TURTLE DOWIN' (ATCO 6064) which is great, traditional R&B quartet treatment of a clever lyric, and you know that the fellows at work here are real pro performers. Both tunes were penned by the fabulous team of JERRY LEIBER and MIKE STOLLER (Black Denis, Hound Dog, Smokey Joe's Cafe).

ROBBY NIXON, who sings bass, started out as a single and has four recorded sides in that category. He toured as production singer with the "Brownskin Model", vocalized with the JOHNNY OTIS band and then spent eight years with the ROBINS. Lead tenor CARL GARDNER is the other ROBINS' equivalent. CARL had the vocal job with a popular Texas band before moving to California and the group after seven years as a crooner.

Tenor LEON HUGHES was seven when he started touring with his mother and father as a Trio. He worked with the folks until 1949 when he joined the FOUR PLANES and later the LAMPLIGHTERS. BILLY GUY, baritone, became a Hollywood misery favorite as half of BIP and BOP, a singing duet. All of the fellows started their singing exercises under the age of eight and all of them have won individual honors as record-breaking athletes.

The Coasters

The first promotional letter for the Coasters from Milton Deutsch Agency of Hollywood, California.



This is the Life Time Achievement Award that I received on behalf of The Coasters. It's from the Artists Music Guild 2017 Heritage Awards which was held on 11/11/17. This was a great honor for us.

Veta Gardner



THE COASTERS 2011 - 2015

The Coasters of today feature singers from the Carl Gardner Sr (who died in 2011) group, managed by Gardner's wife Veta Gardner.

The following shows featured
Carl Gardner Sr's Coasters:



Touring Schedule 2013

Jan 23 Naples
Jan 26 Civic Center, Port St. Lucie, Florida
Feb 15 Staten Island, St. George Theater
Apr 6 Tarry Town Music Hall, N.Y.
Apr 13 Alabama Theater, Myrtle Beach, S.C.
Apr 19 Marion Palace, Ohio
Apr 26 Union County Art Center, Rahway, N.J.
May 18 Warner Theater, Torrington, Conn.
Jun 9 Akron Civic Center, Ohio

Sep 21 Bristol, Pennsylvania
Sep 28 Alabama Theater, Myrtle Beach, S.C.
Oct 3 Perry Georgia
Oct 5 Grand Opera, Wilmington, Delaware
Oct 6 Wimberly, Texas

Oct 19 Coral Springs Center, Florida
Oct 26 Queens College, N.Y.
Nov 15 Strand Theater, Lakewood, N.J.
Dec 6 Glenside, Pennsylvania
Dec 21 Brooklyn College, Brooklyn, N.Y..

Touring Schedule 2014

Jan 19 Kings Point, Florida
Jan 25 Namee, Ohio
Feb 1 Rockville Center, N.Y.
Feb 15 Alabama Theater, Myrtle Beach, S.C.
Mar 8 Raleigh, North Carolina
Mar 14 Pompano Beach, Florida
Mar 22 Westbury, N.Y.

Apr 5 Bishop Ford High School, Brooklyn, N.Y.
May 3 Meyerhoff Symphony Hall, Maryland
May 10 Swartz Creek, Michigan
May 22 Pocono, Pennsylvania
May 24 Pitman Theater, N.J.

May 28-29 Mount Airy Resort and Casino Poconos, N.Y.
Jun 21 Lancaster, Pennsylvania

Autumn 2014 - 2015

National tour in "Smokley Joe's Cafe" (see next page)



THE COASTERS

Photo ctsy Veta Gardner and Jane Caggiano



The Coasters on April 6, 2013 at Tarry Town Music Hall in New York.
Photo ctsy Veta Gardner.



The Coasters featuring: Dennis Anderson, Eddie Whitfield, Primo Candelaria, and J.W. Lance (Joe Lance Williams).

Smokey Joe's Cafe is the hottest joint in town!



20th Anniversary Tour

The longest running musical revue in Broadway history!

“A hit parade...Leiber and Stoller are the Rodgers and Hammerstein of rock n' roll!”

The Home For Legendary Soul and Rhythm & Blues Stars



G.C. Cameron



Sonny Turner



The Crystals



The Clovers



Lloyd Price



The Tams

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The Coasters

- The New York Times

Featuring The Coasters



Gurtman and Murtha proudly announces the 20th anniversary tour of Smokey Joe's Cafe featuring The Coasters. Of the nearly 40 songs in the show, 8 were specifically written for The Coasters by Leiber and Stoller, including: YAKETY YAK • POISON IVY • LOVE POTION #9 • SEARCHIN' • CHARLIE BROWN • YOUNGBLOOD, as well as the title song, SMOKEY JOE'S CAFE.

“it's a whole lot of fun.” - NY Daily News

The cast of this spectacular theatrical event with sizzling choreography will also perform Leiber and Stoller songs written for Elvis, The Drifters and more. Some of these hits include: JAILHOUSE ROCK • HOUND DOG • TREAT ME NICE • ON BROADWAY • THERE GOES MY BABY • SPANISH HARLEM and STAND BY ME.

National Tour 2014 - 2015



The Clown Princes of Rock and Roll

THE COASTERS by Todd Baptista
<http://www.toddbaptista.com/index.html>

Special supplement to **Those Hoodlum Friends**

- edited by Claus Röhnisch, August 27, 2011,

and updated September 16, 2018

(original manuscript for *Blues & Rhythm* magazine, UK, 2011)

- thanks to Tony Burke

Also featuring some extras, including an Obituary on Carl Gardner Sr., a Coasters Time-Line, CD Gallery, Off-Shoot Sheet, Singles and LP Discography, Session Discography, Singles Gallery, and photos. *Colored highlights* are links (and there are some surprise links too)!

<https://theoriginalcoasters.net/>



The original Coasters, formed on September 28, 1955: Leon Hughes, Billy Guy, front Bobby Nunn, and right Carl Gardner.

Those Hoodlum Friends – The Coasters: Supplement



THE CLOWN PRINCES OF ROCK and ROLL:

THE COASTERS - CONTENTS

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Top Left: The Coasters in early 1959: Cornell Gunter, Will "Dub" Jones, Billy Guy, Carl Gardner, Adolph Jacobs
 The true Coasters in August 2011: Dennis Anderson, Eddie Whitfield, Primo Candelaria, J. W. Lance. Right photo: J.W. Lance third from left. Below: The Coasters on New Years Eve, 2011 - photos ctsy Veta Gardner, December 31, 2011 in Arizona (Veta front on photo below right). Cover photo from left: Dennis, (orchestra guitarist), Eddie, Lance, and Primo.

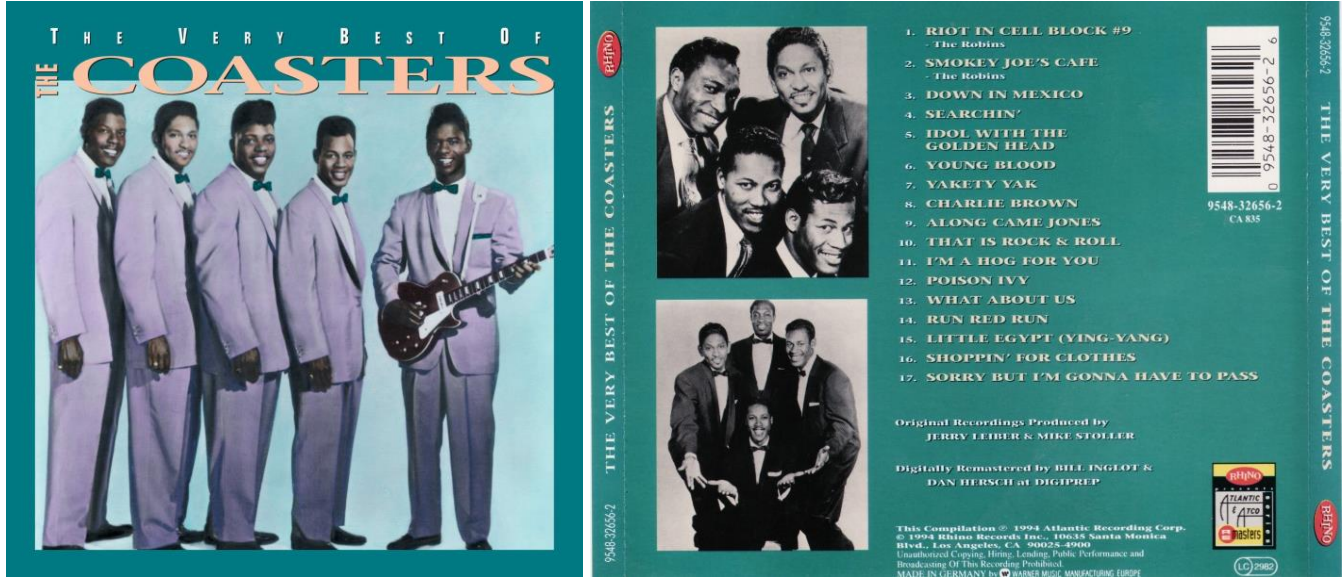


Rhino's classic introduction to The Coasters

In 1994, two years after the "50 Coastin' Classics", Rhino issued "The Very Best of The Coasters" (featuring 16 classic tracks pulled from "50 Coastin' Classics", Rhino R2 71090 issued in 1992, see next page) on Rhino R2 71597 – also catno. 98530, repressing? (in the UK the record was enhanced with one more track, "Sorry But I'm Gonna Have To Pass", due to the popular Volkswagen commercial in Britain at the time – Rhino 9548 32656-2). The U.S. version was rereleased at least twice – once with an extra paper folder titled "Greatest Hits" (with catno R2 39897 and 99431) and with the original issue in 2008 (the old catno), inlayed – and then again in 2009 (Rhino Flashback), also 2802051 in 2014.

The Coasters presented at revolve / Atlantic Studios / Atlantic Records / Atco Records

Listen to How Good It Is by Claude Call (The Coasters story in audio)



Audio Clips of 16 tracks at All Music guide



The Coasters emerged from an R&B vocal group called The Robins, an act originally signed to Spark Records in 1954. The Spark label had been formed earlier that year in Los Angeles by the songwriting/record-producing team of Jerry Leiber and Mike Stoller, along with music industry veteran Lester Sill.

In 1955, after several regional hits with The Robins, Leiber & Stoller agreed to shutter Spark in exchange for an independent production offer from Atlantic Records. When Leiber & Stoller proposed that The Robins join them at Atlantic, four of the group's members declined. Only Carl Gardner and Bobby Nunn chose to stick with Leiber & Stoller, who then added Leon Hughes and Billy Guy to create The Coasters.

Over the years, the lineup of the group changed on several occasions. Both Leon Hughes and Bobby Nunn exited by 1958. In the two decades that followed, The Coasters would include Obba "Young Blood" Baugh, Cornell Gunter, the remarkable bass singer Will "Dub" Jones, and Earl "Speedo" Carroll. Despite the various personnel changes, Carl Gardner and Billy Guy remained with the group throughout its lengthy string of successes.

Beginning with the double-sided smash "Searchin'" and "Young Blood," The Coasters had a series of hysterical hits on Atlantic's subsidiary Atco label. Their comedy classics were constantly on the charts during the late '50s and early '60s, and their tales of teen angst such as "Charlie Brown," "Yakety Yak," and "Poison Ivy" perfectly captured the spirit of youth in the decade of Elvis Presley, drive-in movies, and fallout shelters.

Since all of the songs on *The Very Best of The Coasters* were written and produced by Jerry Leiber and Mike Stoller, I sat down with the legendary team in Los Angeles to get their thoughts and recollections about each of the tracks on this

compilation.

I turned on the tape recorder and tossed out song titles. Leiber & Stoller took it from there.

"Riot in Cell Block #9" - The Robins
 Jerry Leiber: The influence for a lot of the early songs — and even some of the later ones — was the radio play. In particular, regarding "Riot in Cell Block #9," the opening is really from *Gangbusters*. The show opened up with a burst of machine-gun fire, a siren, some spiel over some music, and then into that day's chapter. By the time I wanted to use it with The Robins, it had become kind of comical. I had outgrown the program. I wasn't 11 years old anymore. But some of the old effects were still in my head.

"Smokey Joe's Cafe" - The Robins
 Mike Stoller: "Smokey Joe's" got to Atlantic through Nesuhi Ertegun, who was out here. He made his brother and Jerry Wexler aware of these big hit R&B records that were getting some pop airplay also and selling widely in the L.A. area. So they listened to our stuff, and they approached us with the notion that we give up the record company and make records for them. They took "Smokey Joe's," rereleased it on Atco, and I think they sold maybe 300,000 nationally.

"Down in Mexico"
 MS: It was slightly Latin-tinged. I went to school out here at a school that was predominantly Chicano, so although I wouldn't say that it was a piece of Mexican music, it was somewhat inspired by that milieu.

"Searchin'"
 JL: "Searchin'" was a hectic last side. We always had to get four sides in three hours because that made two singles. If you got three sides you had one single, and you were in trouble with the record company. They'd say, "Where's

the other B-side?"

So we were pressed for time. I think we had something like eight or nine minutes left. We just roared into the side, and two-thirds of the way down I thought that something had gone haywire with Bunny Robyn's board. It sounded very, very tinny. It sounded closer to a Chess record than anything I had ever heard on the West Coast. I really liked it. Everybody was together. It was one of those moments in time that rarely happens, and it turned out to be their biggest hit.

"Idol With The Golden Head"
 MS: That session took place in Chicago because "Searchin'" was such a big hit. We didn't have anything in the can to release as a follow-up. They were appearing in Chicago, so Jerry and I flew out there. We did three sides at Chess Studios and "Idol" was one of them.

"Young Blood"
 JL: I was talking to Jerry Wexler one day in his office, and he said, "Look, I know that you guys don't write with anybody else, but can I just ask you something?" I said, "Sure." He said, "I got a title that Doc Pomus came up with. I've talked to him for weeks, and he can't find a way to make the song happen." I said, "Are you sure Doc would approve of us writing it?" He said, "Doc

asked me to show it to you." I said, "So what's the title?" He said, "You got it. Invite me home for dinner, and I'll write it in the car." By the time we got to his house, the lyrics were 90 percent written.

MS: Each of the guys took one of the lines ["Look-a there," "Look-a there," etc.] one after the other. They were cracking up in the studio when they were doing it, so some of those readings are infectious funny.

"Yakety Yak"
 JL: It was written very quickly. I had this beautiful little duplex on Washington Square in the Village right off the park. Mike came down one afternoon to work, and he sat down at the piano.

MS: Jerry was boiling up some water to make some tea, and I was playing a rhythm that struck me as being funny — kind of in the mood of The Coasters ...

JL: And I just started yelling, "Take out the papers and the trash!" — and he was right into it with the piano riff ...

MS: And then I yelled out, "Or you don't get no spendin' cash!" — and that was about it.

JL: It was like automatic writing. The song just wrote itself.

MS: It was over in 10 or 15 minutes. I mean, we had it!



L-R: Will "Dub" Jones, Carl Gardner, Cornell Gunter, Billy Guy

Those Hoodlum Friends – The Coasters: Supplement



JL: There's nothing more perfect than those that come out that way.

"Charlie Brown"

JL: Contrary to "Yakety Yak," when I tried to write a follow-up in the same sort of mode, it took me weeks to write "Charlie Brown." I remember borrowing Jerry Wexler's desk, looking out on 57th Street, and agonizing over that song — desperately trying to get it going.

"Along Came Jones"

MS: There was a film many years before called *Along Came Jones*, and my first music composition

teacher, Arthur Lange, had scored it. I have a vague recollection that Jerry and I were talking about something one day that caused me to mention the film, and he was really taken with the title.

"That Is Rock & Roll"

MS: It's funny because the song's not really rock 'n' roll.

JL: To be frank, it didn't do what I wanted it to do. In fact, one of The Coasters was having trouble singing a couple of lines on the bridge, so I ended up singing them myself.

"Poison Ivy"/"I'm A Hog For You"

MS: "Poison Ivy" was a surprise hit. In our minds "I'm A Hog For You" was the A-side, "Ivy" was a one-taker at the end of a session. It sounded fine, but we thought it was a B-side when it came out. Fortunately, in those days record companies didn't make single-song deejay copies, because this is the one that took off right away.

"What About Us"

JL: "What About Us" is about the haves and the have-nots. MS: I thought the song was amusing and, obviously, a protest.

"Run Red Run"

JL: William Styron wrote a novel called *The Confessions Of Nat Turner*. His book, which was written after "Run Red Run," was about the fact that Nat Turner, who was a slave, didn't know how to read. And once he learned how to read, he was feared and hated, and he became dangerous.

"Run Red Run," of course, is not as much of an intellectual exercise as Styron's book. But Red teaches the monkey how to play poker, and once the monkey knows how to play, he knows how to understand other things. And once he understands that he's being cheated and exploited, he becomes revolutionary.

"Little Egypt (Ying-Yang)"
MS: This was the epitome of the comic playlets that we were writing for The Coasters. I think "Little Egypt" was really the last word in that bag. Although it wasn't as big a hit as "Yakety Yak," "Charlie Brown," and "Along Came Jones" were, I think it was more interesting in its construction.

"Shoppin' For Clothes"

JL: We had a rehearsal going one day, and we were a couple of tunes light. Billy Guy came in and said, "Man, I heard something on the radio that knocked me out." I said, "What's the name of it?" He said, "I don't know." Of course, if he had known the title, or the artist who recorded it, we could have sent out for it. So Billy recited the few lines of the song that he remembered, and I loved it. I really wanted to do it. So I took the lines that Billy remembered, and Mike and I sat down and wrote the rest of it. Later we discovered that the lines Billy had recited were written by a fellow named Kent Harris; eventually, we sorted out the writer credits.

Inevitably, Leiber and Stoller's lengthy career with The Coasters would wind down. By the late 1960s, times had changed. After all, Jerry points out, "There are only so many 'Charlie Browns' and 'Yakety Yaks' that you can do." Mike adds, "The things that now seemed exciting for us were songs that were deemed by the record companies — and by The Coasters themselves to some degree — to be too inflammatory."

According to Leiber, there is still plenty of "material in the trunk" that the duo wanted to do with the group. When asked for an example of what remains unrecorded, he

quotes a few lines from a song titled "Whitey":
Who dropped the bomb and started the war?
An' when you're over there fightin', who you fightin' for?

When you come back and you can't get a job,
And the only way to make it is to hustle and rob,

Hey, who you gonna hustle?
And who you gonna rob?

The innocent years were definitely over. And with the loss of that innocence, a decade and a half of hit records by The Coasters finally came to an end. But both Leiber and Stoller agree: "Of all the record sessions we ever produced, the ones with The Coasters were the most fun. They were fun to work with; they were fun to be with; they were a great bunch of clowns, and they made our songs sing."

— Randy Poe



1. **RIOT IN CELL BLOCK #9 - The Robins**
Spark single #103, June 1954
2. **SMOKEY JOE'S CAFE - The Robins**
Originally issued as Spark single #122, Sept. 1955; Reissued as Atco single #6059, Oct. 1955 (R&B #10, Pop #79)
3. **DOWN IN MEXICO**
Atco single #6064, Feb. 1956 (R&B #8)
4. **SEARCHIN'**
Atco single #6087, Mar. 1957 (R&B #1, Pop #3)
5. **IDOL WITH THE GOLDEN HEAD**
Atco single #6098, Aug. 1957 (Pop #64)
6. **YOUNG BLOOD**
Atco single #6087, Mar. 1957 (R&B #2, Pop #8)
7. **YAKETY YAK**
Atco single #6116, May 1958 (R&B #1, Pop #1)
8. **CHARLIE BROWN**
Atco single #6132, Jan. 1959 (R&B #2, Pop #2)
9. **ALONG CAME JONES**
Atco single #6141, May 1959 (R&B #14, Pop #9)

10. **THAT IS ROCK & ROLL**
Atco single #6141, May 1959
11. **I'M A HOG FOR YOU**
Atco single #6146, Aug. 1959 (Pop #38)
12. **POISON IVY**
Atco single #6146, Aug. 1959 (R&B #1, Pop #7)
13. **WHAT ABOUT US**
Atco single #6153, Nov. 1959 (R&B #17, Pop #47)
14. **RUN RED RUN**
Atco single #6153, Nov. 1959 (R&B #29, Pop #36)
15. **LITTLE EGYPT (YING-YANG)**
Atco single #6192, Apr. 1961 (R&B #16, Pop #23)
16. **SHOPPIN' FOR CLOTHES**
Atco single #6178, Sept. 1960 (Pop #83)
17. **SORRY BUT I'M GONNA HAVE TO PASS**
Atco single #6126, Sept. 1958

NOTE: Numbers in *italics* (following original single release information) denote peak positions on *Billboard's* R&B Singles and "Hot 100" charts, respectively — courtesy *Billboard Publications, Inc.* and *Joel Whitburn's Record Research Publications.*

Original Recordings Produced by
JERRY LEIBER & MIKE STOLLER

All selections written by Jerry Leiber/Mike Stoller and published by Jerry Leiber Music/Mike Stoller Music (ASCAP), except:
"Young Blood" written by Jerry Leiber/Mike Stoller/Doc Pomus and published by Jerry Leiber Music/Mike Stoller Music (ASCAP)/Unichappell Music (BMI);
"Shoppin' For Clothes" written by Jerry Leiber/Mike Stoller/Kent Harris and published by Jerry Leiber Music/Mike Stoller Music (ASCAP)/Five Point Music (BMI);
"Down In Mexico," "Searchin'," "Yakety Yak," and "Charlie Brown" published by Jerry Leiber Music/Mike Stoller Music/Chappell & Co. (ASCAP).

Compilation: **GARY STEWART**

Project Assistance: **LAURA CANELLIAS, TED MYERS**

Research: **PATRICK MILLIGAN, GARY PETERSON, MICHAEL MAZZARELLA**

Digitally Remastered by: **BILL INGLOT & DAN HERSCH at DIGIPREP**

Art Direction: **GEOFF GANS**

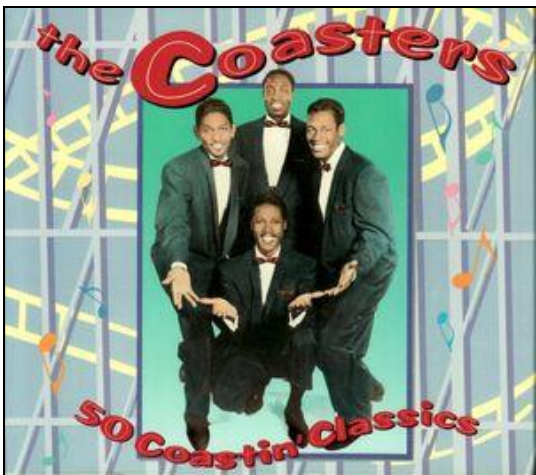
Design: **RACHEL GUTEK**

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Photos: **MICHAEL OCHS ARCHIVES**

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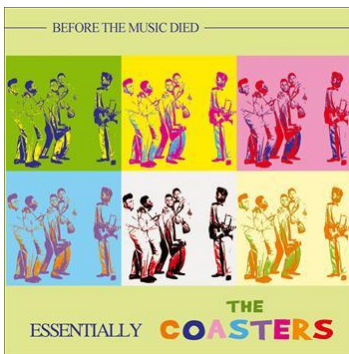


DISC ONE:	DISC TWO:
1. RIOT IN CELL BLOCK #9	1. ALONG CAME JONES
2. WRAP IT UP	2. THAT IS ROCK & ROLL
3. FRAMED	3. I'M A HOG FOR YOU
4. WHADAYA WANT?	4. POISON IVY
5. ONE KISS	5. WHAT ABOUT US
6. I MUST BE DREAMIN'	6. RUN RED RUN
7. THE HATCHET MAN	7. BESAME MUCHO (PART I)
8. JUST LIKE A FOOL	8. STEWBALL
9. SMOKEY JOE'S CAFE	9. WAKE ME, SHAKE ME
10. FURLE DOY	10. SHOPPIN' FOR CLOTHES
11. DOWN IN MEXICO	11. THUMBIN' A RIDE
12. ONE KISS LED TO ANOTHER	12. WAIT A MINUTE
13. BRAZIL	13. LITTLE EGYPT (YING-YANG)
14. SEARCHIN'	14. KEEP ON ROLLIN'
15. YOUNG BLOOD	15. GIRLS GIRLS GIRLS (PART II)
16. IDOL WITH THE GOLDEN HEAD	16. BAD BLOOD
17. WHEN SHE WANTS GOOD LOVIN' MY BABY COMES TO ME	17. (AIN'T THAT) JUST LIKE ME
18. SWEET GEORGIA BROWN	18. TEACH ME HOW TO SHIMMY
19. YAKETY YAK	19. THE SLIME
20. ZING! WENT THE STRINGS OF MY HEART	20. BAD DETECTIVE
21. THE SHADOW KNOWS	21. HONGRY
22. SORRY BUT I'M GONNA HAVE TO PASS	22. SOUL PAD
23. CHARLIE BROWN	23. DOWN HOME GIRL
24. THREE COOL CATS	24. D.W. WASHBURN
	25. SHAKE 'EM UP AND LET 'EM ROLL - with Jerry Leiber & Mike Stoller

Those Hoodlum Friends – The Coasters: Supplement



The Coasters at Malt Shop Sea Cruise November 4-8, 2015: Dennis, Robert (sub for Eddie), Primo, and J.W.

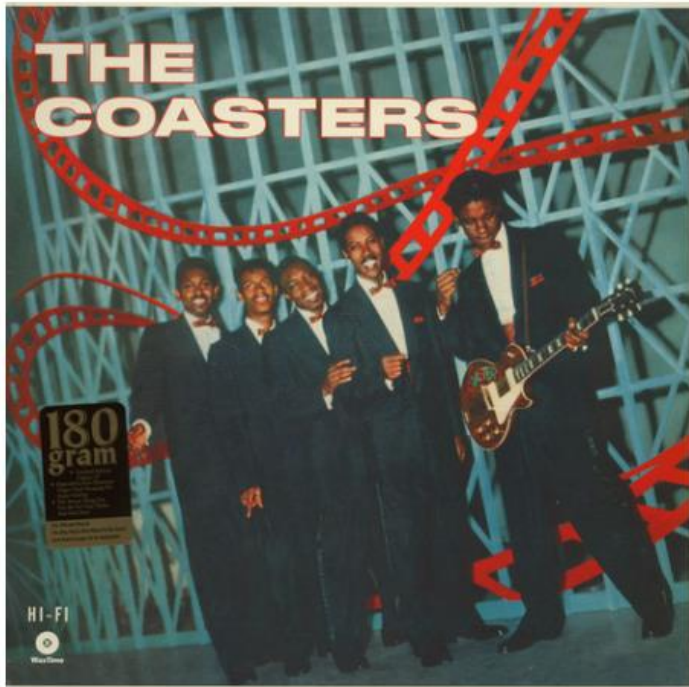


mp3 downloads of the Coasters at 7digital: <http://www.7digital.com/artist/the-coasters>



Carl Gardner (in the 1970s, here with the British and American release of "Love Potion Number Nine" in 1972)

THE COASTERS Debut Album - limited edition vinyl - issued ca May, 2017 on WaxTimeRecords



THE COASTERS Debut Album

The Coasters were one of the most important and successful R&B acts of their era, along with The Drifters, The Platters, The O'Jays and The Cadillacs. They managed to score an impressive string of hits during the second half of the '50s, three of which ("Searchin'", "Young Blood", and "Poison Ivy") even peaked at the #1 spot on the R&B charts. Benefiting from Jerry Leiber & Mike Stoller's lyrical wit and inspired productions (occasionally with a third party like Doc Pomus), helping fuel their become the dominant novelty/swing R&B and early rock & roll ensemble of the 1950s. The Coasters were arguably one of the best R&B vocal groups of all time, and one of the few bands in rock & roll history to successfully meld the line between music and comedy. Even though most R&B acts preferred a lighter approach and subject matter than their peers, the Coasters were definitely among the juiciest and funniest bunch of them all, and not only because they were given ideally suited subject material and small lyrics, but because they had a real knack for comic effects. Hilarious delivery and a musical accompaniment that only added more humor. That engaging and infectious combination made them one of the most popular early R&B/rock & roll acts, as well as one of the most consistently entertaining vocal groups ever. No other rhythm and blues act of the 1950s better captured the ribald spirit of teenage America (with the possible exception of Chuck Berry and Hank Ballard & The Midnighters). More than simply proficient clowns and good singers, The Coasters were skilled vocal vocalists whose talents were utilized on side of the narrative, prophetic youth marchers, and even an occasional teen anthem, as well as the prototype humorous verbal and abstruse-smiths "safety" and "poison ivy."

"If rock & roll had produced nothing but The Coasters and Leiber and Stoller, it would still have commanded attention as the sound embodiment of a time and generation." – Avoid Show (author of the book *The Rocker's 50s*)

Productions of The Coasters' recordings for Atlantic were far superior to any contemporary group efforts, using the best musicians available, with the lyrics neatly depicting aspects of teenage and/or black ghetto life. The group also worked out Hispanic stage routines and became the most professional act in late '50s rhythm & blues and early '60s international pop. The essential edition contains the group's well-fitted debut album, *The Coasters*, which was originally released on Atlantic's subsidiary label ATCO in 1958, and has been long unavailable on vinyl. It consists of older recordings, some of them dating back to 1954. The essential edition covers four years and two distinct lineups, including the period when the group was known as The Robins and signed to producer Leiber and Stoller's Spot Records. Like most R&B LPs of its time, *The Coasters* was more of a compilation of singles than an actual album in conception. The group had just come off a pair of Top-Ten hits on the pop charts, "Young Blood" and "Searchin'." It was this string of chartbusters played during their failed audition for Decca in January 1953 and Atlantic Records saw merit in hearing a lengthy album as a way of promoting the group to yet another facet of the record-buying public. Rather than having them cut new songs, Leiber & Stoller assembled 13 existing titles (including the two hits) together on the 12" plastic disc one previously unissued track, "Lola," that came out of the same session as the two hits. "Smiley Joe's Cafe," "Wipe It Up," "Loop de Loop Mambo," "One Kiss," "Ride in Ciel Block #9," "I Must Be Dreamin'," and "Framed" were actually recorded by the Robins. The personnel consisted of Carl Gardner, Bobby Mann, Grady Chapman, Ty Tread, Billy Roberts, and Ray Robinson (subsequently by session singer and composer Richard Berry on "Ride in Ciel Block #9"). The rest of the material is by The Coasters, whose personnel consisted of Gardner, Mann, Billy Gray, and Louie Hughes (in 1955-57). These sessions also feature a small vocal who of great sidemen including Paul Johnson (trumpet), Barney Kessel (guitar & mandolin), Ralph Hamilton (bass), Mike Stoller (piano), Jesse Scales (drums), and Chico Guerrero (congas), among others. All of these recordings were propelled by the strong performances of the vocal harmony quartet, often with funny recurring lines produced/developed by the bass voice, and fairly simple arrangements that relied heavily on strong rhythms and "hook" lines.

In addition to the original masterpieces, this Wax Time collector's LP included 2 bonus tracks from the same period: the advertisement smash "Poison Ivy," and the bona fide rocker "That Is Rock & Roll."

Original Liner Notes:
The Coasters always will be seen as just fun from a crowd of dorks. "There's a kid out there. This certainly is a kid on stage or on records. He's one of the most amusing acts to show listeners. The originality of their handling of R&B lyrics has presented the public with a real lack of public consensus of Bert Williams to get there in perspective. As entertainers and consistent producers of hit records, The Coasters have proved to be one of the funniest acts in the popular music picture in the last two years."

Liner Note: The group's manager found The Coasters in October 1952. The members of the quartet that were the case four who made it up today: Carl Gardner, Billy Gray, Bobby Mann and Louie Hughes. They performed, played piano, wrote songs, and had a little later still suggested by Leiber & Stoller. The Coasters in their own identification with the West Coast, where all of them had their homes then – and still do today.

An important factor in the success of The Coasters is their close association with Jerry Leiber and Mike Stoller, the songwriting team responsible for a major of the biggest hits in the "Big Beat" show ("Hound Dog," "Lava," "Lucky Lips," "Black Home Treasury," "Jail House Rock," etc.). From the beginning, almost all of The Coasters' material has been written especially for them by Leiber and Stoller who also suggested set arrangements for The Coasters' record dates and provided general artistic supervision.

The Coasters in their early records seemed to be shagging up along the establishment of The Coasters, who, at times, an undeniable example for public, right, good word used and all-around acceptability. (Initially, an excellent record of 44 Mann and an earlier front of major success were evident. Now the group has a completely revised style and sound, their sound, very business-proven as well as their own style.)

From their first record, "This Is a Man's Man," The Coasters have been flying high. "This Is a Man's Man" hit the top ten in October of 1954. It had been their first hit since they had signed up a good quarter million record sales in 1954. Instead, for a month, the group continued to have a long list of non-regular and hit record dates, which were very successful because The Coasters proved to be just as hilarious on record as they were in person.

All of The Coasters' hits to date including "Searchin'" are on this LP. It also has several songs by them set as well known, but which because of its outstanding quality are among the best recordings of the group. The group with the aid of great sessional support artists, but because of its standing, it would be a pleasure to imagine a more enjoyable program.

Bonus Tracks:

- 1. SEARCHIN'
- 2. ONE KISS TO ANOTHER
- 3. BRAZZLE
- 4. SMILEY JOE'S CAFE
- 5. I MUST BE DREAMIN'
- 6. LOLA
- 7. FRAMED
- 8. DOWN IN MEXICO
- 9. THAT IS ROCK & ROLL

DISC 1:

- 1. POISON IVY
- 2. THAT IS ROCK & ROLL
- 3. CAROLINE
- 4. CAROLINE (revised version)
- 5. CAROLINE (revised version)
- 6. CAROLINE (revised version)
- 7. CAROLINE (revised version)
- 8. CAROLINE (revised version)
- 9. CAROLINE (revised version)
- 10. CAROLINE (revised version)
- 11. CAROLINE (revised version)
- 12. CAROLINE (revised version)
- 13. CAROLINE (revised version)
- 14. CAROLINE (revised version)
- 15. CAROLINE (revised version)
- 16. CAROLINE (revised version)
- 17. CAROLINE (revised version)
- 18. CAROLINE (revised version)
- 19. CAROLINE (revised version)
- 20. CAROLINE (revised version)

DISC 2:

- 1. YOUNG BLOOD
- 2. LOOP DE LOOP MAMBO
- 3. ONE KISS
- 4. I MUST BE DREAMIN'
- 5. LOLA
- 6. FRAMED
- 7. DOWN IN MEXICO
- 8. THAT IS ROCK & ROLL

BONUS TRACKS:

- 1. POISON IVY
- 2. THAT IS ROCK & ROLL

LONG PLAY 33 1/3 R.P.M.

Gary Blalock

This Spanish reissue vinyl LP contains 2 bonus tracks ("Poison Ivy" and "That Is Rock & Roll") and has the original liner notes by Gary Kramer plus new notes by Gary Blalock, and a session discography. ([link to waxtime](#)) ([link to wayback](#))



Photos above; The Coasters on April 6, 2013 at Tarry Town Music Hall in New York. Photos ctsy Veta Gardner. Featuring Primo Candelaria, Eddie Whitfield, Dennis Anderson, and J.W. Lance (Joe Lance Williams).

Those Hoodlum Friends – The Coasters: Supplement



The Coasters in 2013 and in 1959 (or poss late 1958) with Cornell Gunter, Will "Dub" Jones, Adolph Jacobs, Billy Guy, Carl Gardner, and an Arkansas DJ Jack Curtis in Madison Square Garden (or a local TV station) in Phoenix (photo: Johnny Franklin, ctsy of Samuel Hill).



Those Hoodlum Friends – The Coasters: Supplement



The classic Coasters reunite for one evening at Atlantic Records' 40th Anniversary in 1988.



At the Apollo in May 1956 (*Veta Gardner collection*).

Top left: Bobby Nunn. Center image: Carl Gardner, Leon Hughes and Billy Guy. Bottom: Gardner in center.

THE COASTERS: An Introduction - Chapter One: The Ultimate CD Collection

Please note that several of the same tracks are issued on Rhino and History of RnB – although R2 71090 is totally mono. The contents of the Acrobat CD also are on History of RnB R001. If you get the CDs below you will principally cover the whole of the Coasters' recording career 1954-1973. [Click on / touch images to find details!](#)



The Coasters on ATCO
There's A Riot Goin' On

Rhino Handmade RHM2 7740 (December 2007) 4CD-set
113 Atco tracks 1954-1966 (36-page booklet).
Original mono or stereo masters and alternates.



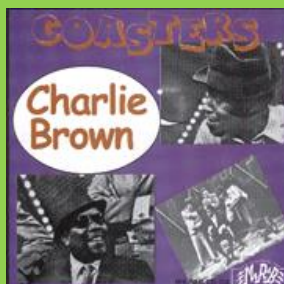
The Coasters: 50 Coastin' Classics

Rhino R2 71090 (November 1992) 2CD-set
51 Atco (and Date) tracks 1954-1968 (52-page booklet).
Original mono masters (featuring nine mono editions of stereo masters issued on Rhino Handmade), and 4 Date-recordings in mono.



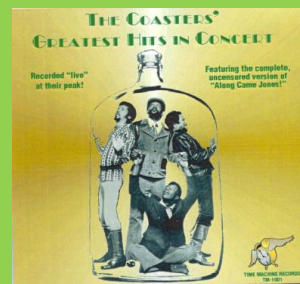
The Coasters
- Down Home

Varèse Vintage 302 066 844-2
(August 2007) 1CD
12 Date/Columbia/King tracks 1966-1972
Original stereo masters (4-page folder)



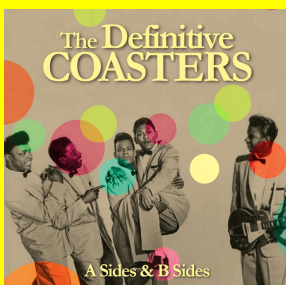
Coasters
- Charlie Brown

MR. R&B CD-102 (2000) 1CD
24 rare Atco stereo masters and
outtakes (with studio chat)
mostly of 1958.



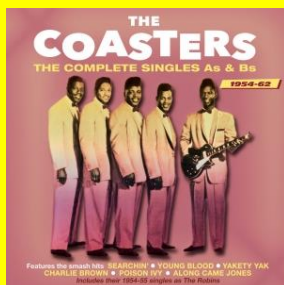
The Coasters'
Greatest Hits In Concert

Time Machine TM-1001 (2001) 1CD
10 live recordings in Boston,
recorded 1969 (plus one in 1963)
featuring Gardner, Guy, Carroll, Bright.



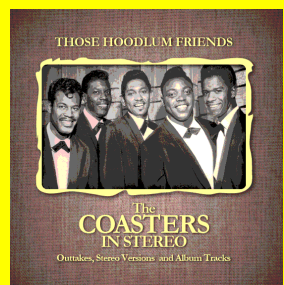
The Definitive Coasters
A Sides & B Sides

History of RnB R001 (February 2013)
2CD-set 61 Atco tracks 1954-1962
Original masters – some in stereo
(24-page booklet with Coasters' story
and lots of photos and memorabilia)



The Complete Singles As & Bs
The Coasters 1954-62

Acrobat Music ADDCD3180 (October 2016)
2CD-set 56 Atco tracks 1954-1962
Original masters – some in stereo
(24-page booklet with Coasters'
story and discography)



Those Hoodlum Friends
The Coasters In Stereo

Outtakes, Stereo Versions and Album Tracks
History of RnB R002 (February 2013)
2CD-set 49 Atco tracks 1958-1961
Original album stereo masters - and alternate stereo
versions, plus some prev. unissued takes.
(28-page booklet with discography)

THE COASTERS: An Introduction - Chapter Two: A Summary - by Claus Röhnisch (originally 2007 and updated June 2019)



"If rock 'n' roll had produced nothing but the Coasters and it would still have commanded attention as the sound embodiment of a time and generation. They reflected the world of the young with understanding, good humor, and social insight. This was rock 'n' roll at its best – embulliant, energizing, entertaining, expressive, and danceable", Arnold Shaw wrote in his book "The Rockin' '50s" (1974).

The Coasters are widely regarded as the pre-eminent vocal group of the original rock 'n' roll era. "There never was - nor will there ever be - another group quite like the Coasters. Although they worked within the standard conventions of vocal group harmony, their signal achievement was to create - or to have created for them - a variety of comedic roles that both celebrated and satirized the mores of contemporary American life without falling victim to racial stereotyping. It's impossible to gauge which was the luckier party, whether the Coasters were most fortunate to have Leiber and Stoller as their providers or the songwriters to have such capable vocalists to draw out the nuances and downright insinuations in their songs", Neil Slaven stated in a review of the four fine UK Sequel CDs in "Blues & Rhythm" magazine in late 1997.

The Coasters truly deserve their high rankings in music history - hand-chosen professional performers, all debuting during the early years of rhythm & blues and contributing to the emerging of original rock 'n' roll - exciting individuals, creating the best of vocal group harmonies ever waxed (the lyrics, the music, the rhythm, the fun, the technique, the sound).

This exciting vocal group was born on September 28, 1955 through a recording / producing contract signed with Atlantic Records. The new foursome had its origins in the Los Angeles, California based vocal sextet the Robins, originally promoted by Johnny Otis and recording since 1949 with Bobby Nunn (born September 20, 1925 in Birmingham, Alabama - died of heart failure November 5, 1986 in L.A.) as bass/lead singer. It was the young producing / composing team of Jerry Leiber (1933-2011) and Mike Stoller (born 1933 - the pianist on most Coasters recordings), who with manager / salesman Lester Sill (1918-1994) persuaded Bobby Nunn and Carl Gardner, lead tenor vocalist with the Robins from 1954 on Leiber-Stoller's tiny Spark label in L.A., to leave that group and launch the new group - called the Coasters. Gardner (born April 29, 1928 in Tyler, Texas - died in Port St. Lucie, Florida June 12, 2011) was the Coasters' spokesman and lead singer for over 50 years. The Robins' West Coast hits from Spark were later issued on Coasters compilations (a.o. RIOT IN CELL BLOCK #9, FRAMED, LOOP DE LOOP MAMBO, and SMOKEY JOE'S CAFE), starting with the Coasters' very first LP, Atco 33-101 "The Coasters", in late 1957.

Attracted by the success of SMOKEY JOE'S CAFE (the Billboard R&B #10) with Gardner on lead vocal, Atlantic Records signed an independent producer/composer contract with Leiber & Stoller on that historic day of September 28, 1955. Two hand-chosen Californians, Billy Guy - a young, slick baritone (born June 20, 1936 in Itasca, Texas - died in his sleep at home near Las Vegas, Nevada November 5, 2002) from the duo Bip & Bop, and Leon Hughes (born August 26, 1932 in Dallas, Texas and raised in Los Angeles County), who had sung with the Hollywood Flames and the Lamplighters, completed the original Coasters lineup. They were contracted to Atlantic's new subsidiary Atco Records (ratified in 1959 for a further seven years). Through the Coasters Leiber-Stoller launched some of the most entertaining songs of the '50s. The first Coasters recording, DOWN IN MEXICO was waxed on January 11, 1956 (Carl did great versions of that song in later years). The record became a "sleeper" R&B hit (peaked the Billboard R&B Chart #8) - followed by the minor Pop hit ONE KISS LED TO ANOTHER (with its originally intended fine A-side, BRAZIL).

The group now hit the road for national promotion and in February 1957 produced R&B's most famous double-sided smash in L.A. (with Gardner and Guy lead singers on one side each). YOUNG BLOOD (the original A-side) hit the Billboard R&B Best Seller Chart #1 on June 3 and the week after its flip, SEARCHIN', occupied that same spot for a further 12 weeks and also went to #1 on the R&B Disc Jockey and Juke Box Charts (with YOUNG BLOOD at #2). Both titles became national Pop Top Ten hits, staying on the charts for half a year. This success stands as a rather unique achievement in American music history.

Young Jessie, originally from the Flairs (born in Texas 1936) substituted for Hughes on that record. After three less successful, but exciting issues, IDOL WITH THE GOLDEN HEAD (recorded in Chicago, Pop #64), SWEET GEORGIA BROWN (L.A.), and the N.Y.-recorded GEE, GOLLY, the Coasters reformed and - with Jerry & Mike - moved from the West Coast to New York. Bobby Nunn and Leon Hughes stayed in California, where Nunn later launched his own "The Coasters, Mark II" - soon featuring Grady Chapman (1929-2011) from the Robins. Nunn's group was led by Billy Richards Jr after Nunn's death and continued to tour as "Billy Richards' Coasters". Hughes also started his own off-shoot Coasters group later, "The World Famous Coasters" (also known as different "Original" re-incarnations). From the 1980s there was also a totally fake group, "The Coasters" (often featuring Early Clover and managed by Larry Marshak), later billed as "Cornell Gunter's Coasters".

Two new group members were recruited by the Coasters' prolific manager Lester Sill and shared leads on the first N.Y. Coasters Atco effort, ZING! WENT THE STRINGS OF MY HEART (a beach music classic today), recorded on March 17, 1958 in Atlantic's new studios. Both new-comers were former California-experienced group singers - Will "Dub" Jones, successful bass lead with the Cadets (born in Shreveport, Louisiana May 14, 1928 - died in Long Beach, California January 16, 2000) and Cornell Gunter, who was one of the original Platters in 1952 before they recorded, and soon became lead of the Flairs (born November 14, 1936 in Coffeyville, Kansas - died in his car by a gun shot from an unknown in Las Vegas January 26, 1990). The two joined Gardner and Guy to establish the classic New York quartet that recorded all of the other famous Coasters' golden million sellers. YAKETY YAK (Zing's A-side, with the significant dual lead by Gardner and Guy) went #1 Pop and R&B in 1958 (and received a Grammy Hall of Fame Award in 1999), although the follow-up THE SHADOW KNOWS failed (stalling at Music Vendor Pop #89). Two great 1958 songs were originally unissued, CROCODILE and HEY SEXY, but the next release, CHARLIE BROWN (#2 Pop and R&B, with its great flip THREE COOL CATS), became an international hit in 1959 and was followed by ALONG CAME JONES (a #9 Pop hit b/w THAT IS ROCK & ROLL). The double-sided POISON IVY (a #1 R&B and #7 Pop hit) c/w I'M A HOG FOR YOU became the fourth million-seller.



The classic Coasters had a fifth member in guitarist Adolph Jacobs (born April 15, 1939 in Pineland, Texas - died in L.A. July 23, 2014). He was succeeded by a Coasters employee, Sonny Forriest (1934-1999), on WHAT ABOUT US (Cash Box R&B #10) c/w RUN RED RUN, which was the last single of the highly successful year of 1959. Ira Howard wrote in 1959 on the album cover of "The Coasters' Greatest Hits" Atco 33-111 (the Coasters' second LP): "The Coasters occupy a special niche ... Their style and approach are really not in competition with anyone else. They are in a class all their own".

The productions of L-S's Coasters recordings were far superior to any contemporary group - using the best musicians available, with some of the most respected guitarists (a.o. Barney Kessel, Al Caiola, Alan Hanlon, George Barnes, Mickey Baker, and Billy Butler), and especially Texan King Curtis' fruity sax breaks - and with the Leiber lyrics neatly deriding aspects of teenage and/or black ghetto life. The group also worked out hilarious stage routines and became the most professional act in late '50s Rhythm & Blues and early '60s International Pop. "The best of the records produced by Leiber and Stoller in the 'playlet' style ... by the Coasters ... were as tightly plotted and paced, and as relentlessly rehearsed, as any evening in the theatre ... they were making rock and roll records with the most sophisticated and self-conscious artistry", Robert Palmer wrote in his book "Rock & Roll - an unruly history" (1995).

In 1960 the Coasters hit with the Billy Guy-written WAKE ME, SHAKE ME (Billboard R&B #14) and waxed one of their all-time greatest recordings, SHOPPIN' FOR CLOTHES (with Guy and Jones sharing lead vocals), hitting the Cash Box Pop chart #57. That year they also released their underrated, but qualitative Atco 33-123 "One By One" LP. In 1961 they hit with WAIT A MINUTE (recorded in 1957, Cash Box R&B #18). After the group's last U.S. Pop Top 30 hit entry, LITTLE EGYPT (YING-YANG) (Billboard Pop #23, R&B #16), Cornell Gunter left the group in June, 1961. He formed his own "Fabulous Coasters" a couple of years later (with remnants from the Penguins). After Gunter's murder, two off-shoot groups of his toured as "Edwin Cook & the Cornell Gunter Coasters", and "The Original Cornell Gunter's Coasters" (with Charlie Duncan). In 1962 Atco LP 33-135 "Coast Along with The Coasters" was issued (the stereo version had some alternate takes).

The famous former lead of the Cadillacs, Earl "Speedo" Carroll (born November 2, 1937 in New York - died November 25, 2012), became new second tenor in the qualitative lineup, which continued to record for Atco through early 1966, incl. THE P.T.A. in 1963, the live recording of T'AIN'T NOthin' TO ME (originally issued on a v.a. "Apollo Saturday Night" LP), hitting the Cash Box R&B Chart #20 in March, 1964, and BAD DETECTIVE also issued in 1964, plus the original recording of LET'S GO GET STONED in 1965 (Ray Charles' hit of 1966). Three other of the mid '60s issues included a re- rendition of I MUST BE DREAMING (originally recorded by the Robins) c/w WILD ONE (a beatlemania off-spring written by Guy), MONEY HONEY (a great rendition of the original Drifters' hit) and SHE'S A YUM-YUM, the Coasters' last Atco single, issued in March 1966 and produced by King Curtis (born 1934-murdered 1971). Leiber-Stoller had left the label in 1963, but the group renewed their collaboration with L-S in late 1966, recording for the CBS subsidiary Date Records. On November 18 they waxed SPOULD c/w an Alvin Robinson cover, DOWN HOME GIRL. In late October 1967 they recorded a Maria Muldaur/Peggy Lee "answer" SHE CAN (later reissued as TALKIN' 'BOUT A WOMAN) and the wonderful, great original of D.W. WASHBURN, held for release until July 1968 and later reissued on King Records twice (the Monkees had a cover hit in June with it).

In the years of the Coasters' first revival (starting in 1968) Will Jones had left for new tasks (in New York and later California), replaced by Ronnie Bright - original bass singer in Harlem's early '50s group the Valentines (born October 18, 1938 in New York City - died November 26, 2015). He stayed with the group for over 40 years. Billy Guy, the great comedian of the group, had started his attempts as a solo artist back in 1962 (still recording and performing with the group up to 1973), sometimes substituted by Vernon Harrell (1940-1997) and later by the hard-working soul veteran Jimmy Norman (born August 12, 1937 in Nashville, Tennessee - died in N.Y. November 8, 2011). He had sung with Jesse Belvin's Chargers in L.A. and became a regular Coaster in the revival lineup of the '70s in N.Y. The group made a brief comeback on the U.S. Hot 100 Chart with a re- rendition of the Clovers' classic LOVE POTION NUMBER NINE (for King Records in the winter of 1971/72) with Carl Gardner as happy lead vocal (plus Guy and Carroll, recorded in 1968 and mixed in 1971). They also issued a great album produced by Leiber-Stoller on King KS-1146, titled "The Coasters On Broadway" (still featuring Guy). The group performed all over U.S. and toured Europe several times during the 1970s (with Norman, not Guy). They continued to make records - although the hits came dry. With Gardner, Speedo, Bright and Guy they had recorded for Lloyd Price's Turntable in 1969, produced by Jimmy Norman. Later Ronnie Bright sang lead on a song on a Southside Johnny "guests" LP and the group, now with Guy definitely out, did a single for Wilson Pickett's Wicked label.

By the early '80s Carroll had left to reform his Cadillacs, and Guy and Jones sporadically acted with a special "World Famous Coasters" in California. In 1987 the Coasters (Gardner, Guy, Jones, and Gunter individually) had been inducted into the Rock and Roll Hall of Fame - the first vocal group receiving that honor. The true Coasters by-then touring lineup, still fronted by Carl Gardner, included Norman, Bright, and veteran guitarist Thomas Palmer (born in El Paso, Texas August 15, 1929), who had joined the group already in early 1962 (debuting on the notorious THE CLIMB). This "trio" became the longest lasting lineup, touring for 17 years.



At times around ten different "Coasters" sang the hits on stage (including Grady Chapman's "Robins & Coasters" groups), some of them with no connection at all to the real thing. Carl Gardner and his Coasters were - despite competition from the bogus and off-spring Coasters - heavily engaged in live bookings into the new millennium (even performing at the Carnegie Hall). In early 1998 the true Coasters were a singing quartet again (with Palmer still on guitar). Alvin Morse (born in February, 1951) had joined the group - and in time for Gardner's 70th birthday Carl Gardner Jr (born in 1955 or -56) replaced Jimmy Norman, who had left to start a new reggae career. J. W. Lance (born in New Orleans June 15, 1949) joined the group in July of 2001. In 2005 Carl Gardner retired (still coaching), and his group kept on. His Coasters, now led by Gardner Jr and Lance, later featured Primo Candelaria (replacing Morse in 2008) and bass Eddie Whitfield (replacing Bright in late 2009). Carl Jr. (who had sung on and off with the group) started his own "competing" group in Texas after his father's death (soon featuring Thomas Palmer). Dennis Anderson replaced Jr. The true Coasters got a new musical director and guitarist in Ray Sabatello in February 2015, and Robert Fowler succeeded Eddie at that time (that lineup toured the U.S. in the 20th Anniversary revival tour of the great musical "Smokey Joe's Cafe").

Barry Hansen wrote in 1971 on the album cover of Atco LP "Their Greatest Recordings - The Early Years" SD33-371: "The Coasters are the supreme comedians of rock 'n' roll. What's more, their impact has deepened with time. I can't think of any other records that bring back the late 1950s more vividly when I hear them today".



Carl Gardner, founder of the Coasters (photo courtesy of TCPalm.com - Alex Boerner).

Carl Gardner, the last surviving member of the Rock & Roll Hall of Fame Coasters, passed away on June 12th, 2011 at Port St. Lucie Hospice Home at 7:15 P.M. after a long battle with Alzheimer and congestive heart failure. Besides his wife of 24 years, the former Veta Ryfkogel, who Carl married in 1987, Gardner is survived by two daughters, Brenda (Dallas), and Ricki West (Los Angeles); two sons, Carl Jr (Dallas), and Ahilee (Pennsylvania); three stepsons, Hanif, Ramon, and Wayne Lalloo (Port St. Lucie); his brother Howard (Los Angeles, ex-singer with the Shields); his sister Carol Bartlett (N.J., ex-classic singer); eight grandchildren; and a great-granddaughter. (Carl's older brother Richard, and sister Iris had both passed away earlier).
C.R.

IN MEMORY

Carl had been the love of my live, my husband, and my best friend. We traveled together on the road for over 20 years and I am going to miss him. I was with him 24/7. Took care of him for the many years that he was ill. I will miss all of his funny jokes and his beautiful voice, which always mesmerized me. I know that he is in heaven with his heavenly father watching over me. He is at peace. He will also be missed by thousands of people.


*His loving wife for 24 yrs.
Veta Gardner*

Friends!
Carl Gardner (1928-2011)

Rock and Roll Hall of Famer Carl Gardner, Sr., 83, founder and lead singer of the Coasters, died Sunday June 12, 2011 in Port St. Lucie, Florida after a long illness. Carl had been ill with congestive heart failure and vascular dementia for some time. Please remember his wife Veta, son Mickey (Carl Jr.), and his family in your prayers.
Todd Baptista

[Listen and watch!](#)

Carl Gardner and his Coasters



with Ronnie Brigh (bass), Thomas Palmer (guitar), and Jimmy Norman (baritone), plus the Rockin' Robin Band at Wolfman Jack's "Rock N Roll Palace", Little Darlin's in Orlando, Florida 1991.
5:51 Live & Super-Funky version of "Smokey Joe's Cafe".
Great Entertainment!

- My Father passed away Sunday, June 12th, 2011.
Sharing my most deepest feelings of the love that my father and I shared -- especially when we were on stage together.
Carl Gardner, Jr.



For the Memory of Carl Gardner

Carl Edward Gardner, Sr., the founder and lead singer of the Coasters from their inception until his retirement in 2005, died at a Port St. Lucie, Florida hospice care facility on Sunday evening, June 12, 2011. He was 83.

Born in Tyler, Texas on April 29, 1928, Gardner settled in the Los Angeles community of Watts in early 1953 in the hope of establishing a singing career. Frequenting the local clubs, he heard and met the established Robins at Johnny Otis' Oasis club, initially joining the act as a short-term replacement. Gardner's clear and authoritative tenor was featured on songs including "If Teardrops Were Kisses", "Just Like A Fool", and "Smokey Joe's Cafe", issued on Jerry Leiber and Mike Stoller's Spark label in 1954-55.

"Leiber and Stoller felt that they needed to move on, so when Atlantic made an offer that they couldn't refuse, they sold out the entire Spark label," Gardner explained.

"They were having distribution problems. This deal would allow them to be independent producers for Atco, a division of Atlantic. Leiber and Stoller asked me to come with them." Gardner added his neighbor, Billy Guy, Robins' bass Bobby Nunn, and Nunn's friend, veteran singer Leon Hughes, to create the first Coasters lineup.

Various personnel changes would take place through the years, with fellow Hall of Famers Cornell Gunter and Will "Dub" Jones joining Gardner and Guy in 1958, but for a full half-century, Carl was their mainstay. He led the majority of the Coasters' records including "Down In Mexico", "Brazil", "Young Blood", "Idol With The Golden Head", "Three Cool Cats", "That Is Rock & Roll", "Poison Ivy", and "Love Potion Number Nine", and sang on "Searchin'", "Yakety Yak", "Charlie Brown", "Along Came Jones", and "Little Egypt", among others.

He was honored by the Vocal Group Hall of Fame and the Rhythm and Blues Foundation and inducted into the Rock and Roll Hall of Fame in 1987. He also worked tirelessly in pursuit of promoters and singers who attempted to capitalize on the Coasters name with their own knockoff groups, utilizing the press, the public, and the court system to help bring about change within the industry. He campaigned for artists rights, including health insurance and back royalty agreements for aging pioneers and helped raise money to fight cancer following his own battle with the disease in the 1990s.

Slowed by a stroke in 2004, Gardner retired from the road at age 77 and turned over the lead vocal duties to his son, Carl Jr., in November of 2005. His autobiography, *Yakety Yak I Fought Back*, was published in 2007. "I thank God I was able to perform for so many years," Gardner summed. "I hope the group will continue on in my name." In recent years, Carl suffered from vascular dementia and congestive heart failure and had been receiving hospice services since June of 2010.

Having had the privilege of writing the three-part series on the Coasters that appeared in *Blues & Rhythm* within the past year, I was honored by his friendship and struck by his humble, kind, and gentle nature. He was open and honest, fiercely protective of the group and the Coasters name, and had no qualms about speaking up when he felt it appropriate. The authoritative tone in Carl's voice that came across so well on record and stage gave way to a warm, welcoming pitch when interacting with friends and fans.

Gardner's first marriage ended in divorce. In addition to his wife of 24 years, the former Veta Ryfkogel, his survivors include a brother, Howard, of Los Angeles; a sister, Carol Bartlett, of East Orange, N.J.; his sons Carl Jr., of Dallas, and Ahilee, of Pennsylvania; two daughters, Brenda, of Dallas, and Ricki West, of Los Angeles; three stepsons, Hanif, Ramon and Wayne Laloo, all of Port St. Lucie; and several grandchildren and step-grandchildren.

Funeral services were held on June 21 at Morningside Church in Port St. Lucie.
TODD BAPTISTA – June, 2011



Those Hoodlum Friends – The Coasters: Supplement



The Classic Rock and Roll Hall of Fame Coasters (1958-1961)

Will "Dub" Jones, Carl Gardner, Cornell Gunter, Billy Guy (August 16, 1958)

Top; late 1958, and two images of 1960. Insert right: the original Coasters 1955-1957 – Bobby Nunn, Carl Gardner, Leon Hughes, and Billy Guy. Left: early 1959.

The Coasters were voted "Best R&B Vocal Group" three years in a row (1957-1959) in American trade papers.



THE COASTERS' TIME-LINE 1949-2015 (updated July 2, 2019)



1949 Alabama-born California resident, lead singer and bass Bobby Nunn, with the Robins, are contracted to Savoy Records via Johnny Otis.

1950 Johnny Otis Quintette with the Robins and Little Esther (with Esther's co-lead Bobby Nunn), hit R&B #1 in March with "Double Crossing Blues", produced by Ralph Bass in L.A.

1951 Leiber-Stoller's first song on record, "That's What The Good Book Says", by Bobby Nunn with the "Robbins", is issued on Modern Records in March, through a deal with sales manager Lester Sill. Charles Brown waxes the first Leiber-Stoller written charter in September, "Hard Times", featuring Maxwell Davis on sax. The record hits R&B #7 in March 1952.

1952 Jerry Leiber and Mike Stoller publish two classic songs, "K. C. Lovin'", (later known as "Kansas City"), and "Hound Dog", both recorded in August. Little Willie Littlefield with Maxwell Davis on tenorsax, and Big Mama Thornton with Johnny Otis' guitarist Pete Lewis, do the originals.

1953 Grady Chapman embarks the Robins as tenor and lead singer, and the group is contracted to RCA Records. "Ten Days In Jail", recorded in September, is written by Leiber-Stoller.

1954 The Robins join Leiber-Stoller-Sill's new-formed Spark Records. Texan Carl Gardner debuts as new lead singer on March 13. "Riot In Cell Block #9" is the fresh group's first release in June, followed by "Framed" c/w "Loop De Loop Mambo" in October at Masters (Hollywood) studio in L.A.

1955 "Smokey Joe's Cafe", recorded in July (or possibly January), and led by Gardner, is the sixth and last Robins Spark record. It hits R&B Top 10 in December, now on Atco Records. The Coasters, with Gardner, and Nunn, Texas-born baritone Billy Guy, and second tenor Leon Hughes, are formed by their manager Lester Sill and Leiber-Stoller on September 28.

1956 The Coasters debut on Atco with the Gardner-led "Down In Mexico", recorded at Masters in Los Angeles in January, peaking on the *Billboard* R&B chart #8 in March. Follow-up record is "Brazil" c/w "One Kiss Led To Another" in July. Texan Adolph Jacobs joins as the group's first guitarist. He leaves in early 1959 (touring with the group on and off through 1960). He dies July 23, 2014.

1957 Young Jessie subs for Hughes on a Masters session in February, resulting in the double-sided smash "Young Blood", led by Gardner c/w "Searchin'", led by Guy. Both songs hit pop Top 10 in June, and both chart R&B #1 for a total of 13 weeks. The quintet is awarded a double golden disc for the half-year charter in August. The next three singles, "Idol With The Golden Head" (recorded in Chicago), "Sweet Georgia Brown" (L.A.), and "Gee, Golly" (New York), are not as successful. "The Coasters" LP, is issued in November.

1958 Leiber-Stoller had moved to New York in October 1957. Gardner and Guy followed in January 1958. They sing dual lead on "Yakety Yak" in March at Atlantic's new West 56th Street studio. The song hits R&B and Pop #1 in July. Awarded *Grammy Hall of Fame* in 1999, it introduces two new recruits, West-Coast veterans Will "Dub" Jones, bass (from the Cadets) and Cornell Gunter, second tenor (from the Flairs), who share leads on the flip, "Zing! Went The Strings Of My Heart". The follow-up, "The Shadow Knows", recorded in August, hits the *Music Vendor* chart. The group also records "Crocodile" and "Hey Sexy", issued during the CD-era.

1959 The Coasters hit international with three U.S. Hot pop Top 10 charters, "Charlie Brown", "Along Came Jones", and "Poison Ivy". The latter will peak as their 4th #1 R&B hit in October. "The Coasters' Greatest Hits" album is released that month. Five different versions the Top 40 flip of "Poison Ivy", "I'm A Hog For You" (originally recorded in August 1958, with one take redubbed in July this year), are to be found on different CDs later. The group ends the year with yet another double-sided charter (both R&B and pop), "What About Us" c/w "Run Red Run" with Sonny Forriest as the group's new guitarist.

1960 After "Besame Mucho" in February, the group records an underrated, but wonderful LP, "One By One", in June. That month the Guy-written "Wake Me, Shake Me" hits the charts. In July the magnificent "Shoppin' For Clothes" is waxed, later hitting the *Cash Box* pop chart #57.

1961 "Wait A Minute", written by Bobby Darin-Don Kirshner, recorded already in 1957, hits the pop charts in February (and the *Cash Box* R&B #18). That month "Girls Girls Girls" and "Little Egypt (Ying-Yang)" are recorded, with as usual, Tom Dowd engineering and Stoller at the piano. The latter hits the Hot pop chart #23 (and #16 R&B). New Yorker Earl Carroll (from the Cadillacs) replaces Kansas-born Gunter this summer.

1962 The Coasters' third Atco LP, "Coast Along With The Coasters", is issued in July. Texan Thomas "Curley" Palmer debuts as guitarist on "The Climb" in September, staying with the group for almost 50 years. Billy Guy starts to record as a solo artist, still recording with the group for a further ten years (sometimes substituted by his friend Vernon Harrell on stage).

1963 The last Leiber-Stoller produced Coasters Atco single, "The P.T.A." written by Fred Tobias & Paul Evans, is issued in January, but fails to attract any attention. Both Nunn and Gunter start to compete with the original Coasters via their own separate new off-shoot lineups.

1964 The Coasters are featured on Atco Records' "Apollo Saturday Night" LP, and a single from the album, "T'Ain't Nothin' To Me", written by their new manager since 1961, Pat "Lover" Patterson, hits the *Cash Box* R&B #20 in March. The fine Guy-written "Wild One" c/w a new recording of "I Must Be Dreaming" is neglected, when issued in October.

1965 The budget LP "That Is Rock & Roll" is issued on the Atco subsidiary Clarion in January. The group appears on the *Shindig* TV-show in February with, among others, a terrific live version of "What Is The Secret Of Your Success?". The original recording of "Let 's Go Get Stoned" (written by Simpson-Ashford-Armstead) is waxed in April. James Evans enters as the Coasters' new manager after Patterson's untimely death.

1966 The group's last Atco record, "She's A Yum Yum" by Dallas Frazier, is produced by Texas-born tenor saxist King Curtis in January on West 60th Street. Curtis had played on all Coasters hits from 1958-1961. The group moves from Atco to Columbia's subsidiary Date in November, renewing their collaboration with Leiber-Stoller and record "Soul Pad" c/w "Down Home Girl". The single is released in March 1967.

1967 The Coasters wax the original "D. W. Washburn" for Date Records in October. It is released in July 1968, and reissued twice on King singles. Composers are Leiber-Stoller, like on almost all earlier hits.

1968 Ronnie Bright (from the Valentines) joins the Coasters in April, replacing "Dub" Jones. Ronnie will stay with the group for over 40 years. The Carroll-led "Everybody's Woman" is issued twice this year (flipsides).

1969 The Coasters record for Lloyd Price's Turntable label with Jimmy Norman, from Nashville, the producer. Gardner, Guy, Carroll, Bright, and Palmer appear at the Boston Tea Party. Ten live recordings from the show will surface on the bootleg CD, "Greatest Hits In Concert", in 2001.

1970 Leon Hughes starts to compete with Cornell Gunter's, and with Bobby Nunn's, West-Coast based false Coasters.

1971 British Joy issues a "Coasters" LP, titled "Hungry", actually featuring Billy Guy-recordings of 1962, done for ABC and Lloyd Price's Double-L. King Curtis is stabbed to death outside his home in N.Y. on August 13. Atco issues "Their Greatest Recordings - The Early Years", a nice fold-sleeve LP, in November. Carl Gardner's legal Coasters hit the U.S. Hot 100 with a re- rendition of "Love Potion Number Nine" on King Records in December – their 21st charter. Written by Leiber-Stoller for the Clovers in 1959, it was recorded in February 1968 with a magnificent lead by Gardner, and is dubbed and remixed by Leiber-Stoller late this year.

1972 "Talkin' 'Bout A Woman", the flip of the Gardner-led "Cool Jerk" on King in April, is a reissue of a Date-side of May 1968, "She Can". The Coasters are featured in the music movie *Let The Good Times Roll*. The last record with baritone Billy Guy as a member of the original Coasters, "The Coasters On Broadway" LP on King Records, is issued in December.

1973 Jimmy Norman replaces Guy in the lineup (after several years of subbing for him). Further live bootlegs are recorded in Boston. Jimmy sings with the group until February 1998 (with a short pause 1979-1980; he died November 8, 2011). "Soul Pad" is reissued (with "D.W. Washburn" as flip).

1974 Bill Millar publishes his book "The Coasters" on Star Books in the U.K. The Coasters quintet tours the world (management of James Evans). Billy Guy tries his luck as a stand-up comedian and record producer.

1975 Carl Gardner's Coasters produce ten re-recordings of their hits, including "Love Potion #9" and "Down In Mexico" for Trip Records, issued as "16 Greatest Hits", with six "bonus" tracks from Guy's "Coasters" LP (the Guy LP now titled "It Ain't Sanitary" in the U.S.)

1976 Carl Gardner & The Coasters record for Wilson Pickett's Wicked label (their 37th and final single). Several LPs and singles hit the market as "The Coasters" during the late 1970s, which actually are done by Nunn, Hughes, Jones, and Guy with their different false groups. Gunter's group had recorded a live bootleg in 1970 (issued later).



1979 Jimmy Norman leaves the group for around two years, returning in early 1981 to stay for a further 16+ years. Earl Carroll leaves the group late this year (or early 1980), soon to reform his new Cadillacs. He dies on November 25, 2012.

1980 A Swedish Mr R&B Records bootleg, "What Is The Secret Of Your Success?" is issued, featuring never-before-on-LP-issued singles 1957-1964.

1982 Atlantic issues the nice De-Luxe double-LP, "Young Blood", in July, featuring mono hits and other classics (including some King sides).

1986 Carl Gardner's original and true Coasters, now featuring the group's longest lasting lineup, the trio Gardner, Norman, and New-Yorker Bright (who left the group in late 2009 and died November 26, 2015), plus guitarist Palmer, are managed by Gardner's soon-to-be new wife Veta. Warner issues the CD, "The Ultimate Coasters", in October. Grady Chapman, Billy Richards Jr, and Bobby Sheen (all from the late 1950s Robins) try their luck with different "Coasters" incarnations after Bobby Nunn's death in L.A. on November 5.

1987 Gardner, Guy, Jones, and Gunter are inducted into the *Rock and Roll Hall of Fame* in January, as the first vocal group receiving that honor. Jones and Guy act together as "The Coasters" in L.A.

1988 The classic Hall of Famers (plus Palmer) reunite for a one-time-event to participate at Atlantic Records' 40th Birthday concert at Madison Square Garden in May. Carl and Veta settle in Port St. Lucie, Florida.

1990 Remnants from Cornell Gunter's Coasters multiply with several new Las Vegas "Coasters" after Gunter's murder there on February 26.

1991 The Coasters, with Carl Gardner leading his current group in terrific shape, perform at the New York Pops concert at Carnegie Hall in May, and continue doing regular Wolfman Jack gigs in Orlando.

1992 Rhino Records issues a superb double-CD, "50 Coastin' Classics", in November, featuring several sides not issued on U.S. albums prior to this nicely packed mini-box (including a 52-page booklet).

2000 Will "Dub" Jones dies in L.A. on January 16. A bootleg CD, "Charlie Brown", is issued, featuring Atco stereo masters and alternates with studio chat, mostly from 1958 (on US Mr. R&B Records).

2001 J. W. Lance Williams from N.O. joins the group as new tenor in July.

2002 Billy Guy dies in Las Vegas on November 5.

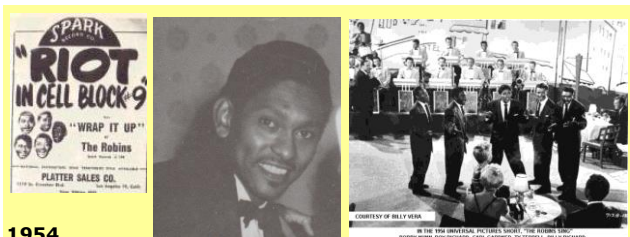
2005 "50 Golden Years with The Coasters" anniversary CD is issued by Veta Gardner, featuring rare unissued tracks 1954-2005. Carl Gardner retires (now acting as "coach") and his son, Carl Jr, takes over the role as lead singer in November. He had sung, on and off, with his father's new-formed quintet already from February 1998.

2007 Gardner's autobiography, "Yakety Yak I Fought Back", is published in June. Two definitive Coasters CDs are issued, "Down Home" on Varese Vintage in August, featuring the Date/King sides, and the Rhino 4CD-set "There's A Riot Goin' On - The Coasters On Atco" in December, featuring 113 tracks (including the Robins' original Spark sides).

2011 Gardner Jr leaves the group (with Palmer) when his father dies on June 12. Sr had been the Coasters' leader/spokesman for 55+ years.

2014-2015 The Coasters, now led by J.W. Lance Williams, head the "Smokey Joe's Cafe" 20th Anniversary tour show.

Excerpts from CARL GARDNER & THE COASTERS TOURING SCHEDULE 1954-1962 (updated May 11, 2018)



1954

The Robins (featuring Carl Gardner - Chapman out)
March 13: the Gene Norman show at the Embassy Ballroom in L.A. with Earl Bostic, the Flairs, and Christine Kittrell (aka Kettrell). The package also tours Bakersfield, Salinas, Ventura, Pasadena, and Oakland. **Circa April:** *Riot In Cell Block #9* is recorded in L.A. **May 7:** one week at Johnny Otis' Club Oasis in L.A. **July 4:** weekend at the Savoy Ballroom in L.A. (billed as the Robbins) with Richard Lewis and his Band. **July 17:** "Fifth Annual Blues Jubilee" hosted by Gene Norman at the Hollywood Shrine with the Chords, the Clovers, the Four Tunes, the Crows, and the Hollywood Flames. **Late July:** radio and TV-shows followed by "The Gene Norman Show" tour to Bakersfield, San Jose, Pismo Beach, Fresno, Salinas, and "The Rancho" in Hollywood. **July 22:** two weeks at the "Trocadero" jazz club in Hollywood.

July 30: "Rhythm & Blues" show on KTTV hosted by Jerry Lawrence with Harry Belafonte, and the Oscar McLollie orchestra. **Ca August:** *Loop De Loop Mambo* (Gardner, lead) and *Framed* (Nunn, lead) are recorded. **August 17:** "The Starlite" in Burbank, CA with Big Jay McNeely, Jimmy Witherspoon, the Flairs, and the Richard Lewis Band. **August 19:** (billed as the Robbins) with ten days at club "Trocadero" with Louis Jordan and his



Tympany Five. **September:** San Joaquin Valley and Northern California with Jo Ann Lynn, and Chuck Higgins and his Orchestra. **Circa late September:** "The Robins Sing" for Universal-International Pictures. **September 25:** the Gene Norman show at the Shrine Auditorium with Guitar Slim, Muddy Waters, the Flairs, the Jewels, Marvin & Johnny, Chuck Higgins, Johnny "Guitar" Watson, and the Platters. **December 27:** L.A. Shrine (with **Chapman back, the Robins a sextet**) with the Clovers, Big Jay McNeely, the Jewels, the Platters, and the Cheers.

1955

The Robins' touring schedule (featuring Carl Gardner)

January 14: three days at the 5-4 Ballroom, L.A. with Floyd Dixon, and T-Bone Walker. **February 25:** three days at the 5-4 Ballroom with Johnny "Guitar" Watson. **Prob July 7:** the Robins with Gardner, wax *Smokey Joe's Cafe* and *Just Like A Fool* in L.A. **July-August:** nightly shows in Las Vegas, Nevada. The Robins continue to tour after the leave of Gardner and Nunn - now supplemented by H.B. Barnum and the returned Grady Chapman.



(Las Vegas with Helen Trebel, 1955)

1956

The Coasters (Gardner, Guy, Nunn, Hughes)

January 11: *Brazil, Down In Mexico*, and *One Kiss Led To Another* are recorded in L.A. **April 20:** one week at the Chicago Palace McCormick Place with Mickey & Sylvia, and Ella Johnson with Buddy Johnson Combo. **May:** one week at the Regal Theater, Chicago. **May 11:** one week at the Apollo Theater, New York with Al Hibbler, and Mickey & Sylvia. **July 28:** Blues Jubilee at the Los Angeles Shrine Auditorium with Fats Domino, Clyde McPhatter, the Six Teens, the Teen Queens, the Turks, and Oscar McLollie.



August: guests at Leroy Connelly's live show at the 5-4 Ballroom in Los Angeles with Chuck Higgins. **September 28:** the Hollywood Shrine Auditorium with Gene Vincent, Alis Lesley, the Six Teens, the Dots, Jerry Wallace, the Turks, Sonny Knight, the Gassers, the Ernie Freeman Combo, and Chuck Higgins' Orchestra. **November 9:** six days at the Apollo Theater, New York with the Cardinals, Gloria Lynne, Della Reese, and Erskine Hawkins' orchestra.



(August 25, 1957)

1957

February 12 & 15: *Sweet Georgia Brown, Young Blood*, and *Searchin'* are recorded in L.A. **April 26:** three days at the Broadway-Capitol Theatre, Detroit with Faye Adams, Jack Scott, Johnny & Joe, Amos Milburn, Johnny Janis, and the Red Prysock Combo. **May 17:** one week at the Howard Theatre, Washington, D.C. with Shirley & Lee, the Clefones, Bobby Marchan, and Huey Smith. **June 7:** one week at the Apollo Theater, New

York with LaVern Baker, the Heartbeats, Johnny & Joe, Johnny Mathis, and the Red Prysock Band. **June 14:** five weeks (37 days) with the "Fantabulous Rock and Roll Show '57" touring Charlotte-North Carolina, Knoxville, Birmingham, Louisville, Chattanooga, Greenville, and Kinston-North Carolina, and also Chicago with Ruth Brown, Bo Diddley Trio, the Five Satins, the Drifters, the Schoolboys, and Smiley Lewis. The show also hits Texas (with a huge crowd). **June 22:** the Municipal Auditorium, Charleston with the show above plus Bobby Parker, Johnny Haertsman, the Spence Twins, and the Paul Williams Orchestra, incl Bluefield Auditorium, West Virginia June 30. On July 10 the show hits the Municipal Auditorium, New Orleans featuring Dave Bartholomew's Orchestra and winds up on July 21 in Kansas City. **July 7:** the Coasters (temp absent from the R&R show) spend one week at the Apollo Theater. **July 24:** recording follow-ups to "Searchin'" (e.g. *Idol With The Golden Head* and *What Is The Secret Of Your Success?*) at Sheldon Recording Studios in Chicago. **Late July:** six to ten weeks from the Midwest to California, including July 26 in Milwaukee and July 31 in Denver, with the Five Satins, the Cellos, Gene & Eunice, Lulu Reed, and the Sonny Thompson Orchestra. **August:** the "Big Rock and Roll Show" opens at the Orpheum in Los Angeles with over 33 shows from Mexico to Canada with the Five Satins, Gene & Eunice, the Cellos, Lulu Reed, and Sonny Thompson's orchestra. **August 25:** TV appearance at the Steve Allen Tonight TV-show ("Searchin'" live). **September:** the Mammoth Gardens, Denver, Colorado and Hollywood, California with the Five Satins, the Cellos, and the Sonny Thompson orch. **September 23:** Dick Clark TV-show ("Searchin'" again). **October 18:** Travelling Revue in Oklahoma City with Lowell Fulson, Lillian Offitt, the Cadillacs, Johnny "Guitar" Watson, and the Ernie Freeman Combo. **November 15:** one week at the Howard Theatre in Washington, D.C. with the Hollywood Flames, and the Ernie Freeman Combo. **November 29:** Bluefield Auditorium, West Virginia with Ernie Freeman and his Orchestra (last appearance with Nunn and Hughes).



(Fats and Jacobs at the Apollo)

1958

February 20: Jones and Gunter join Gardner and Guy to debut in Hawaii for three days at the Civic Auditorium, Honolulu with Frankie Lymon, Eddie Cochran, and mc Tom Moffatt. **March 17:** *Zing! Went The Strings Of My Heart, Three Cool Cats*, and *Yakety Yak* are recorded in N.Y.C. **April 4:** the Apollo Theater, New York with Fats Domino, the Flamingos, the Spaniels, the Dells, and dj Tommy Smalls. **May 31:** Dick Clark's TV-show ("Yakety Yak"). **June 13:** the Apollo Theater, New York with Frankie Lymon, Lee Andrews & the Hearts, Robert & Johnny, Jerry Butler & the Impressions, the Kodaks, Ed Townsend, and the Storey Sisters. **July 2:** one week at the Apollo with Little Willie John, Ruth Brown, and others. **July 22:** the Armory in Klamath Falls, Oregon with Ernie Freeman and his orchestra. **July 28:** Lindy's Ballroom, Roseburg, Oregon. **August 5:** TV appearance on the American Bandstand, Philadelphia ("Yakety Yak"). **August 8:** *The Shadow Knows*, the original version of *I'm A Hog For You*, and *Crocodile* are recorded. **That same nite:** Rockland Palace Ballroom, N.Y.C. with Clyde McPhatter, Jerry Butler and the Impressions, and Sil Austin and his orchestra. **August 16:** TV appearance at the Dick Clark Saturday Night Beech-Nut Show, NYC ("Yakety Yak"). **September 19:** the Apollo Theater with the Spaniels, the Danleers, the Olympics, Bobby Hendricks, the Quintones, and Sil Austin's Combo. **September 26:** the Howard Theatre, Washington, D.C. with the Danleers, the Dubs, and Wynona Carr. **October 2:** 17-days tour with Irvin Feld's "The Biggest Show of Stars for 1958 - Fall (Autumn) Edition" touring a.o. the Arcadia Ballroom in Providence-Rhode Island (October 4), Worcester-Massachusetts, Youngstown and Acron-Ohio, Rochester-New York, Pittsburgh and Scranton-Pennsylvania, Charlotte-North Carolina, and Norfolk-Virginia with Frankie Avalon, Bobby Darin, the Olympics, Dion & the Belmonts, Bobby Freeman, the Elegants, Jimmy Clanton, the Danleers, Clyde McPhatter, Buddy Holly & the Crickets, Jack Scott, Little Anthony and the Imperials, Duane Eddy, and the Sil Austin Orchestra. The show, which prob includes Connie Francis and Eddie Cochran with mc Harold Cromer, also visits Connecticut, Montreal, Quebec, Ontario, Kentucky, and Indiana. **October 25:** Fantabulous show at Memorial Auditorium in Sacramento, California with Sugar Pie and Pee Wee, plus Johnny Fuller. **November:** guests at dj Charles Trammell's radio Show at KGFJ with Ray Charles, Bobby Day, the Olympics, the Blossoms, and others in L.A. **November 4:** same show at the Armory in Klamath Falls, Oregon. **December 11:** *Charlie Brown* and *Hey Sexy* are recorded. **December 25:** the Howard Theatre, Washington, D.C. with the Chantels, and Buddy and Ella Johnson. (images below: August 16, 1958 and March 7, 1959)



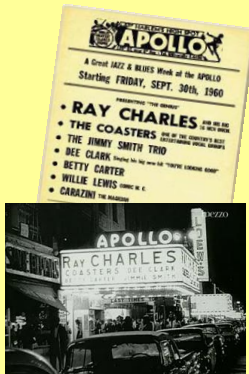
Those Hoodlum Friends – The Coasters: Supplement



(Recording session March 26 with Leiber-Stoller, Carl Gardner, King Curtis, and Billy Guy).

1959

March 6: one week at the Royal Theatre, Baltimore, Maryland. **March 7:** the Dick Clark Beech-Nut TV-show ("Charlie Brown" lip sync). **March 13:** one week at the Howard Theatre, Washington, D.C. with Clyde McPhatter, and Nina Simone. **March 26:** *Along Came Jones* is recorded. **March 28:** four weeks and two days with "The Biggest Show of Stars of '59 – Spring Edition" in New York City, Richmond, Charlotte, Norfolk, Winston-Salem, Greenville, Raleigh, Augusta, and Birmingham with Lloyd Price and his Orchestra, Clyde McPhatter, the Chantels, the Crests, Bo Diddley, LaVern Baker, Wade Flemons, and poss Frankie Lyman, Bobby Hendricks, and Little Anthony & the Imperials. **April 21:** Cincinnati Gardens, Ohio. **May 19:** the Auditorium at Klamath Falls, Oregon with Ernie Freeman and his orchestra. **July 3:** one week at the Apollo Theater, New York with the Falcons. **July 16:** *Poison Ivy* is recorded, and the next day *I'm A Hog For You* is mixed and dubbed for mono single release as flip. **July 23:** *Run Red Run* is recorded. **August 7:** one week at the Howard Theatre, Washington, D.C. with Milt Buckner, Tiny Topsy, and the Jesse Powell Combo. **September 4:** four days at the Michigan State Fair, Detroit with Frankie Avalon, LaVern Baker, Billy & Lillie, Jack Scott, Anita Bryant, Freddie Cannon, Bobby Rydell, Rusty York, Skip & Flip, Jan & Dean, Santo & Johnny, Duane Eddy, and Dick Clark. **September 14:** 44 one-nights up to October 31 with Dick Clark's "Caravan of Stars" including Syracuse, Montreal, Toronto, Rochester, Richmond, Norfolk, Charlotte, plus Dallas, Houston, San Antonio, and Oklahoma City, with Paul Anka, Duane Eddy, Lloyd Price and his Orchestra, LaVern Baker, Annette, the Skyliners, Bobby Rydell, Johnny and the Hurricanes, mc Arnold Dover, and later also the Drifters, and Phil Phillips. The show on October 6 at Canton Memorial Auditorium, Ohio; October 7 at Lorain Arena, Ohio; October 16 at Kiel Opera House, St. Louis-Missouri; and October 28 in Minneapolis-Minnesota. **November 6:** Goodwill Spectacular in Cincinnati Gardens, Ohio with Jackie Wilson, Marv Johnson, Wade Flemons, Jimmy Reed, Larry Williams, L.C. Cooke, the Five Satins, and the Isley Brothers. **November 26:** TV appearance on "American Bandstand" ("*What About Us*", a single recorded on July 16).



1960

February 26: *Wake Me, Shake Me, Besame Mucho, and The Snake And The Book Worm* (mono and complete *alternate stereo*) are recorded. **March 18:** two weeks at the Apollo with the Isley Brothers, and Dave "Baby" Cortez. **March 19:** Saturday Night Beech-Nut TV-Show with Dick Clark (lip-synching "Searchin'"). **April 1:** one week at the Royal Theatre, Baltimore, Maryland. **April 16:** "The Biggest Show of Stars" tour in the Eastern states with Lloyd Price, Little Anthony and the Imperials, Clyde McPhatter, Bo Diddley, Jimmy Reed, Joe Turner, and LaVern Baker and his orchestra. **May 30:** Sparrow's Beach, Annapolis-Maryland with Lloyd Price and his Orchestra, Clyde McPhatter, Bo Diddley, LaVern Baker, Little Anthony & the Imperials, Jimmy Reed, Jimmy Jones, Sammy Turner, Joe Turner, and mc Harold Cromer. **June 13 & 15:** A fine LP, "*One By One*", is recorded (Gardner, Guy, Gunter, Jones). **Late June:** twelve states tour ranging from Maryland and Florida to Texas and Wisconsin. **July 8:** weeklong stint at the Regal in Chicago with Ray Charles. **July 29:** *Shoppin' For Clothes* is recorded. **August 19:** one week at the Apollo. **September 30:** several concerts at the Apollo with Ray Charles, the Jimmy Smith Trio, Dee Clark, and Betty Carter. **Fall and winter:** Apollo Theater and the chitlin' circuit in the South featuring Little Anthony, Bo Diddley, Brook Benton, Lloyd Price, the Drifters, and Ray Charles and his revue (with Betty Carter and the Raellettes). **December 23-January 3:** the annual Brooklyn Paramount Theater Christmas Show with Chubby Checker, Ray Charles, Neil Sedaka, the Drifters, the Shirelles, Dion, Bo Diddley, and others. **December 28:** one-nite event at Paramount Theatre in Brooklyn with stars from above.



1961

January-February: a pair of weeklong engagements at the Howard in Washington D.C. - *Wait A Minute* (recorded in June 1957) is released. **February 9:** *Little Egypt* and *Girls Girls Girls (Parts I & II)* are recorded. **February 25:** TV-appearance on NBC's Saturday Prom, New York City. **February-March:** regular stints at the Apollo in New York. **Circa early 1961:** Guests at Wink Martindale's TV Dance Party in Las Vegas. **June 23:** several days at the Apollo with Ray Charles, Jimmy Scott, and others. **June-July:** the Regal in Chicago with Ray Charles and Betty Carter. **September 29:** on tour with "The Battle of the Century" (Earl Carroll replacing Gunter) for clubs and concert halls in the Northwest and Midwest through October - starting at the Rockland Palace, New York City and then Newark-N.J., Washington DC, Baltimore, Civic Coliseum, Knoxville-Tennessee on October 4, Kiel Opera House-St. Louis October 14, Indianapolis-Indiana, Charleston-West Virginia, Richmond-Virginia, Cincinnati, and finally Kansas City on **October 29**. The show also features Jackie Wilson, Jerry Lee Lewis, Ruth Brown, the Vibrations, and Chris Kenner. **December 29:** Clay Cole Christmas TV Show.



(At the Apollo with Will Jones, Gardner, Carroll -hidden, and Guy here, though, in 1963 (or circa 1965).

1962

March: one week at the Apollo in New York with Ben E. King, Solomon Burke, plus Huey Piano Smith and the Clowns. **May 11:** Porky Chedwick concert at the Pittsburgh Civic Arena, Pennsylvania with a.o. the Drifters, Jerry Butler, Jackie Wilson, The Flamingos, and Bo Diddley. **May 27:** Philadelphia Arena with several stars from the above event. **July 31:** *The Climb* is recorded. **September:** the Zanzibar in Pittsburgh with the Contours, and Aretha Franklin. **November 2:** one week at the Apollo with Sam Cooke, the Crystals, the Majors, and the King Curtis Band. **Late November:** another Chedwick show at the Syria Mosque Theater in Pittsburgh with Hank Ballard and the Midnighters, the Isley Brothers, the Olympics, the Clovers, Little Esther, and others. *The P.T.A.* is "officially" recorded on January 10-11, 1963 (but has a 1962 master # 62C-6707).

From 1963 "The Coasters" performed in several versions and "spinoffs" all over the States - and also Europe (although Gardner's true Coasters still both recorded and toured).

Excerpts of schedule compiled by Claus Röhnisch - **not complete**, with thanks to Marv Goldberg, Berndt Kratochwil, Todd Baptista, Galen Gart ("*First Pressings*"), Jay Warner, and Carl Gardner.

Below: Carl Gardner and his Coasters in the 1960s -1), the 1970s -2), and the 1980s -3).



"Ain't Nothin' To Me" is recorded at the Apollo Theater Nov. 16, 1963 (Guy and Jones, leads).

-1) The Coasters at Jimmy O'Neill's "Shindig" TV-Show on ABC, Los Angeles, February 10, 1965 - doing *What Is Secret Of Your Success - live* (Carroll, Gardner, Guy and seated Jones).

The original *Let's Go Get Stoned* is recorded April 21, 1965 (with Billy Guy, lead vocal). *Down Home Girl* (rec Nov 16, 1966) and *Talkin' 'Bout A Woman (She Can rec Oct 30, 1967)* by the Coasters are "covers" of earlier Leiber-Stoller acts (the first by Alvin Robinson issued 1964, also done by the Rolling Stones issued 1965; and the second by Christine Kirell 1962, and later that same year by Peggy Lee). The original *D.W. Washburn* is recorded October 31, 1967 (issued 1968, 1971, and 1973). *Love Potion Number Nine* is recorded February, 1968 (dubbed/edited in late 1971). The Clovers had the original in 1959 (actually intended for the Coasters).

-2) The Coasters in Germany 1974 (Ronnie Bright, Jimmy Norman, Carl Gardner and Earl Carroll) - photo ctsy Norbert Hess.

-3) *Young Blood - live* at Little Darlin's, Orlando, Florida in 1988 (Bright, lead Gardner, Norman; and Palmer .gtr) - [here is more](#) with Wolfman Jack hosting (also 1988) (*Little Egypt*)

[Concert dates at setlist](#)

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The Coasters at Washington County Fair August 12, 2012 (Richard Nader's Doo-Wop Show)



- photos above ctsy Bob Briede, J.W. Lance, and Veta Gardner.

The Clown Princes of Rock and Roll: The Coasters

by Todd Baptista (with minor editing in June-August, 2011 and updated on May 12, 2018 by Claus Röhnisch)



The Coasters receiving their two Golden Records for the double-hit "Searchin'" c/w "Young Blood" on the Steve Allen TV-show on August 25, 1957. Gardner, Guy, Nunn, Allen, Hughes, and seated Jacobs (from the cover of the *Cash Box* magazine, September 14, 1957 issue). Right: the 1971 Atco gatefold stereo LP SD 33-371.



Part 1: Incubation and Birth

"There is no such thing as Coasters/Robins," remarks Carl Gardner, the pioneering lead tenor who sang with both groups. "Let me set that record straight. The only connection to the Robins was myself and Bobby Nunn." Still, one can trace the origins of the Coasters, one of the most prolific and entertaining acts of the 1950s and '60s to the days when songwriters-producers Jerry Leiber and Mike Stoller, and manager-distributor-publisher Lester Sill (1918-1994) were churning out R&B classics with the Robins at their fledgling Spark label in Los Angeles.

Originally formed around 1945 by tenor Terrell "Ty" Leonard, born in Mississippi in 1928, and Crockett, Texas-born brothers Billy (1928-2007) and Roy Richard (1929-1983) at Alameda High School in San Francisco, the group, then known as the A-Sharp Trio, was influenced by the Delta Rhythm Boys, Golden Gate Quartet, and Johnny Moore's Three Blazers, among others. Settling in the Watts neighborhood of Los Angeles after World War II, the group found the city on the cutting edge of a new style of music. "Rhythm and blues was born in Los Angeles," Leonard asserted in an interview with this writer a dozen years ago.

Baritone and bass singer Ulysses "Bobby" Nunn (born September 20, 1925), originally from Birmingham, Alabama, guitar ace Pete Lewis (1913-1970), and the A-Sharp Trio all came to the attention of bandleader Johnny Otis (1921-2012), via talent shows held at his neighborhood club, the Barrelhouse. Lewis earned a job in Otis' band and did extensive session work, the trio became regulars at the club on weekends, and, in early 1949, Otis suggested they add Nunn to form a quartet.

That spring, the group made their recording debut, appearing as the "Four Bluebirds" on Margaret and Otis Rene's Excelsior label. Their first record, "My Baby Done Told Me", appeared on the flip side of Johnny Otis' novelty, "Courtroom Blues".

After cutting two sides for Aladdin Records and their subsidiary, Score, as the Robins (the Score single issued after the Savoy contract - Nunn would also record as a solo artist during this time), the Robins came to the attention of Ralph Bass (1911-1997), A&R director for Herman Lubinsky's (1896-1974) New Jersey-based Savoy label, who suggested to his boss that the firm snatch up the Robins, Otis, and his vocalists, Mel Walker, and the then 13 year-old Little Esther (1935-1984).

"Lubinsky came out to the club and met with Johnny Otis," Leonard recalled. "He offered \$20 to buy us drinks, but Otis told him we didn't drink." Back in the dressing room, Otis apparently offered the Robins \$2 of the original sum. Upon learning that Lubinsky had actually proffered a \$20 bill, Nunn, according to Leonard, set off after Otis for the remainder of the cash. "Otis chased Lubinsky out the door of the club, and there we went. The man was running down the street, and when he looked over his shoulder, he saw Otis chasing him, Nunn chasing Otis, the rest of us chasing Nunn, and a bunch of people from the club running outside" to watch what transpired. "I came all the way out here to make you f***ing stars and this is how you treat me?!" the 53-year old hard-nosed record exec exclaimed.

Despite that auspicious meeting, Lubinsky signed them all and soon struck gold. The Robins' "If It's So, Baby", hit *Billboard's* R&B chart in early 1950, and "Double Crossing Blues", by the Johnny Otis Quintette with vocals by the Robins and Little Esther spent nine weeks at #1 on the list, one of three #1s the Otis clan had that year, beginning in early March.

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Courtesy of Billy Vera

THE ROBINSONS
1950

TY
TERRELL

BILLY
RICHARD

BOBBY
NUNN

ROY
RICHARD



THE ROBINSONS DO IT AGAIN!
2 DOUBLE-BARRELED RELEASES

Savoy 732

"I'M LIVING O. K."

Backed By

"THERE'S RAIN IN MY EYES"

Savoy 738

"THERE AIN'T NO USE BEGGIN'"

Backed By

"OUR ROMANCE IS GONE"

SAVOY OUTSELLING ALL COMPETITIVE LABELS 5-TO-1

Savoy RECORD CO., INC.
58 Market St., Newark 1, N. J.

Things began to go sour for the Robins in early 1950, however, when they hit up Otis for an increase in salary via their manager Ed Fishman. According to Leonard, the bandleader subsequently fired the quartet and booted them from his scheduled winter-spring Savoy Barrelhouse Caravan package tour. One additional session for Savoy that February produced enough useable masters so that the company could continue to churn out records on their hot property through the end of the year. None drew much attention. "(Savoy) was a horrible and difficult company to work for, but it had a big name and distribution power to get a record out to the public," Gardner contends. "That's what you wanted."

Nunn cut some sides for Dootsie Williams' Blue and Dootone labels as a solo artist before the quartet signed on with John Dolphin's Recorded in Hollywood logo in June, backing Maggie Hathaway on four sides and cutting two tunes on their own. Their next stop was the Bihari brothers RPM label, where they recorded both alone and with Mickey Champion (1925-2014) as the Nic-Nacs ("Found Me A Sugar Daddy", "Gonna Have A Merry Christmas") on November 2, 1950.

On the parent Modern label, the group began their association with Leiber and Stoller in March of 1951, waxing the first of the duo-composed record releases, "[That's What The Good Book Says](#)", as Bobby Nunn with the "Robbins" (sic- a spelling later used in several bookings and ads). Born only weeks apart, Baltimore native Leiber (April 25, 1933 – died August 22, 2011) and Long Island's Stoller (born March 13, 1933) met in Los Angeles in 1950 when Jerry was a senior at Fairfax High and Mike was a freshman at Los Angeles City College. The budding songwriters began their association with Lester Sill as their agent, in early 1951.

"I was a clerk in a record shop on Fairfax Avenue and I was about 16," Leiber told interviewer Adrian Wootton in 2001. "School finished at 3, and I worked from 3:30 to 6:30. One day a man came in who was very well dressed. He was wearing a beige suit with a very thin blue stripe, and I was wondering where I could get a suit like that. His name was Lester Sill, and he was the head of promotions and sales at Modern Records. (We) started chatting, and he had some records under his arm and he said, 'When you grow up, what do you want to be?' I said, 'I'm going to be a songwriter.' He said, 'That's interesting, have you written any songs?' I said, 'I've written some lyrics, but I don't really have any music. They're actually all written to eight-bar/twelve-bar blues.' He said, 'Why don't you sing me one?' So I sang about eight bars of a song and he said, 'You're a songwriter, that's a good song. Now you've got to get some music to it.' He said, 'I met a guy who played the dance last week and he's a real good piano player. I think you should call him up, he'd be very interested in writing songs.' Well, I took the number right away because Lester Sill told me I was good, and if I got a lead sheet on a song, then he'd take me someplace. So I called him up." Stoller, in fact, wasn't interested in writing music, but Leiber was persuasive. Soon, a partnership was formed.

"(Lester) introduced us to Modern Records, to the Robins, to Gene Norman, who had a blues jamboree, and to Johnny Otis," Leiber continues. That ultimately resulted in the Big Mama Thornton record, "[Hound Dog](#)", a #1 R&B record in 1953, cut in August of 1952 with backing by Otis and his band, featuring Pete Lewis on guitar. "He knew them all. Ralph Bass at King/Federal Records. Lester introduced us to everybody. That's how it started. We couldn't have cracked the music business in any way at that time, going to the major publishers. They wouldn't see us. You had to be recommended, and we had no one to recommend us except Lester."

Thornton, Jimmy Witherspoon, who was the first to record an L&S tune (the live recorded "Real Ugly Woman" in December, 1950), Floyd Dixon ("Too Much Jelly Roll"), Roy Hawkins ("Gloom And Misery All Around"), Charles Brown ("[Hard Times](#)"), Amos Milburn ("Women, Women"), and Little Willie Littlefield (who first recorded the classic "Kansas City" as "[K. C. Lovin'](#)" in August, 1952) were among the artists cutting Leiber and Stoller compositions in 1951-52 while the Robins virtually disappeared from the radar.

Press releases from the era suggest that several of the group's members had entered the military, although available records have failed to provide specifics. A few of the Robins, however, were making more money pimping than performing. "Some, I understood, had left to join the army," Gardner explained in his 2007 autobiography. "(But) Billy Richard, assisted by his dutiful wife who was known as Big Helen, the madam, ran a very exclusive house of prostitution in Los Angeles.

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Ty Terrell also had his own little hustle going (as) favorite errand boy for the legendary Hollywood producer, Jack Warner."

Bobby Nunn remained active in music circles during the Robins' down period and appeared at the center of several litigations between Savoy and Hamptone Records, which had recorded him as a soloist back in 1949. Once resolved, Nunn and Little Esther teamed up for "Double Crossing Blues" producer Ralph Bass, cutting "Saturday Night Daddy" and "You Took My Love Too Fast" for Federal on July 25, 1952.

In early 1953, Jack Lewis, a young entrepreneur who owned California Music, a one-stop distributorship in Hollywood, and was also working as a manager and producer for several artists, hooked up the Robins, jazz trumpeter Shorty Rogers, and Milt Trenier with RCA Victor Records. By this time, the group had become a quintet, adding tenor Grady Chapman, who was born in Greenville, South Carolina on October 1, 1929 (died in Los Angeles, January 4, 2011). "Grady was brought in to share leads almost equally with Bobby Nunn," Gardner explains. "With Grady and Bobby, the Robins made some fine recordings." By this point, Chuck Landers, promoter and disc jockey Gene Norman's business partner, had taken over the role of Robins' manager.

With Shorty Rogers leading the band, the Robins cut four tunes in Hollywood in January of 1953, including the soulful, "A Fool Such As I"/"My Heart's The Biggest Fool", which became their RCA debut the following month. The equally spellbinding "How Would You Know" emanated from a four-song session held in late July with veteran arranger and tenor saxist Maxwell Davis (1916-1970) at the helm.

Arguably, the first Robins session to make use of the comic stylings that would later blossom into a Coasters trademark took place on September 15, 1953, resulting in the entertaining "Empty Bottles", produced by Danny Kessler, the rocking "Get It Off Your Mind", in which Nunn and Chapman assume the roles of a bickering man and woman, and the equally amusing "Ten Days in Jail", which was written and produced by Leiber and Stoller.

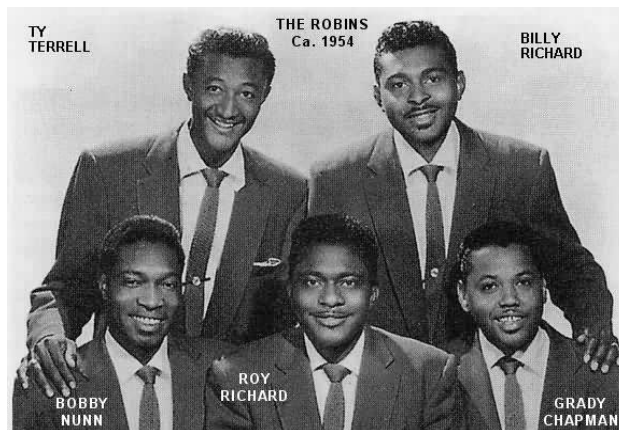
Despite a near half-dozen releases on RCA in 1953, the Robins remained street hustlers, doing their best to earn a buck. Late that year, they returned to the Biharis, where Sill had spent 10 years as a sales manager, recording six songs which would be issued under the names Drifters (Crown 108, 1954), Robins (Crown 106), and Robbins (Crown 120).

According to Gardner, "Ten Days in Jail", if it wasn't inspired by, certainly mirrored Chapman's own penchant for running afoul of the law. "When Ty Terrell asked me to be their lead singer in late 1953, Grady was serving time in jail," he explains. Born in Tyler, Texas on April 29, 1928, Gardner headed West in the hope of establishing a singing career, and settled in Watts in early 1953. Frequenting the local clubs, he first heard and met the Robins at Johnny Otis' new club, the Oasis, and was introduced to the members by Otis himself.

The Robins became familiar with Gardner's powerful tenor on the club circuit as well, and when Chapman became incarcerated, Terrell approached Gardner about filling in. "I didn't come to L. A. to be with (a) group, (but) I needed a job desperately, so I agreed. After all, it would give me high visibility and would only be for a short time 'til Grady got out. Right away, I wanted to incorporate some of my pop tunes and styling into the act but our manager, Chuck Landers, balked at the idea."

Meanwhile, on February 28, 1954, a press release was issued announcing the formation of Leiber and Stoller's Spark Records, with Lester Sill on board as national sales manager. "My father came up with the idea," Stoller told researcher Randy Poe. "The partners were Lester, my dad (Alvin), a friend of Lester's named Jack Levy, and Jerry and myself." The company, started with a \$4,000 investment, was a result of the team being stiffed by Peacock owner Don Robey after Thornton's "Hound Dog" hit #1. "That started Spark Records," Stoller confirms. "Not getting paid on a million-selling record sparked the idea that we could have our own record company and our own publishing company. The idea was that Jerry and I shouldn't end up being screwed out of our royalties again."

In addition, the team would finally have the opportunity to produce and present music as they saw fit. "By the time the Spark situation arose, we had been in the business a couple of years and we'd seen some A&R men mess up our music, misunderstand it," Leiber explains. "We just went into the studio and did what we wanted to do," Stoller told Wootton. "But we had a few people that you could say were mentors, people like Maxwell Davis. He would supervise sessions like 'Kansas City', and we would learn things from watching somebody who knew what they were doing."



The Robins in 1953 (not 1954).



Mike Stoller, Lester Sill, and Jerry Leiber in the early days. Below. Bootleg copy of "Riot.."



The Robins 1954 with Tony Bennett (Carl Gardner far right), and with Carl "inserted" on sheet.

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COURTESY OF BILLY VERA

IN THE 1954 UNIVERSAL PICTURES SHORT, "THE ROBINS SING"
BOBBY NUNN, ROY RICHARD, CARL GARDNER, TY TERRELL, BILLY RICHARD



1955 - Top: Roy Richard, Terrell Leonard, and Carl Gardner;
bottom: Bobby Nunn, Grady Chapman, and Billy Richard.

BOBBY NUNN, CARL GARDNER, GRADY CHAPMAN, TY TERRELL, BILLY RICHARD

AT THE HOLLYWOOD TROCADERO - 1955 ROY RICHARD NOT IN PHOTO COURTESY OF BILLY VERA



1955 - Most probably Gardner, Nunn, Roy Richard, Leonard, and Billy Richard.

"The Robins recorded our second song in 1951 and they were an existing group, and we had worked with them at RCA Victor, and when we formed our own label, they were a group that we knew were around so we started working with them," Stoller states.

Carl Gardner debuted on stage with the Robins on March 13, 1954 with the Gene Norman show at the Embassy Ballroom in L.A., also featuring Earl Bostic, the Flairs, and Christine Kittrell. Sessions at Radio Recorders on Santa Monica Boulevard and later in Bunny Robyn's Master Studios on Fairfax Avenue, produced a.o. the ethereal ballad, "If Teardrops Were Kisses" (Gardner lead), novelty tunes like "The Hatchet Man" (Nunn lead) and "Whadaya Want?", which Chapman led, making the group a sextet, and the comical classic, "Riot In Cell Block #9". With its siren and machine gun opening inspired by the old radio series *Gang Busters*, Leiber and Stoller's seriocomic tale of prison life sold close to 100,000 copies, a good number for a tiny startup independent like Spark. "I remember rehearsing that in our little office on Crenshaw," Stoller told interviewer Randy Poe in 1992. "We were really unhappy with the reading that Bobby Nunn was giving it, so we asked Richard Berry (1935-1997) to come in, and he just gave it an incredible reading right away." "Bobby didn't want to do the song," Terrell opined more than 40 years later. "What we didn't know at the time was that (Leiber and Stoller) understood our culture better than we did."

In addition to Sill's skill as a salesman, he also knew enough about the business to keep costs down. "Sometimes a businessman like Mr. Sill would offer the owner of a recording studio a small percentage of potential royalties, instead of actual monetary payment, to keep his expenses down," songwriter and pianist Al "B. Bumble and the Stingers" Hazan explains. "Since Mr. Sill had a reputation for being successful, it wasn't hard for him to work such deals. The usual amount paid to the studio in such a case would be between one-half to one cent per record sold. Sometimes a recording studio could make more on one of those deals, if the record was a hit, then they might make the rest of the year renting studio time." Somewhere along the way, Sill possibly also became the Robins' manager.

National distribution for Leiber and Stoller's product, however, remained a difficult problem, particularly on the East Coast. That issue was solved within weeks of the Robins' final Spark release, the Gardner-led "Smokey Joe's Cafe", which appeared in September of 1955 (recorded on July 7 or possibly in January, 1955). The song was intelligent, funny, and very popular on the West Coast. Soon audiences and rival record company executives began to take notice. "Beginning with 'Smokey Joe's', the songs started to grow into what they were going to become, three-minute playlets - much like radio plays," Leiber told Poe. A total of six Spark singles with The Robins were issued during 1954 and 1955.

In November 1954, Leiber and Stoller had met with Decca Records about a possible deal that would have moved all of their artists, masters, and production to the major industry player. Decca would get the services of L&S, sales chief Lester Sill, the Robins and several other artists on their talent roster. Sill, who was becoming more involved in the publishing and concert promotion field, also owned a distributorship, Platter Sales Company, which operated out of an office on Melrose Boulevard in Hollywood.

The deal with Decca, however, failed to materialize. "We couldn't get into the major record labels, fortunately as it turns out, because we weren't writing the kind of things that they wanted," Stoller explains. "The only labels that were interested in what we were doing were independent rhythm and blues record labels." Enter Ahmet Ertegun (1923-2006), Jerry Wexler (1917-2008), and Atlantic Records.

"Smokey Joe's' got to Atlantic through Nesuhi Ertegun (1917-1989), who was (on the West Coast)," Stoller recalls. "He made his brother and Jerry Wexler aware of these big hit R&B records that were getting some pop airplay also and selling widely in the L. A. area. They listened to our stuff, and approached us with the notion that we give up the record company and make records for them."

"Leiber and Stoller felt that they needed to move on, so when Atlantic made an offer that they couldn't refuse, they sold out the entire Spark label," Gardner sums. "They were having distribution problems. This deal, on September 28th, 1955, would allow them to be independent producers for the Atco label, a division of Atlantic. Leiber and Stoller asked me to come with them to this new label."

By this point, dissention had begun to plague the Robins. "I began to get the feeling that the guys were not

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interested in going anywhere,” Gardner writes. “They were quite satisfied with their careers as they were. I wanted more. I was constantly working and rehearsing and thinking of ways to improve the overall act. We became more sophisticated, more stylish. (But) there was constant bickering among some of the guys (and) some started to drink heavily. The other Robins were not too happy about the deal (with Atlantic) and decided that they would stay in Los Angeles as the Robins. Lester Sill was to select the name for the (new) group.”

“After we got together, Jerry and Mike asked me if I knew anyone who would like to join us,” Gardner continues. “I asked Bobby Nunn if he would leave the Robins, and he did. I then asked a guy by the name of Billy Guy, who lived on 38th Place, just across from where I lived, if he was interested in joining a group.”

Born in Itasca, Texas, June 20, 1936, Delmar “Billy Guy” Phillips had been singing at Otis’ Oasis club and also recorded with Emmanuel Perez as **Bip & Bop** for Aladdin Records in 1955. He accepted the offer, as did Nunn’s friend, Thomas “Leon” Hughes, a veteran of the Hollywood Flames and Lamplighters born in Dallas, Texas on August 26, 1932.

“When Atlantic offered us the opportunity to work with them and produce records, two of the guys came with us and the rest of them went with their manager who formed another label that didn’t survive for very long,” Stoller states. “We needed two other people to give us the right kind of voices. So we did form the Coasters, but we didn’t form the Robins.”

Why Lester Sill didn’t bring the Robins name to New York and Atco Records with Leiber and Stoller has been a matter of conjecture for years. Terrell recalled an incident with Sill that may hint at the reason. “One day, I walked into the office on Melrose and when he saw me, Lester picked up a typewriter off the desk and threw it across the room.” Ty contended that Sill’s anger stemmed from learning that Leonard had copyrighted the Robins name, and that the manager would be unable to control the moniker when they moved to Atco. In any event, the Robins - Leonard, the Richard brothers, Grady Chapman, and 19-year-old utility voice H. B. Barnum - signed on to disc jockey Gene Norman’s (1922-2015) new Whippet label, recording “[Cherry Lips](#)” and “[Out of the Picture](#)”.



Leonard, Chapman, Barnum and the Richard brothers, who recorded up to 1960.

Initially, Atco reissued “Smokey Joe’s Cafe” by the Robins and chalked up national sales in the 100,000 range. The record hit #10 on the national R&B chart and much later became the model for the longest running musical revue in Broadway history.

Part 2: That is Rock and Roll

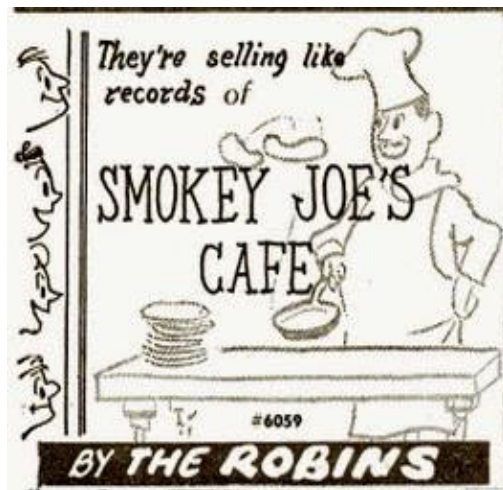
On January 11, 1956, the Coasters - Gardner, Guy, Nunn, and Hughes - made their recording debut at Robyn’s studio. The comical, Latin-tinged “Down in Mexico” (with “[Turtle Dovin](#)” as flip) became a top 10 R&B hit in the spring on Atlantic’s Atco subsidiary with the returned Herb Abramson (1916-1999) at the executive desk. With co-leads from both Nunn and Guy, Gardner also shined on the classy ballad, “Brazil”, and the B-side, “One Kiss Led To Another”, cracked *Billboard* magazine’s pop list that fall. The Coasters were on their way.

“Billy, like myself, was from Texas,” Gardner recalled, “(and) turned out to be a brilliant, bold-voiced baritone. Vocally, there wasn’t much that Billy couldn’t do. Leon Hughes, on the other hand, was primarily a dancer and unfortunately was not one of the greatest singers. Bobby Nunn had a great baritone voice (actually a true bass; ed.note) and was very talented. As we began to tour, I found this new unit a welcome change from the Robins. They seemed to want a career very badly and were apparently willing to work hard for it.”

While three of the Coasters’ first four recordings were appearing on *Billboard*’s various R&B and pop charts, the quartet lived true to their moniker. Adding 17-year-old Texas native guitarist Adolph Jacobs (born April 15, 1939; died July 23, 2014) to accompany them on the road, the Coasters began their prolific touring schedule with a week at the Palace in Chicago on April 20. Touring with Mickey and Sylvia, the group also appeared at the city’s Regal Theater before making their debut at Harlem’s famed Apollo on May 11.



The Robins in 1955; top: Terrell Leonard; center: Billy and Roy Richard, Bobby Nunn, and Grady Chapman; bottom: Carl Gardner. (Photo ctsy Norbert Hess and Bill Millar)

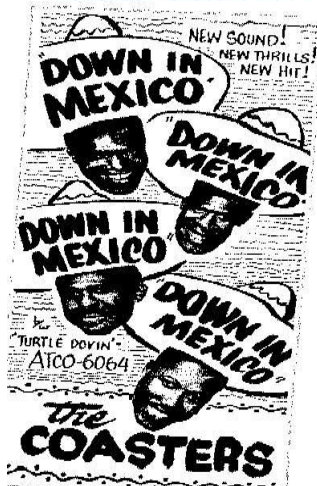
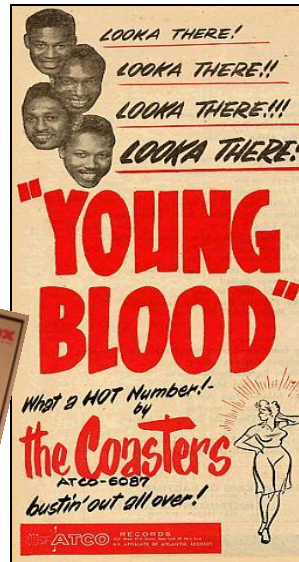


The original Coasters - top: Bobby Nunn and Carl Gardner, bottom: Leon Hughes and Billy Guy. (Photo: Milton Deutsch Agency)

Those Hoodlum Friends – The Coasters: Supplement



The original Coasters: Carl Gardner, Bobby Nunn, Leon Hughes, and Billy Guy.



Through the summer, the Coasters shared the stage with everyone from Fats Domino and Clyde McPhatter to fellow newcomers Della Reese and Gene Vincent, and were often backed by Los Angeles pianist and arranger Ernie Freeman (1922-1981) and his band. By November, they were in New York, appearing with the Cardinals at the Apollo. "They had almost nothing original," Cardinals lead singer Ernie Warren recalled some 40 years later. "Except for 'Down In Mexico', they were doing all of the Ravens' tunes."

After nearly a year of constant touring, the Coasters returned to Master Recording in Los Angeles in mid-February, 1957. "I was talking to Jerry Wexler one day in his office, and he said, 'Look, I know that you guys don't write with anybody else... (but) I got a title that Doc Pomus (1925-1991) came up with,'" Leiber told interviewer Randy Poe. "He can't find a way to make the song happen. Doc asked me to show it to you. It's called 'Young Blood'." I said, 'You got it, invite me home for dinner, and I'll write it in the car.' By the time we got to his house, the lyrics were 90% written."

"Young Blood" was innovative and entertaining, infused with topical teenage lyrics and comedic timing. "Most of the stuff Jerry and Mike wrote was very funny," lead singer Gardner agrees. "They were just a great team. I often wondered how they could write so well for black artists."

Jacobs joined the group in the studio for the session. Hughes did not. "Leon Hughes was unavailable, so we got Young Jessie to come in and sub," Stoller confirmed to Poe. "Each of the guys took one of the lines, and they were cracking up when they were doing it." Born in Lincoln Manor, Texas on December 28, 1936, Obediah "Young" Jessie relocated to Los Angeles around 1950 and, by 1951, was singing with several classmates in a group that evolved into the Flairs, recording for Recorded in Hollywood and Flair from 1953-55. Jessie was tabbed by Leiber and Stoller to record a version of Big Mama Thornton's current release, "I Smell A Rat", for Modern in the spring of 1954, and the raspy-voiced baritone was subsequently featured on four singles for the label, including the regional hit, "Mary Lou".

"Searchin" was a hectic last side," Leiber recalls of the date. "We always had to get four sides in three hours because that made two singles. We were pressed for time. I think we had eight or nine minutes left." "We just got into it," Stoller continues. "I had worked out a very old-timey piano lick that struck me as being kind of fun, and it worked."

The catchy piano accompaniment, Guy's rough-hewn lead, and Leiber's imaginative lyrics, citing various detectives from television shows and motion pictures, captured the public's imagination. Paired on Atco in March, both sides quickly scaled the R&B charts. "Young Blood" spent one week at #1 and reached #8 on the pop list as well (and later joined the lists of the Rock and Roll Hall of Fame, and the Rolling Stone 500 Greatest Songs). "Searchin'" hit #3 on *Billboard's* pop chart and spent the first of 12 weeks at #1 on the R&B list in early June, actually replacing "Young Blood" in the top spot. It wound up being the biggest R&B hit of the year and the sixth biggest R&B hit of the entire decade according to *Billboard* figures. It hit the U.K. chart #30.



Milton Deutch Agency
9137 Sunset Blvd.
Hollywood, Calif.

THE COASTERS
Exclusive Recording Artists
ATCO RECORDS

Personal Management:
Lester Hill
Los Angeles, Calif.

Those Hoodlum Friends – The Coasters: Supplement

Steve Allen displayed the Coasters' gold record award and featured them live ("Searchin'" with no lip-sink and full orchestra) on his national television show on August 25, still with Nunn and Hughes in the lineup. "Billy was actually laughing at the lyrics," Gardner confessed, watching the video decades later. "We thought it was stupid. But it was a big million-seller, just like that." Following the huge success of "Searchin'", *The Coasters*, their first LP, was released in November with seven early Coasters recordings and seven of the Robins' Spark sides.

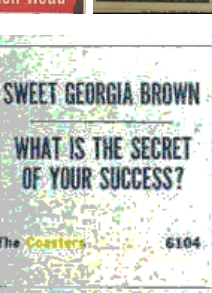
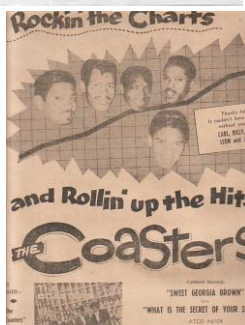
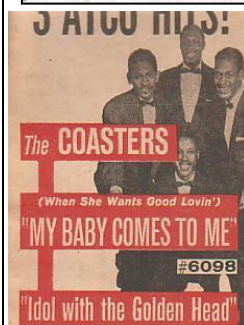
On July 24, in the middle of a Midwestern tour, the group stopped in at the Chess Records studio to cut some highly-anticipated follow-up material. "That session took place in Chicago because 'Searchin'" was such a big hit," Stoller explained to Poe. "We didn't have anything in the can to release as a follow-up. They were appearing in Chicago, so Jerry and I flew out there. We did three sides. As it turned out, none of them were hits." Two, "Idol With The Golden Head"/"My Baby Comes To Me", were issued in August. Despite the quality of the material, "Idol" only reached #64 on the pop chart. "It was never a hit, but aficionados who like certain kinds of obscure Coasters pieces always seem to like 'Idol With The Golden Head', Leiber offers. "I love (it) because it's a funny song." The third Chicago recording, "What Is The Secret Of Your Success?" (Guy lead), and "Sweet Georgia Brown", cut at the February session (with excellent leads by Gardner, Guy, and Nunn), failed to click when paired that fall.

"Life on the road began to take its toll on some of us," Gardner writes in his autobiography. "We started to drink heavily. Bobby Nunn and Leon Hughes apparently couldn't deal with the success and were unable to control their drinking habits. During the (fall 1957) tour, while in Virginia, they went back home to Los Angeles. I had always believed that they were just lonely for their families. I later learned that Lester Sill had fired both of them because he was tired of their misconduct." In a sworn affidavit signed by Hughes in 1960, the singer stated that "Mr. Sill called a meeting, explained the circumstances, and politely requested that Nunn and I withdraw from the group."

Before full-time replacements could be secured, Gardner and Guy found themselves in New York's Capitol Studio for a four-song session which produced the group's next release, "Gee, Golly", an Alan Freed favorite, its flip side, "Dance!", and "Wait A Minute" (originally recorded in June, but rejected), which would remain unreleased for three years. Neither Young Jessie (whose first Atco solo disc had just hit the streets) or Leon Hughes were present. Gardner and Guy were joined by another Atlantic alumnus, Tommy Evans (1927-1984), who had replaced Jimmy Ricks as bass singer in the Ravens at various points between 1954 and 1956 and recorded and performed with the Drifters from August, 1956 to May, 1958. Like Jessie before him, Evans was only hired for the session.

Faced with replacing two of the group's four voices, Sill unsuccessfully tried to persuade Jessie to forgo his solo career to fill Hughes' spot. When that didn't work, Sill drafted Cornelius "Cornell" Gunter (born in Kansas November 14, 1936), a high tenor singer he knew from their mutual association with Modern Records. He was one of the original Platters, before Tony Williams joined, and a founding member, lead singer, and songwriter with [the Flairs](#). Gunter had begun recording in 1953, working with various incarnations of the L.A. group along with the Ermines, before recording a handful of solo sides for Liberty, Dot, and Eagle in 1957. Louisiana-born May 14, 1928) bass singer and USAF veteran Will J. "Dub" Jones, who had spent the past two years with the recently dissolved Jacks/Cadets, signed on as Nunn's replacement. Jones, who had begun his career as a gospel singer, was best known as the narrator's voice in the Cadets' national smash, "[Stranded in the Jungle](#)", also waxed for Modern. He had also sung lead on the Crescendos' Leiber-Stoller production "[Sweet Dreams](#)" (featuring Bobby Relf and Bobby Day, with Day leading "Finders Keepers") for Atlantic in L.A. 1956.

Thomas "Pete" Fox, who sang with both men in the Flairs and Jacks/Cadets, recognized them as unique talents. "Cornelius was one of those guys you couldn't categorize. He could sing bass! He sang lead on a lot of stuff. When we were doing our parts, we'd work out the harmony and Cornelius would make up a part right on the spot. He never sang it the same way twice. That's the way he was. He couldn't remember it anyway. You couldn't pin him down. He was a free spirit, but he always sang the right stuff. We were like sidemen musicians, you know, going from band to band. I was impressed with the low notes that Dub could hit. Dub was dropping down to low B-flats right off the keyboard."



The Coasters on August 16, 1958: Will "Dub" Jones, Carl Gardner, Cornell Gunter, and Billy Guy.



Those Hoodlum Friends – The Coasters: Supplement



Billy Guy, Will "Dub" Jones, Carl Gardner, and Cornell Gunter (in late 1958). Below: with Lester Sill and the Golden Award for "Yakety Yak".

TOP NEW TEEN HITS ON ATCO

The Coasters

YAKETY YAK

ZING! WENT THE STRINGS OF MY HEART
ATCO 6116

Bobby Darin

SPLISH SPLASH

JUDY
ATCO 6117

ALSO NEW and BREAKING!

The Sensations

KIDDY CAR ROMANCE
LOVER IN THE DARK

• **Review Spotlight on . . .**

R&B RECORDS

THE COASTERS

Yakety Yak (Tiger, BMI)-Atco 6116-The group has a salable sound on this rocker novelty. The lyrics are amusing and the harmonies are attractive. This could also collect pop coin. Flip it a rhythmic revival of "Zing! Went the Strings of My Heart." (Hanna, ASCAP)



THANKS Music Appreciation of America for voting Atlantic and Atco as the "Coolest Cash Box Deal"

BEST R & B RECORD OF 1958

"YAKETY YAK" by The Coasters
ATCO 6116

BEST R & B FEMALE VOCALIST OF 1958
La Vern Baker

BEST R & B VOCAL GROUP OF 1958
The Coasters

ATLANTIC & ATCO RECORDS

THE COASTERS'
NEW SMASH HIT FOLLOW-UP "YAKETY YAK"

"THE SHADOW KNOWS"
DORRY, BUT I'M GONNA HAVE TO PASS
ATCO 6126

ATCO
Atco Recording Corp., 157 West 57 Street, New York 19, N. Y.



"I remember once (arranger) Maxwell (Davis) sat at the piano and just started taking him down- dum-dum-dum-dum. I said, 'Wow, I can't believe this'. I couldn't believe he could sing that low. I'd never seen that before. I was very impressed," said Fox.

Visiting his hometown of Tyler, Texas on vacation, Gardner received a call from Sill to return to Los Angeles to meet the new members of the group and prepare for a concert in Hawaii. "I thought to myself, that's not possible," Gardner admits. "How could these guys know our routine in such a short time? The first time I laid eyes on them was in the first class cabin of the jet, just prior to takeoff. Lester introduced us, and my attention quickly turned to Cornell. He was a very young, flamboyant, big guy (and) he was built like a prizefighter. But it was his appearance that gave me my first jolt and prompted me to ask, 'Are you gay, or just a big woman?' Cornell said, 'Now, what makes you think that, honey?' I replied, 'Because you look like that, sister', (and) we both just fell out laughing. Will Jones came from a musical background and was one of the greatest bass singers that ever lived."

"During our flight to Hawaii, we discussed our routines and what we would do at rehearsal," Gardner continues. "When we arrived in Hawaii, we started to rehearse for the show. These new guys were pros and we had no difficulty. Billy and I were amazed at (their) professionalism. We were a perfect team."

With the exception of guitarist Jacobs, who left in early 1959, the new Coasters would remain in tact into the spring of 1961. They moved from Los Angeles to New York. Leiber and Stoller had hit the town already in October, 1957. On March 17, 1958, they made their first trip to Atlantic's home studio, at 234 West 56th Street in New York City with Tom Dowd (1925-2002) engineering. Stoller again took the piano bench with great Texan "King Curtis" Ousley (1934-1971) joining the band for the first time on tenor sax. "King Curtis" was sometimes known as the fifth Coaster," Gardner states. "He was a sensational musician. It seemed that he could just feel the direction of our music better than any other musician. He played on every one of our New York recording sessions. His performances were always impressive, clean, and note perfect. His solo breaks on all of the Coasters' records have no equal in Rock to this day."

A novel arrangement on "Zing! Went The Strings Of My Heart" (a beach music classic today), featuring Jones, Gunter, and a smoldering horn part from Curtis opened the date, and was followed by the humorous Gardner-led "Three Cool Cats", which took 12 takes to complete. "Stewball" (led by Guy), based on an old Leadbelly song, wound up the session and remained in the can for more than two years. Sandwiched in between was another Leiber-Stoller classic which would become synonymous with the Coasters.

"('Yakety Yak') was written very quickly," Leiber confesses. "I had this beautiful little duplex on Washington Square in the Village. Mike came down one afternoon to work, and he sat down at the piano." "Jerry was boiling water to make some tea, and I was playing a rhythm that struck me as being funny - kind of in the mood of the Coasters," Stoller adds. "And I just started yelling, 'Take out the papers and the trash!'", Leiber continues, "and he was right into it with the piano riff." Stoller shouted out the next line, "or you don't get no spending cash", and within 15 minutes the duo had finished the song. "It was like automatic writing," Leiber confirms. "The song just wrote itself." With fresh, comical, teen-geared lyrics, effective call-and-response patterns, with Dub admonishing, "don't talk back!" and Curtis' stellar accompaniment, "Yakety Yak", with the introduction of a dual lead by Gardner and Guy, rocketed up the charts after its April release, spending seven weeks at #1 on the R&B chart and a week atop the pop lists, earning another gold record. It also reached #12 on Great Britain's pop chart. "We had hit our stride," Gardner beams. "'Yakety Yak' turned out to be an enormous success for us and was taken as a virtual anthem by America's white youths." The song later entered the Rock and Roll Hall of Fame list, was awarded Grammy Hall of Fame, and joined the RIAA Top 365 Songs of the Century.

The group spent nearly the entire remainder of the year on the road. Multiple trips to Harlem's Apollo Theater, the Howard in Washington, and Dick Clark's *American Bandstand* television show (plus their second gold disc presented on his NYC TV Show on August 16), were integrated with successful West Coast tours in the summer and fall, including a 17-day stint on the autumn edition of "The Biggest Show of Stars for 1958" tour which took the Coasters all over the Northeast and Canada.

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During an East Coast swing, the group returned to the studio on August 8, cutting four songs including their next release, "The Shadow Knows". Backed with "Sorry But I'm Gonna Have To Pass" (Jones lead), an homage to Johnny Cash's "I Walk The Line", the Guy-led "Shadow" was, according to Leiber, "a musical send-up of an old radio serial entitled *The Shadow*." Lacking the broad appeal of "Yakety Yak", the "Shadow" novelty disc stalled at Music Vendor (Record World) Pop Chart #89.

On December 11, the Coasters were back at Atlantic's New York studio, recording the song that would earn them their third gold record in less than two years. "Contrary to 'Yakety Yak', when I tried to write 'Charlie Brown' as a follow-up in the same sort of mode, it took me weeks to do it," Leiber confesses. "I remember borrowing Jerry Wexler's desk, looking out on 57th Street and agonizing over that lyric – desperately trying to get it going. In one sense, you could say 'Charlie Brown' is more artful because it was really crafted, whereas 'Yakety Yak' might be better art, but it's less artful because it was spontaneous."

An ode to an incorrigible class clown, "Charlie Brown" had it all, from its "fee fee fi fi fo fo fum" unison opening, to Curtis' rocking tenor break, to Dub's stop-time hook, "why's everybody always picking on me?" Backed with the Afro-Cuban styled "Three Cool Cats", the record hit store shelves in January of 1959 and began selling immediately. "Charlie Brown" spent three weeks at #2 on the Pop list and rose to the same slot on the R&B chart late that winter. In the United Kingdom, the record peaked at #6. A long succession of road gigs followed, with appearances on the Biggest Stars of '59 tour, theatre dates, and visits to *American Bandstand* on the calendar. On television, the Coasters played the song up for all it was worth, with Dub sitting on a stool in the corner of a makeshift classroom wearing an oversized dunce cap and Gunter hoofing his way through the sax break.

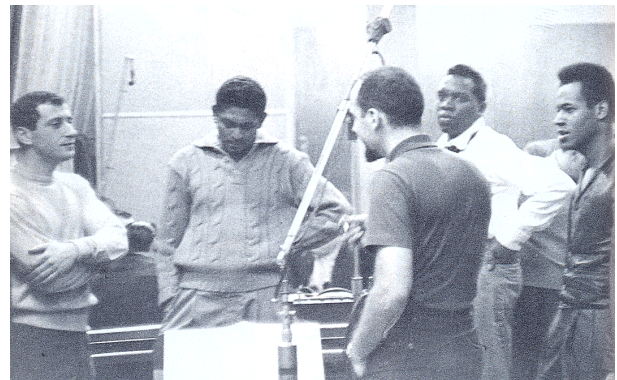
By this point, guitarist Jacobs who opted to remain on the West Coast, left to attempt a solo career (although he occasionally toured with the Coasters up to 1960). He recorded "Walkin' & Whistlin'" for the Class label (it's actually Billy Guy whistling) and the by then unissued "Kannibal Stew" in the summer of 1959 (with both Will Jones and Billy – and probably the rest of the Coasters). He led his own band for many years, and worked with a host of jazz and rock'n'roll artists including Kent Harris, Little Richard, Johnny "Guitar" Watson, and Don & Dewey. In the late 1980s and early 1990s, he even played behind a Coasters group led by Dub Jones and Billy Guy, and ended up with his own "Coasters" group. Replacing Jacobs was Elbert McKinley "Sonny" Forriest, a 24 year-old Pendleton, North Carolina native who had already performed and or recorded with Sil Austin, Big Jay McNeely, Jackie Wilson, and Dee Clark. Unlike Jacobs, Sonny (1934-1999) was not a member of the group per se, but worked as a contracted guitarist for the Coasters from early 1959, through the latter part of 1961 (to join Ray Charles).

On March 26, 1959, the day before commencing their spring tour, the Coasters recorded the successful follow-up, "Along Came Jones", and its eventual B-side, "That Is Rock & Roll" (and alternate [stereo dub](#)). A clever parody of the traditional damsel in distress television and film Western, the title was inspired by a 1945 Western comedy film of the same name that Stoller's music composition teacher, Arthur Lange, had scored. "Originally, at the end of the chorus, one of the Coasters would say, 'And he was wearin' a white hat', and another would say, 'And he was ridin' a white horse', and then Dub would come in and say, 'Well, of course, of course, of course'," Leiber recalls. "I proposed that version to Jerry Wexler, and he said, 'Man, you don't need to do that. It's funny as it is. You don't have to shove everybody's nose in it.' So I cut it." World-renowned swing jazz guitarist George Barnes (1921-1977), who worked with blues pioneers Memphis Minnie and Big Bill Broonzy, played banjo on the session, which also included guitar virtuoso Tony Mottola, Curtis on sax, and Stoller on piano. "Mike Stoller played piano on most, if not all, of the Coasters' recordings," Gardner clarifies. "I loved the way he played, especially on our recordings in New York during March of 1959 when we recorded 'Along Came Jones' and 'That Is Rock & Roll'." "To be frank, it didn't do what I wanted it to do, which was sound like a New Orleans-type of number," Leiber recalls of the latter side. "In fact, one of the Coasters was having trouble singing a couple of lines on the bridge, so I ended up singing them myself."

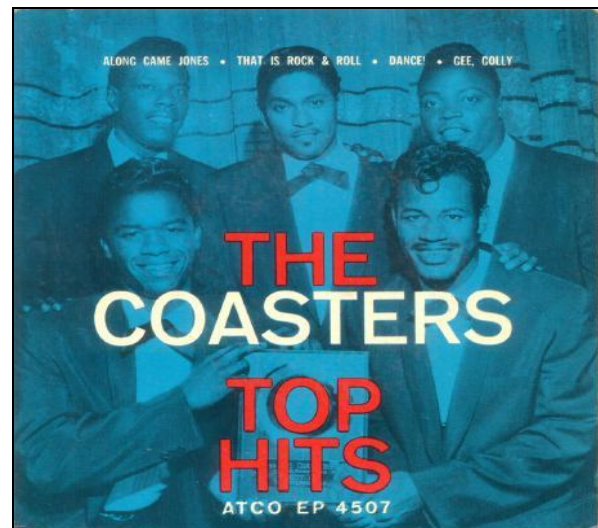
"Along Came Jones" entered the Hot 100 in May, peaking at #9 during a 12-week stint. In the R&B market, the disc reached #14. When the record broke nationally, the Coasters were on tour in the Pacific Northwest with Ernie Freeman and his band.



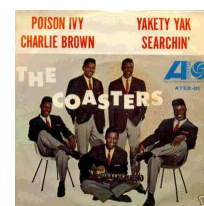
Jones, Gardner, Gunter, Guy, and Adolph Jacobs in early 1959.



Leiber, Gardner, Stoller, King Curtis, and Guy in the Atlantic studios on March 26, 1959. (Leiber-Stoller collection, ctsy Robert Palmer)



Those Hoodlum Friends – The Coasters: Supplement



Following a week at Harlem's Apollo with the Falcons over the Fourth of July Holiday, the group returned to the studio, completing five songs, including "Poison Ivy" and "I'm A Hog For You", which comprised both sides of the Coasters' August single. "Hog" was a song that Leiber and Stoller had been tinkering with for over a year. During their July sessions, the group was called in to complete overdubs on their original August 1958 master.

"Either side can come off for top honors," *Billboard's* reviewer wrote. " 'Ivy' is an interesting bit of material that compares a gal to the well-known weed. 'I'm A Hog For You' is a peppy blues effort that is also performed with the hit sound."

That fall, "Poison Ivy" (with the original [dubbed single version](#)) rocketed to the top of the R&B charts, hitting #1 for the first of four weeks on October 5. In 16 weeks on the pop list, the record climbed to #7, earning the group their fourth gold record. "Poison Ivy" was a surprise hit," Stoller admits. "In our minds, 'I'm A Hog For You' was the A-side. 'Ivy' was a one-taker at the end of a session. It sounded fine, but we thought it was a B-side when it came out. Fortunately, in those days, record companies didn't make single-song deejay copies, because this is the one that took off right away." "Poison Ivy" is really the other side of the coin from 'Charlie Brown'," Leiber adds. "It's about a female teenager who's pleasure- and trouble-bound." "I'm A Hog For You" reached U.S. pop number 38.

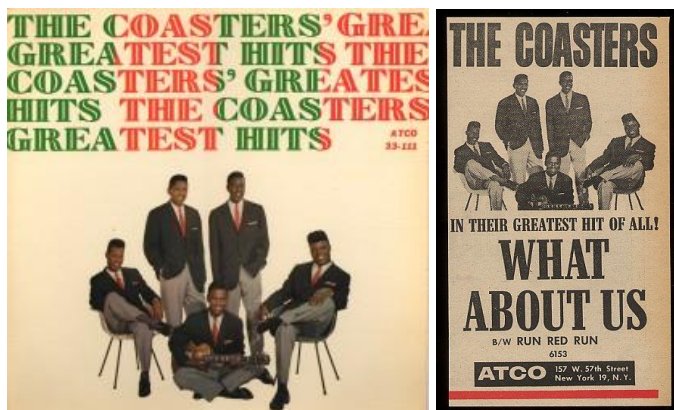
"We ended 1959 with a big bang," Gardner writes. "Poison Ivy" topped the charts twice, and remained on the charts for four months. These recordings kept us on the road. The Coasters were well-received by those in the R&B market, and were totally embraced by the wider, and largely white, national market." The British London single hit the U.K. chart #15.

In October, Atco issued the group's second LP, *The Coasters' Greatest Hits*, a 12-track compilation, which was followed a month later with another single, the unison-led "What About Us", a story of haves and have-nots, and the Guy-led tale of a poker-playing monkey, "Run Red Run". Both sides made the R&B and pop charts, with "Red", featuring some frantic piano playing from Stoller, hitting pop #36 (R&B #29, *Cash Box* R&B #20), and "What About Us" *Cash Box* pop #33 (*Billboard* #47) and R&B *Cash Box* #10 and *Billboard* #17.

On November 26, the Coasters performed "What About Us" on *American Bandstand*. "I always felt that this (song) didn't come off as well as it could have," Stoller confessed to interviewer Randy Poe. "I don't know whether it was in the performance, in the band, (or) in the mix. I thought the song was amusing and, obviously, a protest. 'Run Red Run' was definitely very political and also very funny." "Once the monkey knows how to play, he knows how to understand other things," Leiber adds. "Once he understands that he's being cheated and exploited, he becomes a revolutionary."



Gunter, Jones, Jacobs, Guy, Gardner, and mc Jack Curtis in Arizona 1959 (or late 1958). (photo: Johnny Franklin, ctsy of Samuel Hill)



The classic Coasters and their second LP. Billy Guy, Carl Gardner, Will "Dub" Jones, Cornell Gunter, and guitarist Adolph Jacobs (in early 1959).

Part 3: Early Sixties Pop

Equally radical and innovative were the issues and ideas that Leiber and Stoller were infusing into popular music while creating a product that was topical, entertainingly funny, and commercially successful. The duo produced six new masters at a February 26, 1960 session in New York, including a version of Jimmy Dorsey's 1944 chestnut, "Besame Mucho". Broken into two parts, the song would comprise both sides of the group's March release, with the Jones-led Part 1 climbing to #70 pop that spring in the *Billboard* and #53 on the *Cash Box* pop chart.

The string of road dates continued unceasingly. On March 18, they began a two-week stint at the Apollo with the Isley Brothers and Dave "Baby" Cortez. On April 16, they embarked on the latest Biggest Show of Stars tour with Lloyd Price, Little Anthony and the Imperials, Clyde McPhatter, Bo Diddley, Jimmy Reed, and others all through the Carolinas, Virginia, Pennsylvania, and other Eastern states.

In June, the Guy written and led "Wake Me, Shake Me", an ode to the tardy garbage collector who doesn't want to get out of bed, became their next release, peaking at *Billboard* #51 pop and #14 R&B during the early summer, and *Cash Box* pop #34.

In mid-June, the Coasters returned to a studio (this time at A & R Recording Studios) in a decidedly different vein, cutting a dozen lushly-orchestrated soft-jazz standards as solo tracks. The impetus for the new direction was Gardner himself. "Atlantic had been recording novelty songs like 'Run Red Run' and 'Wake Me, Shake Me' that were more street wise. But I wanted to go in another direction with music. I wanted Leiber and Stoller to write different kinds of songs and I wanted to do pop."

After "Besame Mucho" failed to make the Top 40, Gardner approached the duo with his idea. "I felt this was a good time for me to ask them to let us do the pop album," Gardner writes in his autobiography. "They finally decided to grant my request. My excitement level immediately rose. This was my kind of music, (with) 12 songs, some by Tin Pan Alley's most celebrated writers."

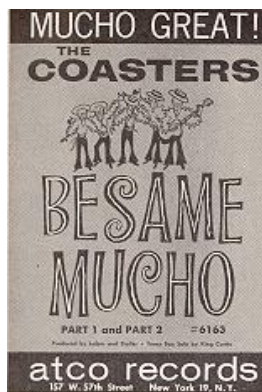
A full orchestra, led by arranger Stan Applebaum, cut the instrumental tracks. "All 12 songs were to be completed in just two days," Gardner recounts. "I was totally horrified. We were not given the time needed to study what the orchestra had done. I needed to feel their interpretation. However, to my surprise, the orchestration was magnificent."

Once the backing tracks were completed, the Coasters came in to cut the vocals for what would become the *One By One* album in July. Gunter did "Easy Living", "Autumn Leaves", and "On The Sunny Side Of The Street". Dub sang "You'd Be So Nice To Come Home To", "The Way You Look Tonight" and "But Beautiful", while Guy tackled "Don't Get Around Much Anymore" and "Gee Baby Ain't I Good To You". "Moonlight In Vermont", "Moonglow", "Satin Doll", and "Willow Weep For Me" were Gardner solos. "For me, it was a most magical time," Gardner sums. "I truly loved that album."

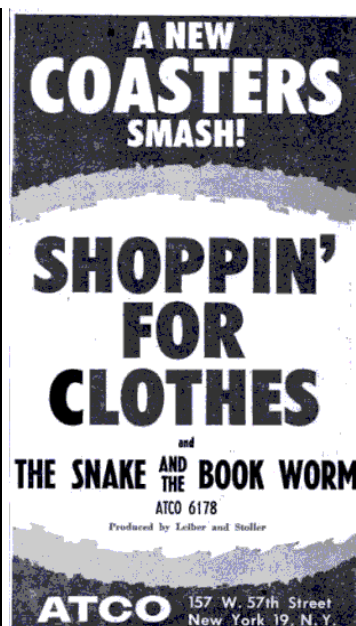
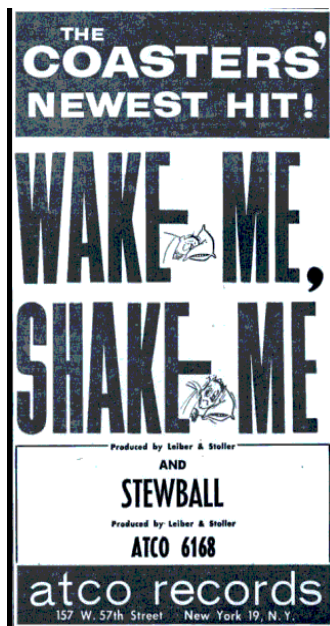
Music reviewers were equally impressed. *Billboard*, editor Paul Ackerman wrote that the album "taps an even broader vein of the consumer market than earlier (Coasters) records. It will appeal not only to youthful fans, but to adults of cultivated and more advanced musical taste." Disc jockeys began playing "Satin Doll" but Atco apparently resisted releasing the song as a single for fear it would fracture Gardner from the Coasters. "Atlantic refused to promote the album," Carl insists. "If the song had become a hit, I would have left to go out on my own. They (knew it). The Coasters were making (too) much money for them."

Immediately after the session wrapped, the Coasters kicked off another extended tour that took them to twelve states ranging from Maryland and Florida to Texas and Wisconsin. On July 8, they were in Chicago for a weeklong stint with Ray Charles at the Regal. On the 29th in New York, they recorded three titles including the A-side of their September single, the splendid "Shoppin' For Clothes". The song was inspired by Oklahoma-born singer-songwriter Kent Harris, who recorded the original version, as "Clothes Line", under the name Boogaloo and His Gallant Crew, for Crest Records in 1956.

"We had a rehearsal going one day, and we were a couple of tunes light," Leiber recalled to Poe. "Billy Guy came in and said, 'Man, I heard something on the radio that knocked me out. I said, 'What's the name of it?' He said, 'I don't know'. Of course, if he had known the title, or the artist who recorded it, we could have sent out for it. So, Billy recited the few lines of the song that he remembered, and I loved it."



The Coasters' third LP. Below: The Coasters in 1959.



Those Hoodlum Friends – The Coasters: Supplement



The "Clothes Line" release is a bootleg, (backed with "The Snake..."). The A-side does not feature The Coasters, it's a complete diff recording.



The Coasters in the recording studios in 1960.



Jones, Gardner, Gunter, and Guy at Wink Martindale's in circa 1961. (Photo ctsy Getty Images).



"So I took the lines that Billy remembered, and Mike and I sat down and wrote the rest of it. Eventually, we sorted out the writer credits," Leiber said. Highly regarded by Coasters fans today, "Shoppin' For Clothes" only made it to #83 pop in *Billboard* and #57 in *Cash Box* and failed to make the R&B lists when it was released in the fall of 1960.

The tour dates continued steadily through the fall and winter months, with frequent visits to the Apollo and other so-called chitlin' circuit stops. Often, the Coasters toured with Little Anthony and the Imperials, Bo Diddley, Brook Benton, Lloyd Price, the Drifters, and Ray Charles and his Revue, including Betty Carter and the Raelets. "Traveling through the South was not easy for black entertainers," Gardner admits. "We would travel to a gig by bus, and were not allowed to stay in any big hotels or eat in their restaurants. We would stay in black, roach-infested motels and send our (white) managers to get food for us. While on the road, the bus driver would stop in the supermarket and buy crackers and cheese so we could eat on the road." Despite their star status, the Coasters were not immune to confrontations with white racists, even at gunpoint, while touring in the South.

On December 7, a fairly unproductive Los Angeles session notable for the absence of Leiber and Stoller was produced by Lester Sill and Lee Hazlewood. Despite crack West Coast players including Plas Johnson and Ernie Freeman, it took nearly 30 takes before "Ridin' Hood", a hip adaptation of the classic children's story, was finished. That lone master would remain in the can until 1962.

From December 23 through January 3, 1961, the Coasters appeared at the annual Brooklyn Paramount Theater Christmas show, along with Chubby Checker, Ray Charles, Neil Sedaka, the Drifters, Shirelles, Dion, and others. Atco dipped into the vaults for their January release, selecting the 1957 recording of Bobby Darin and Don Kirschner's "Wait A Minute" led by Guy, and "Thumbin' A Ride", a holdover from the previous July sessions. "Wait A Minute" hit #37 on the pop chart (*Cash Box* R&B #18) during the winter and spring months. The Coasters made a pair of weeklong appearances at the Howard in Washington, performed on the NBC-TV show, *Saturday Prom*, on February 25, and made regular trips to the Apollo. "We were what you would call rock and roll slaves," Gardner writes. "There were times that I didn't have any money to send home. I was barely making ends meet. Fortunately, we lived in hotels that only cost us \$58 a week."

Like many of the acts of the day, the Coasters took up residence at places like the Cecil Hotel and the Hotel Theresa, located just steps from the Apollo at 7th Avenue and 125th Street. "We would do five shows a day at the Apollo," Gardner recalls. "The most money we would get was \$5,000 a week, to be divided among the four of us after the manager and agent took out their fees."

Back in New York, Leiber and Stoller brought the group into the Atlantic studio on February 9 to record their latest efforts, "Girls Girls Girls", and "Little Egypt (Ying-Yang)", perhaps the ultimate creative playlet. "I've always loved the out-of-tune saxophone that played behind pathetic striptease acts in fifth-rives dives," Leiber confesses. "Our saxophonist (King Curtis) didn't play out of tune, but he tried to capture the essence of that sound." "This was the epitome of the comic playlets that we were writing for the Coasters," Stoller adds. "I think 'Little Egypt' was really the last word in that bag. Although it wasn't as big a hit as 'Yakety Yak', 'Charlie Brown', and 'Along Came Jones', I think it was more interesting in the construction."

Atco saw the potential in the song as well, releasing it as the Coasters' next 45 in April (coupled with "Keep On Rolling" from 1960). They were rewarded with a 12-week stint on the pop chart with the disc peaking at #23, their highest placement since "Poison Ivy". In the R&B market, "Little Egypt" topped out at #16 (*Cash Box* #15). An April session at Los Angeles' Gold Star Studios with Sill and Hazlewood producing in place of Leiber and Stoller again, failed to capture any magic. Of the four completed masters, two, "Hongry" and "Teach Me How To Shimmy", would be relegated to B-side status in the years to come while the others simply sat on the shelf.

"Girls Girls Girls", the story of a typical preoccupied teenager, was released in two parts in August. "We did the song two different ways," Stoller clarifies. One was in a 12/8 feel and the other was sort of a march. They both sounded pretty good, so we ended up putting them out back-to-back." Although the song would later be recorded by Elvis Presley as the title track of a 1962 motion picture, Part II of the Coasters original barely scraped the Hot 100, stalling out at #96 (*Cash Box* #98)

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By this point, changes had begun within the Coasters organization. "Leiber and Stoller's comical compositions had always been tailored to suit Billy and myself from the start," Gardner writes. "I would say that Billy and I were the essence and backbone of the Coasters. Cornell was not. His flamboyance and gaiety on stage began to distract from our usual routines. Cornell did get us laughs, but, unfortunately, it was not the type of laughs that I wanted. To his dismay, the Coasters just did not have a spot for another lead singer like Cornell Gunter. Being very talented, extremely slick and underhanded, Cornell would eventually find who and what he wanted. That was when he decided to leave."

Manager Lester Sill, who had remained on the West Coast (soon handing over his right of the "Coasters" name to the four vocalists), was becoming more and more active in the production end of the business with Lee Hazlewood, turned over the managerial reigns of the Coasters to veteran New Yorker Pat "Lover" Patterson. A one-time valet for the Orioles, Patterson had managed the Five Crowns and Ben E. King, and was associated with the latter before, during, and after his stint with the Drifters. "He was a manager, one of the singers, I guess talent coordinator for the local talent in Harlem," King recalled to interviewer Gary James in 1993, "He was living right across the street from where my dad had his restaurant."

Patterson suggested the ultimate replacement for Gunter in the person of Earl "Speedo" Carroll, lead singer for the flashy, influential R&B vocal group, the Cadillacs. Born in New York City on November 2, 1937, Carroll and his group, originally formed at P.S. 139 in Harlem as the Carnations, had a long string of successful singles for Josie Records, beginning with "Gloria" in 1954. "Speedoo", a #3 R&B hit in early 1956 became the group's signature tune. With dancing tutledge provided by the famous team of Honi Coles and Cholly Atkins, eye-catching suits, crisp arrangements and backing from Jesse Powell and his band, the Cadillacs were fan favorites with ballads like "You Are" and "The Girl I Love" and jump tunes including "Woe Is Me", "Peek-A-Boo", and "My Girl Friend". Carroll was a born showman, infusing the comedic stylings of black actor Mantan Moreland to the rock'n'roll stage. Having gone from Josie to Mercury/Smash in 1960, Carroll had failed to click with a new label and all new group of Cadillacs.

"I had management problems," Carroll explained to XM Satellite Radio disc jockey Matt The Cat in 2007. "We couldn't see eye to eye and things weren't going (as) well as I thought it should be. I was offered different positions elsewhere. I thought about it, and I talked to my family about it, and I spoke to the guys, and they thought it was a good move that I was making, being that I wasn't happy in the position I was in. So, I made a move, and that's basically when I went with the Coasters. They offered me a position. They were going to Chicago for nine days. 'They said 'Speedo, we'd love to have you in the group. Think about it. We'll be back in nine days and if you want the spot, you've got it.' I said O.K."

When the Coasters returned from a trip to the Regal with Ray Charles and Betty Carter, Carroll made the move. "I thought about it, and I said I'm going to take a shot at it. I went with them, and I stayed with them over 20 years. It was a good experience. I traveled all over Europe and America and I was happy. We made arrangements for me to change my position with them after a while. I was on salary at first, and then I was made one of the four partners with the group." "Speedo was very funny," Gardner declares. "He blended quite well into our kind of shows."

On September 25, the new lineup entered Atlantic's new studio at 11 West 60th Street with the Upsetters, a dynamic and popular stage band that had worked and toured with Little Richard, Little Willie John, and Sam Cooke. "(Ain't That) Just Like Me", led by Guy, and the Gardner-fronted "Bad Blood" were recorded and became the group's next coupling in November. Both sides failed to make the national charts.

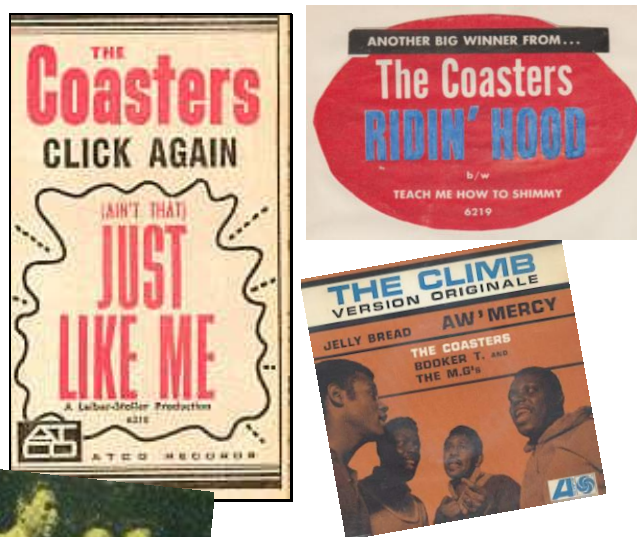
Four days after the session, the group began a new tour at New York's Rockland Palace, located at West 115th Street and 8th Avenue. Billed as the "Battle of the Century Tour", the show starred Jackie Wilson and Jerry Lee Lewis and also included Ruth Brown, the Vibrations, and Chris Kenner. The troupe played clubs and concert halls in the Northeast and Midwest through the end of October.

Two older tracks, "Ridin' Hood" and "Teach Me How To Shimmy" were released as the next Atco single in February, 1962, but also failed to draw any attention. Sonny Forriest had left and was now replaced by Thomas "Curly" Palmer, a veteran R&B stage guitarist who was born in El Paso, Texas on August 15, 1929. Unlike Forriest, Palmer, who had worked in the bands of

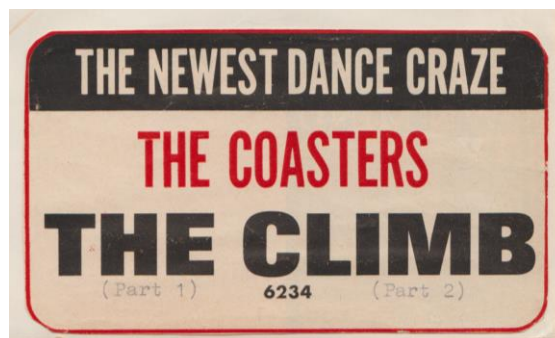
Lloyd Price and Sonny Thompson, became an official member of the Coasters, and played on all of the group's studio dates and road gigs for almost exactly 50 years.

In March, the group was back at the Apollo for a week with Price, Ben E. King, Solomon Burke, and Huey "Piano" Smith and the Clowns. On May 11, the Coasters performed before 13,000 fans on a blockbuster Porky Chedwick produced concert at the Pittsburgh Civic Arena, along with nearly a dozen other groups.

On July 31, two new songs were recorded at the new New York studio, "Bull Tick Waltz", and "The Slime", which Leiber and Stoller subsequently changed to "The Climb". "We came in with 'The Slime', and Jerry Wexler said, 'Man, that's a very noxious title. Please don't do that,'" Leiber recalls. "We said, 'But, it's a send-up. They're doing the Mashed Potato and the Slop. We want to top the Slop with the Slime!' He said, 'I don't think you have to do that.' So, we changed the song to 'The Climb'. In the end, it didn't really make much sense, but the French went nuts over it. It was a hit in France, and they even came out with a diagram of how to do Le Climb!". The U.S. single, with Dub leading, was issued in September, backed with an instrumental version of the song.



Above: a French EP of 1962 with the 1960 lineup image, and the group at the Apollo in late 1963. Finally The Coasters in circa 1965



Those Hoodlum Friends – The Coasters: Supplement

The group's fourth LP, *Coast Along With The Coasters*, (mastered in 1961) was issued in July 1962 (soon featuring alternate takes on the stereo version). That summer, Billy Guy made his debut as a solo artist, recording under his own name for ABC-Paramount. Since the Coasters' name was owned by Lester Sill and the artists themselves were likely contracted as employees, Guy would probably not have had a pact with Atco



and thus was free to sign on with anyone as a soloist. His first single, "As Quiet As It's Kept" (b/w "Here I Am") was followed by a fall release, "She's A Humdinger".

Guy continued to record and tour with the Coasters, who remained busy through the fall and winter months. In September, they appeared with the Contours and Aretha Franklin at the opening of a new Pittsburgh club called the Zanzibar. In November, they were featured at the Apollo with Sam Cooke and the Crystals for a week before heading back to Pittsburgh for another Chedwick spectacular at the Syria Mosque Theater with Hank Ballard and the Midnighters, the Isley Brothers, Olympics, Clovers, Little Esther, and others.

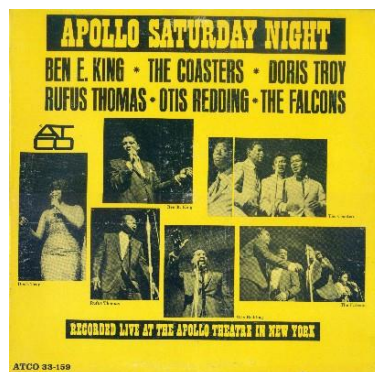
On January 10-11, 1963, a one-song session produced "The P.T.A.", a Guy-led Leiber and Stoller production (written by the team of Fred Tobias and Paul Evans) that was released as the A side of their 22nd Atco single later that month. It sank without a trace. It was a harbinger of difficult times ahead for Gardner and the Coasters.



As Leiber and Stoller's work took on more of a biting, social commentary, creative differences with Atlantic/Atco and the Coasters themselves began to develop. "There are only so many 'Charlie Brown's and 'Yakety Yak's you can do," Leiber relates. "The things that seemed exciting for us by then were songs that were deemed by the record companies - and by the Coasters themselves to some degree - to be too inflammatory," Stoller adds. "I was becoming more and more disturbed with the lyrics of our songs," Gardner agrees. "In the back of my mind, I could often hear Johnny Otis' voice telling me how far I had gotten off track. I knew I was losing my pride and professionalism."



Gardner, Jones, Carroll, and Guy in 1965. (Photo: James Evans management)



"I was now getting deeper and deeper into the liquor bottle. I was drinking up to two fifths of booze a day. The road had cost me my wife and children due to excessive travel. Many nights in my hotel room, I would cry myself to sleep."

With an eye on independent production work, Leiber and Stoller branched out in 1964, leaving Atco to form Red Bird Records. Their first effort, the Dixie Cups' "Chapel Of Love", spent three weeks at #1 that spring. Eleven of the label's initial 30 singles hit the top 40, including the Shangri-Las' "Remember (Walkin' In The Sand)" and "Leader Of The Pack". Utilizing the talents of the songwriting duo Jeff Barry and Ellie Greenwich, Leiber and Stoller were as successful as ever.

Guy continued edging toward a solo career, leaving the group for extended periods of time beginning in 1963. A late summer project with Harold Logan and Lloyd Price's Double-L label produced "[Women \(The Prophet\)](#)". During Guy's absences, Gardner, Carroll, Jones, and Palmer enlisted the services of Billy's one-time writing partner, Vernon Harrell (1940-1997), to fill the void on stage.

Part 4: Revival and Resurrection

Soon, the group had to contend with competing road groups led by Gunter and Nunn. After leaving the Coasters, Cornell had formed D's Gents with several others including Dells' veterans Johnny Carter and Chuck Barksdale, touring as Dinah Washington's backup group. After waxing a pair of unsuccessful solo singles for Warner Brothers in 1962, Gunter formed his own Coasters in late 1963 with former Penguins Randy Jones, Teddy Harper, and Dexter Tisby. "He became my first parasite," Gardner candidly admits, and "was quickly embraced by none other than Dick Clark. From this point on, Dick would not hire the real Coasters, but would always use Cornell's phony group. They would work all over the United States and were preventing (us) from getting any work."

Bobby Nunn formed a West Coast-based group that year as well, using the name The Coasters Mark II. After being dismissed from the group in 1957, Nunn and Hughes teamed up with Billy Brown, Burrell Carpenter, and Andre Goodwin to record two singles as the Dukes for Flip Records in 1959. "How'd you like to sing with the Coasters under another name?" Hughes asked Brown, his Watts neighbor, according to researcher Steve Propes. Brown sang lead on a sweet ballad called "I Love You", but the act soon drifted apart. Next, Nunn recorded with Native American voice actress Ginny Tyler and provided background vocals on some of Dorsey Burnette's sides. With Robins' founder Billy Richard's nephew, Billy Richard, Jr., Alley Cats and Bob B. Soxx and the Blue Jeans alumnus Bobby Sheen (1941-2000), and, later, Robins' lead Grady Chapman, Nunn grabbed his share of gigs in California, eventually snaring the bass singing Randy Jones away from Gunter's group. "We found our performance fee constantly low-balled by Cornell," Gardner explains. "He was extensively booked, and (stated) he owned the Coasters name exclusively. That was just one of the many lies Cornell would tell."

With Gunter and Nunn working for cheaper money and the departure of Leiber and Stoller from Atco, the official Coasters were facing numerous challenges. "The Coasters still had several years to go with Atlantic Records," Gardner writes. "Our contract wouldn't expire until March of 1966. By this time, Lester Sill had left us (as well). Atlantic did not know what to do with us. Over the next couple of years, Atlantic would release just one record a year for us. That was all they had to do per our contract."

The company decided to record a live album featuring several of their acts, Otis Redding, the Falcons, Doris Troy, Rufus Thomas, Ben E. King, and the Coasters at the Apollo Theater on November 16, 1963, backed by King Curtis and his band. With Nesuhi Ertegun and Jerry Wexler producing, the album *Apollo Saturday Night* was a moderate success.

Two of the four Coasters' recordings, "T'Ain't Nothin' To Me", a show-stopping comedy bit with cap pistols, and the Carroll-led "[Speedo's Back In Town](#)", a variation on his 1958 Cadillac's recording, "Speedo Is Back", were edited, mixed, and paired as a single in February of 1964. "T'Ain't Nothin' To Me" spent six weeks on the *Cash Box* R&B chart that spring, peaking at #20 and hitting #64 on *Billboard's* pop chart, their best chart showing in three years.

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Down on his luck, James "Pookie" Hudson (1934-2007), lead singer of the Spaniels and writer of their classic "Goodnite, Sweetheart, Goodnite", ran into the Coasters while they were appearing at the Apollo in 1964. As old friendships were renewed, the group brought Hudson to Charlie Singleton at Chase Records on West 144th Street. Hudson, Gardner, Guy, Carroll, and Jones, recorded one single for the label under the name of the Individuals, "[Wedding Bells](#)", a unison-led uptempo song (with Curly Palmer's Orchestra). This wasn't the Coasters' only uncredited background appearance. The group is believed to have backed up former Drifters lead Bobby Hendricks (born 1938) on his 1958 hit, "[Itchy Twitchy Feeling](#)" (with the flip "[A Thousand Dreams](#)") for Sue Records - recorded a couple of months after the Drifters' Hendricks-led "[Drip Drop](#)" - a song also rumored to have the Coasters backing Hendricks in April, 1958. LaVern Baker's "[Jim Dandy Got Married](#)", recorded in Los Angeles in March, 1957 is yet another song with uncredited Coasters backup, this time by the original West Coast lineup. James Evans (Wilson Pickett's manager and agent) became the Coasters' new manager up to the early 1980s after Lover Patterson's untimely death.

One of multi-award winning composer Keni St. Lewis' earliest efforts, "[Bad Detective](#)", a novelty tune that fit the Coasters' style perfectly, was the focus of a four-song session held at Atlantic's West 60th Street studio on December 17, 1963. Arranger-producer and musician Charles Calello, a veteran of Frankie Valli's Four Lovers who produced hits for Shirley Ellis, Lou Christie, and the Four Seasons, including "Walk Like A Man", and "Dawn (Go Away)", with Bob Gaudio, arranged and produced the date. "Bad Detective", and a unison-led remake of the Clovers' 1954 hit, "[Lovey Dovey](#)", were released during the height of Beatlemania in the spring of 1964 and failed to attract national attention. An August session, this time under the direction of veteran bandleader Teacho Wiltshire and Gregory Carroll, delivered both sides of their October release, the Guy-led "[Wild One](#)" and a re-recording of the Robins' "[I Must Be Dreaming](#)" (this time with Gardner and Guy sharing leads).

In January, 1965 *That Is Rock & Roll*, a ten-track album on the Atco subsidiary budget label Clarion, was issued, featuring alternate stereo versions of several Coasters hits. On February 10 the Coasters - with Guy and Palmer - appeared on the *Shindig!* Television show, performing "What Is The Secret Of Your Success?", "[Along Came Jones](#)", and "[Searchin'](#)", before a live audience. Neither side of their current release, two leftover 1960-61 tracks (with "[Lady Like](#)" the plugside), was not even mentioned. The Coasters were also hired by Coca-Cola to record a [promotional jingle](#) in 1965 (or 1967).

With R&B pianist and arranger Bert Keyes leading the band, Guy sang lead and produced two sessions which yielded the next two singles, including the original version of Ashford and Simpson and Armstead's "Let's Go Get Stoned", a #1 hit for Ray Charles in 1966. The Coasters' funky original never caught on. "[Crazy Baby](#)", issued in September, also failed to click.

King Curtis produced the Coasters' final Atco session on January 26, 1966. A unison-led version of Dallas Frazier's "[She A Yum Yum](#)", a "Mohair Sam"-influenced song previously recorded by Charlie Rich, became the A-side of the Coasters' final single for the firm, their 29th 45 (B-side "[Saturday Night Fish Fry](#)").

Once their Atco pact had run its course, the Coasters reunited with Leiber and Stoller, who had recently sold their interest in Red Bird. Together, they waxed "[Soul Pad](#)" and "[Down Home Girl](#)" at A & R Studios in New York City on November 18, 1966. "Soul Pad" was about what was going on with the hippies in the Village in the '60s, incense, macrobiotic biotic diets, etc." Leiber explains. The duo had written "Down Home Girl" with Artie Butler and recorded it with Alvin Robinson on their Blue Cat subsidiary label. "Jerry rewrote some of the words, and we did it with the Coasters," Stoller adds. "It's a pretty funny song."

Leiber and Stoller took the songs to their longtime friend and former partner, Lester Sill, who was working as a consultant for Screen Gems-Columbia Music. The songs were released on Columbia's Date subsidiary in March of 1967. Follow-up sessions held at Columbia's New York studio on October 30-31 resulted in two additional singles for Date, "She Can" (an answer to Christine Kittrell's and to Peggy Lee's "I'm A Woman"), and "D.W. Washburn", issued in May and July of 1968. "D. W. Washburn" is really going all the way back to the lowly character asking all the questions in "What Is The Secret Of Your Success?" Leiber recalls. "It's the bum on the street. I wanted to do it once and for all for Billy Guy because he was such a great clown." "Billy had a great sense of timing and knew how to sell a song," Gardner agrees. "He was a pretty good comedian."



Earl Carroll, Will "Dub" Jones, Carl Gardner, and Billy Guy in circa 1966. (photo ctsy Veta Gardner)



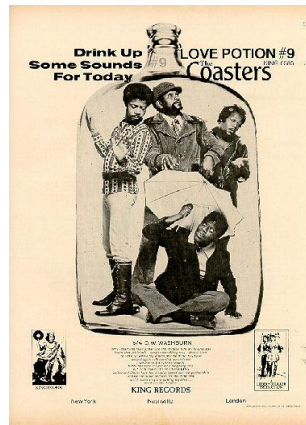
At the Shindig TV-show in 1965. Below: Ad for the first Date-single (where "Down Home Girl" is shown as the A-side) - and the "Soul Pad" side, plus "D. W. Washburn" and the flip of two Date singles, "She Can" and "D.W. Washburn".



Those Hoodlum Friends – The Coasters: Supplement



Carl Gardner, Ronnie Bright, Earl Carroll, and Billy Guy in 1972.



"D.W. Washburn" made it into the pop Top 20 in mid-1968, but it was not the Coasters version that record buyers snapped up. "We loved that record," Stoller impresses.

"However, I remember discussing it with the people at Columbia and they were saying that they didn't know what to do with it. They said, 'Well, it's not rhythm & blues, it's not country, and it's not really pop. We don't know how to market this.' We sent it out to Lester Sill, who was doing the Monkees at the time. They recorded it and had a hit with it, but it wasn't as good as the Coasters' version."

Will "Dub" Jones left the group in January of 1968.

Both Jones and Guy had been unnerved when the group overslept and missed a flight from Chicago to New York that crashed upon landing, killing several passengers. "Billy and Will decided not to fly anymore," Gardner wrote. "This created a lot of problems, because you can't get to some of your gigs without air transportation. Bookings became scarcer and scarcer. Money became a big problem for all of us. Will Jones decided to go back to California since there was not much work and the little we got was not to support all four of us. Will was the best bass singer who ever lived, and I wasn't sure if I could get someone good enough to take his place."

Billy Guy continued to pursue his dream of a solo career, recording one single, "Foxy Baby", for Chalco, and solitary discs for GuyJim, his partnership with former Cadillac J. R. Bailey, Sew City, and Verve in 1967.

It is likely that only Gardner, Guy, Carroll, and Palmer were present when the group recorded three songs, including a cover of the Clovers' "Love Potion Number Nine" for Leiber and Stoller at Bell Sound in New York on February 13, 1968.

A permanent replacement for Dub was found that April in Ronnie Bright, a talented and versatile bass singer who began his career with the Valentines, hitting with "Lily Mae Belle" and "The Woo Woo Train" on Rama Records. Born October 18, 1938, died November 26, 2015, the lifelong New Yorker had recorded with Earl Carroll in the Cadillacs in 1960, worked as a session singer for artists including Jackie Wilson, Barry Mann, and Johnny Cymbal ("Mr. Bass Man"), led his own group, Ronnie and the Schoolmates, and toured with pioneers Harry Douglass and his Deep River Boys before joining the Coasters. "Ronnie Bright, Billy Guy, Earl Carroll, and I continued to perform in small night clubs and theaters all over the U.S.A.," Gardner explains.

"(Later) sometimes we would go overseas to Germany, Canada, England, and Australia. When we toured overseas, everyone knew each of us by name, unlike Americans, who don't give a hoot and just look at you as a group of men singing."

In 1969, Vernon Harrell, who had been recording as a solo artist in addition to substituting for Guy, was replaced with Jimmy Norman, a Nashville native (born August 12, 1937, died November 8, 2011) who eventually migrated to Los Angeles and worked with Jesse Belvin and the Chargers in 1958. With former Robins Terrell Leonard and H. B. Barnum, he recorded as part of the Dyna-Sores in 1960 before starting a solo career. A prolific songwriter and recording artist, Norman cut close to two dozen singles in the '60s and '70s for a variety of labels, with several regional hits to his credit. Norman's first endeavor with the Coasters came with the production of "The World Is Changing", recorded at Jimmy's Queens, New York studio and issued around February of 1969 on Lloyd Price's Turntable Records.

In the fall of 1971, Leiber and Stoller purchased and remastered all of their Columbia/Date recordings by the Coasters. In addition to editing and overdubbing the tracks, they produced

five new masters at Electric Lady Studios in New York City. Having purchased the King label with Freddy Bienstock and Hal Neely after the death of founder Syd Nathan, the team released "Love Potion Number Nine" and "D. W. Washburn" on King in November. On December 11, "Love Potion" hit the Hot 100, and peaked at #76 during a six-week chart run. King followed with "Cool Jerk", released in April, 1972, a 1973 reissue of "Soul Pad", and a full-length album, *The Coasters On Broadway*, issued in December of 1972. The group also appeared in the concert documentary film *Let The Good Times Roll* that year.

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In 1973, Guy left for good and was replaced by Jimmy Norman. Guy continued to dabble in music and nightclub work into the late 1990s, occasionally teaming with Dub Jones in the California-based "World Famous Coasters". Leon Hughes started his own Coasters tribute act in 1970 (or possibly earlier) and was later joined on the circuit by Billy Richard, Jr., who continued on with his own group after Nunn's death on November 5, 1986. Grady Chapman, who filled in for Gardner during his illness in the 1990s, also toured with his own "Fabulous" Coasters, and led a Robins group based in California up to his death.

Gardner persevered, continuing to tour with Bright, Norman and Palmer after Carroll left to reform the Cadillacs in late 1979. In January of 1987, Gardner, Guy, Gunter, and Jones appeared together in public for the first time in 26 years at the second annual Rock and Roll Hall of Fame induction ceremony. In May, 1988, the quartet performed "That Is Rock & Roll" (and otjhes) at Atlantic Records' 40th Anniversary concert at New York's Madison Square Garden. Additional honors bestowed by the Vocal Group Hall of Fame and the Rhythm and Blues Foundation followed. ("Phantom of the Ritz" trailer, 1988 w Coasters cameo)

Many of the voices heard on the Coasters classic sides have now died. Gunter was the victim of an unsolved Las Vegas murder on February 26, 1990. Dub Jones succumbed to cancer and diabetic complications at the age of 71 on January 16, 2000 in Long Beach, California. On November 5, 2002, the 16th anniversary of Nunn's death from heart failure, Billy Guy died in his sleep in his Las Vegas apartment of an apparent heart attack. He was 66. Friends, including Leiber and Stoller, helped pay for Guy's funeral. "Speedo" died on November 25, 2012.

Leiber and Stoller won a Grammy® Award for the cast album of *Smokey Joe's Cafe*, a 1995 Broadway musical based on their work. Nominated for seven Tony awards, *Smokey Joe's Cafe* became the longest-running musical revue in Broadway history. The two composers / producers were inducted into the Rock & Roll Hall of Fame in 1987 (same year as Ahmet Ertegun, and the Coasters).

Successfully treated for throat cancer in 1993, Carl Gardner continued to tour with Norman (into 1997), Bright (stayed into 2009), Palmer (up to June 2011), and new members Al Morse (1997-2008), J.W. Lance (from July 2001, born in New Orleans in 1949), and Carl's son, Carl Jr. (on and off from 1998 up to June 2011, born 1956). Gardner vigorously pursued promoters and singers who attempted to capitalize on the Coasters name with their own knockoff groups, utilizing the press, the public, and the court system to help bring about change within the industry. He also campaigned for artists rights, including health insurance and back royalty agreements for aging pioneers and helped raise money to fight cancer with a line of table coasters.

Slowed by a stroke in 2004, Gardner retired from the road at the age of 77 and turned over the lead vocal chores to his son in November of 2005. He and his wife, Veta, lived in Florida, and continued to oversee, manage, and coach the Coasters. His autobiography, *Yakety Yak I Fought Back*, was published in 2007. "I thank God I was able to perform for so many years," Gardner sums. "My mobility is not so good these days, and I have lost some of my hearing. I now just want to sit back and enjoy the rest of my days. I hope the group will continue on in my name."

The complete recorded outputs of the Robins and the Coasters are available on an assortment of officially licensed products. The hits, as well as collections of outtakes, concerts, and re-recordings by non-original Coasters units can be readily obtained. Varese Sarabande issued the Date/King sides on the 2007 CD, *Down Home*. That December, Rhino Handmade issued the definitive Coasters Atco collection, *There's A Riot Goin' On - The Coasters On Atco*, a four-CD 113-track set comprising the group's complete Atco output. "Of all the record sessions we ever produced, the ones with the Coasters were the most fun," Leiber and Stoller wrote in a joint statement for a 1992 reissue project. "They were fun to work with, they were fun to be with, they were a great bunch of clowns, and they made our songs sing." - **Todd Baptista**, November 2008 and April 2011 (ed. by CR)

Sources:

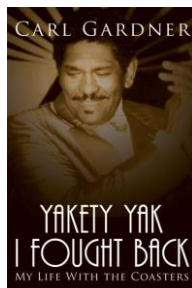
Interviews and conversations with Carl and Veta Gardner, and with Terrell Leonard, Earl Carroll, Randy Jones, Thomas "Pete" Fox, and Curly Palmer.
 Todd Baptista, *Group Harmony: Echoes of the Rhythm and Blues Era*, Collectables, Narberth, PA, 2007.
 Carl and Veta Gardner, *Yakety Yak I Fought Back - My Life With the Coasters*, Author House, 2007.
 Marv Goldberg and Todd Baptista, "The Robins" in *Discoveries* magazine, issue #157, June 2001.
 Randy Poe, liner notes in *Leiber & Stoller Present the Spark Records Story*, Ace Records, UK, 2001, and interviews with Leiber and Soller, plus liner notes in *The Coasters - 50 Coastin' Classics*, Rhino, 1992.
 Ken Emerson, *Always Magic In The Air - The Bomp and Brilliance of the Brill Building Era*, Viking Penguin, 2005.
 Claus Röhnisch, "The Coasters Web Site", www.singefire.com/min/coasters, 2008.
 Joel Whitburn, *Top Pop Singles 1955-1993*, Record Research, Inc., Menomonee Falls, WI, 1994, and *Top R&B Singles 1942-1988*, Record Research, Inc., Menomonee Falls, WI, 1988.
 Adrian Wootton, interview with Jerry Leiber and Mike Stoller, 2001.
 "Matt The Cat", interview with Earl Carroll, XM Satellite Radio, 1st November, 2007.
 Editor's notes: Opal Louis Nations, Al Adolph Jacobs Story, Now Dig This 302 May, 2008.
 Special thanks to Eric LeBlanc for his research and assistance and to Claus Röhnisch, for his editorial skill, inspiration, and efforts to document the complete history of the Coasters.



Carroll, Norman, Palmer, Bright, and bottom center Gardner in Australia, 1974. (Photo ctsy James Evans, The Coasters' manager in the 1970s)



nie Bright, Jimmy Norman, Thomas Palmer, and center front Carl Gardner. The longest lasting line-up. (Photo ctsy Veta Gardner, The Coasters' manager from 1986)



Ronnie Bright, Carl Gardner Jr, guitarist Thomas Palmer, J.W. Lance and Al Morse in 2008. (Photo ctsy Willie Cs R&M Beach Music Café, Myrtle Beach, South Carolina)



Carl Gardner Sr died in Port St. Lucie, Florida on June 12, 2011. The group, still under management of Veta Gardner, continues to tour, now with J. W. Lance the lead singer.

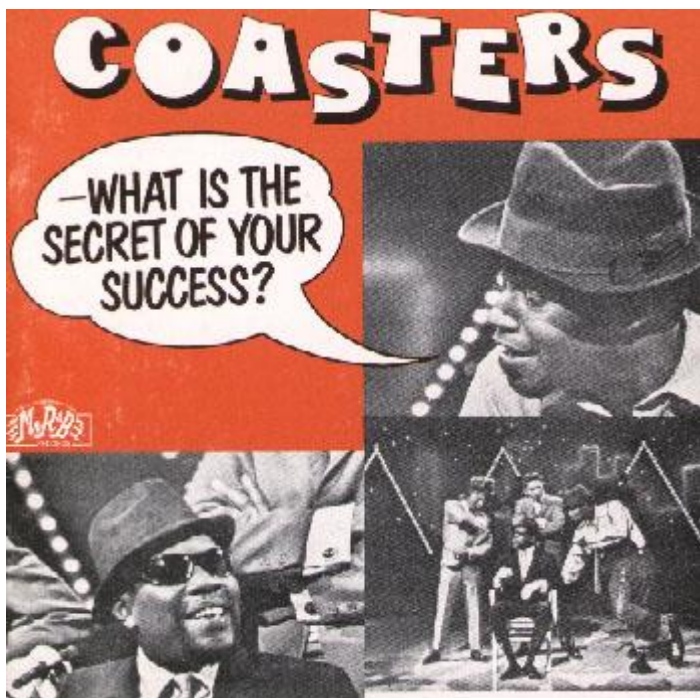


Will Jones, Carl Gardner, Cornell Gunter, Billy Guy (and guitarist Thomas Palmer) reunited at Atlantic Records' 40th Anniversary party at Madison Square Garden in 1988. Right: Poster from 2009.



Check this great and interesting Coasters site of later years:
<https://www.toppermost.co.uk/the-coasters/>

THE "BOOTLEG" THAT MAY HAVE CHANGED IT ALL



In 1980 - a year of veritable Coasters Decline -

when lead singer Carl Gardner seriously was thinking about leaving his one-roomer in Mount Vernon, New York to join his brother's chicken farm in his home-town Tyler, Texas - the editor of this publication produced some Swedish "bootlegs" for Jonas Bernholm's great revival LP-series (the Route 66 label and its subs with LPs by the Clovers and the Coasters) - this time the Mr R&B LP 102 (comprising Coasters singles previously not issued on any LP). It received great reviews in a Swedish newspaper. I don't remember if Carl really got any payment (although I think so). Anyhow - in 1979 Jimmy Norman, who through manager James Evans (who died in 1983) had toured the world with the Coasters' quintet, had left the group to embark a producing career for Columbia Records. Evans was still the manager (although not too engaged anymore). I received the photo top right (taken in 1979) - featuring Bright, Gardner, Carroll, and Palmer - dated 1980 ... and a message from Carl: "We are free as birds..!" Photos right: Two more 1979 shots.

Why do I state the bootleg LP may have changed it all? Well, Earl Carroll also left the group (around late 1979, or possibly very early 1980) - after a disagreement with Carl Gardner - so now the group suddenly was reduced to two singers and one guitarist. Maybe Carl was inspired by the bootleg issue (he knew about it of course). In any case he persuaded Jimmy Norman to return. Norman came back around late 1980 - early 1981, or possibly even a bit later. By 1982 the "new" quartet was established enough to get interviewed in radio and in music papers (photos below do not show Palmer, but he sure was there too - both photos fr.l. Norman, Gardner, Bright).

Note: The MrR&B LP (and CD) is the only album which has no scar at the end of "Secret..".



THE "BOOTLEG" THAT MAY HAVE CHANGED IT ALL (part II)



In 1982 Atlantic issued a superb double LP on Atlantic DeLuxe, "Young Blood" (comprising the mono hits – and with a drawing of Earl Carroll on the cover). During this period former Coasters members Billy Guy (who had left definitely in 1973), and Will "Dub" Jones (who had left before the groups' recording of "Love Potion Number Nine" in February 1968) acted on the West Coast with their own new group of Coasters (see photo top right with Jones and Guy far left). But that was not all – both Bobby Nunn (with Billy Richards Jr), and Nunn's old partner Grady Chapman, worked with their separate own "Coasters" groups. Chapman soon persuaded Bobby Sheen (another of Nunn's partners) to join him. Gunter's, Hughes', and several more "Coasters" groups were already there. Sheen had told his son Charles that there were at least nine groups touring as "The Coasters" at this time. Carl Gardner (who now had quit boozing for good) and his group did their best to compete with the off-shoots – and by 1986 (just one year before the induction of the classic Coasters to the Rock and Roll of Fame) the "new true" Coasters with Gardner, Norman, Bright, and Palmer had "resurrected". Veta (soon Gardner's come-to-be wife) had entered the scene and things really turned for the better. The Gardner-Norman-Bright-Palmer lineup turned into the longest lasting lineup of true Coasters. Norman left in February 1998 (after disagreement with the group's by then booking agent John Valano). Gardner now hired his son, Carl Jr. Already in November 1987 Alvin Morse had joined the group – to make it a quartet of singers again (still with the fifth "member" – the guitarist).

Beside the "Young Blood" LP: the British Edsel LP ED 156 of 1984 (a compilation of rare Atco single tracks). Photo right and below: The Coasters in 1986 (the year Gardner filed the service mark "The Coasters"). Below: Gardner's autobiography, written by Veta Gardner, and Veta's book on the last years with Carl.

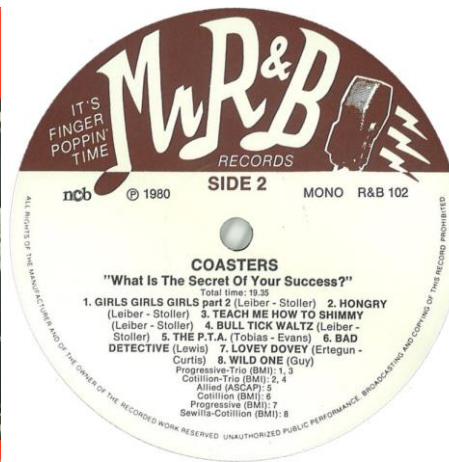
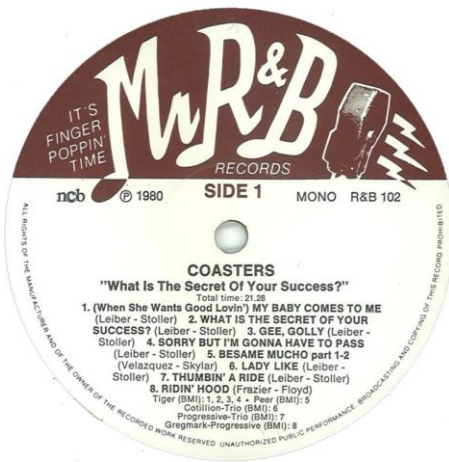
Thanks to Thomas "Curly" Palmer, for inspiration for this feature and for information given. Thanks also to Charles Sheen, and to Veta Gardner for their input.

Bottom right; The Japanese LP "All About The Coasters" (one of three Atco LPs issued in Japan 1980-1982), with a photo montage of clockwise from left: Guy, Carroll, Gardner, Jones (bottom).



The original Mr R&B Records issue of 1980

THE "BOOTLEG" THAT MAY HAVE CHANGED IT ALL (part III)



COASTERS
-WHAT IS THE SECRET OF YOUR SUCCESS?-

Mr R&B RECORDS
R&B-102 MONO

IT'S FINGER POPPIN' TIME

ncb © 1980 SIDE 1 MONO R&B 102

COASTERS
"What Is The Secret Of Your Success?"
Total time: 21:28
1. (When She Wants Good Lovin') MY BABY COMES TO ME (Leiber - Stoller)
2. WHAT IS THE SECRET OF YOUR SUCCESS? (Leiber - Stoller)
3. GEE, GOLLY (Leiber - Stoller)
4. SORRY BUT I'M GONNA HAVE TO PASS (Leiber - Stoller)
5. BESAME MUCHO part 1-2 (Velazquez - Skylar)
6. LADY LIKE (Leiber - Stoller)
7. THUMBIN' A RIDE (Leiber - Stoller)
8. RIDIN' HOOD (Frazier - Floyd)

1, 2, 3, 4, 5, 7 Produced by Jerry Leiber & Mike Stoller
8 Produced by Lester Sill & Len Hazlewood
Total Time: 21:28

COASTERS
"What Is The Secret Of Your Success?"
Total time: 19:35
1. GIRLS GIRLS GIRLS part 2 (Leiber - Stoller)
2. HONGRY (Leiber - Stoller)
3. TEACH ME HOW TO SHIMMY (Leiber - Stoller)
4. BULL TICK WALTZ (Leiber - Stoller)
5. THE P.T.A. (Tobias - Evans)
6. BAD DETECTIVE (Leiber - Stoller)
7. LOVEY DOVEY (Ertegan - Curtis)
8. WILD ONE (Guy)

1, 2, 3, 4, 5 Produced by Jerry Leiber & Mike Stoller
6, 7 Produced by Lester Sill & Len Hazlewood
8 Produced by Gregory Carroll
Total Time: 19:35

SESSION DETAILS created by Clava Robertson from Billy Hill's 'The Coasters' W.H. Allen books. All recordings made in New York unless otherwise indicated. The Coasters vocal on all tracks.
(a) June 13, 1957 Line-up B w/ King Curtis (guitar), Jessye Ross (piano), Kenny Barrell (guitar), Lloyd Trotman (bass), Joe Marshall (drums)
(b) Chicago July 24, 1957 Line-up B w/ Mike Stoller (piano), Louis Hayes (bass), Fred Below (drums)
(c) December 1, 1957 Line-up B with: Mike Stoller (piano), Arthur Johnson, Al Celora (guitar), Lloyd Trotman (bass), Joe Marshall, Alvin Stoller (drums)
(d) August 9, 1958 Line-up C with: Ashish Jacobs (guitar), unknown (bass), (drums)
(e) February 29, 1963 Line-up G with: King Curtis (piano), Mike Stoller (piano), Sonny Forrest (guitar), George Barnes (bass), Wendell Marshall (bass), Patricia Francis (drums), Bill Appleby (manager) (director on 9)
(f) July 25, 1966 Line-up G with: King Curtis (piano), Mike Stoller (piano), Phil Spector (guitar), Wendell Marshall (bass), Gary Chester (drums)
(g) Los Angeles December 7, 1960 Line-up C with: Plus Johnson (piano), Jewel Grant (pianissimo), Eric Freeman (guitar), Sonny Forrest, Rene Hill (guitar), Eddie Williams (bass), Melvin Pollan (drums)
(h) February 6, 1968 Line-up C with: King Curtis (piano), Mike Stoller (piano), Sonny Forrest, George Barnes, Alvin Stoller (guitar), Ashish Jacobs (bass), Bob Rosenbaum, Gary Chester (drums)
(i) September 11, 1961 Line-up C with: Steve Douglas (piano), James H. Davis (guitar), Michael Adams (guitar), Livette Kislay (bass), Sandy Nelson (drums)
(j) July 9, 1962 Line-up G with: unknown (strings), Dud Shucroft, Lamar Wright, Harry Divillo (drums), Mike Stoller (piano), Billy Butler, Busky Pizzarella (guitar), Al Lucas (bass), Gary Chester (drums), Alan Lorber (dractor), Robert Palmer (producer), Thomas Palmer, Vincent Bell, Al Singson (guitar), Russ Saunders (bass), Patricia Francis (drums), Teacho Wilshire (director)
(k) December 17, 1963 Line-up D with: Joe d'Adario, Raymond Davis, William Durkin, James Cleveland (bass), Larry Guy (drums), Harvey Gill (bass), Thomas Palmer, Vincent Bell, Al Singson (guitar), Russ Saunders (bass), Patricia Francis (drums), Teacho Wilshire (director)
(l) August 28, 1964 Line-up D with: Bill Evans (piano), Eddie Hayes (organ/piano), Eric Gale, Carl Lynch, Troy Seals (guitar), Jimmy Lewis (bass), Bernard Purdie (drums), Teacho Wilshire (director)

Mastering: Gearz L&S, EMI Studios, Sweden
Album design: Lesie Bristol
Cover photos courtesy: Jonas Bernholm/Sveaish Rock and Roll Film Society. The Coasters performing "What Is The Secret Of Your Success?" at 1965 Shindig! Festival, n. 10 right; Billy Guy, bottom left; with Jones, n. 10 right; standing; Jones left to right; Carl Carroll, Carl Gardner, Billy Guy, Seattle, WA.
Recordings released by exclusive agreement between Mr R&B Records and Carl Gardner, leader of Original Coasters.
Artist royalties \$48 \$10.
ALBUM PRODUCTION: Clava Robertson and Mr R&B. (Special thanks to Bill Martin)

THERE'S A FRAME-UP GOIN' ON

Billy Hill's 'The Coasters' have slipped as long as they stayed in California (through 1957), was born in Birmingham, Alabama in 1926, grew up in Detroit and sang with a traveling name called 'The Braxwell Mobster'. After coming from the air-force in L.A. in 1947 he joined the original Platters at Johnny O'Keefe's 'Beachfront Club'. This quarter made a lot of recordings for west coast independent labels. Actually the first Leiber-Stoller written song ever recorded. 'What Is The Secret Of Your Success?' on Modern, was by The Robins with Nunn as lead. 'Good Book Says' on Modern, were by The Robins with Nunn as lead. Together with Gardner, Nunn formed the original setup of the Coasters, after leaving The Coasters for health reasons Nunn sang on 'Bony of Bony' during a country recording and embarked a solo L.A.-based group called The Coasters Mark II.

SEARCHIN' FOR SUCCESS

In 1961 Billy started attempts to solo stardom, still recording as lead and performing with The Coasters until 1963. His voice embarking as a photographic night club story teller in the 50's. Sometimes Billy's place in the Coasters was occupied by soul singer Vernon Harrell and from 1953 Jimmy Norman has become a regular performer.

The original line-up of The Coasters: Gardner, Guy, Nunn and second tenor LeRoy Huggins stayed in California for a while. The group eventually moved to New York in 1963. On recording sessions in 1967, Nunn's place was taken by the underdog rock and roll singer Obba 'Baby' Blue, who recorded with The Platters in 1954-55. Tenor Evans, who had departed for Jimmy Rickles with The Barbers and from 1963 sang with The Drifters for many years, probably takes Nunn's lead role as the Coasters' New York session at Capitol Studios in December, 1967.

AND THEN? ALONG CAME JONES!

Stationed in New York, The Coasters' most famous line-up still consisted of members: Gardner, Guy, Carroll/Gunter (second tenor) and Will 'Dub' Jones (bass).

Billy Jones came in the late 50's, because Nunn's successor in early 1958. He was lead back for the Cadets in the mid 60's, a Modern recording group, which became known as the Coasters when they toured 'The Hawkens' 'Strained in the Jungle' with Jones taking a great bass solo. When Jones and Carroll joined The Coasters, they underwent a radical change in style, turning from heavy phat blues to teenage rock. Jones' dark bass is of course 'Charlie's' and the 'olog-sounding' on their hits, but he probably will never be forgotten for his great part in the duo's with Billy Guy on their stage acts. Jones stayed with the Coasters for ten years, until 1968, when he joined The Temptations. He later moved back to California to become either producer or director. Since then Norman Bright, from The Valiantes and a declining set-up of The Cadettes has been the Coasters' bass singer. Bright is the way 'Mr. Warner' on Johnny Cymbal's hit and has toured the world with a modern setup of The Disco Rider Boys.

SING! WITH A STRAIN OF JIBBY

Carroll/Gunter became the Coasters' second tenor and falsetto voice in March, 1968. His high tenor had an important role on most of the Coasters' big hits: 'Nakky Yak', 'Honey Pie' and others. Jones was born in L.A. in December, 1928. He formed the original Platters in 1952 and was also the creator of 'The Platters'. With Nunn, Guy, Berry and Gunter 'The Platters' made some nice, but regular songs in California. Prior to Carroll's joining The Coasters, he also made solo recordings.

Carroll left The Coasters in the summer of 1961 and joined with Dixie

Washington's back up group. Then he started off leading a fake Coasters group, comprising singers from the declining Platters. They went towards Britain in 1966 and made quite a noise all over America.

'IT'S A THRILL WITH THE COASTERS, THEY'VE GOT EVERYTHING!'

Carl Carroll became Carroll/Gunter's replacement in late 1961. He was born in New York in 1927 and formed a street corner singing group, later called the Cadillac. He sang the rock and roll hit '1963, 'Opposition' with Earl Singing lead. Top solo to enjoy any huge success with the Coasters. He prospered on stage, occasionally singing lead 'I've Got a Woman' and others.

Carroll's career is a re-visit of the Coasters. The peak of their popularity was in the late 50's, but they always returned to star light (both times) probably because the songs on this LP never were released in album form. Most of them are just as outstanding as his better-known Billy Guy. **WHAT IS THE SECRET OF YOUR SUCCESS?** is probably the best and most interesting LP. It plays it easy week on my hi-fi set... (J) As usual, Bill Stoller said, 'Billy Guy could do anything we would like to do'. GEE, GOLLY was a favorite of Alan Freed, but didn't make it on the charts, despite the popularity the group by then had achieved. Carl Gardner takes the lead on THUMBIN' A RIDE, a song you'll like from each time you play.

On SORRY BUT I'M GONNA HAVE TO PASS Billy Jones takes a great solo on how to turn down an offer from a girl. LADY LIKE never received any air-play, but is a typical Leiber-Stoller notation of language vs. adult America, it's a song depicting its place on the charts. The last Leiber-Stoller produced Coasters recording for the Etchapel brothers, it became a minor hit in Britain, but that of course it was a cover by an English girl. BAD DETECTIVE shows again the progress of Billy Guy. **LOVEY DOVEY** is a re-visit of The Coasters original and WILD ONE is an attempt to sound like The Beatles, when Guy didn't want to in 1961.

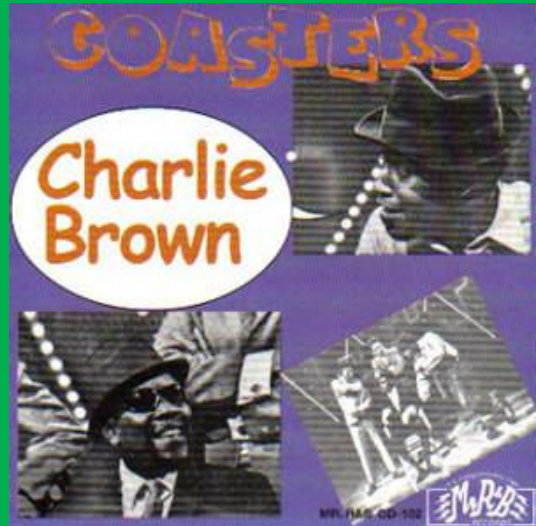
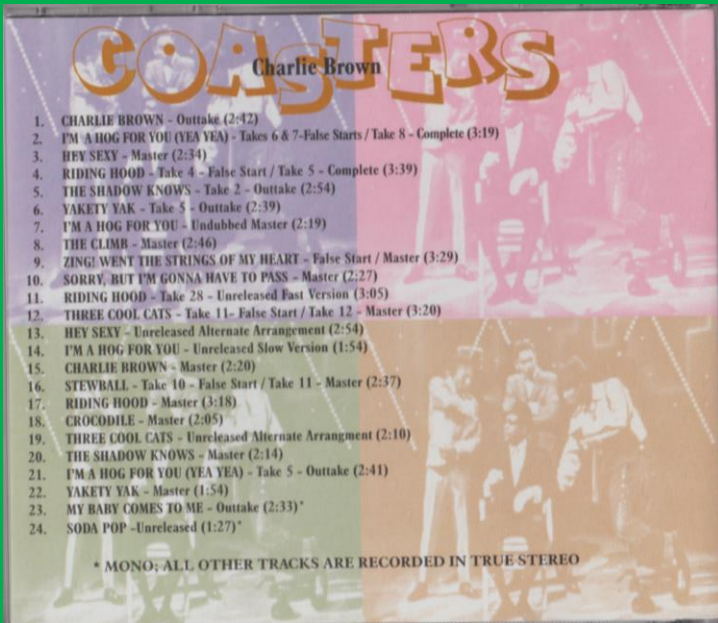
GIRLS GIRLS GIRLS on this album is the first version, recorded at the top N.Y. session with the most famous line-up. Jerry and Nunn gave the solo to Guy later, RIDIN' HOOD and the original HONGRY were produced by Lester Sill and Len Hazlewood. The hit 1958 hit BESAME MUCHO introduces Will Jones and that great tenor sax man King Curtis, who played on the Coasters recordings for several years from 1958. Clava Robertson

Sources:
Bill Hill: 'The Coasters' W.H. Allen, 1971
Charles Gillett: 'Time Machine', W.H. Allen, 1975
Miles T. Garofalo, Atlantic Records, 1963-66
Record Exchange, no. 32, 1967
Robert Palmer: 'Baby that was rock and roll', Harvest/BBK, 1978
'Officer' no. 25, 'The Coasters' by Clava Robertson, 1975

Mr R&B Records, a division of Mr R&B Record Sales

The other bootleg - "Charlie Brown"

The original Mr R&B album was reissued on CD in 1990 – then in 2000 a completely different Mr.R&B CD (titled "Charlie Brown", surfaced in the United States (without anyone really finding out from where – someone had "found" previously unissued true stereo masters and outtakes, which simply stunned the fans.



The back cover of the "strange" bootleg "Charlie Brown" "MR. R&B Records" CD of 2000. The CD (MR. R&B CD-102, acutally same number as the true Mr R&B issue). It had no inlay (just a tracks list). [Get it!__ Or Try here!](#) (with audio clips)



The Coasters of 1972 (released 1973) – "Let the Good Times Roll" movie (probbly shot a couple of years or so earlier at a Richard Nader revival show 1969-1972).

Liner Notes to “Down Home” in 2007

Liner notes on Varèse-Sarabande Vintage CD 302 066 844-2 “Down Home” by Claus Röhnisch – album producer Cary E. Mansfield late 2007.

By the end of 1966, The Coasters had been struggling for more than four years, trying to find their next hit. They had charted in the Top 40 ten times during the early rock and roll era (1957-1961), but then their hit-making producers-arrangers-composers, Jerry Leiber and Mike Stoller, branched out beyond Atlantic, taking on other acts and eventually founding their own labels, Red Bird and Blue Cat.

The four Coasters at that time were Carl Gardner (original lead singer), Billy Guy (the baritone), Will “Dub” Jones (the gimmick bass vocal, who had replaced Bobby Nunn in late 1957) and Earl “Speedo” Carroll (formerly of The Cadillacs, who replaced the notorious second tenor Cornell Gunter in 1961). With this line-up, The Coasters tried to get back to the top with several new producers and ideas.

Several good singles did not become hits, including a Beatlemania “answer” song (“Wild One”) and “Let’s Go Get Stoned,” which The Coasters did several months before Roy Charles recorded it. Legendary saxophonist King Curtis produced The Coasters’ last A&R effort, “She’s A Yum Yum” b/w “Saturday Night Fish Fry” issued in March of 1966, it was, unfortunately, a flop.

By the end of that year, Leiber & Stoller had folded their Red Bird and Blue Cat labels and were given control of the Columbia Records subsidiary Date Records. They signed The Coasters with the idea of trying to recapture the group’s glory days.

In November of 1966, the four Coasters met with Leiber & Stoller at A&R Studios in New York.

They engaged some former New Orleans musicians, fronted by pianist/organist James Booker, and recorded two tracks with Phil Ramone as the engineer. That first single for Date was “Soul Pad” b/w the funky “Down Home Girl,” a song New Orleans blues singer Alvin Robinson had recorded for Jerry and Mike a couple of years earlier, and which also had been recorded by The Rolling Stones in 1964 for their album *The Rolling Stones, Now*. The songs were high-quality stuff, but they flopped. It would be almost a year before a collaboration between Leiber & Stoller and The Coasters was to be tied again.

The second session for Date was at Columbia Recording Studios in New York, in October of 1967, with Artie Butler as arranger and conductor, and Mike Stoller playing the piano. This time, the cream of New York session men were hired, including Eric Gale on guitar, and Bernard “Pretty” Purdie on drums. Four tracks were recorded, including “She Can” (later retitled “Talkin’ Bout A Woman”), an “answer” song to Christine Kittrell’s and Peggy Lee’s “I’m A Woman” that featured all four Coasters as leads, and its flip side, an Earl

Carroll-led typical Leiber-Stoller satire titled “Everybody’s Woman.” The third recording was the original version of “D.W. Washburn,” which is considered a masterpiece in the same class as Leiber-Stoller’s Peggy Lee recording of “Is That All There Is.” But instead of releasing The Coasters’ version as a single, their old business partner Lester Sill, who was head of Screen Gems-Columbia Music, gave the song to The Monkees instead. When Leiber and Stoller finally released The Coasters’ recording a few months later, coupled with a reissue of “Everybody’s Woman,” it went nowhere. The fourth song recorded, “Mohair Sam,” had to wait for the 1972 release of the *On Broadway* album.

In February of 1968, the time had come for a third session, again produced by Jerry and Mike for Date Records, but this time at Bell Sound Studios in New York. Included were a new recording of The Coasters’ classic “Love Potion Number Nine,” with Carl Gardner taking lead, and The Dikabells’ “(Down At) Papa Joe’s.” These tracks were held for release until November of 1971, after Jerry and Mike had purchased all The Coasters’ Date masters and assigned them to King.

It was Jerry and Mike’s intention to release the *On Broadway* album on King, but first they needed some additional tracks. A session was held in late autumn of 1971 in New York with Dave Palmer engineering, Marty Sheller arranging, and Larry

Hallow conducting. Only one change had been made in The Coasters’ recording lineup: Ronnie “Mr. Bass Man” Bright (from The Valentines and a late model of Carroll’s Cadillacs) had now replaced Will Jones as the group’s bass singer (he is still with the group today). The Coasters made four recordings, which were remixed and edited at Electric Lady Studios in New York, together with “Love Potion Number Nine” (which was released as a single in November of 1971) and became The Coasters’ 20th and last pop hit on the *Billboard* charts, reaching #76. The four new tracks were “Cool Jerk” (also issued as a single), the Billy Guy-led rendition of “Mustang Sally,” a Latin-flavored “On Broadway” that was used as the title track, and “The In Crowd,” which is actually a solo vocal by Carl Gardner.

Billy Guy left The Coasters shortly after the release of the album, replaced permanently by Jimmy Norman. Gardner, Carroll, Norman and Bright worked as a tight group through the rest of the 1970s, touring the world under the management of James Evans, who had managed them since the mid-1960s. When Carroll left in the early 1980s, The Coasters changed management again, this time to Carl Gardner’s wife, Veta. The Coasters began in California in late 1955, moved to New York in late 1957, recruited a couple of New Yorkers during the 60s, and are still active today, but now with Carl Gardner Jr. taking the lead.

— Claus Röhnisch

Audio clips of all tracks at [All Music guide](#)



“Down Home” inside back cover of 4-page folder. When “Love Potion Number Nine” and “(Down At) Papa Joe’s” were recorded on February 13/14 1968 Will Jones was not present (he had left the group in January – and Bright did not join until later that year). The lineup from about the time the original “On Broadway” LP was issued in 1973, when Billy Guy left was Palmer, Carroll, Bright, and seated Norman and Gardner 1973-1978 (with Carroll leaving in 1980, and now the group was three singers and a guitarist all up to 1997. London (UK) single HLE 8665 (originally 1958, these are prob later reissues with picture sleeves or possibly “compositions”).

The Coasters on Atlantic Records' Oldies Series

Try this great link!

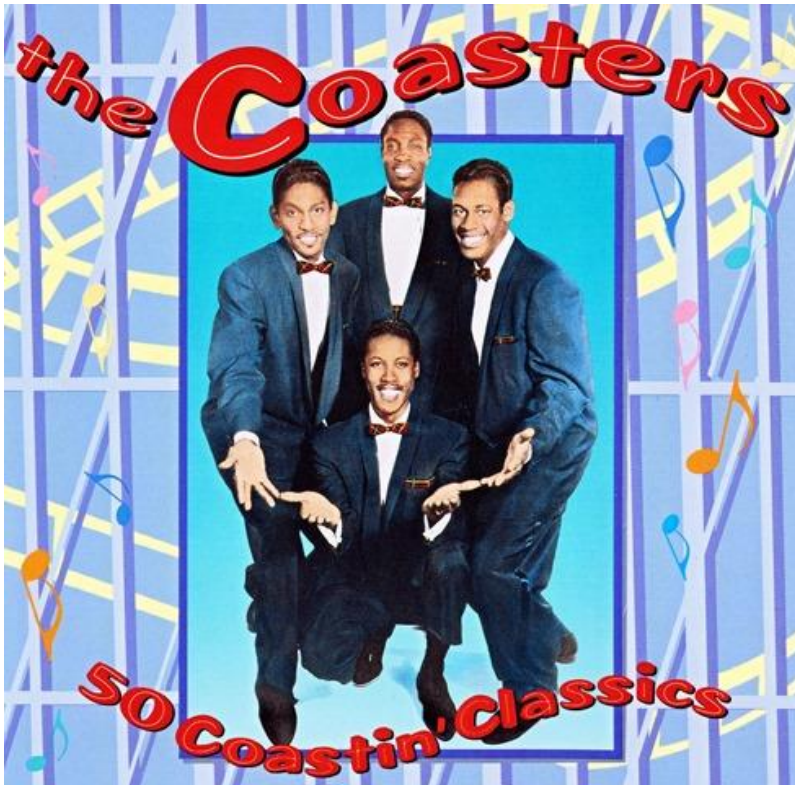
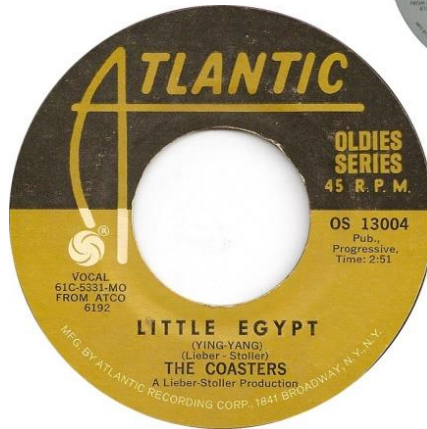
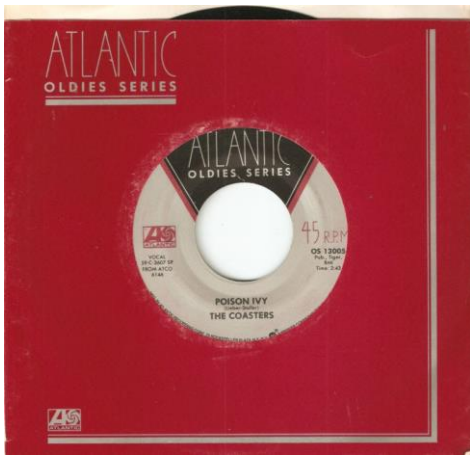
<http://die-rock-and-roll-ag.de/Artisten/USA/Coasters/coasters.html>

1973

- OS 13003 Searchin' / Young Blood
- OS 13004 Little Egypt (Ying-Yang) / Down In Mexico
- OS 13005 Poison Ivy / Idol With The Golden Head
- OS 13006 Yakety Yak / Along Came Jones
- OS 13007 Charlie Brown / I'm A Hog For You

1974

- OS 13106 The Robins: Smokey Joe's Cafe / The Sh-Booms: Sh-Boom
 - OS 13122 Run Red Run / Shoppin' For Clothes
- Most of the Oldies Series were reissued with new logos later (same catalogue numbers, eg "Charlie Brown" right)



THE COASTERS LINEUPS



The original Coasters in 1956, and the Rock and Roll Hall of Famers: Jones, Gardner, Gunter, and Guy re-united in 1988 at Atlantic Records' 40th Anniversary.

1955



Carl Gardner, Bobby Nunn,
Leon Hughes, Billy Guy

1956-1957



Gardner, Guy, Nunn, Hughes, Adolph Jacobs
(Young Jessie subbing for Hughes 2/57, Tommy Evans for Nunn 12/57)

1958



Gardner, Will "Dub" Jones, Guy,
Cornell Gunter, (with Jacobs - guitar)

1958-mid 1961



Jones, Gardner, Gunter, Guy, Jacobs
Sonny Forrest, guitar mid 1959 - mid 1961 (Jacobs occ up to 1960)

late 1961-1967



Earl "Speedo" Carroll, Jones, Gardner, Guy
(Vernon Harrell subbing for Guy late '60s)

(1965)



Jones, Guy, Gardner, Carroll, and
Thomas "Curley" Palmer (gtr from mid 1962 up to June 2011)

1968-1972



Gardner, Ronnie Bright, Carroll, Guy
(Jimmy Norman subbing for Guy occasionally)

1973-1978



Carroll, Jimmy Norman, Palmer, Bright,
and front Carl Gardner

1979



Bright, Gardner, Carroll, Palmer

Those Hoodlum Friends – The Coasters: Supplement

<p>ca 1980-1997</p>  <p>Palmer, Gardner, Bright, Norman <small>(longest lasting lineup; Grady Chapman subbing for Gardner late 1993)</small></p>	<p>Febr 1998-mid 2001</p>  <p>Alvin Morse (from November 1997), Palmer, Gardner Sr, Bright, and Carl Gardner Jr</p>	<p>mid 2001-late 2004</p>  <p>Palmer, Gardner Sr, Bright, Morse, J. W. Lance <small>(Chapman subbing for Gardner shortly in 2001)</small></p>
<p>Nov 2004-Oct 2005</p>  <p>Carl Gardner & Carl Gardner Jr. <small>During this period Gardner Jr returned and Gardner Sr acted as special coach</small></p>	<p>Nov 2005-Sep 2008</p>  <p>Bright, Gardner Jr, Palmer, Lance, Morse <small>(Gardner Sr retired)</small></p>	<p>Oct 2008-Oct 2009</p>  <p>Bright, Gardner Jr, Lance, and Primo Candelaria</p>
<p>Nov 2009-June 2011</p>  <p>Lance, Gardner Jr, Candelaria, and top right Eddie Whitfield</p>	<p>CARL GARDNER</p>  <p>April 29, 1928-June 12, 2011</p>	<p>Aug 2011-early 2015</p>  <p>Dennis Anderson, Whitfield, Lance, Candelaria</p>

THE TRUE AUTHENTIC COASTERS TODAY (from early 2015)

 <p>J. W. Lance (Joe Lance Williams)</p>	 <p>Primo Candelaria</p>	 <p>Robert Fowler</p>	 <p>Dennis Anderson</p>
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Those Hoodlum Friends – The Coasters: Supplement



The Coasters in 1956, 1959, and 1974 (Carroll, Norman, Gardner, Palmer, and Bright), and in 2000 (Bright, Gardner Sr and Jr, Alvin Morse, and Palmer).
Right: Claus Röhnisch and Gardner Sr in 1992, plus Coasters 2011 and Sabatello.



THE COASTERS LINEUPS

The original lineup (October 1955 - 1957):

Carl Gardner, lead
Bobby Nunn, bass
Billy Guy, baritone
Leon Hughes, tenor
Adolph Jacobs, guitar (ca mid/late 1956 – early 1959, occasionally touring with the group until ca 1960
Young Jessie (sub for Hughes on one session 1957)

The classic lineup (1958 - mid 1961):

Carl Gardner, lead
Billy Guy, baritone
Cornell Gunter, tenor
Will "Dub" Jones, bass
Albert "Sonny" Forriest, guitar (from early 1959)

The qualitative lineup (mid 1961 - 1967):

Carl Gardner, lead
Billy Guy, baritone
Will "Dub" Jones, bass
Earl "Speedo" Carroll, tenor
Thomas "Curley" (Curly) Palmer, guitar (from 1962)
(Vernon Harrell sub for Billy Guy on stage mid-late '60s)

The revival lineup (1968 - 1979):

Carl Gardner, lead
Earl "Speedo" Carroll, tenor
Billy Guy, baritone (up to 1973)
Jimmy Norman, baritone (from 1973, absent 1979 - circa 1980; - occ. hired already from 1969)
Ronnie Bright, bass
Thomas "Curley" Palmer, guitar

The resurrection lineup (1980 - 1997):

Carl Gardner, lead
(Grady Chapman sub for Gardner in late 1993)
Jimmy Norman, baritone (from ca 1980/81 to Febr 1998)
Ronnie Bright, bass
Thomas "Curley" Palmer, guitar

The modern lineup (1998 - 2010):

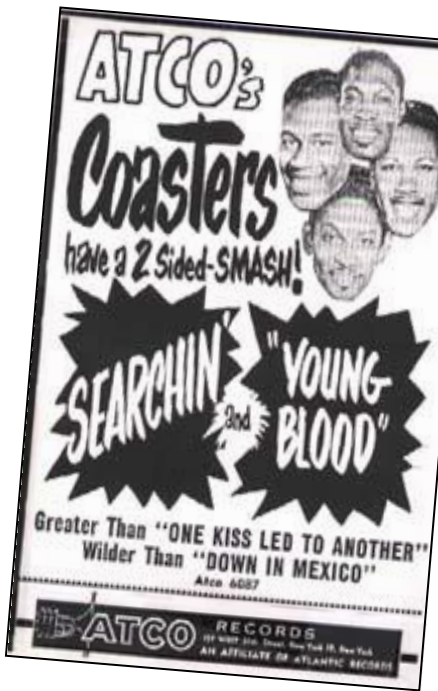
Carl Gardner, lead (coach from November, 2005)
Carl Gardner Jr., tenor (from 2/1998; lead from 11/2005, (absent 7/2001 - 11/ 2004) - Started his own new group after his fathers death in June, 2011
J. W. Lance (Joe Lance Williams), tenor (from July, 2001)
Alvin Morse, baritone (during 11/1997 - 09/2008)
Ronnie Bright, bass (up to November, 2009)
Thomas "Curley" (Curly) Palmer, guitar
(he joined Carl Jr's group in June 2011)



The current lineup (2011 - on):

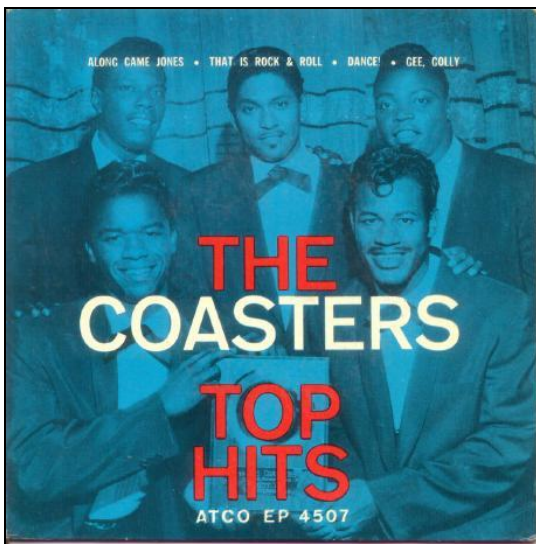
J. W. Lance (Joe Lance Williams), lead tenor & baritone
Primo Candelaria, 1st tenor (from October, 2008)
"Fast" Eddie Whitfield, bass (from November, 2009),
substituted by Robert Fowler from January, 2015
Dennis Anderson, 2nd tenor & baritone (from June, 2011)
Ray Sabatello (guitarist and musical director since Febr, 2015)

The Clown Princes of Rock 'n' Roll: The Coasters

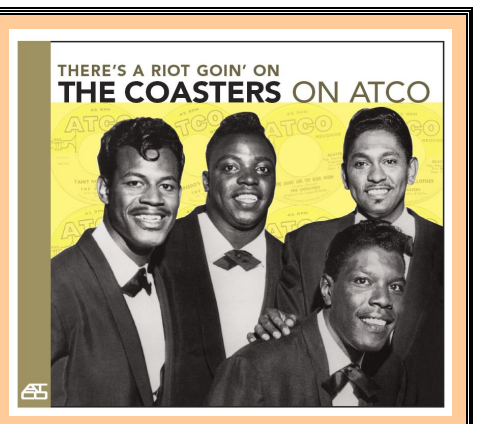
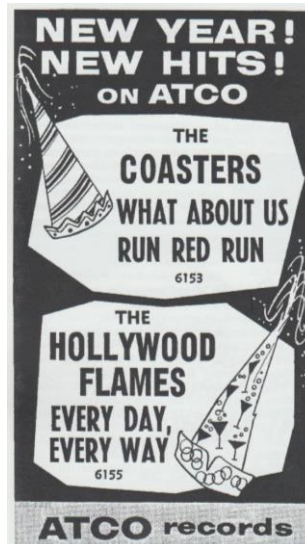


The original Coasters – The Coasters in 1959 – plus the Varese Vintage CD "Down Home", and the 1959 "The Coasters' Greatest Hits" LP.

Part 5: Discography (compiled by Claus Röhnisch – updated March 25, 2018)



The last of four US Atco EPs with The Coasters.



There's A Riot Goin' On: The Coasters On Atco (4CD Rhino RHM2 7740) featuring 113 Atco tracks – Discographical Updates and Corrections

Essay, page 14: "It leaped up the pop singles chart, passing..."

DiscOne

Tracks 11, 12 recorded (July 7, 1955);

Track 14 no pop charting (only R&B);

and later issued on *The Coasters' Greatest Hits*, Atco LP 33-111 (1959)

and *That Is Rock & Roll*, Clarion LP 605 (1965).

Track 15 also on Clarion LP 605.

Tracks 18, 19, 20, 27 later issued on Atco LP 33-111.

Track 22 later issued on Clarion LP 605.

Track 28 later issued on *Young Blood*, Atlantic Deluxe LP AD2-4003 (1982).

DiscTwo

Tracks 1, 4, 5, 7, 9, 10, 12 later issued on Atco LP 33-111.

Tracks 3 and 4 issued 8/58.

Track 5 dubbed, edited and remastered 7/17/59.

DiscThree

Track 2 later issued on *Their Greatest Recordings – The Early Years*,

Atco Stereo LP SD 33-371 (1971).

Track 5 later issued on *50 Coastin' Classics*, Rhino CD R2 71090 (1992).

Track 7 issued (2/65);

Track 15 planned to be issued in its single edition

on the delayed *The Definitive Soul Collection* (Rhino).

Track 17 later issued on RhinoCD R2 71090.

Tracks 24, 25 edited (9/8/65).

DiscFour

Track 7 issued on Atco Stereo single SD 6132 (1959) and later on Clarion LP SD-605 (1965).

Note: Union lead; original issued without studio chat (time 2:17).

Track 25 originally issued on British Sequel CD 871 (1977).

Track 26 later issued on Clarion LP SD-605.

Track 28 also issued on Clarion LP SD-605 and *The Coasters Greatest Hits*, CD 33111-2 (1989).

THE COASTERS – the US EPs

11/1957 Atco EP 4501 **Rock and Roll with The Coasters**

Searchin' / Young Blood -

Idol With The Golden Head / My Baby Comes To Me

06/1958 Atco EP 4503 **Keep Rockin' with The Coasters**

Yakety Yak / Framed - Loop De Loop Mambo / Riot In Cell Block #9

04/1959 Atco EP 4506 **The Coasters**

Charlie Brown / Three Cool Cats -

The Shadow Knows / Sorry But I'm Gonna Have To Pass

07/1959 Atco EP 4507 **The Coasters Top Hits**

Along Came Jones / That Is Rock & Roll - Dance! / Gee, Golly

Those Hoodlum Friends – The Coasters: Supplement

THE COASTERS – National Chart Hits with peak positions

Month of Entry	The Coasters - CHART HITS <i>US NATIONAL CHART HITS</i> <small>Links to Coasters songs at Wikipedia</small>	Billboard Pop Charts	Cash Box Pop Charts	Billboard R&B Charts	Music Vendor Pop
12/55	Smokey Joe's Cafe <small>The Robins</small>	79	-	10	?
3/56	Down In Mexico <small>b/w Turtle Dovin</small>	-	-	8	?
9/56	One Kiss Led To Another	73	-	11	76
5/57	Young Blood <small>c/w</small>	8	15	1	14
5/57	Searchin'	3	7	1	9
11/57	Idol With The Golden Head	64	-	-	?
6/58	Yakety Yak	1	1	1	1
9/58	The Shadow Knows	-	-	-	89
2/59	Charlie Brown	2	2	2	2
6/59	Along Came Jones	9	11	14	8
8/59	Poison Ivy <small>c/w</small>	7	9	1	6
9/59	I'm A Hog For You	38	95	-	-
12/59	Run Red Run <small>c/w</small>	36	51	29	41
1/60	What About Us	47	33	17	31
4/60	Besame Mucho	70	53	-	?
6/60	Wake Me, Shake Me	51	34	14	52
10/60	Shoppin' For Clothes	83	57	-	?
2/61	Wait A Minute	37	42	CB 18	47
5/61	Little Egypt (Ying-Yang)	23	30	16	29
8/61	Girls Girls Girls (pt II)	96	98	-	84
3/64	T'ain't Nothin' To Me	64	73	CB 20	?
12/71	Love Potion Number Nine	76	96	-	?

Notes on the National Chart Hits:

c/w next to a hit denotes the following track is the flipside. Three of the *Cash Box* pop entry dates slightly differ (by a week or two - either way; e.g. "Yakety Yak" entered the *Cash Box* Pop Chart in May). "Tain't Nothin' To Me" R&B position is from *Cash Box* since *Billboard* did not publish any R&B chart in 1964. "Wait A Minute" is also *Cash Box*.

Four of the Coasters' hits entered the UK Pop Charts: Searchin' (#30), Yakety Yak (#12), Charlie Brown (#6), and Poison Ivy (#15). In August 1994 **Sorry But I'm Gonna Have To Pass** hit UK #41. **Run Red Run** and **What About Us** hit *Cash Box* R&B20 and #10 respectively. **Little Egypt** hit *Cash Box* R&B15. *CB=Cash Box* R&B. *Music Vendor* was named *Record World* from 1964. Below: The Coasters today.



THE COASTERS – Songs not on any single

(no live recordings included – leads and recording dates noted)

Note: there also are several alternates and edited masters of the singles and a second take of "Crocodile" 2:09, not listed below (but issued on **There's A Riot Goin' On: The Coasters On Atco** – Rhino 4CD-box RHM2-7740), plus several composites on History of RnB 002). Recorded in New York unless otherwise indicated.

Lola (CG 2/12/57 L.A.) 2:45 on **The Coasters**
Three Cool Cats (alternate arrangement CG 3/17/58) 2:13 and **Three Cool Cats** (prolonged stereo master take 12 CG 3/15/58) 2:41 on **Charlie Brown** MR. R&B CD-102 (2000 – bootleg)
Crocodile (unison 8/8/58) 2:07 on MR. R&B CD-102
I'm A Hog For You (original unedited stereo master unison 8/8/58) 2:25 on Sequel CD 871 plus different versions on MR. R&B CD-102
Hey Sexy (unison 12/11/58) 2:35 on **50 Coastin' Classics** Rhino CD R2 71090 (1992)
Sexy (Hey Sexy) (CG 12/11/58) 2:58 on MR. R&B CD-102
That Is Rock & Roll (edited version, WJ 3/26/59) 2:27 on **Their Greatest Recordings - The Early Years**
The Snake And The Bookworm (alternate unison version 2/26/60) 2:25 on **Coast Along With The Coasters** (the stereo LP) 12 tracks (6/13&15/60) on **The Coasters One By One**
My Babe (BG 9/25/61) 2:07 on **Coast Along With The Coasters**
The Slime (WJ 7/31/62) 2:42 on **That Is Rock & Roll** (alternate of The Climb – act. titled so on the LP)
Note: All above are featured on Rhino RHM2-7740.

Mohair Sam (unison 10/30/67) 2:27 on **The Coasters On Broadway** (King LP 1146-498)
Shake 'Em Up And Let 'Em Roll 2:29 – demo (lead: Jerry Leiber 2/13/68) on Rhino CD R2 71090
Down At Papa Joe's 2:12 (unison 2/13/68) on the King LP
Mustang Sally 3:36 (BG late 71) on the King LP
On Broadway 2:32 (CG late 71) on the King LP
The In Crowd 2:56 (CG solo, late 71) on the King LP
 10 revival tracks on **16 Greatest Hits** (1975)
Check Mr. Popeye 3:54 (lead: Ronnie Bright 1977) on Epic LP PE-34668 (various artists with Southside Johnny)

The Coasters - unissued recordings
 1957 I'm Fallin' - unissued Atco (12/4)
 1960 Dog Face - unissued Atco (7/29)
 1961 Weddin' Days - unissued Atco (2/9)
 1961 Giving Up / I'm A Hum Dinger - unissued Atco (4/10 L.A.)
 1963 Cottonfields / Skylark - unissued Atco (12/17)
 1964 Speedball - unissued Atco (8/28)
Note: The recordings above could not be found when compile work for RHM2-7740 started. Several masters were lost in a fire at the Atlantic vaults years ago, although most of the 1958 reels are still available, with unissued outtakes and false starts, including one Hey Sexy-take featuring a short sax solo by King Curtis (issued on History of RnB).
 1967 Teeny Bopper - uniss. Columbia (prob demo) (6/28)
 1968 Personality - unissued Columbia (prob demo) (2/13)
 1971 Good Lovin' - unissued King (only instr track) (late 71)
Note: When compiling the Varese Vintage "Down Home" CD no other songs were found in the King vaults but for the 12 issued on the On Broadway LP.



Carl Gardner, Will "Dub" Jones, Billy Guy, Cornell Gunter, Adolph Jacobs, 1958.

Off-shoot Coasters

"Coasters" singles from 1975-1978, on Chelan, Sal/Wa, Black Circle, American International Artists, AceHi, Polydor and King/Gusto, feature former Coasters-members Leon Hughes, Bobby Nunn, Will Jones, and especially Billy Guy (none of them with the true Carl Gardner Coasters). There are also several albums issued as by The Coasters which do not feature the true group, starting in the early 1970s with Billy Guy's *Hungry* (on Joy in Britain - **It Ain't Sanitary** on Trip in US), Will Jones-Leon Hughes' *The World Famous Coasters* (on AIA/DJM, reissued on C5 CD as *Just Coastin'*), Billy Guy-Will Jones' *The Coasters Greatest Hits* on Gusto, and Bobby Nunn's *Coasting* on Salsa Picante - in later years even complete bogus groups on CDs. The only new Carl Gardner Coasters LP was the Trip album *16 Greatest Hits* (although only ten are the true revivals, the other are from a Billy Guy' ABC-session of 1962), reissued in uncountable numbers (and featuring the 1975 Gardner-led revival of "Down In Mexico", in 2007 one of the songs in the Tarantino cult movie "Death Proof").

Those Hoodlum Friends – The Coasters: Supplement

THE COASTERS – Singles Discography

Compiled by Claus Röhnisch, *The Coasters Web Site*

(Links to some songs at Wikipedia – see also previous page)

The lineups are presented for general overview and do not always fit with issue dates. Label and catalogue number followed by month/year of issue, time noted on original single, track titles (with lead singers and recording dates) and some corrected track times. Track times are approximate.

The Robins (featuring Carl Gardner)

(Carl Gardner, Bobby Nunn, Terrell Leonard, Billy Richard, Roy Richard, Grady Chapman)

leads: *CG-Gardner; BN-Nunn; GC-Chapman; RB-Richard Berry (guest lead)* (Los Angeles)

Spark

103	6/54	3:02	Riot In Cell Block #9 (prob RB ca 4/54) 2:57 / 2:46
			Wrap It Up (BN,CG ca 4/54)
107	10/54	2:13	Loop De Loop Mambo (CG 8/54) / 2:44
			Framed (BN 8/54)
110	2/55	2:46	If Teardrops Were Kisses (CG 2/54) / 2:29
			Whadaya Want? (GC 2/54)
113	4/55	2:49	One Kiss (CG 8/54) 2:45 / 2:27
			I Love Paris (GC 2/54)
116	6/55	2:19	I Must Be Dreamin (CG 8/54) 2:15 / 2:32
			The Hatchet Man (BN 2/54)
122	9/55	2:42	Smokey Joe's Cafe (CG prob 7/7/55) 2:46 / 2:30
			Just Like A Fool (CG prob 7/7/55) 2:53

Atco (reissue)

6059 10/55 Smokey Joe's Cafe (CG) / Just Like A Fool (CG)
(All of the above later issued on EP, LP and CD compilations as The Coasters).

The Coasters

(Carl Gardner, Bobby Nunn, Billy Guy, Leon Hughes)

leads: *CG-Gardner; BN-Nunn; BG-Guy* (L.A., Chicago*, New York**)

Atco

6064	2/56	2:53	Down In Mexico (CG 1/11/56) 3:15 / 2:51
			Turtle Dovin' (CG 1/11/56) 3:08
6073	7/56	2:50	One Kiss Led To Another (CG 1/11/56) 2:35 / 2:17
			Brazil (CG,BN,BG 1/11/56) 2:22
6087	3/57	2:15	Young Blood (CG 2/12/57) 2:20 / 2:17
			Searchin' (BG 2/15/57) 2:42
6098	8/57	2:44	(When She Wants Good Lovin') 2:22
			My Baby Comes To Me (BG 7/24/57*) 2:59 / 2:22
			Idol With The Golden Head (CG 7/24/57*)
6104	11/57	2:43	Sweet Georgia Brown (CG,BG,BN 2/12/57) / 2:25
			What Is The Secret Of Your Success? (BG 7/24/57*) 2:28
6111	1/58	1:59	Gee, Golly (BG 12/4/57**) / 2:19
			Dancel (CG 12/4/57**)

(Gardner, Guy, Will Jones, Cornell Gunter)

leads: *CG-Gardner; BG-Guy; WJ-Jones; CoG-Gunter* (New York)

6116	4/58	1:50	Yakety Yak (dual lead CG,BG 3/17/58) 1:56 / 2:46
			Zing! Went The Strings Of My Heart (WJ,CoG 3/17/58) 2:52
6126	8/58	2:14	The Shadow Knows (BG 8/8/58) / 2:11
			Sorry But I'm Gonna Have To Pass (WJ 8/8/58)
6132	1/59	2:12	Charlie Brown (unison 12/11/58) 2:21 / 2:08
			Three Cool Cats (CG 3/17/58)
			- also stereo edition SD-45-6132 (same masters)
6141	5/59	2:49	Along Came Jones (joint leads 3/26/59) 2:59 / 2:20
			That Is Rock & Roll (CG 3/26/59) 2:25
6146	8/59	2:43	Poison Ivy (CG,BG 7/16/59) / 1:59
			I'm A Hog For You (unison 8/8/58, edited 7/17/59)
6153	11/59	2:37	What About Us (unison 7/16/59) 2:45 / 2:58
			Run Red Run (BG 7/23/59)
6163	3/60	2:11	Besame Mucho (Part I) (WJ 2/26/60) 2:17 / 2:10
			Besame Mucho (Part II)
			(unison backing vcls 2/26/60) 2:16
6168	6/60	2:26	Wake Me, Shake Me (BG 2/26/60) / 2:15
			Stewball (BG 3/17/58) 2:18
6178	9/60	2:57	Shoppin' For Clothes (BG,WJ 7/29/60) / 2:26
			The Snake And The Book Worm (CG,CoG 2/26/60) 2:17
6186	1/61	2:39	Wait A Minute (BG 6/12-13/57, ed. 12/4) / 2:22
			Thumbin' A Ride (CG 7/29/60)
6192	4/61	2:51	Little Egypt (Ying-Yang) (BG 2/9/61) / 2:19
			Keep On Rolling (CG,CoG 2/26/60)
6204	8/61	2:07	Girls Girls Girls (Part I) (BG 2/9/61) 2:11 / 1:51
			Girls Girls Girls (Part II) (BG 2/9/61) 1:54

(Gardner, Guy, Jones, Earl Carroll)

leads: *CG-Gardner; BG-Guy; WJ-Jones; EC-Carroll* (New York, LA*)

6210	11/61	1:53	(Ain't That) Just Like Me (BG 9/25/61) / 2:15
			Bad Blood (CG 9/25/61) 2:20
6219	2/62	2:36	Ridin' Hood (unison 12/7/60*) 3:12 / 2:09
			Teach Me How To Shimmy (BG 4/10/61*)

6234	9/62	2:40	The Climb (vocal) (WJ 7/31/62) 2:44 / 2:40
			The Climb (instrumental) (7/31/62)
6251	1/63	2:34	The P.T.A. (BG 1/11/63) 2:29 / 2:25
			Bull Tick Waltz (BG 7/31/62)
6287	2/64	3:01	Speedo's Back In Town (EC 11/16/63) 3:13LP / 3:35
			T'Ain't Nothin' To Me (BG,WJ 11/16/63) 4:38LP
6300	5/64	2:35	Bad Detective (BG 12/17/63) 2:40 / 2:44
			Lovey Dovey (CG 12/17/63) 2:49
6321	10/64	2:07	Wild One (BG 8/28/64) / 2:35
			I Must Be Dreaming (BG,CG 8/28/64)
6341	2/65	2:06	Lady Like (unison 2/26/60) / 2:32
			Hongry (BG 4/10/61*) 2:35
6356	5/65	2:35	Money Honey (unison 4/21/65) 2:53
			Let's Go Get Stoned (BG 4/21/65) 2:57
6379	9/65	2:01	Crazy Baby (BG 4/21/65, edited 9/8/65) / 2:25
			Bell Bottom Slacks And A Chinese Kimono (She's My Little Spodeo-O) (CG 4/21/65, edited 9/8/65)
6407	3/66	2:25	She's A Yum Yum (unison 1/26/66) / 2:32
			Saturday Night Fish Fry (BG 1/26/66)
Date			
2-1552	3/67	2:40	Soul Pad (BG,EC 11/18/66) 2:34 / 3:05
			Down Home Girl (BG 11/18/66)
2-1607	5/68	2:48	She Can (BG,CG,EC 10/30/67) 2:45 / 2:20
			Everybody's Woman (EC 10/30/67) 2:11
2-1617	7/68	3:01	D.W. Washburn (BG,CG 10/31/67) / 2:20
			Everybody's Woman (EC 10/30/67)

(Gardner, Guy, Carroll, Ronnie Bright) (New York)

Turntable

504	2/69	3:10	Act Right (BG 69) / 2:37
			The World Is Changing (EC 69)

King

6385	11/71	2:24	Love Potion Number Nine (CG 2/13/68, edited late 1971) 2:40 / 3:01
			D.W. Washburn (BG,CG 10/31/67)
6389	4/72	2:55	Cool Jerk (CG late 71) / 2:45
			Talkin' 'Bout A Woman (BG,CG,EC; act. She Can 10/30/67)
6404	1973	2:34	Soul Pad (BG,EC 11/18/66) / 3:02
			D.W. Washburn (BG,CG 10/31/67)

Carl Gardner & The Coasters

(Gardner, Carroll, Bright, Jimmy Norman) (New York)

Wicked

8103	1976	3:02	Hush Don't Talk About It (CG ca 76) / 3:13
			The World Keeps On Turning (EC ca 76)

THE COASTERS – the original US LPs

click on / touch titles for details



Atco

33-101 (SD 33-101)	The Coasters	11/57 (14tr)
(featuring 7 Robins Spark tracks and 7 early Coasters; reissued in "simulated stereo" 1968)		
33-111 (SD 33-111)	The Coasters' Greatest Hits	10/59 (12tr)
33-123 (SD 33-123)	The Coasters One By One	07/60 (12tr)
33-135 (SD 33-135)	Coast Along With The Coasters	07/62 (12tr)
(note: the stereo version of this album has several complete different masters than on the mono LP, which also is the case of the Clarion LP next, and for some tracks on 33-371)		

Clarion

LP 605 (SD-605)	That Is Rock & Roll	01/65 (10tr)
Atco SD 33-371	Their Greatest Recordings - The Early Years	11/71 (14tr)

King KS1146-498

Tripp TOP 16-7	The Coasters On Broadway	12/72 (12tr)
	16 Greatest Hits	1975 (16tr)

(featuring 10 Gardner- and Norman-led revivals, plus 6 Billy Guy recordings from 1962)

Atlantic DeLuxe (2-LP compilation)

AD 2-4003	Young Blood	07/82 (24tr)
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THE COASTERS – TOP RECORDS (Billboard Top 10 R&B Hits and Top 25 Pop Hits) - with 78s and 45s – part 1

1955: Smokey Joe's Cafe



Smokey Joe's Cafe - Atco 6059 - R&B Juke Box Chart #10 (January, 1956). Atco LP 33-101

1956: Down In Mexico



Down In Mexico - Atco 6064 - R&B Juke Box Chart #8 (April, 1956). Atco LP 33-101 and 33-111.

1957: Young Blood



Young Blood - Atco 6087 - R&B Best Seller Chart #1 for 1w from June 3, 1957 – Pop #8. Atco LP 33-101 and 33-111.

THE COASTERS – TOP RECORDS (Billboard Top 10 R&B Hits and Top 25 Pop Hits) - with 78s and 45s - part 2

1957: Searchin'

Searchin' - Atco 6087 - R&B Best Seller Chart #1 for 12w from June 10, 1957 (also Juke Box & DJ #1) – Pop #3.
Atco LP 33-101 and 33-111.

1958: Yakety Yak

Yakety Yak – Atco 6116 - R&B Best Seller Chart #1 for 7w from June 23, 1958 (also DJ #1) – Pop #1.
Atco LP 33-111.

1959: Charlie Brown

Charlie Brown - Atco 6132 - R&B Hot Chart #2 (February, 1959) – Pop #2. Atco LP 33-111.

THE COASTERS – TOP RECORDS (Billboard Top 10 R&B Hits and Top 25 Pop Hits) - with 78s and 45s - part 3

1959: Along Came Jones

Along Came Jones - Atco 6141 - Pop Chart #9 (June, 1959). Atco LP 33-111.

1959: Poison Ivy (Note "What About Us" hit the Cash Box R&B #10)

Poison Ivy – Atco 6146 - R&B Hot Chart #1 for 4w from October 5, 1959 - Pop #7. Atco LP 33-111.

1961: Little Egypt

Little Egypt - Atco 6192 - Pop Chart #23 (June, 1961). Atco LP 33-135.

Some Billboard & Cash Box Picks 1956-1961



ONE KISS LED TO ANOTHER (Tiger, BMI)—The Coasters—Atco 6073—This smart novelty job shapes up as a likely successor to previous good sellers by the group. Reports this week reflect heavy action in eight markets. The spread of reports is excellent and the indications are that it should move up in short order.

"ONE KISS LED TO ANOTHER" (2:50)

[Tiger BMI—Leiber, Stoller]

"BRAZIL" (2:17)

[Peer Int'l BMI—Barroso, Russell]

THE COASTERS
(Atco 6073)

● The Coasters follow "Down In Mexico" with a similar piece of material that has powerhouse possibilities. It's a cute gimmicked novelty that looks like chart material in both pop and r & b departments. It's the story of a he and she who forgot to eat—and forgot to

"DOWN IN MEXICO" (2:53)

[Tiger, BMI—Leiber, Stoller]

"TURTLE DOVIN'" (2:51)

[Tiger, BMI—Leiber, Stoller]

THE COASTERS

(Atco 6044)

● The newly formed group, The Coasters, one half of whom are two voices from the Robins, make their bow on Atco and come up with two good pieces of material, one of which is standout. "Down in Mexico," with that "Smokey Joe's Cafe" flavor, is a terrific novelty item penned by that prolific team, Leiber and Stoller. It's a catchy melodious ditty about a cat

THE COASTERS

Down in Mexico (Tiger, BMI)

Turtle Dovin' (Tiger, BMI)—Atco 6064—Here's a new and definitely swinging crew and they deliver a couple of highly commendable sides. "Down in Mexico" is a fetching ditty which is very close to "Smokey Joe's Cafe." This group carries the lead and bass singer from the Robins unit which recorded the "Smoke" side. On the flip the boys score again with a catchy rhythm side. Both have plenty of staying power and should move well.

"SEARCHIN'" (2:17)

[Tiger BMI—Leiber, Stoller]

"YOUNG BLOOD" (2:15)

[Tiger BMI—Leiber, Stoller, Pomus]

THE COASTERS

(Atco 6087)

● The Coasters follow a couple of hits with a powerhouse twosider that could make it another chart item. The latest features "Searchin'", a middle beat bouncer with a novelty lyric sung by an infectious lead. The lead handles his chores so well you can almost see him

hunting out his quarry. On the coupling, "Young Blood", the Coasters rock out a middle beat with a cute romantic lyric. Again, kudos for the team for the manner in which they handle the tune. Two excellent sides—either of which can make it big.

Young Blood (Tiger, BMI)—Atco 6987—The group has a swiny, attractive side in "Young Blood," which is bound to pull considerable jockey attention. The rhythm-ballad has powerful lyric appeal for teen-agers, and standout trick-voicing effects. Flip is "Searchin'" (Tiger, BMI).

The Cash Box Award o' the Week

"YAKETY YAK" (1:50) [Tiger BMI—Leiber, Stoller]

"ZING! WENT THE STRINGS OF MY HEART" (2:16)

[Horns ASCAP—Hawley]

THE COASTERS

(Atco 6116)

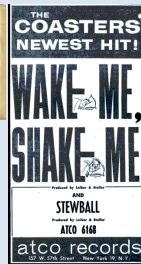
● The Coasters come up with a novelty quick beat, "Yakety Yak," that could be the answer to their "search" for another "Searchin'." This ditty is handled in engaging style, taking advantage of an attention getting arrangement. Tune was written by that famed hit making duo, Leiber and Stoller. We like this ditty to create a big fun. The flip, "Zing! Went The Strings of My Heart," is that lovely standard treated to a teenage treatment that comes off effectively, the not as powerful as "Yakety Yak." Stick close to "Yakety." It looks real good.

"CHARLIE BROWN" (2:12) [Tiger BMI—Leiber, Stoller]

"THREE COOL CATS" (2:08) [Tiger BMI—Leiber, Stoller]

THE COASTERS (Atco 6132)

● The Coasters, who had a tremendous year in '58, as evidenced by their Cash Box award winning "Yakety Yak", start off '59 with what looks like another two-market chart topper. Tagged "Charlie Brown", it's a tantalizing, two-tempo (alternating between a slow thump and a quick beat) that the crew works over in hilarious fashion. Under lid is an infectious, cha-cha-novelty heavily overshadowed by the smash potential of the top lid.



The Cash Box Pick of the Week

"ALONG CAME JONES" (2:49) [Tiger BMI—Leiber, Stoller]

"THAT IS ROCK & ROLL" (2:20) [Tiger BMI—Leiber, Stoller]

THE COASTERS (Atco 6141)

● The Leiber-Stoller duo provides the rock 'n roll sensations with another pair of comic-rock delighters that'll please the kids no end. One session tabbed "Along Came Jones" is a hilarious spoof of western plots, with emphasis placed on the years-back Gary Cooper flick—currently making a comeback on TV's "late shows". On the flip, "That Is Rock & Roll", the boys rip thru a "birth of the blues" version of the Big Beat. Tremendous vocal and instrumental work, on both ends, in the tradition of their previous smashes.

"ALONG CAME JONES" (2:49) [Tiger BMI—Leiber, Stoller]

"THAT IS ROCK & ROLL" (2:20) [Tiger BMI—Leiber, Stoller]

THE COASTERS (Atco 6141)

● The Leiber-Stoller duo provides the rock 'n roll sensations with another pair of comic-rock delighters that'll please the kids no end. One session tabbed "Along Came Jones" is a hilarious spoof of western plots, with emphasis placed on the years-back Gary Cooper flick—currently making a comeback on TV's "late shows". On the flip, "That Is Rock & Roll", the boys rip thru a "birth of the blues" version of the Big Beat. Tremendous vocal and instrumental work, on both ends, in the tradition of their previous smashes.

The Cash Box Pick of the Week

"POISON IVY" (2:15) [Tiger BMI—Leiber, Stoller]

"I'M A HOG FOR YOU" (1:59) [Tiger BMI—Leiber, Stoller]

COASTERS (Atco 6146)

● More delightful rock humor by the team on "Poison Ivy." Fellas warn about a "crazy" dame who can give a guy poison ivy ("you're gonna need an ocean of Calamine lotion"). Heck, it's an easy chart follow-up to "Along Came Jones." Underlid is an infectious item that stands a chance for listing success. But, we're strong on "Poison Ivy."

The Cash Box Pick of the Week

"WHAT ABOUT US" (2:37)

[Tiger BMI—Leiber, Stoller]

"RUN RED RUN" (2:58)

[Tiger BMI—Leiber, Stoller]

THE COASTERS (Atco 6153)

● Two more Leiber and Stoller productions—two more sure-fire hits for the Coasters. The group, currently coming off its "Poison Ivy" smash, is at its cute-catching, chuckle-inducing best as it carves out "What About Us" (the-grass-is-always-greener, etc. affair) and "Run Red Run" (results of a card game item). Two quick beat delighters that oughta move out real fast—with "What About Us" in the lead.

RUN RED RUN (Tiger, BMI) — **WHAT ABOUT US** (Tiger, BMI)—The group figures to continue its hit spree with this great coupling. Top side is about a wild poker game and features crazy piano backing by Mike Stoller. Flip is a complaint about a friend who has everything. Either or both sides here. **Atco 6153**

THE COASTERS



WAIT A MINUTE (Progressive, BMI) (2:39)—**THUMB-IN' A RIDE** (Progressive, BMI) (2:22)—The boys wrap up "Wait a Minute" (a solid novelty co-cleffed by Bobby Darin in the "Alley-Oop" groove) in a top-notch vocal. Flip is another amusing r.&r. novelty sung with solid showmanship by group. **Atco 6186**

"WAIT A MINUTE" (2:39) [Progressive, Trio BMI—Darin, Kirshner]

"THUMBIN' A RIDE" (2:22) [Progressive, Trio-BMI—

Leiber, Stoller]

THE COASTERS (Atco 6186)

"Wait A Minute" looks like the Coasters' next big novelty sensation. It's the artists' latest Atco release and it's a check-full-of-gimmicks rib-tickler set to a choppy, happy-go-lucky beat. Watch it take off. Group shuffles thru another contagious ditty on the undercut.

The Cash Box Pick of the Week

"LITTLE EGYPT" (2:51)

[Progressive, Trio BMI—Leiber, Stoller]

"KEEP ON ROLLING" (2:19)

[Progressive, Trio BMI—Leiber, Stoller]

THE COASTERS (Atco 6192)

"Wait A Minute" was the most recent novelty hit in the artists' long chain. "Little Egypt" should be their next. It's enticing rock-a-rhythmic about a well-known belly dancer, name of "Little Egypt," who'll soon be making news in wax circles. Flip, "Keeps On Rolling" at a tantalizing Latin rock-blues pace. Watch it too.

THE COASTERS



LITTLE EGYPT (Progressive, BMI) (2:51)—**KEEP ON ROLLING** (Progressive, BMI) (2:19)—The boys come through with two sensational performances here. Top side is an item about a fabled belly dancer that really rocks. Hard-hitting blues in the train groove makes the flip potent, too. Both sides are in the best Leiber-Stoller tradition. **Atco 6192**

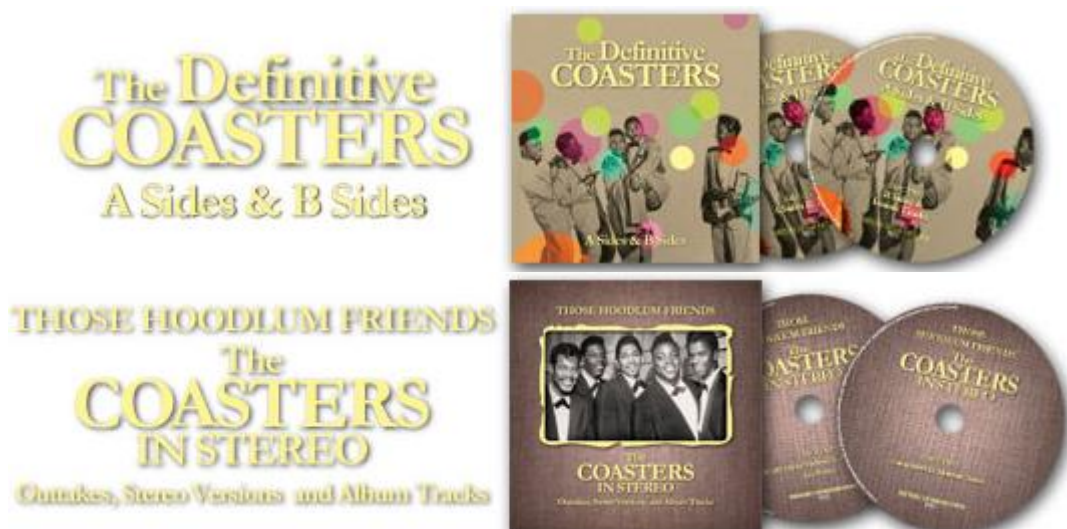


The Rock and Roll Hall of Famers "reunited" at Atlantic's 40th Anniversary at Madison Square Garden in May 1988.



Photos by Paul Natkin and Henry Diltz.

Those Hoodlum Friends – The Coasters: Supplement



The Definitive Coasters – A Sides & B Sides and Those Hoodlum Friends – The Coasters In Stereo

2 CD-paks with a total of 4 CDs - History of RnB R001 and R002,

featuring 110 Atco tracks 1954-1962. Released February 5, 2013.

R001 includes a 24-page booklet featuring a complete career summary, lineups sheet 1954-1967, and a detailed hits chart.

R002 includes a 28-page booklet featuring a single & LP discography, an exhaustive session discography 1954-1962, and a touring schedule of the same period.

Corrections - original album issues:

R001 Disc One: Track 3 Rhino CD R2 71090. **Disc Two:** Track 29 Clarion LP 605

R002 Disc One: Tracks 3-4 CBCD-102; Tracks 9-15 Atco SD33-135; Tracks 17-28 Atco SD33-123.

Disc Two: Track 1 Previously unissued; Track 3 CBCD-102, Track 4 – MrR&B LP 102;

Track 5 CBCD-102; Track 6 Atco LP SD33-135; Track 10 CBCD-102;

Tracks 11-21 parts prev on CBCD-102; Track 14 Rhino Handmade CD RHM2 7740.

Note: "Crocodile" (take 1) only issued on Rhino Handmade. The complete take 12 previously unissued.

Singles Discography: Single 6126 issued 8/58. **Ackn:** James Ritz (not Fritz).

"1958 images" pages 10-11 (R001) actually from 1959 - and image on page 4 (see below) is from late 1958.

Image below: Sill, Wexler, the Coasters, Ahmet Ertegun, and Leiber-Stoller in late 1958.



THE COASTERS on Atco and King (updated June 8, 2019)



The Coasters' Atco recordings – Sessionography, featuring:

“There’s A Riot Goin’ On: The Coasters On Atco” (track times on RHM2 7740) – Rhino Handmade 4-set CD RHM2 7740 (December 12, 2007)

(track times on CBCD) (track times on R001 – track times on R002)
 The Coasters' recording line-ups are listed as headings. Carl Gardner, lead vocal unless otherwise indicated. The Coasters' stage guitarists Adolph Jacobs, Albert “Sonny” Forriest, and Thomas “Curley” Palmer also worked in the studios with the vocal group (as shown on personnel listings). Recording location is valid until new location is listed. All tracks are issued on Rhino Handmade RHM2-7740 “There’s A Riot Goin’ On: The Coasters On Atco” (2007) unless indicated (not RHM). Several of the original mono masters of 1958 appear in stereo masters on that 4CD-set, but are the same takes as the mono masters, marked **. On those tracks representative CD issues with the mono editions are listed. All unmarked labels are Atco. Only US original issues are listed – singles, EPs and LPs, and when originally not issued on any US single or LP, the first album issue (LP/CD). The seven original US LPs have all their tracks listed, later albums (LP/CD) only tracks not issued on US LPs. Full catalogue number for LP AD2: Atlantic DeLuxe AD2-4003 (mono). CBCD is a bootleg CD titled “Charlie Brown” (2000) with most titles in stereo (all tracks listed), Edsel LP is a British issue titled “Thumbin’ A Ride” (1984). GY is a limited edition issued at the Coasters’ 50th Anniversary, and the Mr R&B LP 102 “What Is The Secret Of Your Success?” (1980, reissued on CD in 1990) included never-before-on-LP-issued tracks. Singles issued significantly later than recording dates are marked with year of issue. Edited, dubbed and alt. masters listed separately for each session (with takes clearly and significantly different to original issues marked #).

THE ROBINS or THE COASTERS (LP 101, EP 4503, LP 371, LP AD2)

Carl Gardner, lead/tenor; Bobby Nunn, bass/lead-1; Grady Chapman (first session – and poss also the last), tenor/lead-2; “Ty” Terrell Leonard, tenor; Billy Richard and Roy Richard, baritones

with Gil Bernal,ts; Willard McDaniel,pno/celeste-4; Charlie “Chuck” Norris,gtr; Ralph “Waldo” Hamilton,bs; John “Jessie” Sailes,dms. Poss. Val Valentine, eng; Jerry Leiber and Mike Stoller,prod. Poss. Mike Stoller, pno on LS 29, 31, 32.

Prob. Radio Recorders, 7000 Santa Monica, Boulevard, Hollywood

- LS 13 The Hatchet Man -1
- LS 29 I Love Paris -2
- LS 31 Whadaya Want? -2
- LS 32 If Teardrops Were Kisses -4

- c:a February-March, 1954
- Spark 116, 71090, Collectables CD 9974
- Spark 113
- Spark 110, 71090
- Spark 110, GY, Collectables CD 9974

Note: All four issued on (British) Sequel CD 868 (1997). All tracks of Rhino R2 71090 mono 2CD, titled “50 Coastin’ Classics” (1992), listed for overview (marked 71090). Collectables CD 9974 titled “Smokey Joe’s Cafe” (2006) by The Robins.

with prob. Richard Berry,lead bass vcl-3; Mike Stoller,arr;pno; Gil Bernal,ts; Barney Kessel,gtr; Ralph “Waldo” Hamilton,bs; John “Jessie” Sailes,dms. Abe “Bunny” Robyn,eng; Jerry Leiber and Mike Stoller,prod.

Master Recorders, 533 North Fairfax Avenue, Los Angeles

- LS 15 57C-245 (59C-4073) Wrap It Up -1 (Gardner,second lead)
- LS 16 57C-246 (59C-4074) Riot In Cell Block # 9 -3

- c:a April 1954
- Spark 103, LP 101, 71090
- Spark 103, EP 4503, LP 101, LP 371, LP AD2, 71090

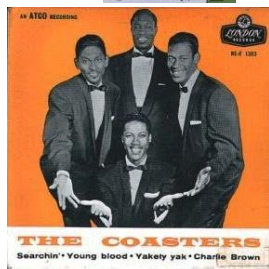
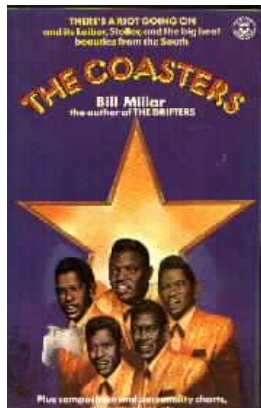
- LS 22 57C-281 (59C-4093) Loop De Loop Mambo
- LS 14 57C-282 (59C-4094) One Kiss
- LS 23 57C-283 (59C-4095) I Must Be Dreamin
- LS 24 57C-284 (59C-4096) Framed -1

- c:a August, 1954
- Spark 107, EP 4503, LP 101
- Spark 113, LP 101, 71090
- Spark 116, LP 101, LP AD2, 71090
- Spark 107, EP 4503, LP 101, LP AD2, 71090

- LS 30 55C-32, S-1669 Smokey Joe’s Cafe
- LS 21 55C-33, S-1670 Just Like A Fool

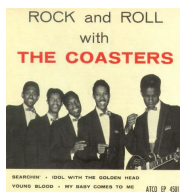
- prob. July 7, 1955 (or poss. January, 1955)
- Spark 122, 6059, LP 101, LP 371, LP AD2, 71090
- Spark 122, 6059, 71090

Note: Mike Stoller states in the liner notes of Rhino R2 71090 that “The Hatchet Man” was the first Robins date on Spark. Last session wrongly listed as recorded in 1954 on RHM2 7740, which may feature Grady Chapman. Michel Ruppli and the Atlantic files give September 28, 1955 as recording date, but that was the day the Spark masters were purchased by Atco. Earlier discographies have listed above recordings in three sessions in order of LS master numbers. Spark single 103 was released in June 1954, single 110 in February 1955, and single 122 in September. Master series 57C- allocated for LP 101 in 1957. Collectables CD 9974 as by The Robins, has “One Kiss” titled “One Kiss Led To Another”. LS 23 titled “I Must Be Dreamin” on LP. LS 16 titled “Riot In Cell Block Number Nine” (33-101 sleeve, not label) and “.....Number 9” on some later issues. S- master numbers used on Atco single. The Coasters were formed in October, 1955. In 1957 and 1958 several of the Robins’ Spark recordings were reissued on LP and EP as by the Coasters, leading to the common misconception that the Robins had transformed into the Coasters. In fact Gardner and Nunn were recruited by manager Lester Sill and producers Jerry Leiber - Mike Stoller. Due to touring engagements there was not enough recorded material available when Atco needed recordings for the Coasters’ first LP. Atco LP 33-101 titled “The Coasters” (1957), and in electronic simulated stereo SD 33-101 in 1968 (or possibly even in 1962), reissued as one half of Collectables CD 76566 “The Coasters - One By One” (2004). LP 371, full catalogue number SD 33-371 (mono/stereo edition), titled “Their Greatest Recordings - The Early Years” (1971).



The British Edsel LP ED 156 “Thumbin’ A Ride” (1984), The Coasters’ British London EP of 1959, Atco LP SD 33-371 “Their Greatest Recordings – The Early Years” (November, 1971), Bill Miller’s book of 1974, the British Atlantic LP K 30057 “20 Great Originals” (1978), and the US 2-set Atlantic DeLuxe LP AD 2-4003 “Young Blood” (July, 1982). (track times on R2-71090)

Those Hoodlum Friends – The Coasters: Supplement



THE COASTERS

Carl Gardner, lead/tenor; Billy Guy, baritone/lead-1; Bobby Nunn, bass; Leon Hughes, tenor

with Mike Stoller, arr/pno; Gil Bernal,ts; Barney Kessel,gtr; Ralph Hamilton,bs; Jessie Sailes,dms/perc; Chico Guerrero,congas. Abe Robyn,eng; Leiber-Stoller,prod. Omit ts on 56C-67.

According to late information on Adolph Jacques, he did not join the Coasters until mid/late 1956.

- "Hollywood" / Master Recorders, 533 North Fairfax Avenue, Los Angeles
 56C-67 S-1857 **Brazil** (Gardner, Nunn, Guy joint leads)
 56C-68 S-1858 **Down In Mexico**
 56C-69 S-1859 **One Kiss Led To Another**
 56C-70 S-1860 **Turtle Dovin'**

Note: S-master numbers used on singles. Atco LP 33-111 and stereo version SD 33-111 titled "The Coasters' Greatest Hits" (1959, simulated stereo version probably issued in 1960 and reissued in 1968, plus on CD in 1989). Clarion LP 605 and stereo version SD-605 titled "That Is Rock & Roll" (1965). Atlantic DeLuxe mono LP AD2-4003 titled "Young Blood" (1982). 20 tracks on that 2-set LP (which spells "Girls Girls Girls" and "Run Red Run" with commas and a "The" before "Idol With The Golden Head"), reissued with some alternate stereo editions (marked WCD) on Warner CD 27604 "The Ultimate Coasters" (1986). 1860 titled "Turtle Dovin'" on some 45-singles and Rhino 2CD 71090.

with Obe (Obie) "Young" Jessie,harmony-vcl (omit Hughes); Mike Stoller,arr/pno; Gil Bernal (or poss. Plas Johnson),ts; Barney Kessel,gtr/mandolin-5; Adolph Jacobs,gtr; Ralph Hamilton,bs; Jessie Sailes and Alvin Stoller,dms; Joe Oliveira,perc; poss. Chico Guerrero,congas. Abe Robyn,eng; Leiber-Stoller,prod. Omit ts on 57C-105 and -108. According to Plas Johnson it is Gil Bernal who plays the sax.

- 57C-105 (57C-185) (59C-3689) **Lola** -5
 57C-106 (57C-186) (59C-3690) **Sweet Georgia Brown**
 (Gardner, Guy, Nunn joint leads)
 57C-107 (57C-187) (59C-3691) **Young Blood**
 57C-108 (57C-188) (59C-3692) **Searchin'** -1

Note: Master numbers 106 - 108 later changed to 186 - 188 (due to early mishap). "Young" Jessie was hired for this session with the Coasters (contrary to the belief that he was a Coasters member - and possibly the one singing the phrase "Bull Dog Drummond" on "Searchin'"). 3-digits master numbers (57C-186 etc) used on singles 1957-1958. Please note Pete Stoller's comments at the end of the discography.

with Jesse Stone,dir/poss.prod; Lowell "Count" Hastings,ts; prob. Mike Stoller,arr; Kenny Burrell,gtr; Lloyd Trotman,bs; Joe Marshall,dms.
 Capitol Studios, New York City

- 57C-229 (59C-4083) **Wait A Minute** -1
 Note: Probably edited on December 4, 1957 (see 57C-326) and may be same master track (59C-4083 poss. the rechanneled number, see below).

with Mike Stoller,arr/pno; Floyd McDaniel,gtr; Willie Dixon and/or Louis Meyers,bs; Fred Below,dms. Jack Wiener,eng; Leiber-Stoller,prod.
 (Slight audio of background saxophone on -5 ?)
 Sheldon Recording Studio, 2120 Michigan Avenue (Chess Building), Chicago

- 57C-251 (59C-3648) **(When She Wants Good Lovin')**
My Baby Comes To Me -1
 57C-252 (59C-3649) **Idol With The Golden Head** -5
 57C-253 (59C-3650) **What Is The Secret Of Your Success?** -1

Alt. take (outtake)

Note: 57C-251 listed as recorded June 13, 1957 in Fernando L. Gonzalez' Disco File. The alternate take has a different chorus backing, faster tempo and different piano sound. MrR&B mono LP 102 titled "What Is The Secret Of Your Success?" (1980, reissued on CD RBD 102 in 1990). CBCD (MR. R&B CD-102, completely different to the earlier MR & B issue) is a bootleg CD titled "Charlie Brown" (2000 - full catalogue number 5267-65175-1B+).

with prob. Tommy Evans,bass vcl (omit Nunn and Hughes); Mike Stoller,arr/pno; Seldon "Jesse" Powell,ts; Adolph Jacobs and Al Caiola,gtrs; Lloyd Trotman,bs; Joe Marshall (and poss Alvin Stoller),dms; Harry Breuer,tamb. Leiber-Stoller,prod. Lester Sill, present manager. Omit ts on 57C-329. Both Nunn and Hughes probably present on 57C-326 (see 57C-229 above), but omit pno and one gtr.

- Capitol Studios, 151 West 46th Street, New York City
 57C-326 (57C-3700) (59C-3700) **Wait A Minute** -1 (edited from above)
 57C-327 (59C-3701) **I'm Fallin'**
 57C-328 (59C-3702) **Dance!**
 57C-329 (59C-3703) **Gee, Golly** -1

Extended re-mix

Note: Master number 57C-3700 used on single. 57C-327 often filed as "I've Fallen". 57C-329 titled "Gee Golly" on LP sleeve (only). When The Coasters were awarded for "Searchin'" and "Young Blood" on the Steve Allen TV-show, doing "Searchin'" with no lip-sink and full orchestra on August 25, 1957 (from which the photo on The Coasters' first Atco LP was taken) Nunn and Hughes participated. Atco LP 33-135 (1962; and the stereo version SD 33-135, with alternate editions, also issued in 1962, titled "Coast Along With The Coasters"). The stereo album reissued on Collectables CD 6523 (2005). The two versions of "Wait A Minute" on Sequel are identical (the track was rechanneled for the stereo LP SD 33-135). On May 18, 1956 Atlantic/Atco had moved their office from 234 West 56th Street to 157 West 57th Street and turned West 56th to their private recording studio.



THE COASTERS

Carl Gardner, lead/tenor; Billy Guy, baritone/lead-1; Will "Dub" Jones, bass/lead-2; Cornelius (Cornel) "Cornell" Gunter, tenor/second lead-3. (Sung in unison -4)

with Mike Stoller,arr/pno; "King" Curtis (Montgomery-Ousley),ts; Clifton "Skeeter" Best,bjo; Adolph Jacobs and Alan (Allen) Hanlon,gtrs; Lloyd Trotman or Wendell Marshall,bs; Joe Marshall,dms; Francisco "Chino" Pozo,congas; Reggie Obrecht,prob. dir. Tom Dowd,eng; Leiber-Stoller,prod. Omit ts and pno on all versions of "Stewball".

- Atlantic Studios, 234 West 56th Street, New York City
 58C-363 (59C-4121) take 7 **Zing! Went The Strings Of My Heart** -2,3
 58C-364 (59C-4122) mono/stereo* **Three Cool Cats**
 58C-365 (58C/59C-4123) master **Yakety Yak** (Gardner & Guy, dual lead)

- 58C-366 (58C-4124) (59C-4124) mono **Stewball** -1
Takes 1,2 (and 7 from above w chat)
 Take 1, alt. arrangement (stereo) # **Zing! Went The Strings Of My Heart** -2,3
 Outtakes, take 1 from above +7,8 **Three Cool Cats**
 Stereo master (take 12) **Three Cool Cats**
 Take 3, alternate hi-fi # **Yakety Yak** (Gardner & Guy, dual lead)
 Outtakes, takes 1,2,5 **Yakety Yak** (Gardner & Guy, dual lead)
 Take 5 (outtake) **Yakety Yak** (Gardner & Guy, dual lead)
 Alt. edition stereo (take 6) **Yakety Yak** (Gardner & Guy, dual lead)
 Complete alt master (take 9) # **Yakety Yak** (Gardner & Guy, dual lead)
 Outtakes, takes 8,9,10 **Stewball** -1
 Stereo master, take 11 (58C-4124) **Stewball** -1

- January 11, 1956**
 6073, LP 101, 71090
 6064, LP 101, LP 111, Clarion LP 605, LP 371, LP AD2, 71090
 6073, LP 101, Clarion LP 605, 71090
 6064, LP 101, LP 371, LP AD2 (not WCD), 71090

- February 12 & 15, 1957 ("Seachin'" on February 15)**
 LP 101
 6104, LP 111, 71090
 6087, EP 4501, LP 101, LP 111, LP 371, LP AD2, 71090
 6087, EP 4501, LP 101, LP 111, LP 371, LP AD2, 71090

- June 12-13, 1957**
 rejected (see note), (not RHM)
July 24, 1957

- 6098, EP 4501, MrR&B LP 102, 71090
 6098, EP 4501, Clarion LP 605, LP 371, LP AD2, 71090
 6104, MrR&B LP 102, Edsel LP 156, 71090
 CBCD

- December 4, 1957**
 6186 (1961), LP 135, SDLP135, 71090
 unissued, (not RHM)
 6111, EP 4507, Sequel CD 868
 6111, EP 4507, MrR&B LP 102

Clarion LP 605, GY

Clarion LP 605, GY
 Note: Master number 57C-3700 used on single. 57C-327 often filed as "I've Fallen". 57C-329 titled "Gee Golly" on LP sleeve (only). When The Coasters were awarded for "Searchin'" and "Young Blood" on the Steve Allen TV-show, doing "Searchin'" with no lip-sink and full orchestra on August 25, 1957 (from which the photo on The Coasters' first Atco LP was taken) Nunn and Hughes participated. Atco LP 33-135 (1962; and the stereo version SD 33-135, with alternate editions, also issued in 1962, titled "Coast Along With The Coasters"). The stereo album reissued on Collectables CD 6523 (2005). The two versions of "Wait A Minute" on Sequel are identical (the track was rechanneled for the stereo LP SD 33-135). On May 18, 1956 Atlantic/Atco had moved their office from 234 West 56th Street to 157 West 57th Street and turned West 56th to their private recording studio.

- March 17, 1958**
 6116, LP 111, CBCD, **CD 33111-2, **Rhino 2CD 71090
 6132 (1959), SD-45-6132*, EP 4506, Clarion LP 605, LP AD2, 71090
 6116, EP 4503, LP 111, Clarion LP 605, LP AD2,
 CBCD, **Rhino 2CD 71090, 2CD 132092
 6168 (1960), LP 135, (not RHM)
 R002, (not RHM)
 CBCD
 R002, (not RHM)
 Clarion LP SD-605, CBCD
 RHM
 R002, (not RHM)
 CBCD
 Clarion LP SD-605, LP 371, WCD, CD 33111-2
 R002, (not RHM)
 R002, (not RHM)
 Atco LP SD 33-135, Edsel LP 156, Sequel CD 871, CBCD



Those Hoodlum Friends – The Coasters: Supplement



The tracks below are the masters from above - with studio chat and false starts (also featured on the Outtakes above)

False start take 8 Zing! Went The Strings Of My Heart -2,3 CBCD, (not RHM)
 False start take 11 Three Cool Cats CBCD, (not RHM)
 False start take 10 Stewball -1 CBCD, (not RHM)

Note: Starting with this session Atlantic recorded their titles on 8-track tapes. UK's Sequel 4CD-series in 1997 were the first to feature the stereo versions of the 1958 8-track recordings. The mono edition of "Three Cool Cats" runs for 2:08 or 2:10 (same time as on stereo SD 6132 single, and has wrong time, 2:43, noted on EP – which is the time of the stereo master, #12, with prolonged sax solo). On Clarion stereo track time is 2:43. On Sequel and the British Warner Platinum CD the stereo master runs for 2:26 with shorter sax solo. Take 1 is a complete different version both vocally and instrumentally. Take 3 of "Yakety Yak" has a completely different sax solo and slightly different vocal approach. Take 5 has slightly different vocals and lesser sax. "Yakety Yak" take 6, stereo, has a short sax sequence omitted after the line "Don't you give me no dirty looks". The complete unissued alt master (time 2:26) has different sax solo and prolonged alternate ending. Master number 58C-4124 used on "Stewball" single. "Stewball" spelt "Stew Ball" on album cover front (but not on sleeve). Edsel LP 156 has the stereo edition. The two versions on Sequel and on R001/R002 are identical (mono 58C-366 and stereo take 11), and most prob. same master. Rhino 2-set CD 132092, titled "The Definitive Soul Collection" (2007), was to include all Coasters Hits on Atco in mono. The release was cancelled, when "The Complete Coasters on Atco" was planned, which became RHM2 7740. CD 33111-2 (1989) is the CD version of stereo LP SD 33-111. "Yakety Yak", and "Poison Ivy" (from later session) listed on that CD may be the takes issued on that LP. The planned Atlantic/Atco CD 82313-2 "Poison Ivy – The Best Of The Coasters" in their 20-track ReMasters series in 1991 was cancelled, when the project of "50 Coastin' Classics" was initiated.

with Mike Stoller,arr;pno; King Curtis,ts; Adolph Jacobs,gtr; Alan Hanlon and/or George Barnes,gtrs; Wendell Marshall or Abie Baker,bs; Joe Marshall (or poss. Gary Chester),dms; prob. Francisco "Chino" Pozo,congas. Tom Dowd,eng; Leiber-Stoller,prod. Omit pno and ts on 58C-419. Omit pno on 58C-421 and 59C-3610.

58C-419 (59C-3632) master **Sorry But I'm Gonna Have To Pass -2** August 8, 1958
 58C-420 (59C-3633) master **The Shadow Knows -1** 6126, EP 4506, MrR&B LP 102, Edsel LP 156, CBCD, **71090
 58C-421 (59C-3634) stereo master **I'm A Hog For You -4 (1:59)** 6126, EP 4506, LP 111, LP AD2, CBCD, **71090, 2CD 132092
 58C-422 (59C-3635) take 14 master **Crocodile -4** Sequel CD 871, CBCD
 CBCD

Outtakes, takes 2,3,11 **Sorry But I'm Gonna Have To Pass -2** R002, (not RHM)
 Take 2 (outtake) **The Shadow Knows -1** CBCD
 Outtakes, takes 11,12,13 **The Shadow Knows / Shadow -1** R002, (not RHM)
 Outtakes, takes 1,2,3,4 **I'm A Hog For You -4** R002, (not RHM)
 Take 5 (outtake) # **I'm A Hog For You (Yea Yea) -4** **Only on CBCD, (not RHM)**
 Takes 6,7 false starts, take 8 **I'm A Hog For You (Yea Yea) -4** CBCD, (not issued on R002)
 Alt.take - slow version (stereo) # **I'm A Hog For You -4** CBCD
 Take 1, alternate hi-fi **Crocodile -4** **Only on RHM, (not issued on R002)**
 Takes 3,5 and complete take 12 **Crocodile -4** R002, (not RHM)



Note: 58C-419 listed in files as "Sorry But I Must Pass". The CBCD edition of that track has studio chat intro and runs for 2:27 (2:11 on the others). 58C-420 issued with added credits "Sax Solo: King Curtis" on Atco single label. The undubbed original master of "I'm A Hog For You" (which is in stereo) and most of the 1958 8-track stereo editions were not issued until British Sequel tried to find all Coasters recordings for Atco in 1997. The original issued version (59C-3610, see below) was edited on July 17, 1959 with extra dubs and is listed in Atlantic files as "I'm A Hog For You Baby", and titled so on Sequel and other British issues. That edition is often misplaced at the next session below. Take 2 of "The Shadow Knows" has different lyrics and different instrumental sound. The alternates of "I'm A Hog For You" (no pno) are completely different to the original master (take 5 only issued on the "Charlie Brown" CD). The alternate (take 1) of "Crocodile" has a different vocal approach and a complete different sax solo (and is only issued on Rhino CD 7740). Take 12 slightly different to take 14 with different ending. "Crocodile", and "Hey Sexy" (from next session) were not issued during the classic Coasters years, due to "unpolished" lyrics.

with Mike Stoller,arr;pno; James "Taft" Jordan and Red Solomon,tpts; Eddie Bert,tnb; King Curtis,ts-5; Adolph Jacobs and Don Arnone,gtrs; Milt Hinton,bs; Belton Evans,dms. Tom Dowd,eng; Leiber-Stoller,prod. Omit tpts and tbn on all versions of "Charlie Brown".

58C-461 (59C-4168) master **Charlie Brown -4, -5** December 11, 1958
 58C-462 (59C-4169) master **Hey Sexy -4** 6132, EP 4506, LP 111, Clarion LP 605, LP 371, LP AD2, CBCD,
 **Rhino 2CD 71090, 2CD 132092
 Rhino 2CD 71090 (**mono), CBCD (stereo)
 Alternate stereo (outtake) # **Charlie Brown -4, -5** SD-45-6132, Clarion LP SD-605, CBCD
 Outtakes, (tracks)/takes 14,22,23,27 **Charlie Brown -4, -5** R002, (not RHM)
 Alt.take (take 4, stereo) **Hey Sexy / Sexy (Gardner lead) #** CBCD
 Outtakes, (tracks)/takes 8,10,12 **Hey Sexy -4, -5** R002, (not RHM)



Note: Master numbers in parentheses are the reallocated numbers given when Atlantic coordinated all Atco master numbers with Atlantic's in July, 1959 (36/37-series) and in January, 1960 (40/41-series). The Gardner-led "Hey Sexy" is a complete different version with the other Coasters only doowa-ing, listed as "Sexy" in Atlantic files (which would be the correct title for this version since Gardner does not sing "hey"), and sometimes wrongly filed as 58C-460. The Clarion version of "Charlie Brown", which has Gunter separated from Gardner in stereo, no speeded-up "yes you" and different sax solo, runs for 2:12 or 2:17, but for 2:44 with chat intro and longer fadeout on CBCD and RHM. 16 of the tracks from the 2CD-set Rhino 71090 reissued on Rhino 71597 "The Very Best of The Coasters" (1994, reissued 2008). Unless otherwise noted all issued recordings (including alternates) of 1954-1962 ("The Hatchet Man" to "Bull Tick Waltz"), with the stereo editions of the 8-track-single masters of 1958 (including "Hey Sexy"), were released on History of RnB Records on February 5, 2013; R001 2CD "The Definitive Coasters – A Sides & B Sides" and R002 2CD "Those Hoodlum Friends – The Coasters In Stereo" – the latter with several previously unissued alternate outtakes. Parts of the studio chats of the 1958 outtakes previously issued on CBCD (and some on RHM). Not confirmed which stereo versions of "Charlie Brown" / "Three Cool Cats" are on SD-45-6132. The group overdubbed the line "Who's always throwing spitballs" for the British version of "Charlie Brown" with "Who's always headed for a fall". That overdub can be found on R002.

with Mike Stoller,arr;pno/temple blocks; King Curtis,ts; George Barnes,bjo; Alan Hanlon and Tony Mottola,gtrs; Abie Baker,bs; Sammy "Sticks" Evans,dms; Jerry Leiber,vcl(on bridges)-5. Tom Dowd,eng; Leiber-Stoller,prod.

59C-3418 mono master **Along Came Jones (joint leads)** March 26, 1959
 59C-3419 mono master **That Is Rock & Roll -5** 6141, EP 4507, LP 111, Clarion LP 605, LP 371, LP AD2, 71090
 6141, EP 4507, LP 111, Clarion LP 605, LP AD2, 71090
 Alternate Stereo version **Along Came Jones (joint leads)** Clarion LP SD-605
 Alternate (dubbed/edited stereo) **That Is Rock & Roll -2 #** Clarion LP SD-605, LP 371

Note: From this session Atlantic used different masters for mono and for stereo. The alternate stereo version of "Along Came Jones" has a slightly different vocal approach and a different sax solo. The alternate version of "That Is Rock & Roll" has the same instrumental track with unison chorus instead of Gardner plus Jones' dubbed lead (on bridges) and titled "That Is Rock And Roll" on Atco LP 371. Starting with above session Atco's master numbers correspond with Atlantic's. Adolph Jacobs (leaving in early 1959) occasionally played with the vocal group on stage until early 1960. Both Clarion editions (LP/SD) issued in ca January 1965. Around the time of this session the Coasters were signed to a seven year renewed pact with Atco Records.

with Mike Stoller,arr; King Curtis,ts; George Barnes,sixstr.bsg (dan-electro); McHouston "Mickey" Baker and poss. Alan Hanlon,gtrs; Albert (Elbert) "Sonny" Forriest,gtr; Wendell Marshall,bs; Alfred Dreares,dms; Willie Rodriguez,bgo. Tom Dowd,eng; Leiber-Stoller,prod. Omit ts on all versions of "Poison Ivy". Add dubbed güiro perc (poss. Stoller) on the mono edited version of "Poison Ivy".

56C-3606 (mono) **What About Us -4** July 16, 1959
 59C-3607 (mono, edited) **Poison Ivy (Gardner & Guy, joint leads)** 6153, LP 135, 71090
 6146, LP 111, LP AD2, 71090
 Stereo version **What About Us -4** LP SD 135
 Stereo master **Poison Ivy (Gardner & Guy, joint leads)** (prob LP SD 111), Atlantic LP K-30057, CD 33111-2
 Alternate stereo edition (echo) # **Poison Ivy (Gardner & Guy, joint leads)** LP 371

Note: The stereo version of "What About Us" has a different sax solo and slightly different vocals. The alternate stereo edition of "Poison Ivy" has only the vocals by Gardner and Guy (stereo and no "aaahas" from the other Coasters plus echo guitar), and is missing on Sequel (although mentioned in booklet). British Atlantic LP K-30057 titled "The Coasters – 20 Great Originals" (1978).

with Mickey Baker or Al Caiola, "extra one-note guitar"; King Curtis, dubbed extra sax; and the Coasters, rephrasing the text "do the boogie all night long" (recorded at August 8, 1958 session, edited with dubs as indicated here; also see 58C-421).

59C-3610 (dubbed/edited mono) # **I'm A Hog For You -4 (1:56)** July 17, 1959
 6146, LP 111, 71090



Those Hoodlum Friends – The Coasters: Supplement

with Mike Stoller,arr/pno; King Curtis,ts; Sonny Forriest and Al Caiola,gtrs; Wendell Marshall,bs; David "Panama" Francis,dms. Tom Dowd,eng; Leiber-Stoller,prod.

59C-3713	Run Red Run -1	July 23, 1959
59C-3714	Guitaritious (instrumental)	6153, LP 135, LP AD2, 71090 Unissued, (not RHM)
<i>Stereo version</i>	Run Red Run -1	LP SD 135, WCD

Note: The stereo version has a different, extra, sax solo, and titled "Run, Red, Run" on Warner CD (WCD).

with Mike Stoller,arr/pno-5/elpno-6; King Curtis,ts/lead ts-8; George Barnes,bjo; Sonny Forriest,gtr; Wendell Marshall or Milt Hinton,bs; Panama Francis,dms; prob. Willie Rodriguez, bgo/cowbells-7; Jerry Leiber, prob. handcl-6. Tom Dowd,eng; Leiber-Stoller,prod. (Poss. Stan Applebaum,dir on -4275). Omit ts on -6.

60C-4861, 61C-4861	Keep On Rolling -3,7	February 26, 1960
60C-4275, 60C-4293	Besame Mucho (Part I) -2	6192 (1961), LP 135, 71090
60C-4294 (edited)	Besame Mucho (Part II) -4,8	6163, MrR&B LP 102, Edsel LP 156, 71090
60C-4276	The Snake And The Book Worm -6 (Gardner & Gunter, unison lead)	6163, MrR&B LP 102
60C-4277	Wake Me, Shake Me -1	6178, LP 135, GY, Acrobat 2CD ADDCD3180
60C-4278	Lady Like -4,5	6168, LP 135, 71090 6341 (1965), MrR&B LP 102, Edsel LP 156

<i>Stereo version</i>	Keep On Rollin' -3,7	LP SD 135
<i>Dubbed stereo edition</i>	The Snake & The Bookworm -4,8 #	LP SD 135
<i>Stereo master (60C-4277)</i>	Wake Me, Shake Me -1	LP SD 135

Note: 4861 edited in August, 1960 (original master number not listed in Atlantic files). 61C-4861 used on single). It is titled "Keep On Rollin'" on LP 33-135. 60C-4294 issued with added credits **"Tenor Sax Solo By King Curtis"** (no lead by Jones, only vocal chorus). 60C-4293/94 edited in March, 1960. "Besame Mucho Part 2" on Edsel LP 156 is in fact Part I. The two parts are connected into one track on Mr R&B RBLP 102 (total time 4:06). The stereo version of "Keep On Rollin'" has dubbed vocal chorus instead of Curtis' sax breaks. The stereo edition of "The Snake..." is completely different to the mono and has Curtis on sax and lesser vocals. Stollers' electric piano is omitted in favour of a Curtis sax solo. The mono version, although mentioned in Sequel booklet, not present. The song is titled "The Snake & The Bookworm" on LPs and corresponding CDs and "The Snake And The Book Worm" on later CD compilations. The fine Acrobat 2CD *"The Complete Singles As and Bs 1954-62"* (2016) features all 27 mono singles by the Robins and the Coasters 1954 – 1962 (with at least five of the 1958 CBCD stereo masters), plus the two extra album tracks of 1957 and 1962. Stereo master of "Wake Me, Shake Me" same master as 60C-4277. The three tracks in this discography marked # after track title indicate alternates completely different to original issues.

with Stan Applebaum,arr/dir; unknown strings; Ellis Larkins,pno; Artie Ryerson,bjo; Sonny Forriest and Alan Hanlon,gtrs; George Duvivier,bs; Don Lamond,dms; Phil Kraus,perc/vbs. Phil Ramone,eng; Leiber-Stoller,prod. Coaster not singing lead acts vocal chorus. Some evidence point to the fact that the instrumental parts were recorded separately before the vocals.

<i>A&R Recording Studios, 112 West 48th Street, New York City</i>		June 13, 1960
60C-4625	Gunter	Easy Living LP 123
60C-4626	Guy	Don't Get Around Much Anymore LP 123
60C-4627	Gardner	Moonlight In Vermont LP 123
60C-4628	Gardner	Moonglow LP 123
60C-4629	Jones	You'd Be So Nice To Come Home To LP 123
60C-4630	Gunter	Autumn Leaves LP 123

60C-4631	Guy	Gee Baby Ain't I Good To You	June 15, 1960
60C-4632	Gardner	Satin Doll	LP 123
60C-4633	Jones	The Way You Look Tonight	LP 123
60C-4634	Gardner	Willow Weep For Me	LP 123
60C-4635	Jones	But Beautiful	LP 123
60C-4636	Gunter	On The Sunny Side Of The Street	LP 123

Note: The mono and stereo masters are identical. ** All 12 tracks in stereo on RHM 4CD-7740 (and not issued in mono on CD). Originally issued on Atco LP 33-123 (1960; stereo version SD 33-123 originally also in 1960 and later reissued with diff "logo"), titled *"One By One"*. The stereo album reissued as one half of Collectables CD 76566 *"The Coasters - One By One"* (2004), and the UK reissue Hoodoo CD 263387 *"The Coasters plus One By One"* (2011). The latter also features three bonus tracks of 1958-59 plus a nice 16-page booklet.

with Mike Stoller,arr/pno; King Curtis,ts; Sonny Forriest and Phil Spector,gtrs; Wendell Marshall,bs; Gary Chester,dms. Tom Dowd,eng; Leiber-Stoller,prod. Omit pno and one guitar on -5 (Spector probably not featured on that track).

<i>Atlantic Studios, 234 West 56th Street, New York City</i>		July 29, 1960
60C-4752	Thumbn' A Ride	6186, MrR&B LP 102, Edsel LP 156, 71090
60C-4753	Dog Face	unissued, (not RHM)
60C-4754	Shoppin' For Clothes -1,5 (Jones, second lead)	6178, LP 371, LP AD2, **Rhino 2CD 71090, 2CD 132092

Note: Original composer credits to Elmo Glick on 6178. Later pressings of that single (most probably a bootleg – which does not even feature The Coasters, poss. Kent Harris in a compl diff song) issued as **"Clothes Line (Wrap It Up)"** with master number 60C-4654-MO (flip also had an –MO ending). This was the original title, written by Kent Harris (who was credited composer on that "reissue", later Leiber-Stoller-Harris were credited as composers to "Shoppin' For Clothes").

with Plas Johnson,ts; Jewell Grant,bars; Ernie Freeman,pno; Sonny Forriest and Rene Hall,gtrs; Eddie Williams,bs; Melvin Pollan,dms. Lester Sill and Lee Hazlewood (sic Hazelwood),prod.

<i>Prob. Gold Star Studios, 6252 Santa Monica Blvd., Los Angeles, California</i>		December 7, 1960
60C-5234	master	Ridin' Hood -4 6219 (1962), MrR&B LP 102, Edsel LP 156, CBCD, **MrR&B RBD 102
<i>Alt.take (stereo master)</i>	Riding Hood -4	Sequel CD 870, CBCD, (not RHM)
<i>Take 4, false start take 5</i>	Riding Hood -4	CBCD , (not RHM)
<i>Take 28 fast version (stereo)</i>	Riding Hood -4	CBCD

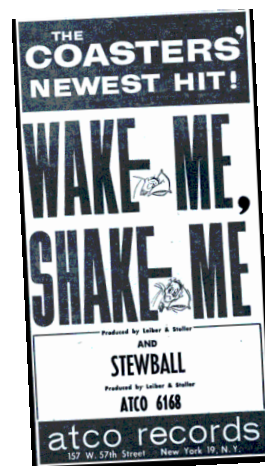
Note: MrR&B RBD 102 (1990) is the CD version of LP 102. The alt.take and takes 4, 5 are only issued as noticed.

with Mike Stoller,arr/pno/speeded-up vcl on fade-5331; King Curtis,ts; George Barnes,bjo; Sonny Forriest and Alan Hanlon,gtrs; Abie Baker,bs; Bobby Rosengarden and Gary Chester,dms. Tom Dowd,eng; Leiber-Stoller,prod.

<i>Atlantic Studios, 234 West 56th Street, New York City</i>		February 9, 1961
61C-5330	Girls Girls Girls (Part I) -1	6204, LP 135, LP AD2
61C-5607 (61C-5330B)	Girls Girls Girls (Part II) -1	6204, MrR&B LP 102, 71090
61C-5331	Little Egypt (Ying-Yang) -1	6192, LP 135, LP AD2, 71090
61C-5332	Weddin' Days	unissued, (not RHM)

<i>Stereo alternate #</i>	Girls, Girls, Girls (Pt. 1) -1	LP SD 135, WCD
<i>Stereo edition</i>	Little Egypt -1	LP SD 135, WCD, LP 371

Note: 61C-5607 edited in July, 1961 and is a complete different take in faster tempo. The stereo alternates are only slightly different, although "Girls, Girls, Girls" in stereo has unison chorus instead of Guy's solo bridge. That version appears twice on Sequel. Note the commas only on WCD stereo version (and on some European issues and ads). "Ying-Yang" subtitle omitted on most reissues. LP SD33-135 was reissued in 2005 on Collectables Col-CD-6523. See also Peter Stoller's mail at the end of the discography.



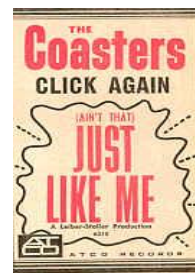
Those Hoodlum Friends – The Coasters: Supplement

with Steve Douglas,ts; James H. Davids,tackpno; Michael Adams,gtr; Llevellyn Klassy,bs; Sandy Nelson,dms. Lester Sill and Lee Hazlewood (sic Hazelwood),prod. "Hongry" wrongly credited to be produced by Leiber-Stoller on Atco 6341 (also see Peter Stoller's message next page).
Gold Star Studios, 6252 Santa Monica Blvd., Los Angeles, California

61C-5513
61C-5514
61C-5515
61C-5516

Giving Up
Hongry -1
Teach Me How To Shimmy -1
I'm A Hum Dinger

April 10, 1961
unissued, (not RHM)
6341 (1965), MrR&B LP 102, 71090
6219 (1962), MrR&B LP 102, 71090
unissued, (not RHM)



THE COASTERS

Carl Gardner, lead/tenor; Billy Guy, baritone/lead-1; Will "Dub" Jones, bass/lead-2; Earl "Speedo" Carroll, tenor/lead-3. (Sung in unison -4)

with Mike Stoller,arr; Grady Gaines and Clifford "Gene" Burks,tss; Gary Bell,pno or poss. ts; Milt Hopkins and Joe Richardson,gtrs; "Olsie" Richard Robinson,bs; Emile Russell,dms (the Upsetters). Phil lehle,eng; Leiber-Stoller,prod.

Atlantic Studios, 11 West 60th Street, New York City

61C-5699
61C-5700
61C-5701

My Babe -1
Bad Blood
(Ain't That) Just Like Me -1

September 25, 1961
LP 135, LP SD 135, **
6210, LP 135, LP AD2, 71090
6210, LP 135, LP SD 135, **Rhino 2CD 71090, 2CD 132092

Stereo version

Bad Blood

LP SD 135, WCD

Note: 61C-5699 unissued in mono on CD. The stereo version of "Bad Blood" has a different bridge. The Atlantic Studio moved to 11 West 60th Street in 1961 (not in 1959). The office now was at 1841 Broadway – same building as the studio.

with Mike Stoller,arr/elpno; Alan Lorber,dir; unknown strings; Wilbur "Dud" Bascomb and Lamar Wright,tpts; Harry DiVito,tbn; prob Alonzo "Buddy" Lucas,ts/lead ts-5; Thomas "Curley" Palmer, Billy Butler and John "Bucky" Pizzarelli,gtrs; Al Lucas,bs; Gary Chester,dms. Leiber-Stoller,prod.

62C-6376 mono master
62C-6414 (edited)
62C-6377

The Climb (vocal) -2
The Climb (instrumental)
Bull Tick Waltz -1,5

July 31, 1962
6234, Clarion LP 605, GY, (not RHM, not R001/2)
6234, GY, (not RHM, not R001/2)
6251, MrR&B LP 102, R001

Alternate master

Stereo master (62C-6376)

The Slime -2
The Climb -2

Clarion LP SD-605, R002, **Rhino 2CD 71090
Sequel CD 870, CBCD, R001

Note: 62C-6414 with brass overdub (no vocals - the trombone doing Jones) edited on August 14, 1962, with same rhythm track as the vocals. The instrumental is featured on GY (although not listed). "The Slime" uses "...the Slime" instead of "...the Climb" and is probably the original master, since this was the original intended title (although it is titled "The Climb" on Clarion). Master titled "The Climb (Pt 1)" on Sequel with one sequence rephrased to "...at the club - let 'em roll" (with a short intro on CBCD and poss same master as on 6234).



with George "Teacho" Wiltshire (sic Wilshire),arr/dir; Alonzo "Buddy" Lucas,ts; Artie Butler,pno; Billy Butler, Mimi Roman and Everett Barksdale,gtrs; Russ Saunders,bs; Panama Francis,dms. Jerry Leiber and Mike Stoller,prod.

62C-6707

The P.T.A. -1

January 10-11, 1963
6251, MrR&B LP 102

Note: Observe the 62C-master number although the recording was made in 1963. Song written by Fred Tobias - Paul Evans.

with King Curtis,dir/ts (and his orchestra); collective personnel: Lamar Wright and Elmon Wright,tpts; George Matthews,tbn; Jimmy Powell,as; Alva "Beau" McCain and Noble "Thin Man" Watts,tss; Paul "Hucklebuck" Williams,bars; George Stubbs,pno; Cornell Dupree, James Albert Bethea and Thomas "Curley" Palmer,gtrs; Jimmy Lewis and Alonzo Collins,bs; Ray Lucas,dms. King Coleman,MC; Tom Dowd and Phil lehle,engs; Pat "Lover" Patterson, manager; Nesuhi Ertegun and Jerry Wexler,prod.

Apollo Theater, 253 West 125th Street New York City

63C-7401 (63C-7573)

T'Ain't Nothin' To Me -1
(Jones, second lead)
Speedo's Back In Town -3
What's The Secret Of Your Success -1
Girls, Girls, Girls -1

November 16, 1963

LP 159, 6287, **Sequel CD 870, Rhino 2CD 132092
LP 159, 6287, **Sequel CD 870
unissued, (not RHM)
unissued, (not RHM)

Note: 63C-7573 shortened into 45-single, time 3:35, on January 28, 1964. The original track 4:38 appears on Atco LP 33-159, which is a live album of several performers, titled "Saturday Night At The Apollo" (1964).

with Charles Calello,arr/dir/prod; James Cleveland,tbn; Joe d'Addario,tpt; Raymond Desio and Wille "Bridges" Outerbridge,saxes; Leroy Glover,org; Horace Ott,pno; Thomas Palmer, Vincent Bell and Al Gorgoni,gtrs; Russ Saunders,bs; Buddy Saltzman,dms; George Devens,perc; Barbara Webb, Maretha Stewart and Eileen Gilbert, background vcls. Omit brass/reeds and girl vcls on -7477.

Atlantic Studios, 11 West 60th Street, New York City

63C-7477
63C-7478
63C-7479
63C-7480

Bad Detective -1
Lovey Dovey
Cotton Fields
Skylark

December 17, 1963

6300, MrR&B LP 102, 71090
6300, MrR&B LP 102, Sequel CD 869, Warner Platinum CD 73225
unissued, (not RHM)
unissued, (not RHM)

Note: British Warner Platinum CD "Yakety Yak – The Coasters Collection" (2005) features 20 classics (with "Three Cool Cats" 2:26, "Zing! Went The Strings Of My Heart" and "The Shadow Knows" in stereo). Most of the raw session tapes with unissued recordings were lost in Atlantic's ware-house fire in New Jersey in 1978, although the master tapes of issued recordings were stored in New York (and some raw tapes were found stored elsewhere).

with Teacho Wiltshire,arr/dir/prod/prob.pno; Bill Bivens,ts; Ernie Hayes,org and/or pno; Eric Gale, Carl Lynch and Troy Seals,gtrs; Jimmy Lewis,bs; Bernard "Pretty" Purdie,dms. Gregory Carroll,co-prod (no relation to Earl). Omit ts and org on -8155.

64C-8153
64C-8154
64C-8155

Wild One -1
Speedball
I Must Be Dreaming
(Gardner & Guy, joint leads)

August 28, 1964
6321, MrR&B LP 102, Sequel CD 870
unissued, (not RHM)

Note: 64C-8155 titled "I Must Be Dreamin'" (1964 version)" on Sequel.

with Bert Keyes,arr/dir/pno/prod; Joe Newman and Bill Berry,tpts; Buddy Lucas,hca-5/ts; Seldon Powell,ts; Heywood Henry,bars; Thomas Palmer, Carl Lynch and Everett Barksdale,gtrs; Bill Winston,bs; Bobby Donaldson,dms; prob. George Devens,vbs-6. Unknown female vcigrp-7. Billy Guy,prod-8

Unknown studios, New York City
65C-8832
65C-8833

Money Honey -4,5
Let's Go Get Stoned -1

April 21, 1965
6356, Sequel CD 870
6356, Sequel CD 870

Those Hoodlum Friends – The Coasters: Supplement

65C-9290
65C-9291

Crazy Baby -1,6,8
Bell Bottom Slacks And A Chinese Kimono
(She's My Little Spodee-O) -5

September 8, 1965 (see note)
6379, Sequel CD 871

Note: Audibly -8832/9291 belong to one Atco-recorded session, with -8833/9290 as a special session, produced by Billy Guy and purchased by Atco (both sessions probably recorded in April, since Atco 6356 was released in May, when "Let's Go Get Stoned" possibly was given "Bell Bottom Slacks..." original master number). September 8, 1965 possibly in fact editing date of Atco 6379 (with partly different personnel). 65C-9291 has a studio intro on Sequel.

with King Curtis,arr/dir/prod/ts (and his orchestra); Paul Griffin,pno; Cornell Dupree and Hugh McCracken,gtrs; Charles "Chuck" Rainey,bs; Ray Lucas,dms. Add on -9877: prob. Melvin Lastie or Ernie Royal,tpt; poss. Willie "Bridges" Outerbridge,bars; poss. Robert Asher,tbn.

Atlantic Studios, 11 West 60th Street, New York City

66C-9877
66C-9878

She's A Yum Yum -4
Saturday Night Fish Fry -1

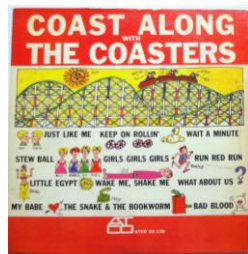
January 26, 1966
6407, Sequel CD 869
6407, Sequel CD 869

Note: "Quicksand" from this session is by King Curtis. The British Sequel CDs (868, 869, 870 and 871) are reissues of the four original Atco LPs with lots of extra bonus tracks, issued 1997 and featuring several stereo masters for the first time, later also on RHM. All tracks from MrR&B LP 102 later on Sequel CDs. In 1959 (after the success of "Charlie Brown") the Coasters had renewed their contract with Atco for a further seven years. Leiber-Stoller had parted with Atlantic/Atco in 1963. In 1966 Jerry & Mike took the Coasters to Columbia, where Lester Sill gave Leiber-Stoller control of the group for the subsidiary label Date and in 1971 The Coasters again teamed up with Leiber-Stoller for a third time (recording for King Records).

Mail from Peter Stoller:

Dear Claus, In discussing Leiber & Stoller's history with Mike, I've noticed a few errors in your generally excellent and invaluable Coasters/Robins sessionography. According to the site, "Hungry" was produced by Lester Sill and Lee Hazlewood at Gold Star on April 10, 1961. However, despite the matrix number, the track was produced by Leiber & Stoller in NYC at Atlantic Studios. That's Mike on tack piano (not electric piano), Billy Guy's performance bears all the earmarks of Jerry Leiber's coaching, and it's surely King Curtis on sax. We don't know the date for certain, but it seems most likely to have been from February 9, 1961, with "Girls Girls Girls" and "Little Egypt." The Robins discography states for the March 2, 1951 session that included "That's What The Good Book Says": "Johnny Otis not involved in these recordings." However, Mike says that it's definitely Johnny playing vibes, and it's probably his band as well. Otis would have eschewed credit for the same reason that the Robins added an extra "b" to their name: to duck John Dolphin (to whom the Robins were signed) and/or Herman Lubinsky (to whom Otis was signed) and their respective lawyers and other associates. Finally, there are two Coasters sessions for which you identify a second drummer as A.L. (Abe) Stoller: February 12-15, 1957 and December 4, 1957. However, Abe Stoller was—as you noted in your paragraph on Spark—Mike's father, and a co-owner of Spark and Quintet. He was not a musician at all; he was merely an investor, soon bought out by his partners. There is a well-known jazz and session drummer, Alvin Stoller (no relation), incorrectly identified as Mike's father on the Members Bio page. I don't believe he ever played on a Coasters session: the two dates identified above probably had a single drummer each. Thanks in advance for incorporating these corrections in your next update. Best wishes - Peter Stoller / Leiber/Stoller Productions.

Editor's note: I've corrected the true mishaps (but not those in doubt). Alvin Stoller played drums on some sessions by The Platters in the mid '50s.



The Coasters' first five original LP-albums – 33-101 (issued November, 1957), 33-111 (October, 1959), 33-123 (July, 1960), 33-135 (July, 1962), and Clarion 605 (issued January, 1965).



The Rhino Handmade CD-box and the Coasters at the Atlantic studios, March 26, 1959 with Mike Stoller (ctsy Robert Palmer). Below: On national television – Dick Clark's Show - on March 7, 1959.



Those Hoodlum Friends – The Coasters: Supplement



The Coasters' Date/King recordings - Sessionography, featuring: "Down Home" - Varèse Sarabande CD 302 066 844-2 (August 27, 2007) stereo (*track times*)

The Coasters' recording line-ups are listed as headings. Carl Gardner, lead vocal unless otherwise indicated. The Coasters' stage guitarist Thomas "Curley" Palmer also worked in the studios with the vocal group (as shown on personnel listings). Recording location is valid until new location is listed. Only the original issues are listed - singles and LP, and when not issued on any single or LP, the original CD issue. Also listed are tracks featured on Atlantic/Rhino issues. All tracks on the CD "Down Home" (2007) unless marked (DH*). The King singles are marked with year of issue.

THE COASTERS

Carl Gardner, lead/tenor; Billy Guy, baritone/lead-1; Will "Dub" Jones, bass/lead-2; Earl "Speedo" Carroll, tenor/lead-3. (Sung in unison -4).

with Mike Stoller, arr/dir/poss. pno; James Booker, pno/elpno/org; Ernie Royal and Melvin Lastie, tpts; Bennie Powell, tbn; Thomas Palmer, gtr, George Devens, vbs/perc; Jesse "Preacher" Fairman, bs; Charles Joseph "Honeyman" Otis, dms. Phil Ramone, eng; Leiber-Stoller, prod.

A&R Recording Studios, 112 West 48th Street, New York City

CO-96542 ZSP 117950 (K-14182) **Soul Pad** -1 (Carroll 2nd lead, Gardner 3rd)

CO-96543 ZSP 117951 (K-14181) **Down Home Girl** -1

Note: CO- are Columbia file numbers. King single 6404 issued as by COASTERS (no The). King LP 1146 (full catalogue number KS1146-498, which is in stereo) titled "The Coasters On Broadway" (1972). The Date single was issued in March, 1967 with ZSP master numbers (exactly one year after the last Atco single).

with unknown accomp; Leiber-Stoller, prod.

Probably one of the Columbia Recording Studios, New York City

CO-93388

Everybody's Woman

CO-93389

Teeny Bopper

Note: Fernando L. Gonzalez' Disco File lists these with editing date given as July 19, 1967.

June 28, 1967

unissued prob. demo, (DH*)

unissued prob. demo, (DH*)

with Artie Butler, arr/dir/pno/prob.org; Mike Stoller, prob. tackpno; Ernie Royal, tpt; Mark Markowitz, tpt; Mickey Gravine, tbn; Artie Kaplan, bars; Artie Ryerson, bjo; Eric Gale, gtr; Chuck Rainey, bs; Bernard Purdie, dms; George Devens, perc/bells. Unknown, eng; Leiber-Stoller, prod.

Columbia Recording Studios, (unknown location), New York City

CO-98087 ZSP 137279 (K-13960) **She Can / Talkin' 'Bout A Woman** (joint leads)

CO-98088 (K-14180)

Mohair Sam -4

CO-98089 ZSP 137280 (K-14183)

Everybody's Woman -3

October 30, 1967 (poss. edited November 6)

Date 1607, King LP 1146, King 6389 (1972)

King LP 1146

Date 1607, Date 1617, King LP 1146

October 31, 1967 (edited January 4, 1968)

Date 1617, King 6385 (1971), King LP 1146,

King 6404 (1973), ALP 2-4003, Rhino 2CD 71090

CO-98086 ZSP 138113 (K-13954) **D. W. Washburn** -1 (Gardner, second lead)

Note: Date Records was a subsidiary of CBS, where Lester Sill was one of the presidents. Date 1617 was held back for issue in favor of the Monkees' pop version for Colgems. "She Can", which has the subtitle (Based on "I Am A Woman"), titled "Talkin' 'Bout A Woman" on King 6389 and LPs/CDs. The Date singles were issued with ZSP master numbers in May and July, 1968. CO-98088 poss. edited January 4, 1968. Columbia (CBS) had several, famous, recording studios in New York.

with Will Jones not present. Jerry Leiber, lead vcl-7; Mike Stoller, pno/tackpno-7; Charlie Macey, bjo; poss. Thomas Palmer, gtr; Jesse "Preacher" Fairman, bs; Gary Chester, dms. Add brass on all tracks except on -7 (prob added when these recordings were re-dubbed at the autumn, 1971 session). Charlie Cameliere, arr prob. on -6). Taco Meza, flute-5 (dubbed in 1971, when Larry Harlow directed the remixes, see below); Back-up girl/vcls-6 (dubbed). Leiber-Stoller, prod.

Bell Sound Recording Studios, 237 West 54th Street, New York City

CO-96663

Shake 'Em Up And Let 'Em Roll -7

CO-96664 K-13953

Love Potion Number Nine -5

CO-96665 (K-14184)

Down At Papa Joe's -4,6

CO-96666

Personality

Note: K-13953 advertised as "Love Potion #9", but single 6385 issued on King credited COASTERS (no The) as "Love Potion Number Nine" in late 1971. Tracks above recorded for Columbia by Leiber-Stoller. All titles on the King LP (together with Billy Guy's tracks for Gusto/Power Pak) reissued on Highland/DeLuxe LP DLX-7786, and CD DCD-7786, titled "20 Greatest Hits" (1987) and issued again on Gusto Tee Vee CD 0750-2 (September, 2006). CO-96665 titled "Down at Poppa Joe's" on album sleeve and on reissue Highland/DeLuxe LP/CD 7786, and "(Down At) Papa Joe's" on the British London LP (as on the Gusto TeeVee reissue of the Highland CD; also on Varèse). K-master numbers used on King singles. The three King titles on Atlantic mono LP 2-4003 "Young Blood" (1982) are not on corresponding Warner stereo CD 27604-2 "The Ultimate Coasters" (1986). CO 96663 issued on Rhino 2CD 71090 "50 Coastin' Classics" (1992) with added credits "with Jerry Leiber". This title was also recorded by Earl Richard (United Artists) in 1968.

February 13/14, 1968 (edited in late 1971)

Rhino 2CD 71090, (DH*)

King 6385 (1971), King LP 1146, ALP 2-4003

King LP 1146

unissued demo, (DH*)



THE COASTERS

Carl Gardner, lead/tenor; Billy Guy, baritone/lead-1; Ronald "Ronnie" Bright, bass; Earl "Speedo" Carroll, tenor.

Prior to the session below The Coasters recorded one single for Lloyd Price's Turntable label ca Febr 1969.

with Marty Sheller, arr; Larry Harlow, dir; Mike Stoller, poss. pno; Taco Meza, flute; prob. Thomas Palmer, gtr; unknown sec. gtr; and unknown orchestration (poss. similar to Date/Columbia recordings above). Carl Gardner, solo vocal -6. Dave Palmer, eng; Leiber-Stoller, prod. Mixed/edited at **Electric Lady Studios**, 52 West 8th Street, New York City, late 1971 with Taco Meza dubbed on K-13953 "Love Potion Number Nine" from above session.

Starday unknown studio (Electric Lady?), New York City

K-13959

Cool Jerk

K-14176

Good Lovin'

K-14177

Mustang Sally -1

K-14178

On Broadway

K-14179

The In Crowd -6

Note: In the autumn of 1971 Leiber and Stoller purchased and remastered all Date/Columbia tracks ("She Can" changed its title). They overdubbed and edited two tracks from the 1968 session, produced the new recordings above, and reissued all Date tracks (with K-master numbers used) on King/Starday, newly bought up by Leiber, Stoller, Freddy Bienstock, and company-president Hal Neely. Last track titled "The 'In' Crowd" on the British London LP and on several CD re-issues. King LP stereo, tracks on ALP 2-4003 and Rhino in mono. Leiber-Stoller soon "sold" their share in King Records to Neely. In early 2015 "Love Potion Number Nine" and "Cool Jerk" were issued on a U.K. BGP (Ace) single (BGPS 044).

Autumn, 1971

King LP 1146, King 6389 (1972)

only instrumental track exists, unissued, (DH*)

King LP 1146

King LP 1146

King LP 1146

The Coasters on Atco and King - Compiled by Claus Röhnisch (updated June 8, 2019).

Acknowledgments to: Bill Millar and the late Kurt Mohr (you two did so much groundwork for this), to Therese Garthson at the Atlantic Records office of the 1960s, my dear friends - the late Carl Gardner, and his wife Veta Gardner (The Coasters' manager), and to the elaborate Michel Ruppli (Atlantic session discography). Thanks also to Randy Poe, the late Jerry Leiber and his friend Mike Stoller, the late Big Al Pavlow, to Stefan Wriedt of Bear Family (who read my very first draft of this 30+ years ago), Victor Pearlman, the late Brian Watson, Jonas Bernholm in Sweden, Bernd Kratochwil of Rockin' Fifties magazine in Germany, the great Bill Dahl, my new-found friends Todd Baptista (USA), and Nick Duckett (at Rhythm & Blues Records and History of RnB Records), and to Marv Goldberg, the late Robert Palmer, Fernando L. Gonzalez (Disco-File), Gary Kramer, the late Robert D. Ferlingere, Norbert Hess, Barry Hansen, Dave "Daddy Cool" Booth, Little Walter De Venne, Billy Vera, the late George Lavatelli (UGHA and Relic Records), and to Tony Rounce (formerly of Sequel Records in London - nowadays at Ace Records), Bob Fisher at Jasmine Records, Seamus McGarvey, Robert Christgau (thanks for your great analysis), Frank Scott (a true pioneer), Chris Woodford, editors Tony Burke, and Trevor Caijao, veteran Opal Louis Nations, Peter Stoller (Mike's son), Gary Blalock at Hoodoo Records, Dave Penny (Blues and Rhythm Classics, and Fantastic Voyage), the staff at Rhino and Collectables, Cary Mansfield at Varèse Sarabande (Vintage), Bob McGrath, Paul Watts at Acrobat Music, and especially to James Ritz (working for a.o. Rhino Handmade). I am proud of having been fortunate to find information from you - and especially proud of having learned to know some of you personally due to our mutual interests.

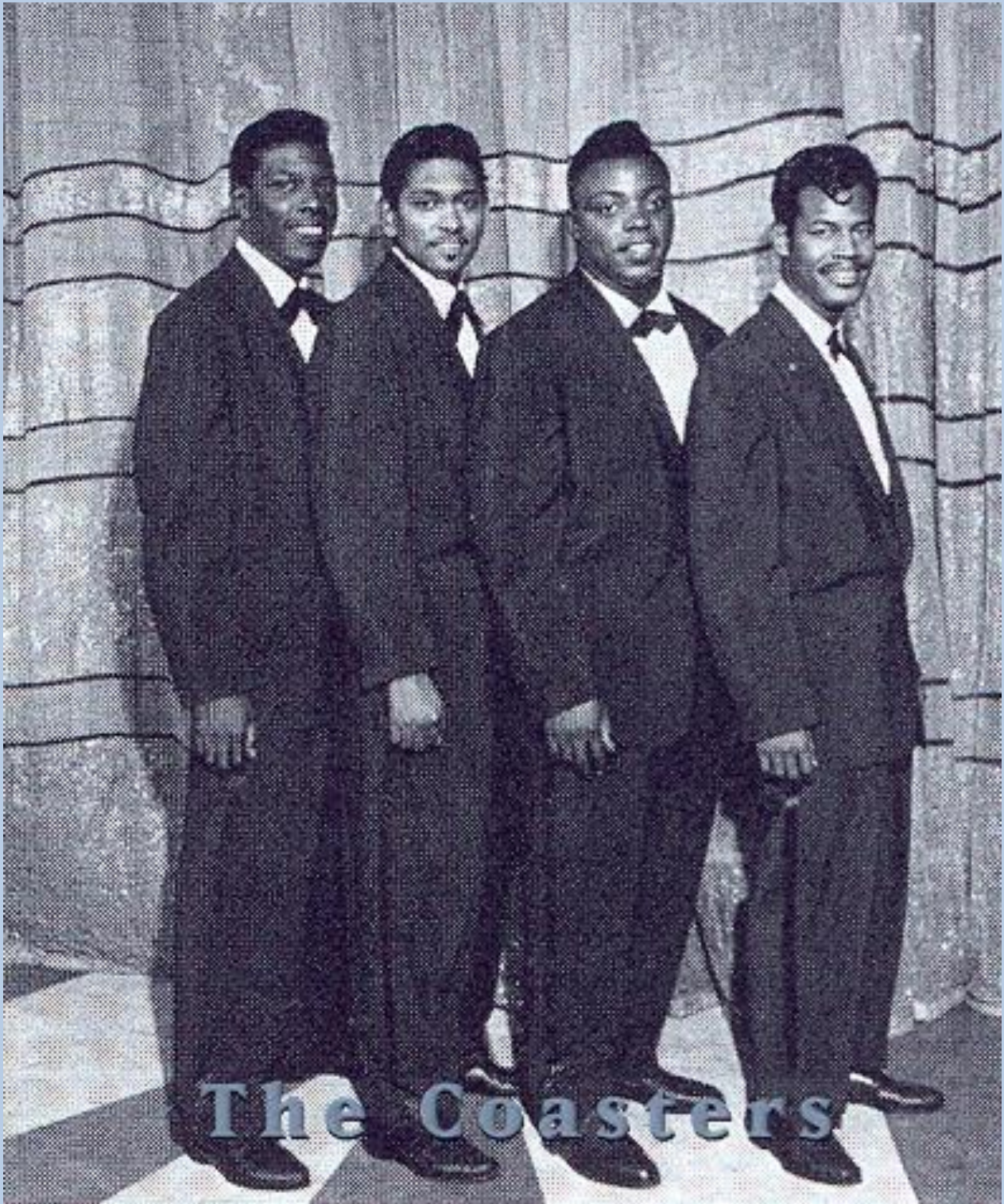
Right: the King LP (issued December, 1972).





1955 – 1957

Carl Gardner, Bobby Nunn, Billy Guy, Leon Hughes



1958 – 1961

Will "Dub" Jones, Carl Gardner, Cornell Gunter, Billy Guy



The Classic Coasters

Billy Guy, Carl Gardner, Will "Dub" Jones, Cornell Gunter, and guitarist Adolph Jacobs



1961 – 1967

Carl Gardner, Will "Dub" Jones, Earl "Speedo" Carroll, Billy Guy



1968 – 1972

1973 - 1979

Ronnie Bright, Carl Gardner, Billy Guy, Earl "Speedo" Carroll
Carroll, Jimmy Norman (1973-1978), Bright, Gardner, Thomas Palmer (*gtr from 1962*)



Ronnie, Carl, and Jimmy in 1988
(the longest lasting lineup, with Curly on guitar).

1980 – 1997

Ronnie Bright (up to November 2009), Jimmy Norman (back again up to February 1998),
Thomas "Curley" Palmer (up to June 2011), Carl Gardner (lead up to November 2005 – then coach)

Those Hoodlum Friends – The Coasters: Supplement




New Recruits 1998 - 2017

Left: The Early Recruits of the New Millenium Coasters - Alvin Morse (late 1997- Sept 2008), Carl Gardner Jr. (Febr 1998-July 2001 and from Nov 2004, lead Nov 2005-June 2011), J. W. Lance (from July 2001), "Fast" Eddie Whitfield, bass singer (replaced Bright in November 2009).
Right: The Coasters of today with Robert Fowler (subbing for Eddie Whitfield from January 2015), Dennis Anderson (from June 2011), Primo Candelaria (from October 2008), and lead singer J.W. Lance (Joe Lance Williams).

THE TWO GREAT RHINO "BOX" COMPILATIONS 1992 & 2007





Rhino R2 71090 (2CD-set) **Audio Clips of all 51 tracks at All Music guide**

Compilation Produced by: **James Austin, Gary Stewart & Bill Inglot**
 Project Coordination: **Randy Poe**
 Remastering: **Bill Inglot & Dan Hersch/ Digiprep**
 Tape Research & Groove Verification: **Walter Devenne**
 Project Assistance: **David McLees, Walter Devenne, Laura Camellias, Bob Hyde**
 Research: **Mike Stoller, Gary Peterson, Patrick Milligan**
 Art Direction: **Geoff Gans**
 Design: **Monster X, Kevo Sassouni**
 Photos: **Courtesy Leiber & Stoller, Michael Ochs Archives, Venice, CA., Showtime Productions**

"YOU'VE GOT TO LEARN TO DO THE BOOGIE WITH YOUR BIG FOOT MAE."

We didn't write songs," Jerry Leiber and Mike Stoller are fond of saying. "We wrote records." And the records they wrote for The Coasters during the '50s and '60s, the records collected in this album, comprise a singularly rich and exciting body of work.

Everyone knows the hits: "Searchin'," "Charlie Brown," "Yakety Yak," "Along Came Jones," "Poison Ivy," and "That'll Be Rock & Roll" were as integral to the quality of life in the '50s as Elvis, Ed Sullivan, and Byrnes. But not everyone understands that "Along Came Jones" exposed the banality and inherent racism of the Hollywood stereotypes it recalled so uproariously, or that "Poison Ivy" cleverly deconstructed the '50s slogan that girls who "went all the way" were bound to be "unclass." And not everyone heard the Coasters records that didn't make the best-seller charts—"Run, Run, Run," which a leading literary light once sensuously compared to William Stryker's *The Confession of Nat Turner*, or "Framed," the tale of an unfortunate black man at the mercy of a Jim Crow judge.

The Coasters' records are among everyone's favorite oldies, and this anthology will serve as a scintillating soundtrack for a hip-down memory lane. But there's more, a lot more, hiding just under the surface of those bantering vocals and stuttering saxophone solos. Leiber and Stoller were the first rock 'n' roll authors to realize that rock 'n' roll records could have something substantial and vitally important to say about life in America. They saw that rock could retain the energy and enthusiasm that made the music so attractive in the first




Rhino RHM2 7740 (4CD-set)

THERE'S A RIOT GOIN' ON THE COASTERS ON ATCO

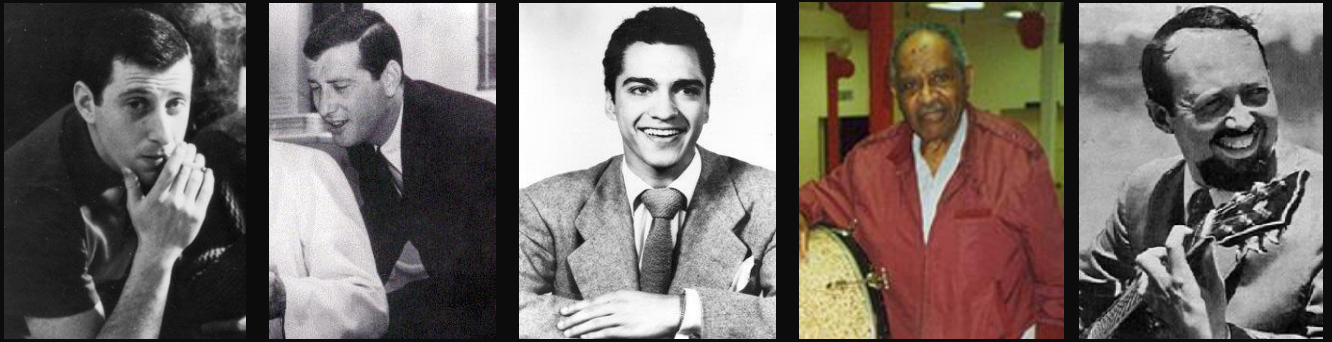
ATCO
60
ATLANTIC
LAMA

COMEDY IS A SERIOUS BUSINESS
by James Ritz

Were The Coasters a comedy group that also happened to sing, or were they a musically informed quartet who used hilarious, well-timed exhortatory plays in the guise of three-minute pop confections to titillate teenage record buyers in the halcyon days of rock 'n' roll? Truth be told, the group was both.

During the golden days of the disc-warp era, The Coasters established themselves as the most original act in a wide field that predominantly covered the narrow boundaries of teen angst and pubescent longings. What seemed like effortless excursions into the realm of comedic diversions were actually highly crafted musical short stories that sometimes took 25-30 takes to sharpen to perfection. The fact that they were delivered by four past-teenage years African-American adults made their accomplishments even more incongruous, and the group became one of the first black acts to crack pop music's rapidly decaying racial barriers during the mid-to-late '50s, going on to become rock 'n' roll superstars.

Some of the famous session men behind the Coasters



Jerry Leiber (prod) and Mike Stoller (prod/pno), Gil Bernal (tenorsax), Jessie Sables (dms), Barney Kessel (gtr)



Fred Below (dms), Milt Hinton (bass), Al Caiola (gtr), Wendell Marshall (bass), Joe Marshall (dms-not imaged), Clifton "Skeeter" Best (gtr)



King Curtis (tenorsax), Allen Hanlon (gtr), George Barnes (banjo, gtr), Mickey Baker (gtr), Gary Chester (dms)

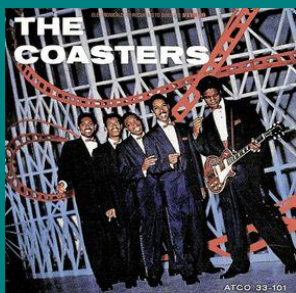


Rene Hall (gtr), Ernie Freeman (pno), Plas Johnson (tenorsax) Panama Francis (dms)



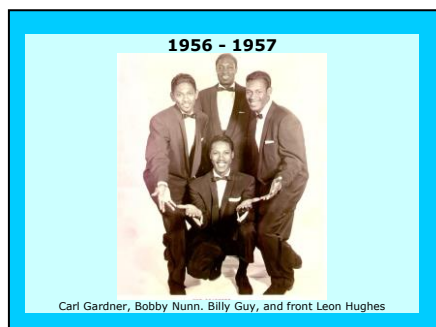
Buddy Lucas (tenorsax), Ernie Hayes (keyboards), Bernard "Pretty" Purdie (dms), Artie Butler (pno/org), James Booker (keyboards)

THE COASTERS – The original LPs click on / touch album to find more details and the recording lineups



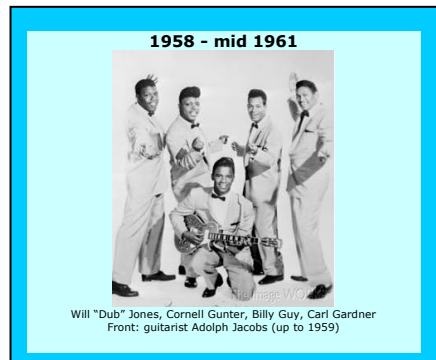
THE COASTERS

- Seven (uncredited) Robins and seven Coasters recordings.
 Atco LP 33-101 (Robins & Coasters 1954-1957)
 Released 11/1957 - "simulated stereo" SD 33-101 (1962 or 1968)
1. Searchin´
 2. One Kiss Led To Another
 3. Brazil
 4. Turtle Dovin´
 5. Smokey Joe´s Cafe
 6. Wrap It Up
 7. Riot In Cell Block #9 (...Number Nine)
 8. Young Blood
 9. Loop De Loop Mambo
 10. One Kiss
 11. I Must Be Dreamin´
 12. Lola
 13. Framed
 14. Down In Mexico



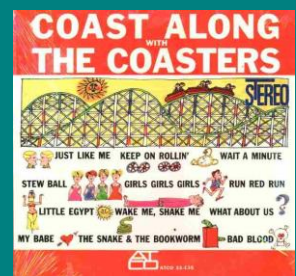
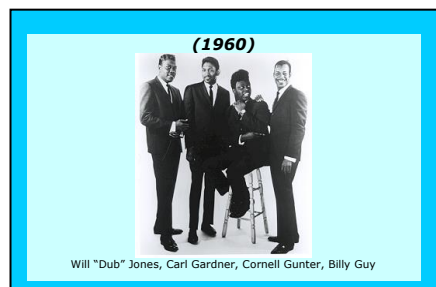
THE COASTERS' GREATEST HITS

- The great hits.
 Atco LP 33-111, stereo (SD 33-111), London HAE 2237 (UK)
 (1956-1959 hits) Released 10/1959 - "simulated stereo" version
 Prob issued 1960 and 1968; reissued on Atco CD 33111-2 (90386-2) in 1989.
 "Super Saver" Stereo LP in the Rhino catalog, issued ca 1981.
 1967 **GREAT ALL TIME HITS** Atlantic Special 590 015 (UK)
 1982 **THE COASTERS COLLECTION** Atlantic 20 264 (Germany)
1. Poison Ivy (with dub - undubbed stereo on the stereo version)
 2. Along Came Jones
 3. Down In Mexico
 4. The Shadow Knows
 5. I´m A Hog For You
 6. Charlie Brown
 7. Yakety Yak (stereo master on CD)
 8. Zing! Went The Strings Of My Heart
 9. That Is Rock & Roll
 10. Young Blood
 11. Sweet Georgia Brown
 12. Searchin´
- Note: The stereo album has true stereo tracks 1, 7.



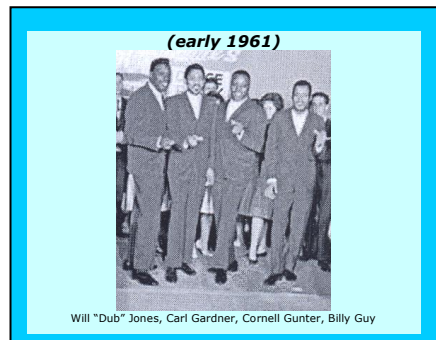
THE COASTERS - ONE BY ONE

- Jazz ballads featuring the four Coasters, one by one.
 Atco LP 33-123, stereo SD 33-123 June 1960 album session)
 Released 7/1960
 (stereo issued first time 9/1960 and again in ca 1962)
1. But Beautiful (Jones)
 2. Satin Doll /Gardner)
 3. Gee Baby Ain´t I Good To You (Guy)
 4. Autumn Leaves (Gunter)
 5. You´d Be So Nice To Come Home To (Jones)
 6. Moonlight In Vermont (Gardner)
 7. Moonglow (Gardner)
 8. Easy Living (Gunter)
 9. The Way You Look Tonight (Jones)
 10. Don´t Get Around Much Anymore (Guy)
 11. Willow Weep For Me (Gardner)
 12. On The Sunny Side Of The Street (Gunter)



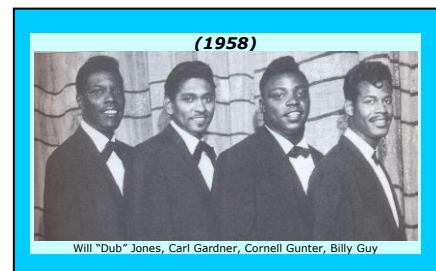
COAST ALONG WITH THE COASTERS

- Hits and misses.
 Atco LP 33-135, stereo SD 33-135 (1959-1961)
 Both released 7/1962 (stereo ed. poss a bit later)
 1963 London HAK 8033 (UK),
 - reissued 1968 on Atlantic 588.134 (UK)
1. (Ain´t That) Just Like Me
 2. Keep On Rollin´*
 3. Wait A Minute
 4. Stewball
 5. The Snake & The Bookworm * (compl diff. to mono)
 6. What About Us *
 7. Little Egypt (Ying-Yang) * (slightly edited)
 8. Wake Me, Shake Me
 9. Run Red Run *
 10. My Babe
 11. Bad Blood *
 12. Girls Girls Girls * (part 1, titled Girls, Girls, Girls in stereo)
- Note: The stereo album has alternate editions (marked *)

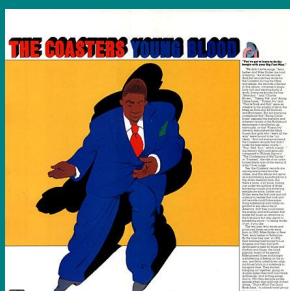
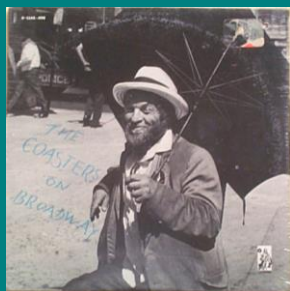


THAT IS ROCK & ROLL

- Budget album on Atco subsidiary
 Clarion LP 605, stereo SD-605 (1956-1962 Atco alternates)
 Released 1/1965
1. That Is Rock & Roll (Jones, dubbed -alt stereo)
 2. Along Came Jones (alternate stereo)
 3. Charlie Brown (alternate stereo)
 4. Three Cool Cats (extended alternate stereo)
 5. Dance (extended edition)
 6. Down In Mexico
 7. One Kiss Led To Another (extended fadeout)
 8. Yakety Yak (alternate stereo as on CD33111)
 9. The Climb (stereo, actually The Slime)
 10. Idol With The Golden Head
- Note: the alternates are on the stereo album



Those Hoodlum Friends – The Coasters: Supplement



THEIR GREATEST RECORDINGS

- THE EARLY YEARS

Fold-out sleeve and a couple of alternates.
Atco LP SD 33-371 (mastered from original session tapes)
Released 11/1971 (anthology feat. stereo alternates)

ATLANTIC MASTERS – THE EARLY YEARS

1. That Is Rock And Roll *dubbed alt stereo, from Clarion*
2. Poison Ivy *alternate stereo take, only Gardner and Guy*
3. Along Came Jones *mono (& stereo?) master*
4. Searchin'
5. Shoppin' For Clothes *mono (& stereo) master*
6. Yakety Yak *alternate stereo, from Clarion*
7. Little Egypt *stereo version from SD 33-135*
8. Charlie Brown *mono (& stereo) master*
9. Down In Mexico
10. Smokey Joe's Cafe *(credited Coasters)*
11. Riot In Cell Block Number Nine *(credited Coasters)*
12. Young Blood
13. Turtle Dovin'
14. Idol With The Golden Head

THE COASTERS ON BROADWAY

The Date and King recordings, Leiber-Stoller producers.
King LP KS1146-498, London LP SHZ 8460 (UK)
Released 12/1972 (1966-1971 Date/King recordings)

1. D.W. Washburn
2. On Broadway
3. Mohair Sam
4. The In Crowd
5. Down At Papa Joe's (... Poppa Joe's)
6. Love Potion Number Nine
7. Mustang Sally
8. Cool Jerk
9. Down Home Girl
10. Soul Pad
11. Everybody's Woman
12. Talkin' 'Bout A Woman

YOUNG BLOOD

Double-LP with Atco singles mono editions
Atlantic DeLuxe LP AD 2-4003 (2-set)
Released 7/1982 (Atco mono masters)
Atlantic K 60163 (UK), Atlantic DeLuxe 60 163 (Germany)

1. Little Egypt
2. Shoppin' For Clothes
3. Searchin'
4. Charlie Brown
5. Down In Mexico
6. Girls, Girls, Girls (*part 1*)
7. Yakety Yak
8. Run, Red, Run
9. Poison Ivy
10. Young Blood
11. Down Home Girl (*Date*)
12. That Is Rock & Roll
13. D.W. Washburn (*Date*)
14. Along Came Jones
15. Three Cool Cats (*original single edition*)
16. Riot In Cell Block #9 (*credited Coasters*)
17. The Shadow Knows
18. I Must Be Dreamin' (*Robins version, credited Coasters*)
19. Smokey Joe's Cafe (*credited Coasters*)
20. Framed (*credited Coasters*)
21. Turtle Dovin'
22. Bad Blood
23. (The) Idol With The Golden Head
24. Love Potion #9 (*King*)

mid 1961 - 1967



Earl Carroll, Will "Dub" Jones, Carl Gardner, Billy Guy

(1965)



Carl Gardner, Will "Dub" Jones, Earl Carroll, Billy Guy

1954 - 1955



The Robins - top: "Ty" Terrell Leonard, center: Billy and Roy Richard, Bobby Nunn, Grady Chapman, front: Carl Gardner

1968 - 1972



Earl Carroll, Carl Gardner, Ronnie Bright, Billy Guy

(1972)



1973-1979



1980-1997



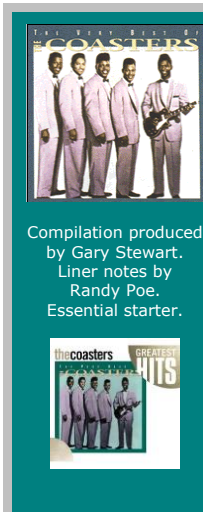
Left: Ronnie Bright, Carl Gardner, Billy Guy, and seated Earl Carroll. Middle: Earl Carroll, Jimmy Norman, Thomas "Curley" Palmer, Ronnie Bright, and center front Carl Gardner. Right: Ronnie Bright, Carl Gardner, Jimmy Norman, and top Thomas "Curley" Palmer (who joined in mid 1962).

In 1975 The Coasters recorded ten revivals for a Trip LP, and the last image shows the long-living lineup, which recorded several nice live-tracks at the Rock 'n' Roll Palace in Orlando in 1988.

The Coasters original (Atco) US CD Discography – and the “King”-CD

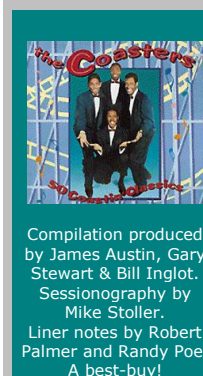
– note that the four original Atco LPs were reissued on Atco (33-111 “The Coasters’ Greatest Hits”) and Collectables CDs.

Click on / touch CD for more details.



Compilation produced by Gary Stewart. Liner notes by Randy Poe. Essential starter.

- THE VERY BEST OF THE COASTERS**
Rhino R2 32656 (9548-32656-2);
in US: Rhino R2 71597 (excluding track 17)
Released 1994 – US version repackaged as
GREATEST HITS in 2008 (as R2 398972)
and reissued on Rhino Flashback (2009)
– also reissued on Japan **WPCR-16672** in 2015 as
THE COASTERS’ GREATEST HITS
Original Atco mono singles masters 1954-1961
1. Riot In Cell Block #9
 2. Smokey Joe’s Cafe
 3. Down In Mexico
 4. Searchin’
 5. Idol With The Golden Head
 6. Young Blood
 7. Yakety Yak
 8. Charlie Brown
 9. Along Came Jones
 10. That Is Rock & Roll
 11. I’m A Hog For You
 12. Poison Ivy
 13. What About Us
 14. Run Red Run
 15. Little Egypt (Ying-Yang)
 16. Shoppin’ For Clothes
 - (17. Sorry But I’m Gonna Have To Pass)



Compilation produced by James Austin, Gary Stewart & Bill Inglot. Sessionography by Mike Stoller. Liner notes by Robert Palmer and Randy Poe. A best-buy!

- 50 COASTING CLASSICS**
Rhino R2 71090 (2-set 8122-71090-2)
Released 7/1992
Original Atco and Spark mono masters 1954-1966+
- CD I:**
1. Riot In Cell Block #9
 2. Wrap It Up
 3. Framed
 4. Whadaya Want?
 5. One Kiss
 6. I Must Be Dreamin
 7. The Hatchet Man
 8. Just Like A Fool
 9. Smokey Joe’s Cafe
(all nine above – from *Robins on Spark*)
 10. Turtle Dovin
 11. Down In Mexico
 12. One Kiss Led To Another
 13. Brazil
 14. Searchin’
 15. Young Blood
 16. Idol With The Golden Head
 17. (When She Wants Good Lovin’)
My Baby Comes To Me
 18. What Is The Secret Of Your Success?
 19. Sweet Georgia Brown
 20. Yakety Yak
 21. Zing! Went The Strings Of My Heart
 22. The Shadow Knows
 23. Sorry But I’m Gonna Have To Pass
 24. Hey Sexy
 25. Charlie Brown
 26. Three Cool Cats

- CD II:**
1. Along Came Jones
 2. That Is Rock & Roll
 3. I’m A Hog For You
 4. Poison Ivy
 5. What About Us
 6. Run Red Run
 7. Besame Mucho (Part I)
 8. Stewball
 9. Wake Me, Shake Me
 10. Shoppin’ For Clothes
 11. Thumbin’ A Ride
 12. Wait A Minute
 13. Little Egypt (Ying-Yang)
 14. Keep On Rolling
 15. Girls Girls Girls (Part II)
 16. Bad Blood
 17. (Ain’t That) Just Like Me
 18. Teach Me How To Shimmy
 19. The Slime
 20. Bad Detective
 21. Hongry
 22. Soul Pad (*Date/King*)
 23. Down Home Girl (*Date/King*)
 24. D.W. Washburn (*Date/King*)
 25. Shake ‘Em Up And Let ‘Em Roll
(*Columbia*)

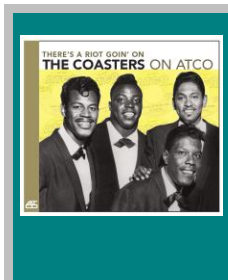
Note: All tracks on “The Very Best of The Coasters” culled from this CD.

Outer cover.

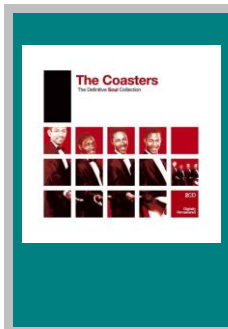


The very first Coasters CD. Contains several stereo alternates. Original inspiration: Kevin Eggers.

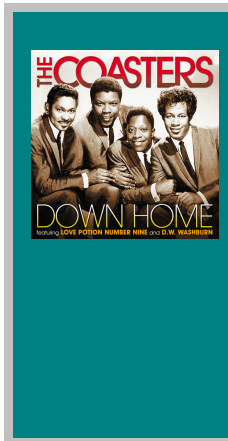
- THE ULTIMATE COASTERS**
Warner Special Products 27604
(7599-27604-2)
Released 10/1986
Atco 1954-1961, featuring five alternate stereo masters
1. Little Egypt (*stereo version SD33-135*)
 2. Shoppin’ For Clothes
 3. Searchin’
 4. Charlie Brown (*mono single version*)
 5. Down In Mexico
 6. Girls, Girls, Girls (*edited stereo alternate part 1, from SD33-135*)
 7. Yakety Yak (*Clarion stereo version*)
 8. Run, Red, Run (*alternate, stereo from SD33-135*)
 9. Poison Ivy (*mono single version*)
 10. Young Blood
 11. That Is Rock & Roll (*mono single version*)
 12. Along Came Jones (*mono single version*)
 13. Three Cool Cats (*mono single version*)
 14. Riot In Cell Block #9
 15. The Shadow Knows
 16. I Must Be Dreamin’ (*Robins version*)
 17. Smokey Joe’s Cafe
 18. Framed
 19. Bad Blood (*alternate, stereo from SD33-135*)
 20. The Idol With The Golden Head



- There’s A Riot Goin’ On:
THE COASTERS ON ATCO –**
Rhino RHM2 7740 (0349 77740 2)
The Complete Atco Recordings
(tracks list see Discography)
Released December 12, 2007
Mono and stereo 1954-1966
Rhino Handmade 4CD-set (*Limited Edition*),
featuring 113 recordings in sessiono-
graphy order.
Compilation produced by James Ritz
with annotation by Claus Röhnisch.



- The Definitive Soul Collection**
The hits – chronological
– would have been an essential:
– Rhino 132092 in 2008 (Atco 1955-1964)
30 chronological hits – issue delayed, and
later cancelled
This 2CD-pak would have Included all
pop hits (featuring a.o.
T’ain’t Nothin’ To Me *single edition*)
Some greats missed when this CD
was planned:
– What Is The Secret of Your Success?
– Zing! Went the Strings of My Heart
– The Climb
– The P.T.A.



- DOWN HOME**
Varèse Sarabande (Varèse Vintage)
302 066 844-2 Stereo
Released 8/28/2007 (the King-LP repackaged)
Date/King tracks 1966-1973
Collection is produced by Cary E. Mansfield
with annotation and liner notes
by Claus Röhnisch
1. Soul Pad
 2. Down Home Girl
 3. Talkin’ ‘Bout A Woman (She Can)
 4. Mohair Sam
 5. Everybody’s Woman
 6. D.W. Washburn
 7. Love Potion Number Nine
 8. (Down At) Papa Joe’s
 9. Cool Jerk
 10. Mustang Sally
 11. On Broadway
 12. The In Crowd

THE COASTERS - US / UK EPs click on / touch EP for more details



Carl Gardner in his prime

	<p>1957 US Atco EP 4501 Rock and Roll with The Coasters Searchin' / Young Blood - Idol With The Golden Head / My Baby Comes To Me</p>
	<p>1958 US Atco EP 4503 Keep Rockin' with The Coasters Yakety Yak / Framed - Loop De Loop Mambo / Riot In Cell Block #9 <i>(The three Robins recordings credited Coasters)</i></p>
	<p>1959 US Atco EP 4506 The Coasters Charlie Brown / Three Cool Cats - The Shadow Knows / Sorry But I'm Gonna Have To Pass</p>
	<p>1959 US Atco EP 4507 The Coasters Top Hits Along Came Jones / That Is Rock & Roll - Dance! / Gee, Golly</p>
	<p>1959 UK London REE 1203 The Coasters Searchin' / Young Blood - Yakety Yak / Charlie Brown</p>

1955-2005

50 Golden Years with The Coasters®

Anthology Featuring Rare and Unissued Recordings

1 Loop De Loop Mambo by Jerry Leiber and Mike Stoller	9 Check Mr. Popeye by Polioes Johnson	17 What About Us? by Jerry Leiber and Mike Stoller
2 Dance by Jerry Leiber and Mike Stoller	10 Down at Papa Joe's by Jerry Smith	18 Hush (Inflation Song) by The Coasters
3 The Snake & The Bookworm by Doc Pomus and Morty Shuman	11 Saturday Night Fish Fry by Louis Jordan	19 If Teardrops Were Kisses by Jerry Leiber and Mike Stoller
4 The Climb (rec'd only) by Jerry Leiber and Mike Stoller	12 Sexy by Jerry Leiber and Mike Stoller	20 On Broadway by Jerry Leiber, Mike Stoller, Barry Mann & Cynthia Weil
5 I Must Be Dreaming by Jerry Leiber and Mike Stoller	13 Thumbin' A Ride by Jerry Leiber and Mike Stoller	21 Little Egypt (live) by Jerry Leiber and Mike Stoller
6 Money Honey by Jesse Stone	14 Riding Hood by Dallas Frazier and Tommy Floyd	22 Down In Mexico (live) by Jerry Leiber and Mike Stoller
7 Bell Bottom Slacks by Ahmet Ertegun	15 Keep on Rolling by Jerry Leiber and Mike Stoller	23 Three Cool Cats by Jerry Leiber and Mike Stoller
8 She's A Yum-Yum by Dallas Frazier	16 T'ain't Nothin' To Me (live) by The Coasters	24 Beautiful Day (near) by Larry Schmid

Artwork by Jane Caggiano.

This CD was issued at The Coasters' 50th Anniversary party in Florida on November 5, 2005. Great stuff! The inlay has a photo of the classic Coasters with the following reading: "The Coasters began with Carl Gardner in 1955 and he has stayed with the group and been the Coasters' spokesman ever since. In 1987, The Coasters were the first group to be inducted into the Rock and Roll Hall of Fame. Though often imitated, The Coasters have never been duplicated. Fifty years later, the group and Carl are still going strong, continuing to do what they do best - Entertain! - Happy Anniversary!". - "The Snake & The Bookworm" on this issue is identical to the original Atco mono version with Mike Stoller's electric piano - not the unison sung stereo version with King Curtis on sax (the latter on the Collectables re-issue). "The Climb" has both original single sides edited into one track. "I Must Be Dreaming" is the 1964 re-recording featuring Guy and Gardner sharing leads. "Check Mr. Popeye" is a 1977 recording with bass Ronnie Bright, lead. "Sexy" is an alternate with Gardner doing lead vocals. "What About Us" is the original Atco single. "Little Egypt" and "Down In Mexico" are live versions recorded by the trio of Gardner, Norman, Bright, plus guitarist Thomas Palmer in Florida in 1988. "Three Cool Cats" is an alternate 1958 recording with Gardner's lead. "Beautiful Day" is a 2005 duet featuring Gardner Jr. and Sr.

Those Hoodlum Friends – The Coasters: Supplement



From the 1972 movie Let The Good Time Roll(doin' a couple of classics ... (and here just "Folsom Ivy")



The editor Claus of ca 1992. The Coasters in Paducah, Kentucky July 28, 2000 with fr.l. Ronnie Bright, Carl Gardner, Carl Gardner Jr., Curley Palmer (gtr), and Alvin Morse.



Left: August 5, 1958 American Bandstand Show (host Dick Clark) with fr.l. Gunter, Guy, Jacobs and Gardner (absent: Jones).
 Right: Carl Gardner, Claus Röhnisch, and Veta Gardner in early 1992 at Gardner's home in Port St.Lucie, Florida.

Those Hoodlum Friends – The Coasters: Supplement



The four British Sequel CDs of 1997, featuring several bonus tracks, plus the mysterious bootleg CD "Charlie Brown", and the four Swedish EPs.



The Coasters sheet with Off-Shoot groups. Images above – the true Coasters in 1956, 1959, and 1988; plus on TV March 1960.. Note. Time-Line sheet not to exact scale.

Year	THE ROBINS	Off Shoot Groups	THE COASTERS	Off Shoot Groups	Bogus Coasters
1954	The Robins Nunn, Gardner, Chapman, Richard, Richard, Torrell				
1956	The Robins Chapman, Richard, Richard, Torrell, Barnum		The Coasters Carl Gardner, Bobby Nunn, Billy Guy, Leon Hughes		
1958	The Robins Sheen, Richards Jr, Richard, Chapman		The Coasters Carl Gardner, Billy Guy, Will Janor, Cornell Gunter		
1961			The Coasters Gardner, Guy, Janor, Earl Carrall		
1963		The Coasters Mark II Nunn, Sheen, Richards Jr, Chapman		The Fabulous Coasters Gunter, Harper, Turby, Randy Janor	
1966		The Coasters Nunn, Sheen, Richards Jr, Randy Janor		Cornell Gunter & His Coasters Gunter, Harper, Wilran a.s.	
1968			The Coasters Gardner, Guy, Carrall, Rennie Bright		
1973			The Coasters Gardner, Carrall, Bright, Jimmy Harman (out during 1979)		
1976				Coasters 2+2 Hughes, Nunn, Chapman, Jerome Evans	
1977				World Famous Coasters Hughes, Janor a.s.	World Famous Coasters Guy, Janor a.s.
1980			The Coasters Gardner, Harman, Bright		The Coasters Janor, Guy a.s.
1987		Billy Richards' Coasters Richard Jr, Randy Janor a.s.		Leon Hughes, the original Coaster Hughes, Little Dian a.s.	
1987		Bobby Nunn Tribute Coasters Chapman, Sheen, Jerome Evans, Randy Janor			
1990					
1993			The Coasters Gardner, Bright, Marzo, Gardner Jr		
1993		The Fabulous Coasters featuring Grady Chapman		Cornell Gunter's Coasters, Inc Duncan, Cook, Pappo	
2001			The Coasters Gardner, Bright, Marzo, Lanco		
2006	The Robins featuring Grady Chapman		THE COASTERS Carl Gardner's Coasters Gardner Jr, Bright, Marzo, Lanco	Cornell Gunter's Coasters featuring Edwin Cook	
2007			The Original Cornell Gunter Coasters Duncan, Pappo, Scrogue		Billy Guy's Coasters Harshik's biggest group featuring Early Cleare
					The Cornell Gunter Coasters Harshik's diff biggest group of today
					Harshik had managed Billy Richards's group before 2001.

Note: After Gardner Sr's death in June 2011 Carl Gardner Jr started his own "off-shoot" Coasters group featuring Thomas Palmer, guitar. Meanwhile the "true Coasters" (now with J.W. Lance, leader) continued.

Off-Shoot Coasters – Summary

1949
The Robins - featuring Bobby Nunn - start recording.

1953
Grady Chapman joins the Robins.

1954
Carl Gardner embarks the Robins as lead singer.

1955
Gardner and Nunn leave the Robins to form the Coasters with Billy Guy and Leon Hughes. The Robins continue their career without Gardner and Nunn. Carl is to lead his group for more than 50 years.

1958
Nunn and Hughes are replaced by Will "Dub" Jones and Cornell Gunter. Billy Richards Jr and Bobby Sheen join the Robins.

1961
Gunter leaves the Coasters to join Dinah Washington. Earl Carroll joins the true Coasters.

1962
Bobby Nunn starts a "competing" Coasters group late this year - originally called "The Coasters, Mark II" - featuring Billy Richards Jr, Bobby Sheen and soon also Grady Chapman.

1963
Gunter starts a Las Vegas Coasters group - originally called "The Fabulous Coasters" - featuring remnants from the Penguins.

1968
Will "Dub" Jones leaves the true Coasters early this year, soon replaced by Ronnie Bright.

1973
Billy Guy leaves the true Coasters, replaced by Jimmy Norman. Randy Jones sings with Cornell Gunter's Coasters (and later acts with Nunn's group).

1975
Leon Hughes acts with a group called "The Original Coasters" in California - featuring Grady Chapman and Jerome Evans and also waxes a single featuring Bobby Nunn. Leon continues acting with his group, sometimes even featuring Adolph Jacobs.

1976
Hughes and Will Jones record as "The World Famous Coasters".

1977
Guy and Jones wax "Coasters" recordings in Nashville.

1983
Billy Guy and Will Jones start to occasionally act with "their" Coasters, actually up to 1999, often with musical director and guitarist Lawrence McCue (and sometimes even featuring Adolph Jacobs' orchestra).

1986
Bobby Nunn dies, but Billy Richards Jr continues to act with the group - now managed by Larry Marshak. Grady Chapman forms a new fake Coasters group (often called "The Fabulous Coasters") - featuring Randy Jones, Jerome Evans and also Bobby Sheen (all four no longer with us).

1988
Early Clover joins a Larry Marshak-managed bogus "Coasters".

1990
Gunter dies, but remnants from his group, featuring Charlie Duncan and Edwin Cook, start "Cornell Gunter's Coasters, Inc" (a group which ten years later will breed "Edwin Cook and Cornell Gunter's Coasters"). Sometimes as many as nine different Coasters groups are active.

1997
Billy Richards Jr cancels his contract with Marshak and signs an out-of-court settlement with Gardner - Billy now calling his group "[Billy Richards' Coasters](#)". Marshak finds new singers to continue his promoting of "The Coasters" - a group now completely fake.

1999
Billy Guy hands over "his rights" to Marshak, who now uses the name "Billy Guy's Coasters" for the Marshak group.

2000
Guy settles with Gardner and retires. Gunter's sister Shirley hands over the "rights" of "The Cornell Gunter Coasters" to the Marshak fake group (which actually will multiply itself in different lineups appearing throughout the States and Canada).

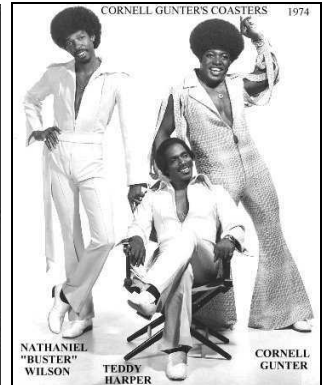
2002
Gardner's son Carl, Jr (who had joined his father in 1998) starts a "Coasters Review" group in California. Grady Chapman now reforms his "Coasters" into a new Robins group.

2004
Carl Gardner, Jr returns to his father's true Coasters group in November, but "breaks away" again after his father's death in 2011.

2007
Marshak's Coasters are still marketed as Cornell Gunter's Coasters, but Charlie Duncan now introduces his The Original "Cornell Gunter's" Coasters.



Bobby Nunn's Coasters. Left: Billy Richards, Bobby Sheen, and Grady Chapman, with Nunn center front. Right: Nunn, Richards, Sheen - top left unknown.



Cornell Gunter's Coasters.

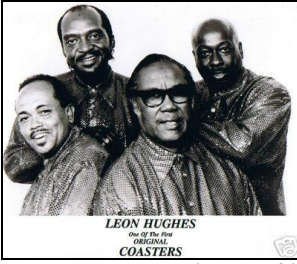


Left: Bobby Nunn's Coasters with Randy Jones, Billy Richards, and Bobby Sheen; Nunn center front. Right: Randy Jones, Jerome Evans, and Grady Chapman.



Leon Hughes and his "Coasters" group.

Those Hoodlum Friends – The Coasters: Supplement



Leon Hughes – One of the Original Coasters (center).
Right: Hughes center front with Adolph Jacobs, gtr.



Billy Guy and Will Jones in Nashville, 1977.



The Billy Guy/Will Jones Coasters of the '80s and '90s;
here backed by Adolph Jacobs' orchestra.

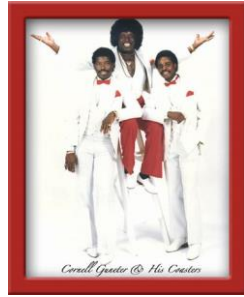


The Coasters

The Billy Guy/Will Jones Coasters. Right: with guitarist Lawrence McCue.



Billy Richards' Coasters; and Grady Chapman's Coasters.



Left: Cornell Gunter (center) & His Coasters featuring Edwin Cook and Charlie Duncan.
Right: Manager Larry Marshak's fake Coasters (Early Clover, far right).



Left Cornell Gunter's Coasters (Gunter far left). Right: Duncan, Cook, and Lionel Pope.



Edwin Cook and his "Cornell Gunter" Coasters.



Billy Richards' Coasters; and the Larry Marshak fake Cornell Gunter Coasters.

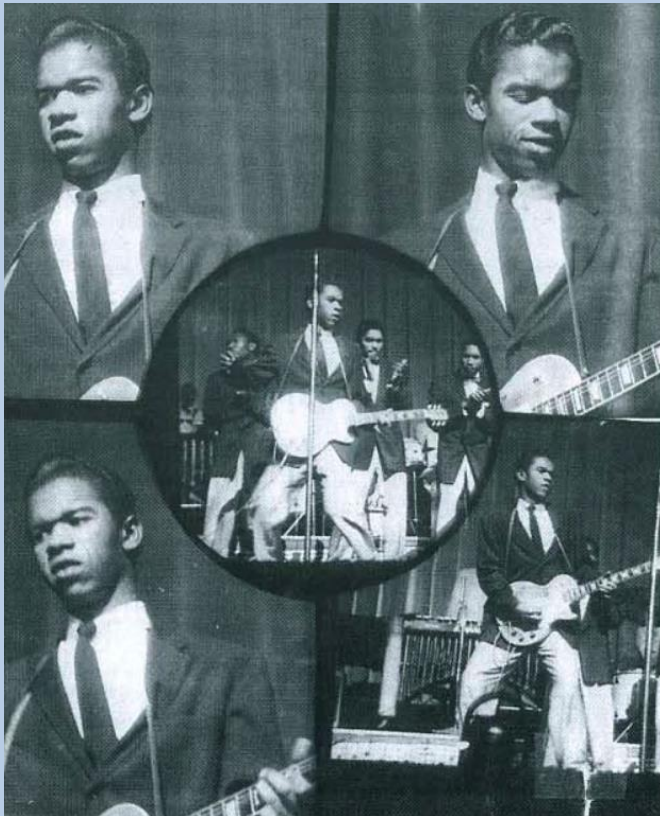


Charlie Duncan's "Original Cornell Gunter's Coasters"



THE TRUE AUTHENTIC COASTERS in 2015

Photo Gallery (then and now)



Adolph Jacobs and his guitar (at the Apollo prob in 1958), and as Al Jacobs shortly before his death, when he had his own "Coasters". Inserted: 2000.
[The "Al" Adolph Jacobs Story by Opal Louis Nations](#)



The Coasters in 2015 with Eddie Whitfield, Dennis Anderson, J.W. Lance, and Primo Candelaria.

1958 and 1961

1958

1962, 1964 and 1975



The Coasters in 2015 (Lance, Anderson, Whitfield, and Candelaria).

The Coasters 2015-2018

with Robert Fowler replacing Eddie Whitfield.
The Coasters of today sing "[Little Egypt](#)"



The COASTERS



For booking promo package and booking information, Contact Veta Gardner:
(772) 380-9607, fac (772) 380-9618 or email: originalcoasters@att.net
J.W. Lance (Joe Lance Williams), Dennis Anderson, Robert H. Fowler, and Primo Candelaria.



Left: Doin' "[Zing! Went The Strings Of My Heart](#)" at the Volusia County Fair, Florida on November 10, 2015
Right: Doin' "[Young Blood](#)" August 28, 2017, at the PARAMOUNT THEATER, ASBURY PARK, NJ.

Those Hoodlum Friends – The Coasters: Supplement



With Ray Sabatello, musical director 2017-2018.



The Clown Princes of Rock and Roll: The Coasters

The Coasters Singles (45) Gallery

A-sides 1956 - 1958

Mostly from 45cat.com - Here are the original A-sides plus "Smokey Joe's Cafe", and "Searchin'" (flip of "Young Blood"). Two versions each imaged of Atco 6087. "My Baby Comes To Me" originally the plug-side of "Idol With the Golden Head".

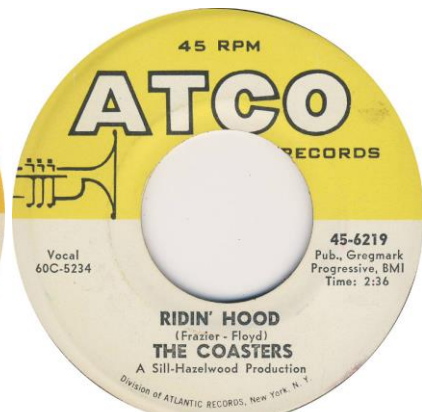
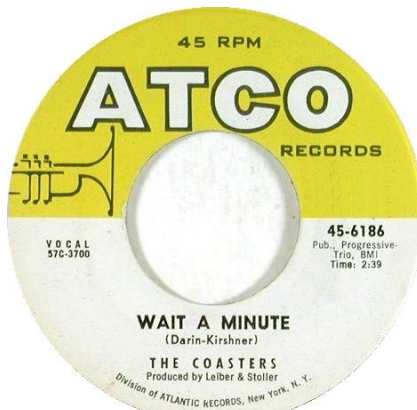
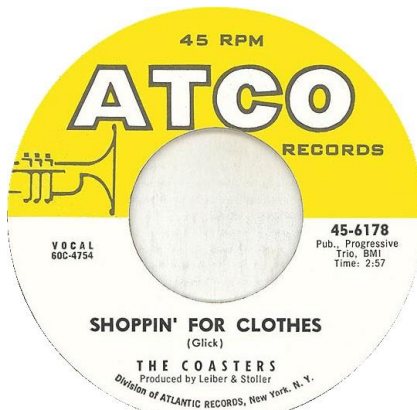
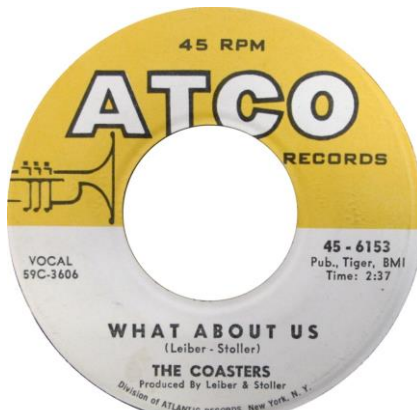
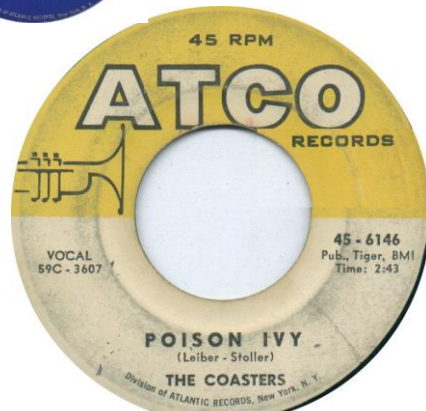


The Coasters Singles (45) Gallery

A-sides 1959 - 1961

“Charlie Brown” true stereo version was also issued in 1959 (same running time)
It was the B-side Part II of “Girls Girls Girls” that made the U.S. Pop Chart.

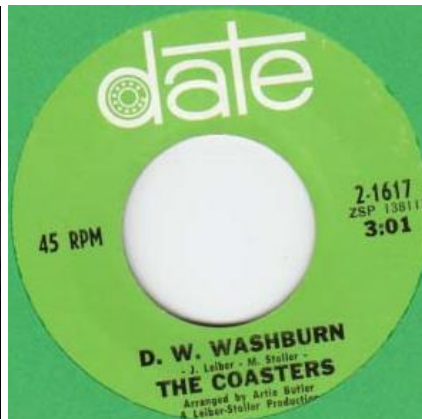
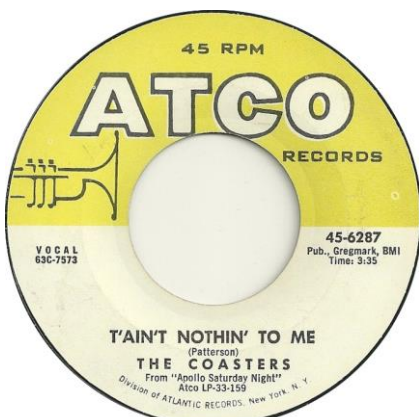
- Atco SD.45-6132.



The Coasters Singles (45) Gallery

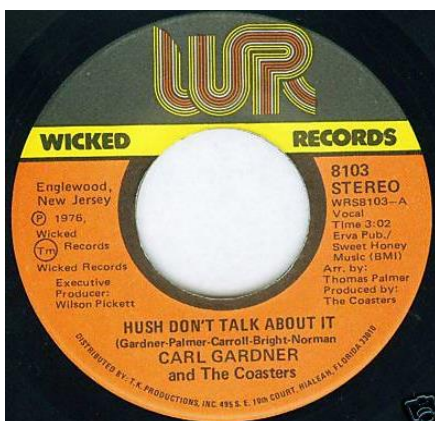
A-sides 1962 - 1968

"Money Honey" (some issues with master number 65C-8832.1 instead of 65C-8832). It was the original plug side of "Let's Go Get Stoned".



The Coasters (45) Singles Gallery A-sides 1969 - 1976

“Love Potion Number Nine” is shown in two versions mono-stereo. Wicked single is from 1976, British Direction single of “She Can” was issued in 1968. The first reissue version of “D.W. Washburn” on the flip of King 6385 is shown in alternate colors at the bottom. “Soul Pad” on King also had “D.W. Washburn” as flip (now on its third single). Coasters image: Carroll, Gardner, Bright, and Guy in 1972.



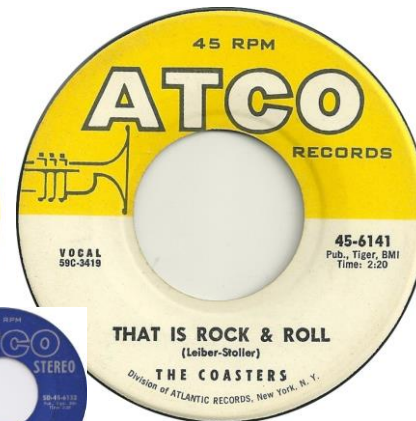
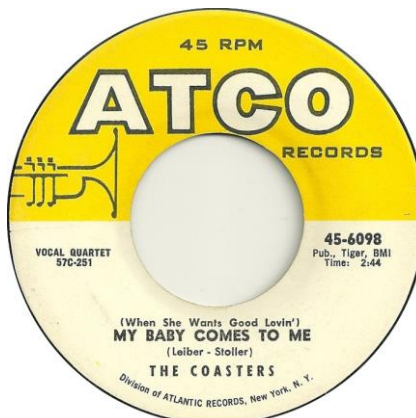
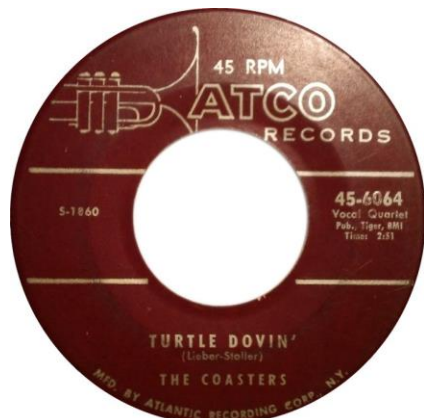
Original Atco single 6059 – The Robins 1955 on 78rpm with a late “-MO” 45 reissuing.

The Coasters Singles (45) Gallery

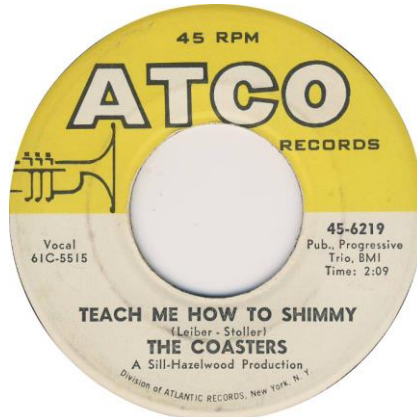
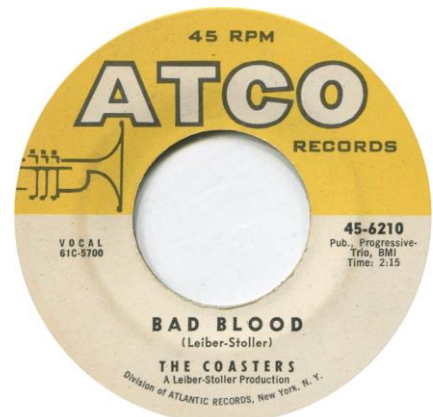
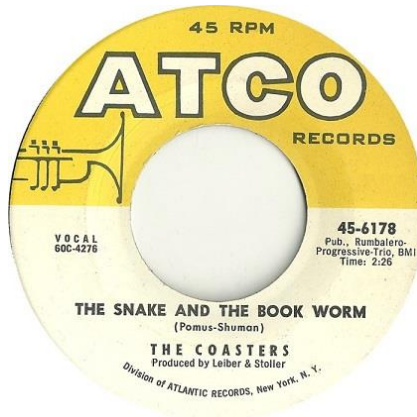
“I’m A Hog For You” originally intended to be the plug-side.
 Inserted below: the stereo version of “Three Cool Cats”.

B-sides 1956 – mid 1960

Excluding “Searchin” below – see A-sides.

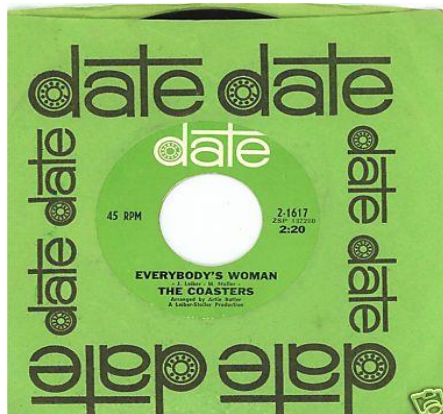
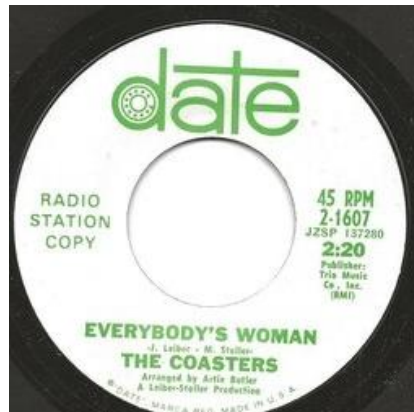
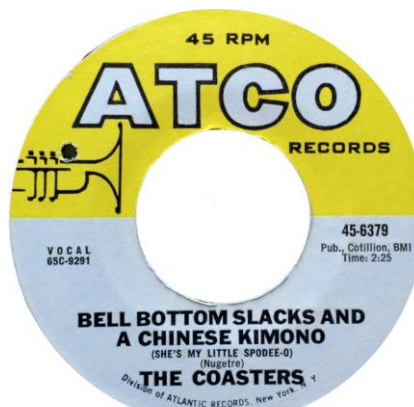
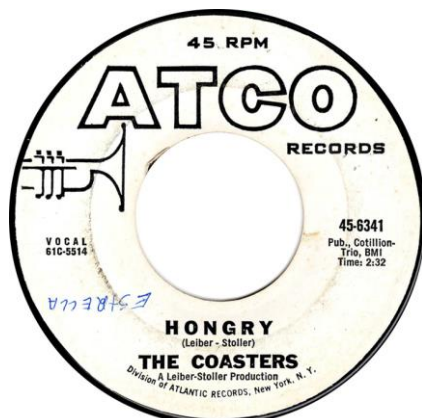


The Coasters Singles (45) Gallery B-sides mid 1960 – 1964



The Coasters Singles (45) Gallery B-sides 1965 – 1976

Atco and the Date/King flips (Everybody's Woman" was the B-side of both Date 1607 and 1617 - see below).





The Robins' Spark Singles Gallery

A-sides and B-sides chrono – **Note:** Updated Robins discography in "The Top Ten Vocal Groups of the Golden '50s". From 45worlds.com





The Coasters' original British Singles (click on / touch label for flip side and details)

A-side image	Song titles	Label Cat # Issue date	Original US issue date	Recording date
	<p>A: Searchin' B: Young Blood</p>	<p>London UK HLE 8450 Jun 1957</p>	<p>March 1957</p>	<p>15 Feb 1957 and 12 Feb 1957 (Young Blood)</p>
	<p>A: Yakety Yak B: Zing! Went The Strings Of My Heart</p>	<p>London UK HLE 8665 Jul 1958</p>	<p>April 1958</p>	<p>17 Mar 1958</p>
	<p>A: The Shadow Knows B: Sorry But I'm Gonna Have To Pass</p>	<p>London UK HLE 8729 Oct 1958</p>	<p>Aug 1958</p>	<p>8 Aug 1958</p>
	<p>A: Charlie Brown B: Three Cool Cats</p>	<p>London UK HLE 8819 Mar 1959</p>	<p>Jan 1959</p>	<p>11 Dec 1958 / 17 Mar 1958</p>
	<p><i>The Coasters</i> A1: Searchin' A2: Young Blood B1: Yakety Yak B2: Charlie Brown</p>	<p>London UK REE 1203 May 1959</p>	<p>-</p>	<p>-</p>

Those Hoodlum Friends – The Coasters: Supplement

	A: Along Came Jones B: That Is Rock And Roll	London UK HLE 8882 Jun 1959	May 1959	26 Mar 1959
	A: Poison Ivy B: I'm A Hog For You	London UK HLE 8938 Sep 1959	Aug 1959	16 Jul 1959 / 17 Jul 1959
	A: What About Us B: Run Red Run	London UK HLE 9020 Jan 1960	Nov 1959	16 Jul 1959 / 23 Jul 1959
	A: Besame Mucho - Part 1 B: Besame Mucho - Part 2	London UK HLK 9111 Apr 1960	Mar 1960	26 Feb 1960
	A: Wake Me, Shake Me B: Stewball	London UK HLK 9151 Jul 1960	June 1960	26 Feb 1960 / 17 Mar 1958
	A: Shoppin' For Clothes B: The Snake And The Bookworm	London UK HLK 9208 Oct 1960	Sep 1960	29 Jul 1960 / 26 Feb 1960

Those Hoodlum Friends – The Coasters: Supplement

	A: Wait A Minute B: Thumbin' A Ride	London UK HLK 9293 Feb 1961	Jan 1961	4 Dec 1957 / 29 Jul 1960
	A: Little Egypt B: Keep On Rolling	London UK HLK 9349 May 1961	April 1961	9 Feb 1961 / 26 Feb 1960
	A: Girls Girls Girls (Pt 1) B: Girls Girls Girls (Pt 2)	London UK HLK 9413 Sep 1961	Aug 1961	9 Feb 1961
	A: (Ain't That) Just Like Me B: Bad Blood	London UK HLK 9493 Jan 1962	Nov 1961	25 Sep 1961
	A: T'ain't Nothin' To Me B: Speedo's Back In Town	London UK HLK 9863 Mar 1964	Feb 1964	16 Nov 1963
	A: She's A Yum Yum B: Saturday Night Fish Fry	Atlantic UK 584033 Aug 1966	Mar 1966	27 Jan 1966

Those Hoodlum Friends – The Coasters: Supplement

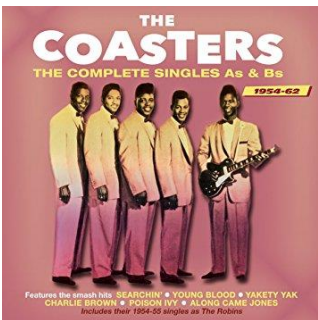
	A: Yakety Yak B: Searchin'	Atlantic UK 584087 Mar 1967	-	-
	A: Soul Pad B: Down Home Girl	CBS UK 2749 May 1967	Mar 1967	18 Nov 1966
	A: She Can B: Everybody's Woman	Direction UK 58-3701 13 Sep 1968	May 1968	30 Oct 1967
	A: Love Potion Number Nine B: D. W. Washburn	Parlophone UK R 5931 3 Dec 1971	Nov 1971	13 Feb 1968 31 Oct 1967
	A: Cool Jerk B: Talkin' 'Bout A Woman	Stateside UK SS 2201 5 May 1972	April 1972	Late 1971 20 Oct 1967
	A1: Poison Ivy B1: Yakety Yak B2: Shopping For Clothes	Atlantic UK K 10258 24 Nov 1972	(from the US SD-371 Atco LP)	-

Those Hoodlum Friends – The Coasters: Supplement

	<p>A: Love Potion No.9 B: D.W. Washburn</p>	<p>London UK HLZ 10437 9 Nov 1973 (King license)</p>	<p>(from the the British London “On Broadway” LP)</p>	<p>13 Feb 1968 / 31 Oct 1967</p>
	<p>A1: Charlie Brown B1: Searchin’ B2: Along Came Jones</p>	<p>Atlantic UK K 10393 Feb 1974</p>	<p>(from the the British Atlantic LP K30031)</p>	<p>-</p>

The Coasters: a new Vinyl Single issued in UK 2015

When the Coasters released these two slices of latin soul they were a little behind the time, but twenty years later they were picked up by club DJs who've never put them down since. The combination of one of the greatest vocal groups of all time and Larry Harlow's latin orchestra is irresistible.



The Coasters: Late 2016 Happenings and new “public domain CDs



A Christmas Extravaganza

Featuring
The Coasters

With special Guest Appearance By:
John Tanagelo – The Man Of Many Voices



Date: December 16th, 2016
Showtime: 7:00 pm to 9:00 pm (doors open at 6:00pm)
Location: Port St Lucie Civic Ctr., Port St Lucie, FL. 34952

Purchase Ticket Online:
coasterschristmas.eventbrite.com
General Admission \$35 (\$40.00 at door)
V.I.P. Tickets \$45.00



For Additional Information:
Contact Veta (772) 380-9607

Those Hoodlum Friends – The Coasters: Supplement



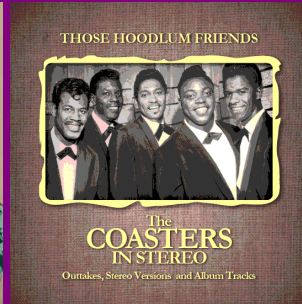
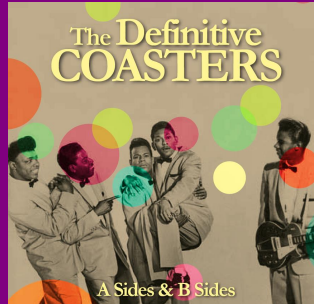
A Great live-CD recorded April 29, 2012 in Port St. Lucie, Florida (the Civic Center). - ask for it at originalcoasters@att.net (also issued on Sony Music as S.O.U.L.), and a later repackaged titled Songs of Leiber & Stoller (with bonus feature) **The two CDs right:** A complete new studio CD with non-Coasters "oldies" (and not so old ones) was released in March, 2015 on the Cleopatra label, titled Magical Favorites. The Coasters Christmas CD was released by Cleopatra Records 10/30 2015. Fans please, it's different, and you will enjoy listening to the new versions of these Christmas songs by the only Coasters group with legal right to use the name The Coasters which are doing it great justice. Fans all over the world should know by now that all of The Original Coasters that were inducted into the Rock and Roll Hall are deceased. This is Carl Gardner's group that he has left to carry on the legacy. Just like the Glen Miller Orchestra and the Mets there are no original members but they have the right to use the name legally. – **Veta Gardner.**



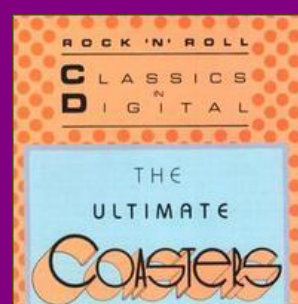
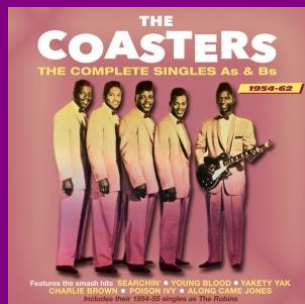
The Coasters of today at Malt Shop Sea Cruise November 4-8, 2015
with Dennis Anderson, Robert Fowler (subbing for Eddie Whitfield), Primo Candelaria, and lead singer J.W. Lance (Joe Lance Williams).

The Coasters Selected CD Gallery – pt 1

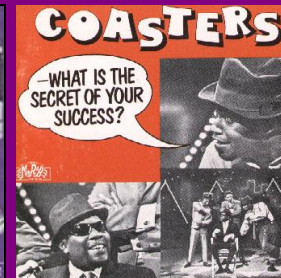
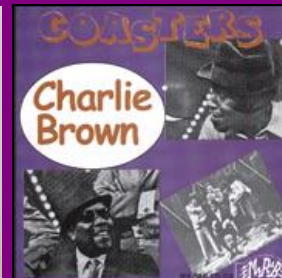
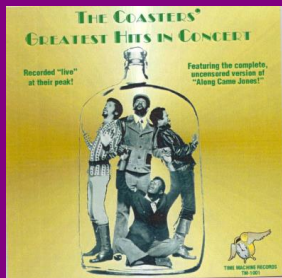
click on / touch CD for more details



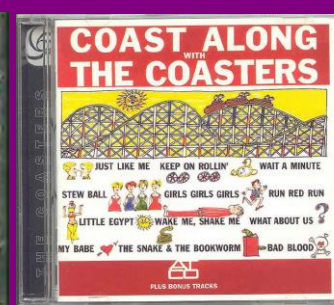
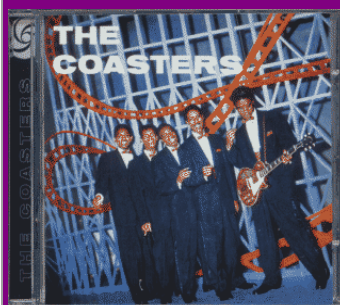
On August 28, 2007 Varèse Sarabande issued all of The Coasters' Date/King sides on a CD, titled "Down Home" Varèse Vintage (Varèse Sarabande) 302066844-2 - 12 tracks 1966-1972 Stereo. On December 12, 2007 a definitive compilation on Rhino Handmade RHM2 7740, "There's A Riot Goin' On: The Coasters On Atco" was issued - 113 recordings in sessionography order in a 4CD cover (with several alternates). On February 5, 2013 HistoryofRnB (in England) issued the 2CD-set "The Definitive Coasters – A Sides & B Sides" R001, and its companion 2CD volume "Those Hoodlum Friends – The Coasters In Stereo" R002, that's 4CDs with a total of 110 tracks covering all of the Coasters' songs for Atco 1956-1962 (including Robins 1954-55 Spark recordings) with several stereo masters, alternate stereo versions, and lots of alternate takes featuring studio chat not issued on Rhino (or MR.R&B). All sets above are produced and annotated after consulting the editor of this publication. They comprise fully illustrated booklets with informative essays and discographical details.



The Acrobat 2CD-set ADDCD3180 of October 2016 - "The Complete Singles As and Bs 1954-1962" - containing 56 tracks including the Robins and the two LP-only tracks (with a discography from the Röhnisch site). "The Very Best of The Coasters" (Rhino 1994- also issued in UK with a bonus track), "50 Coaster Classics" (2CD Rhino Nov 1992 in mono), and the very first Coasters' CD - "The Ultimate Coasters" (Warner Special Products October 1986 - stereo and mono),



"The Coasters' Greatest Hits" (Atco 1989, 33111-2, reissued as "Greatest Hits – Original Recordings" on Hallmark/Pickwick 709362 in 2010), the terrific bootleg CD "The Coasters Greatest Hits in Concert" with great live recordings from Boston in 1969 (Time Machine in 2001), the mysterious US "Charlie Brown" stereo CD featuring studio chat (MR. R&B in 2000), and the CD reissue of the European "What is the Secret of Your Success?" (1990).



The four British Sequel CDs - with covers and titles from the group's first four LPs - featuring several stereo masters and lots of bonus tracks (1997), covering the total career of The Coasters 1954-1966 (97 tracks plus two tracks appearing twice). Sequel RSA CD 868, 869, 870, 871.

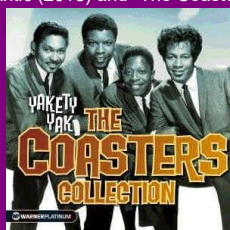
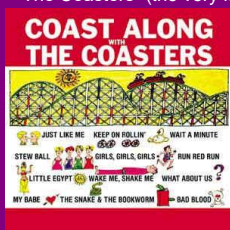
All the above CDs (except "Down Home" and "In Concert") are Atco recordings.

The Coasters Selected CD Gallery – pt 2

click on / touch CD for more details

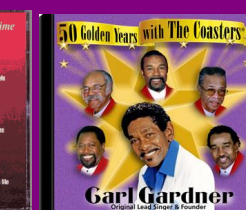
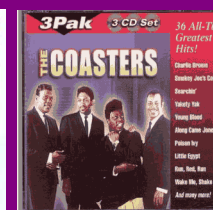
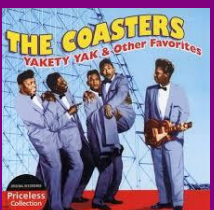
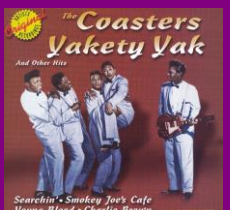


“The Coasters” (the very first Atco LP) on Japan Atco/Atlantic (2013) and “The Coasters Extended Play” on British GVC Highnote (February 2016).



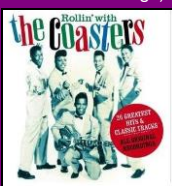
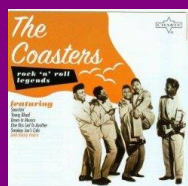
“Coast Along with The Coasters” (Collectables 2005 – the stereo version), “The Coasters / One By One” with two original LPs on one CD (Collectables 2004 – mono/stereo, the British “Yakety Yak – The Coasters Collection” (Warner Platinum 2005, with “Poison Ivy” really missing). Some of the tracks in stereo. From November 2015: a 4CD- set on Real Gone Music with the first four Atco LPs all non-LP singles tracks 1954-62 - a total of 67 tracks (no liner notes). Finally the cancelled “The Definitive Soul Collection” (Rhino 2007, which was to feature 30 mono singles tracks). All of the above are Atco recordings. Most of the CDs not included in this Gallery are either false Coasters, American bootlegs, or Trip recordings.

Below: American reissues:

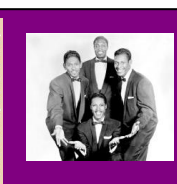
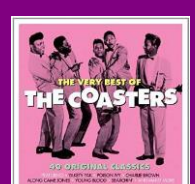
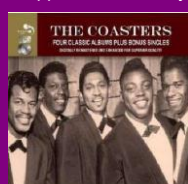


“Yakety Yak and Other Hits” (Rhino Flashback 1997) and its Collectables reissue 2004, the American Rhino repackage of “The Very Best..”, “Greatest Hits” (2008), plus the 2008 reissue 3CD-set “Only The Best of...” featuring “The Coasters” / “One By One”, “Coast Along” and “Yakety Yak and Other Favorites”, “36 All-Time Greatest Hits” (3CD mono – no liner notes - on Warner 2002 – out of catalog), and Veta and Carl Gardner’s “private” anniversary CD “50 Golden Years with The Coasters” (2005). All but some of the last are Atco recordings.

Below: Public-domain European issues (all are Atco recordings):



“The Coasters – rock ‘n’ roll legends” with all Spark Robins and the first eleven Coasters tracks 1954-1957 (Charly 2008), the 2009/2010 issues “Singles A’s and B’s” (Jasmine) covering 1954-1958 singles, and “Rollin’ with the Coasters” (Remember) covering 1956-1959, “That is Rock ‘n’ Roll” (LTG in 2010). On February 8, 2011 Snapper issued “Baby That Is Rock ‘n’ Roll” with 24 classic mono tracks 1955-60. The original CD issue of the ten 1975 Trip re-recordings - “Golden Hits” (Masters 1996) - with a late reissue titled “Court Jesters of Rock and Roll” (American Legends 2006).

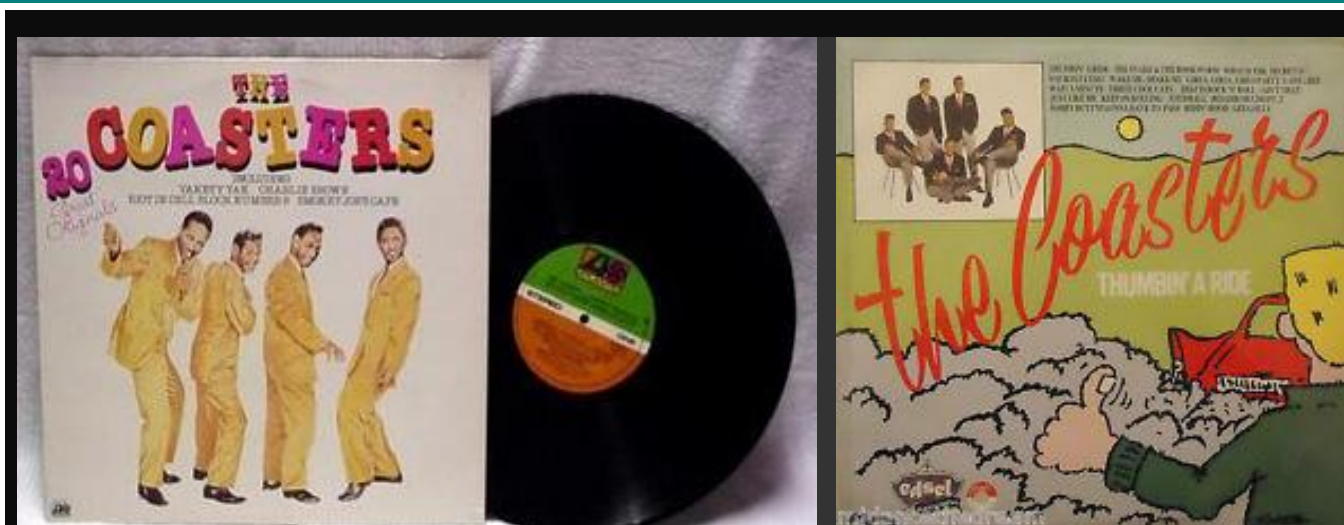


Real Gone Music 2CD “Four Classic Albums Plus Bonus Singles” (Dec 2012), featuring the first four Atco LPs - all but “One By One” in mono (no liner notes), covering the Robins on Spark and the Coasters on Atco 1954-1961 (60 tracks). Hoodoo Records’ “The Coasters + One By One” (a terrific issue of 2011 – featuring two original LPs and 3 bonus tracks, plus great memorabilia), “The U.S. Singles Collection 1954-1961 (Ideal Label issued 2012 – note this is only available on mp3-stream). “The Essential Recordings” (The Primo Collection) - 2CD-set issued 2014. The double-CD “The Very Best of...” (“40 Original Classics”) on NOT Now Music, released late 2014 (a recommended issue, featuring the 19 first Coasters singles 1956-1961 plus “Teach Me How To Shimmy” and “The Climb” – and nice liner notes by Michel Heatley). Finally “The Original LP Collection” on Jasmine 2CD-set with great inlay essay (issued February 2015).

The Coasters' original British Vinyl LPs

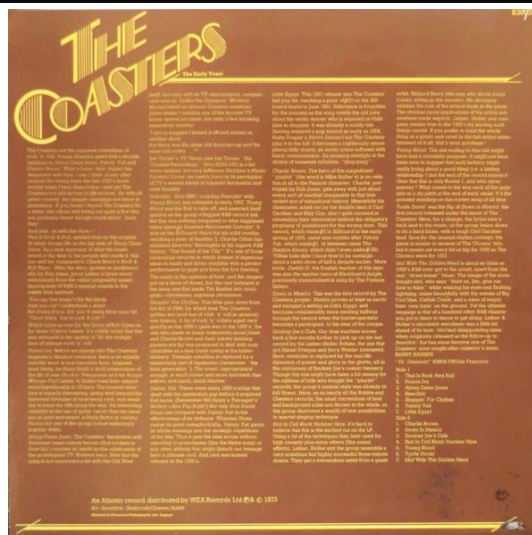
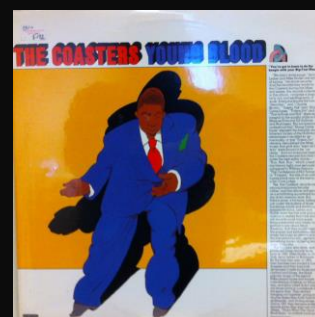


The Coasters' original British Vinyl LPs (cont'd)



1. "The Coasters Greatest Hits" - London HAE 2237 (1959)
 2. reissued as "Great All Time Hits" on Atlantic Special 590.015 (1967, "All Time Great Hits")
 3. "Coast Along with The Coasters" - London HAK 8033 (1962)
 4. reissued (the stereo version) on Atlantic 588.134 (1968, "Coastin' Along")
 5. "Atlantic Masters – The Early Years" – Atlantic K 30031 (1973) (British mono version of SD-371)
 6. "On Broadway" - London SHZ 8460 (1973) (British version of King)
 7. "20 Great Originals" - Atlantic K 30057 (1978) ([link to BeBopWino blog](#))
 8. "Thumbin' A Ride" – Edsel ED 156 (1984)
- Inserted right: "Young Blood" Atlantic DeLuxe 2-set (1982) may (or may not) have been issued in UK on Atlantic K60163

(Note: alternate titles as on label)



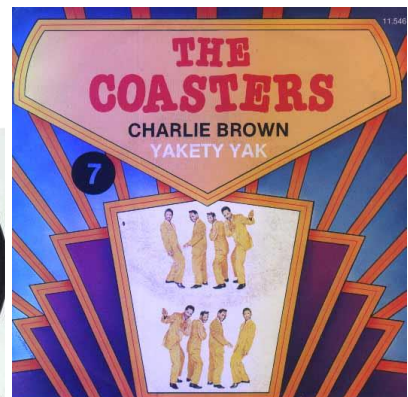
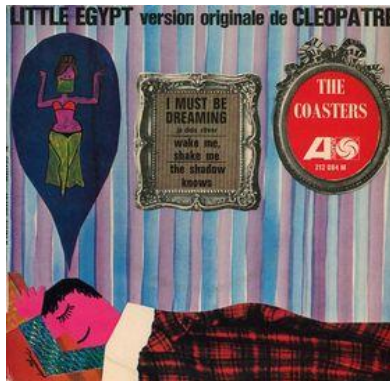
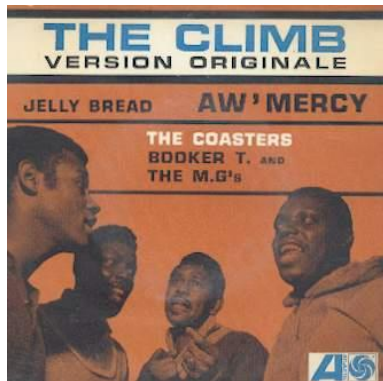
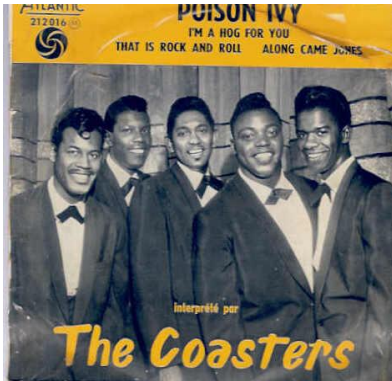
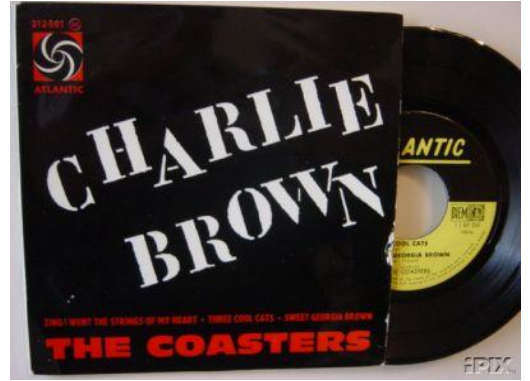
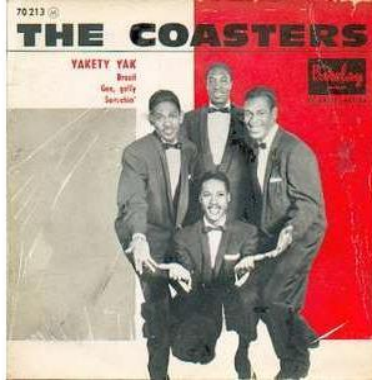
The Coasters: International EP Gallery



Above: EPs from US (4), Sweden (4), UK (1), and Spain (3).

The Coasters: International EP Gallery (cont'd)

Below: EPs from France (7), Mexico (1), and Brazil (1 - 33 rpm with Yakety Yak, Searchin', Along Came Jones, and Charlie Brown) – Plus 2 picture sleeve singles.






Those Hoodlum Friends – The Coasters: Supplement



THE COASTERS - Membership timeline

Year	Lead	Bass	Baritone	Tenor	Guitar		
Late 1955	Carl Gardner	Bobby Nunn		Leon Hughes	Thomas "Curly" (Curley) Palmer		
1956				Young Jessie			
Early 1957				Leon Hughes			
1957		Adolph Jacobs					
1958–1959				Cornell Gunter			
1959–1961		(occ Jacobs) "Sonny" Forriest					
1962–1965				Will "Dub" Jones			
1965–1967		Billy Guy, Vernon Harrell					
1968–1973		Billy Guy, Jimmy Norman		Earl "Speedo" Carroll			
1973–1979		Jimmy Norman					
ca 1980–1997 Σ Note: ca 17+ years		Ronnie Bright		Jimmy Norman		Σ 	
1997–2001		Carl Gardner Jr.		Eddie Whitfield		Alvin Morse	Carl Gardner Jr.
2001–2005							J. W. Lance
2006–2008							Lance & Gardner Jr
2008–2009							J. W. Lance (aka Joe Lance Williams)
2009–2011	Primo Candelaria						

Carl Gardner Jr returned to the Coasters in November 2004, and became lead in November 2005. In July 2011 he started to form his own group (with Curly joining). Meanwhile manager Veta Gardner continues booking the authentic true Coasters for several concerts with J. W. Lance, Eddie Whitfield (replaced by **Robert Fowler** from 2015), Primo Candelaria, and 2011 new-comer **Dennis Anderson**.

THE COASTERS – Important members

"Those Hoodlum Friends" has detailed biographies. The first seven below started their recording careers in Los Angeles. See Wikipedia links below.



CARL GARDNER lead singer, tenor vocal
Original lead singer since October 1955 for 50 years and coach from November 2005 up to his death. Born Carl Edward Gardner April 29, 1928 in Tyler, Texas. Sang with territorial bands. Came to California circa 1952. Recorded as lead with the Robins 1954-1955. Died in Port. St. Lucie, Florida June 12, 2011.



BOBBY NUNN bass vocal
Member October 1955 - ca November 1957. Born Ulysses B. Nunn on September 20, 1925 in Birmingham, Alabama. Raised in Detroit. Toured with the Brownskin Models. Welterweight champion in the USAF. Settled in Watts (L.A.) in 1947. Recorded on his own and as lead with the Robins 1949-1955. Recorded as a back-up singer and with own "Coasters Mark II" group from ca 1962. Died in Los Angeles November 5, 1986.



LEON HUGHES tenor vocal
Member October 1955 - ca November 1957. Born Thomas Leon Hughes, August 26, 1932 in Dallas Texas and raised in Los Angeles County, CA. Sang with the Hollywood Flames and with the Lamplighters 1950-1954, and recorded a couple of times after leaving the group, including those with his own "Coasters" (still semi-active in 2016).



BILLY GUY baritone and lead vocal
Member October 1955 - 1972, occ. absent from 1963. Born Delmar Frank Phillips on June 20, 1936 in Itasca, Hill County, Texas. Mother: Sewille Thompson, father: Frank Phillips. Came to California in 1946. Recorded with Emmanuel Perez as Bip and Bop in 1955. Also recorded several times as a soloist during the 1960s and 1970s. Had his own "Coasters" group with Will "Dub" Jones in the '80s and '90s. Died in Clark County near Las Vegas, Nevada November 5, 2002.



ADOLPH JACOBS guitarist
Member ca mid 1956 – early 1959 (occ later). Born Adolf Jacobs, April 15, 1939 in Pineland, Sabine County, Texas. Moved to Oakland (CA) early on. Recorded with the Medallions in 1955. Made his own record for Class in 1959. Worked with Larry Williams and Little Richard in L.A. and had an own band - plus his own "Coasters" just prior to his death as Al Jacobs in Los Angeles July 23, 2014.



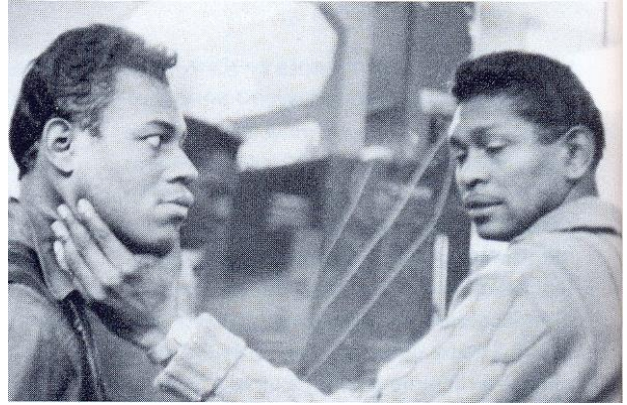
WILL "DUB" JONES bass vocal
Member ca December 1957 - ca January 1968. Born Will J. Jones in Shreveport, Louisiana May 14, 1928. Military discharge in Los Angeles. Sang spirituals in the late 1940s. Recorded, often as lead, with the Cadets and the Jacks in 1955-1956, and as studio singer for Modern Records, plus with the Crescendos in 1956. Recorded R&B and gospel several times in later years. Died in Los Angeles January 16, 2000.



CORNELL GUNTER tenor vocal
Member ca December 1957 - May 1961. Born Cornelius E. Gunter November 14, 1936 in Coffeyville, Kansas. Tombstone says 1936, some files say 1938. Came to Los Angeles around 1942. Sang with the original Platters in 1952 and recorded as lead with the Flairs 1953-1954. Recorded lead with the Ermines 1955-1956, led a new Flairs-group and recorded as a soloist in 1957. Had his own "Coasters" for many later years from 1963. Shot to death in Las Vegas, Nevada February 26, 1990.



EARL "SPEEDO" CARROLL tenor vocal
Member June 1961 - late 1979. Born November 2, 1937 in New York City. Recorded as lead with the Cadillacs on-and off during 1954-1960 (at the end featuring Ronnie Bright). Reformed his old group in 1981. Died in New York November 25, 2012.



The two fore-most lead singers – Billy Guy and Carl Gardner, on March 26, 1959.



THOMAS "CURLEY" PALMER guitarist
Member ca February 1962 – June 2011. Born Thomas J. Palmer August 15, 1929 in El Paso, Texas. Moved to Detroit and later New York, Played with Sonny Thompson and Lloyd Price before joining the Coasters as musical director. In July 2011 "Curly" joined Carl Jr's "breakaway" to start a new Coasters "tribute" group in Texas.



RONNIE BRIGHT bass vocal
Member April 1968 - November 2009. Born Ronald David Bright October 18, 1938 in New York City. Recorded with the Valentines 1954-1957, with the Cadillacs in 1960, and as studio back-up on several rock 'n' roll and R&B recordings throughout the years. Toured the world with the Deep River Boys, and recorded as Ronnie & the Schoolmates in 1965. Died in New York November 26, 2015.



JIMMY NORMAN baritone vocal
Member 1973 - ca February 1998; absent 1979 - ca 1980. Originally occasionally hired from 1969. Born James Scott Norman on August 12, 1937 in Nashville, Tennessee. Moved to California as a teenager, and sang with Jesse Belvin's group the Chargers in 1958. Also recorded with the Dyna-Sores in L.A. Moved via Detroit and St. Louis in the '60s to New York City to engage in several roles, including lots of solo recordings. Died in New York City November 8, 2011.



ALVIN "AL" MORSE tenor and baritone vocal
Member November 1997 – September 2008. Born in Sanford, Florida February 19, 1951. New fourth singer in the group after more than 17 years of the Coasters as a trio (plus guitar). Sings with Rocky & the Rollers today.



CARL "MICKEY" GARDNER, JR. lead vocal
Member Febr 1998 - July 2001, and November 2004 – June 2011 (with own "Coasters Revue" in between). Born April 29 or 26, 1956 or 1955 in Bullard, Texas. Originally Norman's successor. Replaced Carl Sr. as lead singer in November 2005, and stayed with the group up to his father's death in June 2011, when he again started a Texas "tribute" group (featuring "Curly" Palmer, Erik Glenn, Elbert Kendrick, and LaRoy Montrell – the latter replaced by Will Green).



J. W. LANCE lead singer, tenor and baritone vocal
Member since July 2001. Born **Joe Lance Williams** on June 16, 1949 in New Orleans. Moved to Bronx in New York. Recorded as soloist in 2000, and sang with the Larry Marshak managed fake Coasters, before joining the true group. Georgia resident and group leader today (with Dennis Anderson, Primo Candelaria – replacing Morse, and Eddie Whitfield - the latter subbed by Robert Fowler).





The True Authentic Coasters

(managed by Carl Gardner's widow Veta Gardner)

Photo ctsy Veta Gardner and Jane Caggiano.
Veta Gardner's Website - [The Original Coasters](#)

All engagements will continue to be booked exclusively through Veta Gardner's Management at (772) 380-9607, fax (772) 380-9618 or e-mail: originalcoasters@att.net



		<p>J. W. LANCE (Joe Lance Williams) - lead He has performed live on stage with Carl Gardner Sr. for several years, personally hand picked by Carl in July 2001.</p> <p>Born Joe Lance Williams in New Orleans on June 16, 1949 – lived in Bronx, N.Y. for many years, nowadays in Conyers, Georgia. Talented, versatile vocalist (can sing tenor, baritone or bass) guitarist and songwriter. A veteran face to both country and contemporary music. Lance has performed with such names as Ben E. King, Fantastic Violnaires of Detroit Michigan, the Original Five Blind Boys of Mississippi, and the Gospelairees of Dayton, Ohio. He has toured throughout the United States, Australia and Virgin Islands. He has recorded two country and western albums ("Sounds of J.W. Lance" has something for everyone). J.W. quit the Larry Marshak Drifters and Coasters to join the true Coasters, and does great versions of "Smokey Joe's Cafe", "Zing! Went The Strings Of my Heart", and "Along Came Jones".</p>	
		<p>PRIMO CANDELARIA - tenor He joined the Coasters in October 2008 after an audition for Carl Sr. Carl liked Primo's voice and said he was a very good singer. He lives in Philadelphia, Pennsylvania.</p> <p>Born Primotivo Candelaria on October 3, 1952. He has been singing since he was 10 years old. He teaches choreography and also has produced many shows. Was also was with the group Chapter One for several years, and sang with The Intruders and many other professional groups. He has a very beautiful smooth tenor voice and has been a great asset to the continuation Coasters group of Carl Gardner Sr. He sings lead on among others "Baby That Is Rock & Roll" and "Down In Mexico".</p>	
		<p>EDDIE WHITFIELD - bass He joined the Coasters in November 2009 after auditioning for Carl Sr. He lives in Philadelphia, Pennsylvania.</p> <p>Born December 26, 1948. Nicknamed "Fast Eddie", Whitfield started singing when he was a teenager and can sing both bass and baritone. He toured with a group by the name of "Neighbors Complaint" for four years. They recorded "Piece of Mind". His great bass really impresses on "Charlie Brown" and "Yakety Yak".</p> <p>Replaced by ROBERT FOWLER in January 2015. Eddie died of emphysema on February 21, 2019 (he sang with the group for a last time on two TV-shows on November 2017). (see bio next page)</p>	
		<p>DENNIS ANDERSON - baritone He joined the Coasters after the death of Carl Gardner Sr. Dennis lives in New Jersey.</p> <p>Born October 11, 1946. Dennis has a background of long musical roots, singing gospel, soul, and country - and he was a member of the fake Marshak Cornell Gunter's Coasters from 1995 up into the early 2000s. Dennis sings lead on among others "Searchin'", "Young Blood", and "Poison Ivy"</p>	

Official Biographies – The Coasters today

(based on [The Original Coasters website](#)) – with the classic Coasters imaged 1958

Joe Lance Williams (J.W. Lance)

Born June 16, 1949. Performed live on stage with Carl Gardner, the original lead singer and founder of The Coasters since 2001. He grew up in Ponchatoula, Louisiana, just 60 miles from the music capital of the south, his birth place New Orleans, Louisiana, known as the "The Big Easy". He grew to love the musical sound of country and western music. At the early age of nine years he was encouraged to develop his talent of singing and playing the guitar when he realized he could play the rubber band box and finally the guitar in New Zion Baptist Church of his hometown. Mr. Williams is a very talented singer, musician/ song writer. J.W. Can sing bass, baritone and tenor and has continued to be a asset to the continuation of the Original Coasters and has been the lead singer since the passing of Mr. Gardener. J.W lives in Conyers, Georgia. Recently toured in the Broadway show and " Smokey Joe's Cafe" 20th Anniversary, featuring THE COASTERS, June 2014 TO January 2015.

Dennis Anderson

Born October 11, 1946. Started playing bass guitar for many groups including the Broadways and the Escorts. He came from a gospel musical family and began singing in church at a very early age. In 1979 Dennis played the role of Judas in Jesus Christ Super Star and 1982 Ain't Misbehavin'. Over the years he performed on stage with other groups before joining The Coasters in 2011 after the death of Carl Gardner - The original lead singer and founder of The Coasters. Dennis lives in Jackson, New Jersey. Recently toured in the Broadway show "Smokey Joe's Cafe" 20th Anniversary, featuring THE COASTERS, June 2014 to January 2015.

Primitivo (Primo) Candelaria

Born October 3, 1952. Joined The Coasters in October 2008 after an audition for Carl Gardner. Primo has been singing since he was 10 years old. He teaches choreography and also produced many shows. He was also with the group Chapter One for several years and sang with the Intruders and many other professional groups. He has been a great asset to the continuation of the Original Coasters. Primo lives in Philadelphia, Pennsylvania. Recently toured in the Broadway Show "Smokey Joe's Cafe" 20th Anniversary, featuring THE COASTERS, June 2014 - January 2015

Edward (Eddie) Whitfield

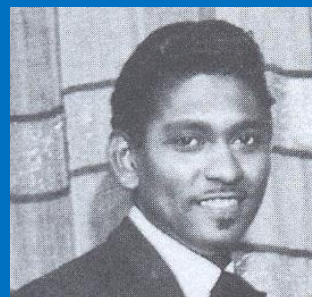
Born December 26, 1948. Joined The Coasters in November 2009 after auditioning for Carl Gardner. Nicknamed "Fast Eddie". Started singing when he was just a teenager and could sing both bass and baritone. He toured and recorded with a group by the name of Neighbors Complaint. He was on their record "Piece Of Mind" His great bass really impresses on Charlie Brown, Zing With The Strings of My Heart and Yakety Yak. Eddie lived in Philadelphia, Pennsylvania. Toured in the Broadway Show "Smokey Joe's Cafe" 20th Anniversary featuring THE COASTERS, June 2014 to January 2015. He died of emphysema on February 21, 2019.

In January 2015 Robert Fowler replaced Eddie.

Born September 3, 1961. Robert has performed on several Broadway shows such as "The Producers", "Beauty & The Beast", "Dreamgirls" and most recently "Smokey Joe's Cafe" where he was singer, actor and choreographer. He is also very involved in his church. Robert lives in Jersey City.

Raymond (Ray) Sabatello. MD.

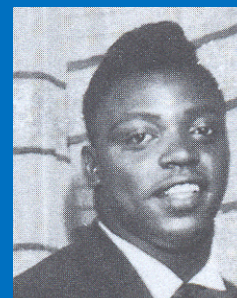
Born in Queens, New York and currently residing on Long Island. Ray has been a professional musician his entire life. He began his professional career playing guitar and arranging music for many stylistically diverse bands. He has produced countless recordings for local and regional talents in studios and on the national stage. Ray had been the musical director for Grammy nominee Sophie B. Hawkins and produced/collaborated for blues recording artist Little Mike and The Tornadoes. He is a member of ASCAP as a songwriter and publisher and received his B.F.A from C.W. Post College as a guitar major. He holds a Masters Degree from Suny Stony Brook and studied vocal composition and chorus conducting at the Westminster Choir College in Princeton, New Jersey. Ray has played over 100 musical as a pit Orchestra Guitarist. While working at Gateway Playhouse in Bellport, N.Y. he met The Coasters who were featured in "Smokey Joe's Cafe". He subsequently played in the Smokey Joe's 2014-2015 National Tour with The Coasters. After the tour Coasters manager Veta Gardner hired Ray as Musical Director. Raymond has been working for them since February 2015.



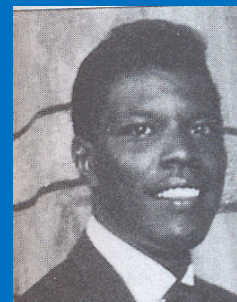
1928 - 2011



1936 - 2002



1936 - 1990



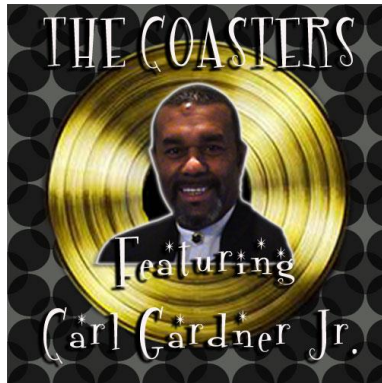
1928 - 2000



1939 - 2014

Carl Gardner Jr's "breakaway" group

<http://carlgardnerscoasters.com/home.html>



The Coasters featuring Carl Gardner, Jr. & Curly Palmer, A Tribute: The Legacy Continues...



Carl Gardner Jr.

was born in Bullard, Texas on April 29th, 1956 (some files say April 26, 1955). He is the son of Carl Gardner, Sr. He entertained side by side with his father for more than a decade. He is the President and CEO of Apollo in the City, Inc. Talent Search company. He returned to The Coasters in 2004 at the request of his Father in time to take on the role of Lead Singer prior to Carl Sr's. retirement. Carl Jr. was fortunate to have Carl Sr. as a mentor who taught him all of the special blend of sounds and routines of The Original Coasters. In November 2004 Carl Jr. shared the lead with his father until November 5, 2005 when he officially took over from his father, who retired but still remained as his special coach until his death in June 2011.

Thomas "Curly" Palmer

Born Thomas J. Palmer in El Paso, Texas on August 15, 1929. Took up trumpet in the El Paso, Texas high school. Realizing that there was more work for a guitarist than a trumpeter Curly switched instruments. He caught his lucky break as he stood by the side of the stage watching well-known Jazz/R&B pianist Sonny Thompson and his band perform in Texas. Thompson's band was missing their guitarist that fateful night and Curly just happened to have his guitar in his car...volunteering to play, Curly got on stage, and his career was on its way. He joined the band and moved to Chicago where Sonny Thompson was based, continued performing in the late '50s and early '60s with Thompson's band, and with Sonny's guidance also learned how to write and arrange music. Curly reminisces, "Sonny Thompson was my mentor, he got me on the road and helped set me on my musical path." Thompson had several R&B hits at the time and shared a booking agency with another hit-making group, The Coasters; the two groups toured on the same bill, with Sonny's band playing back-up for The Coasters. With a few years experience under his belt, Curly moved on and went to New York where had the opportunity to freelance and perform with many musical greats. He became a prominent member of the Apollo Stage Band, and when the Band took their summer breaks, he performed with the extremely popular Paul Williams' Cavalcade of Stars Orchestra.

In the early '60s, Curly's good friend Billy Guy invited him to play with the group; it wasn't long before Curly Palmer was an integral part of The Coasters and became their Music Director, a position he held until his departure. Prior to Curly joining The Coasters, there was no music written down to give to the bands they worked with on the road. Curly Palmer wrote all the music charts for the group's live performances, television appearances and movies. Although talented, he felt he needed to know more about writing music and wanted the formal training he lacked. In the '80s, Curly took a special test for musicians that allowed him to enter City University of New York (CUNY) as a Music Major – he achieved his B.S. and M.A.T from this prestigious institution. Curly Palmer and the founder of The Coasters, Carl Gardner, Sr. were close friends for almost 50 years; Curly watched as his friend's son began performing with the group – father and son on-stage together, sang lead. It was no surprise to Curly when in 2005, Carl Sr. retired and passed the lead vocals on to his son. Curly and Carl performed together for six years, until Carl and The Coasters parted ways in June 2011.

Wanting to honor the legacy, and fulfill the wishes of his long-time friend Carl Sr., Curly Palmer left The Coasters in August 2011 to join Carl Gardner, Jr. in their newly formed collaboration, "The Coasters featuring Carl Gardner, Jr. & Curly Palmer, A Tribute: The Legacy Continues..."



Erik Glenn

Tenor singer Erik Glenn is from Columbia, South Carolina. He had the privilege of touring with Bill Pinkney's Original Drifters as the lead singer for many years. Erik also performed with Eartha Kitt in the play "Souls Clash", and starred in the hit Gospel play "Bible Story" with Donald Lawrence and Darryl Coley.

Elbert Kendrick (photo right)

A seasoned professional with more than 40 years experience, Elbert is a native of Tyler, Texas. Lending his bass voice to the Coasters' tunes, Elbert has performed with Carl Gardner, Jr. on several occasions.



LaRoy Montrell (in the early stages of the new group) Having toured throughout the southeast, Tulsa native LaRoy Montrell is a well-versed soul and R&B singer/songwriter. LaRoy will be singing Tenor and Baritone.

Will Green (photo right - replacing LaRoy)

Hails from Columbia, South Carolina, and is a singer/song writer /producer / musician, martial artist and a master barber! In college, Will was a member of the award-winning Benedict College concert choir. This easy-going, in-demand tenor has sung and/or toured with Bill Pinkney's Original Drifters, Jerry Butler, Patti LaBelle, Smokey Robinson, Otis Williams, The Gap Band, Jeffrey Osborne and The Temptations.



50 Years with The Coasters: 1955 – 2005 (chronological)



Carl Gardner, Bobby Nunn, Leon Hughes, Billy Guy (from September 1955), Adolph Jacobs (guitarist from mid/late 1956 until ca 1959/60), Cornell Gunter, Will "Dub" Jones (from 1958 - repl Hughes and Nunn), Earl Carroll (from mid/late 1961 until ca 1980 – repl Gunter), Thomas "Curley" Palmer (guitarist from 1962-ca July 2011), Ronnie Bright (from 1968 until late 2009 – repl Jones), Jimmy Norman (from 1973, absent 1979 – ca 1980 - repl Guy); *The Coasters had only three singers, plus guitarist, from ca 1980-late 1997 (Gardner, Norman, Bright, and Palmer); Alvin Morse (new fourth singer from late 1997 until late 2008), Carl Gardner Jr (from 1998, repl Norman, absent July 2001-Nov 2004), started his own "breakaway" Coasters in 2011 with Curley (Curly); and J. W. Lance Williams (from 2001, first subbing for Gardner Jr, then alongside Jr, and later repl Gardner Sr); plus far right – the man who was there all along – Carl Gardner again (retired to "coach" in November 2005). In October 2008 Primo Candelaria repl Morse, in November 2009 Eddie Whitfield repl Bright (subbed by Robert Fowler from January 2015); and in June 2011 Dennis Anderson repl Gardner Jr.*

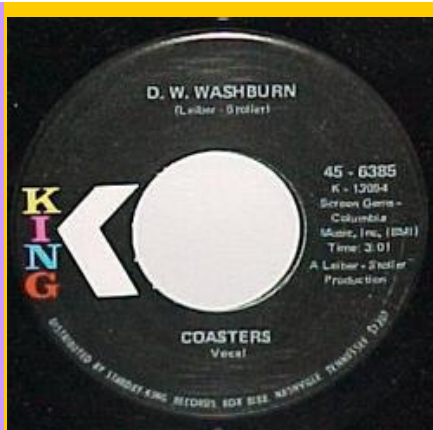
The Coasters: D. W. Washburn - on three different single records



The Coasters in Las Vegas late 1972 (Bright, Gardner, Carroll, and Norman). And late 1971 / early 1972 top far right (with Guy, not Norman).



Originally recorded at Columbia's studios in New York City October 31, 1967 (months before The Monkees' cover; with Billy Guy, Carl Gardner, Earl Carroll, and Will "Dub" Jones). Issued July, 1968 as the plugside (with "Everybody's Woman" as flipside). Below right: the Monkees' cover Pop Top 20 hit (Top 10 Cash Box) in June 1968 (recorded for Colgems February 17 and March 1, 1968).



Reissued in November 1971 as flip of the "Love Potion Number Nine" revival hit. Below: the stereo edition.



The third release – now as flip of "Soul Pad" in 1973 (yet another King reissue of an original Date single) – the 36th Coasters single. Below the King LP KS1146 featuring "D.W. Washburn" (issued December, 1972).



THE COASTERS – Photo Gallery



THE ROBINS WITH TONY BENNETT
BACKSTAGE AT HOLLYWOOD BOWL.
BIG FIVE DISH JOCKY CALVACADE



THE ROBINS AT LAS VEGAS HOTEL
SHARING TOP BILLING WITH MS.
HELEN TREBEL AT ROYAL NEVADA HO

The Robins with Tony Bennet in 1954 with Tony Bennet, Bobby Nunn, Roy Richard, Terrell Leonard, Tony, Billy Richard, and Carl Gardner.
The Robins with Helen Trebel in Las Vegas in 1955. Grady Chapman, Bobby Nunn, Carl Gardner, Billy Richard, Roy Richard, and Terrell Leonard (table far right).



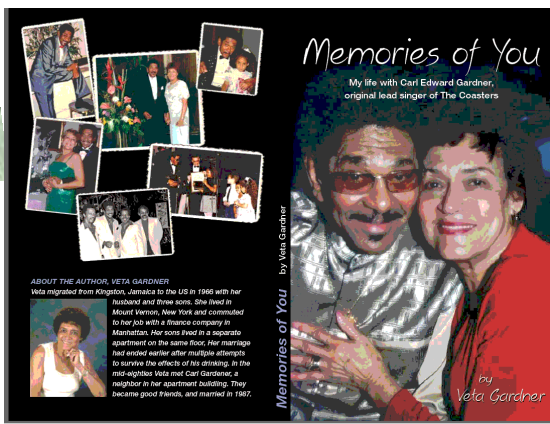
The Coasters in 2003 with Ronnie Bright, Carl Gardner Sr, J.W. Lance, and Alvin Morse. Veta Gardner and Carl Gardner on the 1990s.
Inserted below Leon Hughes and his "Coasters", Carl Gardner Coasters of 1970 and Bobby Nunn's Coasters featuring Billuy Richards Jr., and the later Billy Richard Jr. group.
Bottom right: The true Coasters in 2012 with Whitfield, Dennis Anderson, Candelaria, AND j.w. Lance (Joe Lance Williams9.-



Those Hoodlum Friends – The Coasters: Supplement



Carl Jr's group May 18, 2012 - and the late Sr's group July 21, 2012 - both at the Shake Rattle & Roll concerts at Liberty Opry, near Houston. Below: Gunter's Coasters



Three great books by Veta Gardner published by AuthorHouse (July 2012 Memories Of You) <http://www.authorhouse.com/>

The "Missing" EP 1958

THE COASTERS

-- Due In New York! --

CROCODILE - I'M A HOG FOR YOU BABY

HEY SEXY - I'VE FALLEN ATCO EP 451958

Some interesting off-shoot recordings

Adolph Jacobs (guitar): Walkin' & Whistlin' / Move Around Easy - Class 253 - L.A. ca Sept 1959 (featuring Billy Guy whistling) (the session also included Will Jones and prob more Coasters)

Billy Guy: Women - Double-L 719 - Detroit or New York 1962 (aka The Prophet by "The Coasters" - Trip LP 8028)

The Coasters featuring Cornell Gunther: Shoppin' For Clothes - New Rode CD 5110 - Boston live 1970 (by "Cornell Gunter's Fabulous Coasters")

World Famous Coasters: I Got To Boogie - LP AIA 333/DJM 22053 - Los Angeles ca 1976 (including Leon Hughes - the "original")

World Famous Coasters: If I Had A Hammer - AIA 1122, LP 333/DJM 22053 - Los Angeles ca 1976 (featuring Will "Dub" Jones) (also issued as by Carl Gardner & The Coasters - although not featuring him - on "Shagger's Delight" vol III, Ripete CD)

"The Coasters": One Foot Draggin' - King/Gusto LP PO-310 - Nashville late 1977 (featuring Billy Guy, lead; and WII "Dub" Jones)

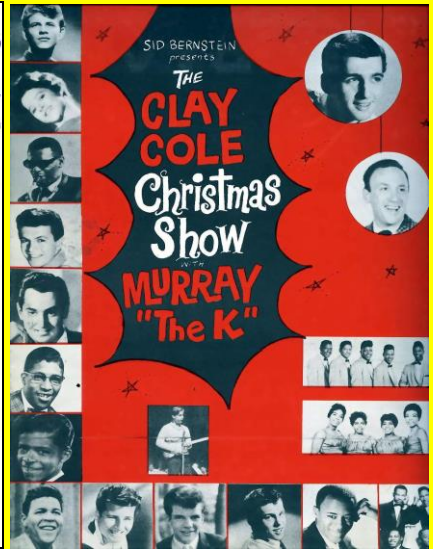
"The Coasters": The Big Rip-Off - Salsa Picante LP 10001 - Los Angeles 1977/1978 (featuring Bobby Nunn and Bobby Sheen, by "The Coasters Mark II")

and by the true Coasters:

Carl Gardner & The Coasters: - Hush Don't Talk About It - Wicked 8103 - New York 1976



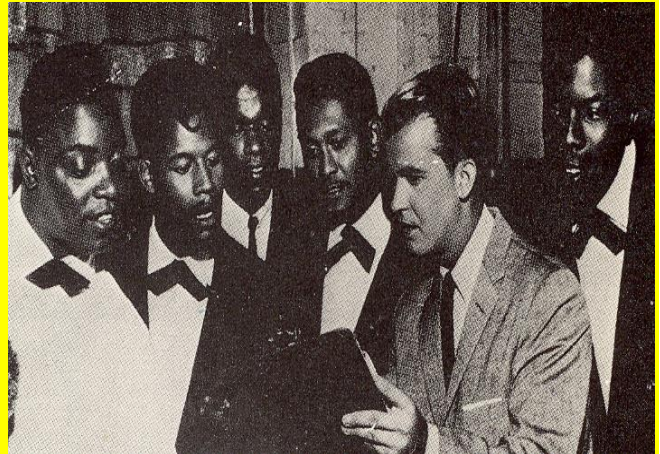
1957 and 1958



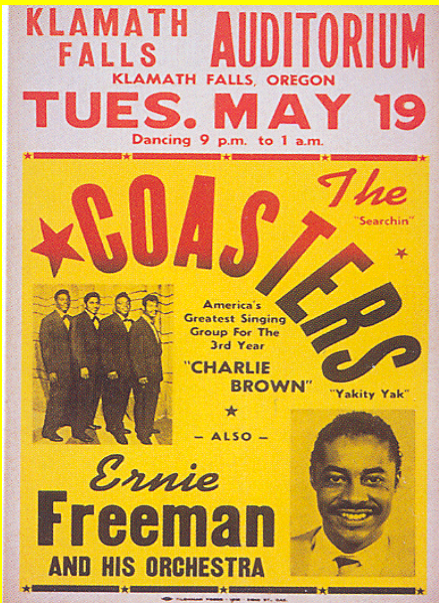
1959, 1964, and TV 1960



1959



August 16, 1958



1959, 1957, and 1961

The Coasters – One Song Per Year – Part 1: 1954 - 1961

<p>1954</p> 	<p>1954: Riot In Cell Block #9 – The Robins Spark 103 (6/54) Rec in Los Angeles ca April 1954 prob Richard Berry, lead; Gardner, Nunn, Leonard, Billy and Roy Richard, plus poss Chapman. feat Gil Bernal, tenorsax</p>	<p>1955</p> 
<p>1956</p> 	<p>1955: Smokey Joe's Cafe – The Robins Spark 122 (9/55) - Atco 6059 (10/55) R&B #10 (1/56) Rec in Los Angeles July 7, 1955 (or 1/55) Carl Gardner, lead; Nunn, Leonard, Billy and Roy Richard, plus prob Chapman. feat Bernal, tenorsax and Barney Kessel, gtr</p>	<p>1956: Down In Mexico Atco 6064 (2/56) R&B #8 (4/56) Rec in Los Angeles January 11, 1956 Carl Gardner, lead Bobby Nunn, Billy Guy, Leon Hughes. feat Gil Bernal, tenorsax; Chico Guererro, congas</p>
<p>1957</p> 	<p>1957: Searchin' Atco 6087 (3/57) R&B #1 (6/57) Rec in Los Angeles February 15, 1957 Billy Guy, lead; Gardner, Nunn and Young Jessie. feat Mike Stoller, pno</p>	<p>1957: Searchin' Atco 6087 (3/57) R&B #1 (6/57) Rec in Los Angeles January 11, 1956 Carl Gardner, lead Bobby Nunn, Billy Guy, Leon Hughes. feat Gil Bernal, tenorsax; Chico Guererro, congas</p>
<p>1958</p> 	<p>1957: Searchin' Atco 6087 (3/57) R&B #1 (6/57) Rec in Los Angeles February 15, 1957 Billy Guy, lead; Gardner, Nunn and Young Jessie. feat Mike Stoller, pno</p>	<p>1958: Yakety Yak Atco 6116 (4/58) R&B #1 (6/58) Rec in New York March 17, 1958 Carl Gardner and Billy Guy, dual lead; Cornell Gunter, Will "Dub" Jones. feat King Curtis, tenorsax; Clifton Best, banjo; Alan Hanlon, gtr; Chino Pozo, congas</p>
<p>1959</p>	<p>1958: Yakety Yak Atco 6116 (4/58) R&B #1 (6/58) Rec in New York March 17, 1958 Carl Gardner and Billy Guy, dual lead; Cornell Gunter, Will "Dub" Jones. feat King Curtis, tenorsax; Clifton Best, banjo; Alan Hanlon, gtr; Chino Pozo, congas</p>	<p>1959: Poison Ivy Atco 6146 (8/59) R&B #1 (10/59) Rec in New York July 16, 1959 Carl Gardner and Billy Guy joint leads; Gunter and Jones. feat George Barnes and Mickey Baker, gtrs; Willie Rodriguez, bongo</p>
<p>1960</p>	<p>1959: Poison Ivy Atco 6146 (8/59) R&B #1 (10/59) Rec in New York July 16, 1959 Carl Gardner and Billy Guy joint leads; Gunter and Jones. feat George Barnes and Mickey Baker, gtrs; Willie Rodriguez, bongo</p>	<p>1960: Shoppin' For Clothes Atco 6178 (9/60) Cash Box Pop #57 (10/60) Rec in New York July 29, 1960 Billy Guy and Will "Dub" Jones, leads; Gardner and Gunter. feat King Curtis, ten sax; Gary Chester, dms</p>
<p>1961</p>	<p>1960: Shoppin' For Clothes Atco 6178 (9/60) Cash Box Pop #57 (10/60) Rec in New York July 29, 1960 Billy Guy and Will "Dub" Jones, leads; Gardner and Gunter. feat King Curtis, ten sax; Gary Chester, dms</p>	<p>1961: Little Egypt (Ying-Yang) Atco 6192 (4/61) R&B #16 (6/61) Rec in New York February 8, 1961 Billy Guy, lead; Gardner (intro lead); Gunter and Jones. feat King Curtis, ten sax; Barnes and Hanlon gtrs; Mike Stoller, pno</p>

The Coasters – One Song Per Year – Part 2: 1962 - 1969

<p>1962</p>  <p>ATCO 45-6234 Pub., Progressive- Trio, BMI Time: 2:40</p> <p>THE CLIMB (Leiber-Stoller) THE COASTERS A Leiber-Stoller Production Division of ATLANTIC RECORDS, New York, N. Y.</p>	<p>1962: The Climb Atco 6234 (9/62) Rec in New York July 31, 1962 <i>Will "Dub" Jones, lead;</i> <i>Gardner, Guy, Earl Carroll,</i> <i>feat Alan Lorber, dir;</i> <i>Mike Stoller, elpno</i> Billy Butler, Bucky Pizzarelli, and Thomas "Curly" Palmer, gtrs</p> <p>1963: The P.T.A. Atco 6251 (1/63) Rec in New York January 11, 1963 <i>Billy Guy, lead; Gardner, Jones, Carroll,</i> <i>feat Teacho Wiltshire, dir;</i> <i>Artie Butler, pno; Buddy Lucas, tensax;</i> <i>Panama Francis, dms</i> Written by Tobias-Evans, prod by Leiber-Stoller</p>	<p>1963</p>  <p>ATCO 45-6251 Pub., Allied, ASCAP Time: 2:34</p> <p>THE P.T.A. (Tobias - Evans) THE COASTERS Arr. & Cond. by TEACHO WILTSHIRE A Leiber-Stoller Production Division of ATLANTIC RECORDS, New York, N. Y.</p>
<p>1964</p>  <p>ATCO 45-6287 Pub., Gramercy, BMI Time: 3:35</p> <p>TAIN'T NOTHIN' TO ME (Pofferson) THE COASTERS From "Apollo Saturday Night" Also LP-93-159 Division of ATLANTIC RECORDS, New York, N. Y.</p>	<p>1964: T'Ain't Nothin' To Me Atco 6287 (2/64) Cash Box R&B #20 (3/64) Rec live New York November 16, 1963 from Atco LP "Apollo Saturday Night" (33-159) <i>Billy Guy, lead; Gardner, Jones, Carroll,</i> <i>feat King Curtis, bandleader and dir;</i> <i>Thomas "Curly" Palmer, gtr</i></p> <p>1965: What Is The Secret Of Your Success? Rec live at "Shindig" TV-show - New York February 10, 1965 <i>Billy Guy, lead;</i> <i>Jones, Gardner, Carroll with</i> <i>Thomas "Curly" Palmer, gtr</i> Originally recorded in Chicago July 24, 1957 and issued on Atco 6104 (11/57)</p>	<p>1965</p>  
<p>1966</p>  <p>date 45 RPM 2-1552 ZSP 117951 3:05</p> <p>DOWN HOME GIRL - Leiber - A. Butler THE COASTERS Arranged by Mike Stoller Leiber & Stoller Productions MARCH 1966 MADE IN U.S.A.</p>	<p>1966: Down Home Girl Date 2-1552 (3/67) Rec in New York November 18, 1966 <i>Billy Guy, lead;</i> <i>Gardner, Jones, Carroll,</i> <i>feat James Booker and</i> <i>Stoller (arr/dir), keyboards;</i> <i>George Devens, vbs</i></p> <p>1967: She Can Date 2-1607 (5/68) - reissued on King 6389 (4/72) as 'Bout A Woman Rec in New York October 30, 1967 <i>Carl Gardner, Billy Guy, Earl Carroll,</i> <i>joint leads; and Will "Dub" Jones,</i> <i>feat Artie Butler, arr/dir/prob org;</i> <i>Pretty Purdie, dms</i></p>	<p>1967</p>  <p>date 45 RPM 2-1607 ZSP 117278 2:48</p> <p>SHE CAN (Based on "I Am A Woman") - Leiber - A. Butler THE COASTERS Arranged by Mike Stoller Leiber & Stoller Productions MAY 1967 MADE IN U.S.A.</p> 
<p>1968</p>  <p>date 45 RPM 2-1617 ZSP 138113 3:01</p> <p>D. W. WASHBURN - J. Leiber - M. Stoller - THE COASTERS Arranged by Artie Butler A Leiber-Stoller Production</p>	<p>1968: D. W. Washburn Date 2-1617 (7/68) - reissued on King 6385 (1971) and 6404 (1973) Rec in New York October 31, 1967 (edited January 4, 1968) <i>Billy Guy, lead;</i> <i>Gardner (sec lead), Jones, Carroll,</i> <i>feat Mike Stoller, tackpiano; Eric Gale, gtr;</i> <i>Artie Ryerson, bjo</i></p>  <p>68-71: Love Potion Number Nine King 6385 (11/71) Pop #76 (12/71) Rec in New York February 13-14, 1968 (edited in late 1971) <i>Carl Gardner, lead;</i> <i>Billy Guy and Earl Carroll,</i> <i>feat Taco Meza, flute (dubbed in 1971)</i> <i>Ronnie Bright, bass/vcl poss dubbed in 1971</i></p>	<p>(68-71)</p>  <p>LOVE POTION NUMBER NINE (Leiber - Stoller)</p> <p>45 - 6385 K - 12063 Quintet Music, Inc. (BMI) Time: 2:24 A Leiber - Stoller Production</p> 

The Coasters – One More Song Per Year – Part 1: 1954 - 1961

Interesting recordings for each year (either great B-sides or other releases).

<p>1954</p> 	<p>Framed c/w Loop De Loop Mambo - The Robins Spark 107 (10/54) Both rec in Los Angeles c. August 1954 <i>Bobby Nunn, lead (Framed); Carl Gardner, lead (Loop De Loop Mambo); "Ty" Terrell Leonard, Billy and Roy Richard.</i> feat Gil Bernal, tenor sax; Barney Kessel, gtr; Mike Stoller, pno</p> <p>Just Like A Fool - The Robins Spark 122 (9/55) - Atco 6059 (10/55) <i>Flip of "Smokey Joe's Cafe"</i> Rec in Los Angeles July 7, 1955 (or 1/55) <i>Carl Gardner, lead; Nunn, Leonard, Billy and Roy Richard, plus prob Chapman.</i> feat Bernal, Kessel and Stoller</p>	<p>1955</p> 
<p>1956</p> 	<p>Brazil Atco 6073 (7/56) Rec in Los Angeles January 11, 1956 <i>Carl Gardner, Bobby Nunn, and Billy Guy, joint leads, plus Leon Hughes.</i> feat Gil Bernal, tenor sax; Barney Kessel, gtr</p> <p>Young Blood Atco 6087 (3/57) R&B #1 (6/57) <i>Original A-side of "Searchin'"</i> Rec in Los Angeles February 12, 1957 <i>Carl Gardner, lead; Guy, Nunn and Young Jessie.</i> feat Gil Bernal, tenor sax</p>	<p>1957</p> 
<p>1958</p> 	<p>Zing! Went The Strings Of My Heart Atco 6116 (4/58) Rec in New York March 17, 1958 <i>Flip of "Yakety Yak"</i> <i>Will "Dub" Jones and Cornell Gunter, joint leads; Gardner and Guy.</i> feat King Curtis, tenor sax; Clifton Best, banjo; Alan Hanlon, gtr; Chino Pozo, congas; Reggie Obrecht, dir</p> <p>I'm A Hog For You Atco 6146 (8/59) Pop #38 (8/59) Dubbed and edited in New York July 17, 1959 (originally rec August 8, 1958) <i>Gardner, Guy, Gunter, Jones (unison lead)</i> feat King Curtis, tenor sax; Al Caiola, Mickey Baker and prob George Barnes, gtrs</p>	<p>1959</p> 
<p>1960</p> 	<p>Wake Me, Shake Me Atco 6168 (6/60) R&B #14 (6/60) Rec in New York February 26, 1960 <i>Billy Guy, lead; Gardner, Gunter, Jones.</i> feat King Curtis, tenor sax; George Barnes, bjo; Sonny Forriest, gtr; Panama Francis, dms <i>written by Billy Guy</i></p> <p>Wait A Minute Atco 6186 (1/61) Pop #37 (2/61) Edited in New York December 4, 1957 (originally recorded June 12-13, 1967) <i>Billy Guy, lead; Carl Gardner, tenor sax; poss Leon Hughes, vcl; and poss feat Al Caiola or Kenny Burrell, gtr</i> <i>written by Bobby Darin and Don Kirshner</i></p>	<p>1961</p> 

The Coasters – One More Song Per Year – Part 2: 1962 - 1969

Interesting recordings for each year (either great B-sides or other releases).

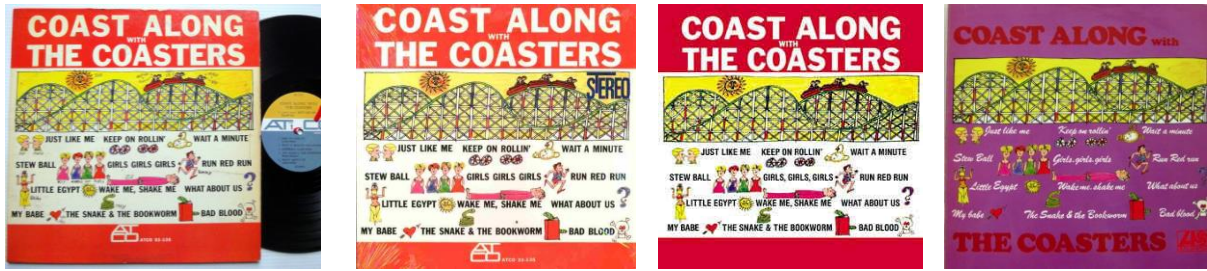
<p>1962</p> 	<p>Ridin' Hood Atco 6219 (2/62) Rec in Los Angeles December 8, 1960 <i>Gardner, Guy, Gunter, and Jones, (unison lead),</i> feat Plas Johnson, tensax; Jewel Grant, barsax; Ernie Freeman, pno; Rene Hall, gtr <i>produced by Lester Sill and Lee Hazlewood</i></p> <p>Bull Tick Waltz Atco 6251 (1/63) <i>Flip of "The P.T.A."</i> Rec in New York July 31, 1962 <i>Billy Guy, lead; Gardner, Earl Carroll. Jones.</i> feat Alan Lorber, dir; Mike Stoller, elpno; prob Buddy Lucas, tensax; Billy Butler, Bucky Pizzarelli; gtrs</p>	<p>1963</p> 
<p>1964</p> 	<p>Wild One Atco 6321 (10/64) Rec in New York August 28, 1964 <i>Billy Guy, lead; Gardner, Carroll, Jones.</i> feat Teacho Wil(t)shire, arr/dir/prod and prob pno; Bill Bivens, tensax; Eddie Hayes, org (and/or pno), Eric Gale, Carl Lynch, and Troy Seals, gtrs; Pretty Purdie, dms <i>written by Billy Guy</i></p> <p>Let's Go Get Stoned Atco 6356 (5/65) Rec in New York April 21, 1965 <i>Billy Guy, lead; Gardner, Carroll. Jones</i> feat Bert Keyes, arr/dir/pno; Carl Lynch and Everett Barksdale, gtrs <i>written by Simpson-Ashford-Armstead</i> <i>(this is the original recording of the song)</i></p>	<p>1965</p> 
<p>1966</p> 	<p>She's A Yum Yum Atco 6407 (3/66) Rec in New York January 26, 1966 <i>Gardner, Guy, Carroll, Jones (unison lead)</i> King Curtis, tensax/dir/prod (and his orch); feat Paul Griffin, pno; Cornell Dupree and Hugh McCracken, gtrs</p> <p>Everybody's Woman Date 2-1607 (5/68) reissued on Date 1617 (7/68) <i>originally flip of "She Can"</i> <i>and reissued as flip of "D.W. Washburn"</i> Rec in New York October 30, 1967 <i>Earl Carroll, lead; Gardner, Guy, Jones.</i> feat Artie Butler, arr/dir; Eric Gale, gtr; Pretty Purdie, dms Produced by Leiber-Stoller</p>	<p>1967</p> 
<p>(intermission 1968)</p> 	<p>Charlie Brown (stereo) Atco SD-45-6132 (1959) Mono version 6132 (1/59) R&B #2 (3/59) Rec in New York December 11, 1958 <i>Carl Gardner and Billy Guy, joint lead;</i> <i>Cornell Gunter, ten; Will "Dub" Jones, bass.</i> feat King Curtis, tensax; Mike Stoller, pno; Adolph Jacobs and Don Arnone, gtrs; Milt Hinton, bs; Belton, Evans, dms <i>(This version can be the alternate version of the mono hit,</i> <i>although a stereo version of the mono masters exists)</i></p> <p>Along Came Jones (extended live) from "The Coasters' Greatest Hits In Concert" (bootleg CD Time Machine TM-1001 issued 2001) Rec at Boston Tea Party Room 1969 <i>Billy Guy, Carl Gardner, Earl Carroll, and</i> <i>Ronnie Bright (bassvc)</i> feat Thomas "Curly" Palmer, gtr Originally on Atco 6141 (5/59) R&B #9 (6/59)</p>	<p>1969</p> 

Those Hoodlum Friends – The Coasters: Supplement



Top left image: TV appearance at the Dick Clark Show on August 16, 1958. Top right: In 1961 (Getty Images).
Center left: Early 1959 with Lester Sill, Jerry Wexler, the four Rock 'n' Roll Hall of Fame awarded Coasters, Ahmet Ertegun and Jerry Leiber-Mike Stoller (Atlantic Records).
Center right: On "Shindig" TV in 1965 with Jones, Guy, Gardner, Carroll and Palmer. Bottom left: Carroll, Norman, Bright, Gardner and floored Palmer in 1974 (James Evans Management).
Bottom right: In 1978 with top Palmer, Carroll, Bright, seated Norman and Gardner (Getty Images).

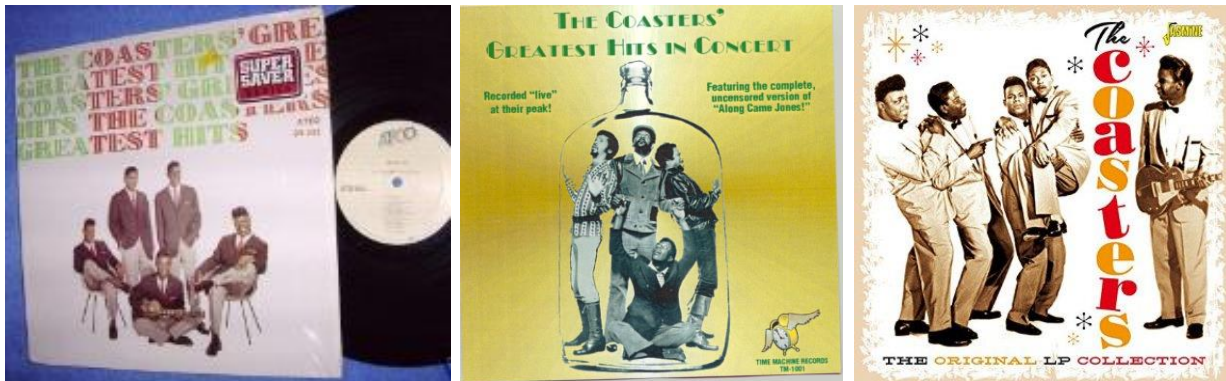
Some Qi Coasters albums



Four different covers: The original Atco mono LP followed by two Stereo versions, the second (CD) with commas on Girls, Girls, Girls. Last: A British Atlantic Records reissue A 588.134 (in stereo). Please note that the stereo version, Atco LP SD 33-135, has a majority of alternate takes and stereo masters. Later CD issues mostly used the mono versions on their compilation reissues, although Collectables had the stereo versions on their reissue of the album – and Rhino and History of RnB included both versions (so tried Seguel too although they missed on a couple of tracks).



A ca 1981 (unknown origin) reissue of "The Coasters' Greatest Hits" – in stereo (Back cover has the text "Electonally Re Recorded to Simulate Stereo"). Masters ST-C-681425 SP (and -26). This one was probably the model for Rhino Records' "Super Saver" issue (with a different Atco logo)



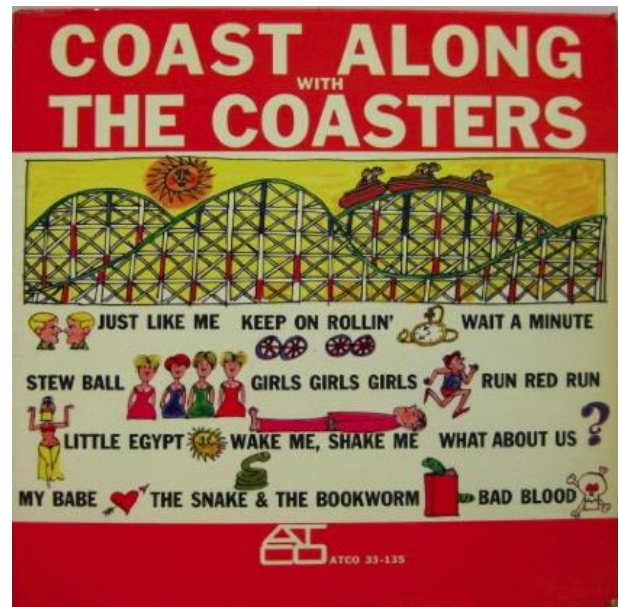
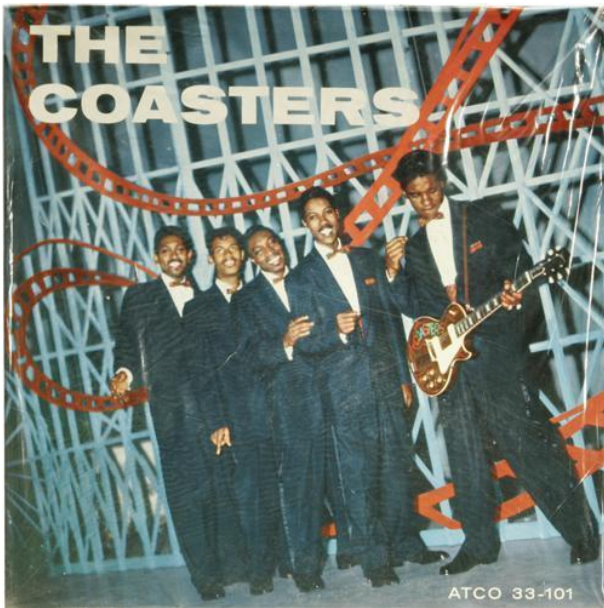
THE COASTERS' GREATEST HITS IN CONCERT

During the year of 2001 a simply terrific bootleg CD on Time Machine surfaced in the U.S.A., featuring ten live recordings from the Boston Tea Party in 1969 (with Gardner, Guy, Carroll and Ronnie Bright, plus Thomas Palmer on guitar). Tracks: "Walk Right In", "Yakety Yak", "Searchin'", "Poison Ivy", "Youngblood", "Zing! Went The Strings Of My Heart", "Little Egypt", "Charlie Brown", "Speedo's Back In Town", and a prolonged "Along Came Jones", plus "T'ain't Nothin' To Me" (which unlike "Speedo's..." was pulled from the 1963 Atco "Apollo Saturday Night"). **Note:** In ca 1972 or possibly a bit later Gardner's Coasters (now with Jimmy Norman replacing Guy) again were at the Boston Tea Party. "Poison Ivy", "Zing! Went The Strings Of My Heart", "Charlie Brown" and "Love Potion No. 9" appeared on the Cornell Gunter Coasters French New Rose CD 5110 in later years (wrongly credited to "Gunther" and his off-shoot Coasters, who where the main features on that CD).

THE ORIGINAL LP COLLECTION

On February 23, 2015 Jasmine issued a 2CD with the four classic original Coasters albums. It had a total of 47 tracks and contained the whole of the albums *The Coasters* (1957), *Greatest Hits* (1959), *One By One* (1960), and *Coast Along With The Coasters* (1962). All original mono masters, except for the "One By One" tracks, which are in stereo. If you want to get a fuller presentation, get the first Jasmine CD (one disc) too: "Singles A's and B's", which also is a very fine issue with all A- and B-side singles up to and including 1958.

General note: If you really want the ultimate /definitive CDs of the Coasters Atco recordings 1954-1962 – get the History of R&B Records two double-CDs (issued 2013).

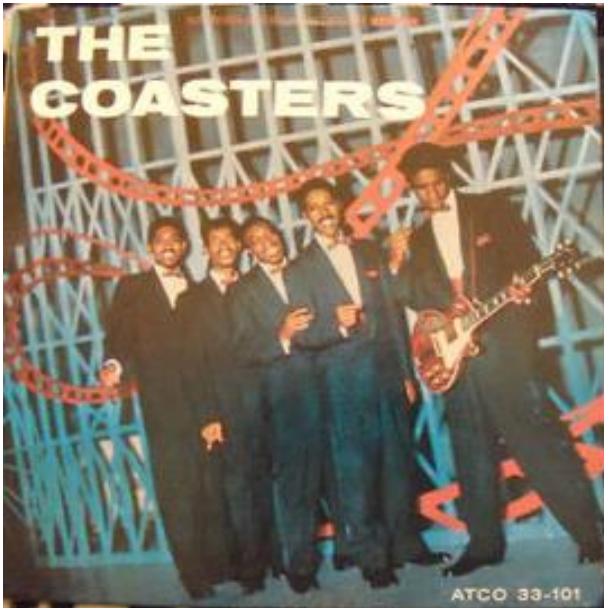


The Coasters' original LPs

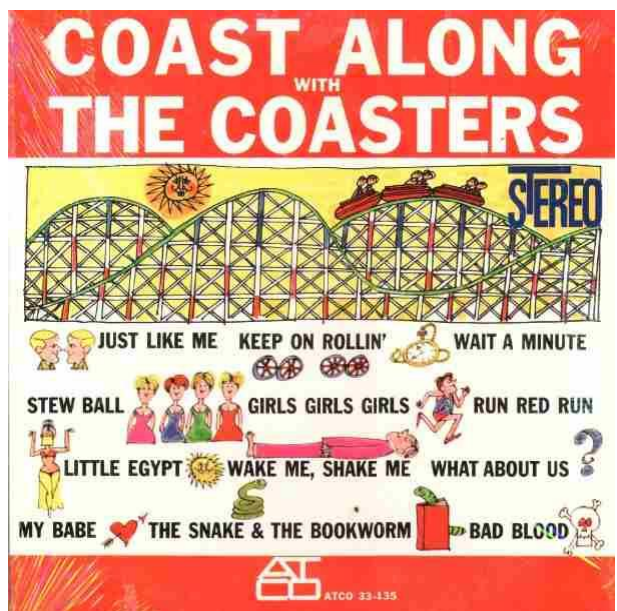
This page - the mono LPs:
 Atco 33-101 (1957)
 Atco 33-111 (1959)
 Atco 33-123 (1960)
 Atco 33-135 (1962)
 Clarion LP 605 (1965)

Next page - the stereo LPs:
 Atco SD 33-101 (1962 or 1968)
 Atco SD 33-111 (1960 and 1968)
 Atco SD 33-123 (1960 and ca 1962)
 Atco SD 33-135 (1962)
 Clarion SD-605 (1965)
 Atco SD 33-371 (1971)

Those Hoodlum Friends – The Coasters: Supplement



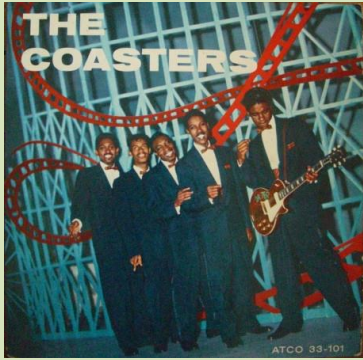
Two above: Electronically re-recorded to simulate STEREO (the latter with tracks 1 and 7 in true stereo - also reissued again later, without the stereo note).



The Original Atco LP covers 1957-1971, labels and liner-notes

The Stereo versions of the LPs have no SD-prefix on front covers (and only of some of the later reissues on back cover), but appear on the stereo labels.

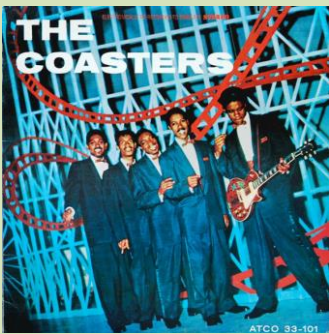
Atco LP 33-101 (November 1957)



Masters C-90000 and C-90001



"Stereo" SD 33-101 (1962 or 1968)



Masters ST-C-681423 PR (and -24)

Atco LP 33-111 (October 1959)



Masters 11819 and 11820



"Stereo" SD 33-111 (prob 1960 and 1968)



Masters ST-C-681425 PR (and -26)

Atco LP 33-123 (July 1960)



Masters 11739 and 11740

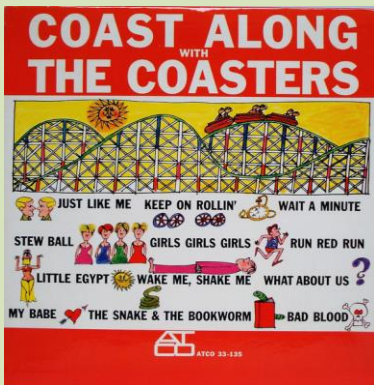


Stereo SD 33-123 (1960 and later)



Left: Master ST-C-60287 - Right: ca 1962 stereo issue.

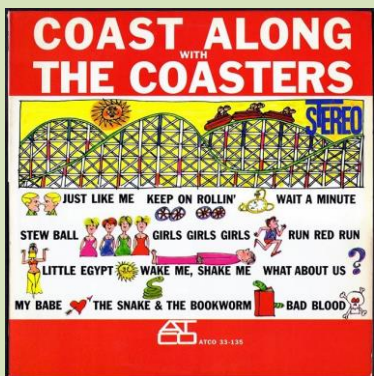
Atco LP 33-135 (July 1962)



Masters C11845 and C11846



Stereo SD 33-135 (1962)

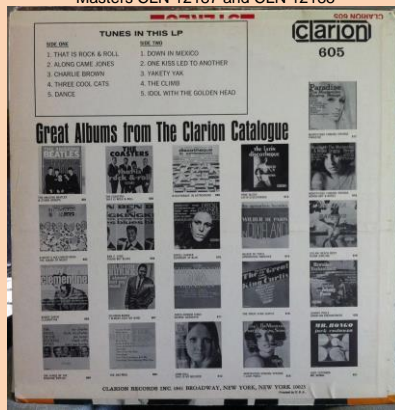


Masters ST-C-61371 and ST-C-61372

Clarion LP 605 (January 1965)



Masters CLN 12187 and CLN 12188



Stereo (SD-605, 1965)



Atco SD 33-371 (November 1971)



Masters ST-C-712229 PR and ST-C-712230 PR



(Gatefold) - Liner notes, see next page



Alternate master ST-C-712229 MO (also see page 23 – yellow with suffix PR)



Their Greatest Recordings – The Early Years Atco LP SD 33-371

on Atco LP SD 33-371 "Their Greatest Recordings – The Early Years" by Barry Hansen (Dr. Demento) - research Jim Delehant late 1971

SIDE ONE	SIDE TWO
<p>1. THAT IS ROCK AND ROLL (By Jerry Leiber & Mike Stoller; Tiger, BMI, Time: 2:28) Recorded at Atlantic Recording Studio, New York, N.Y. on March 26, 1959 Recording engineer: Tom Dowd</p>	<p>1. CHARLIE BROWN (By Jerry Leiber & Mike Stoller; Tiger, BMI, Time: 2:20) Recorded at Atlantic Recording Studio, New York, N.Y. on December 11, 1958 Recording engineer: Tom Dowd</p>
<p>2. POISON IVY (By Jerry Leiber & Mike Stoller; Tiger, BMI, Time: 2:49) Recorded at Atlantic Recording Studio, New York, N.Y. on July 16, 1959 Recording engineer: Tom Dowd</p>	<p>2. DOWN IN MEXICO (By Jerry Leiber & Mike Stoller; Tiger, BMI, Time: 3:15) Recorded at Hollywood Recorders on January 11, 1956 Recording engineer: Bunny Robyn</p>
<p>3. ALONG CAME JONES (By Jerry Leiber & Mike Stoller; Tiger, BMI, Time: 3:00) Recorded at Atlantic Recording Studio, New York, N.Y. on March 29, 1959 Recording engineer: Tom Dowd</p>	<p>3. SMOKEY JOE'S CAFE (By Jerry Leiber & Mike Stoller; Quintet, BMI, Time: 2:46) - Recorded at Hollywood Recorders on September 28, 1955 Recording engineer: Bunny Robyn</p>
<p>4. SEARCHIN' (By Jerry Leiber & Mike Stoller; Tiger, BMI, Time: 2:42) Recorded at Hollywood Recorders on February 15, 1957 Recording engineer: Bunny Robyn</p>	<p>4. RIOT IN CELL BLOCK NUMBER NINE (By Jerry Leiber & Mike Stoller; Quintet, BMI, Time: 3:04) Recorded at Master Recorders, Los Angeles, California in September 1955 Recording engineer: Bunny Robyn</p>
<p>5. SHOPPIN' FOR CLOTHES (By Kent Harris, Hill & Range; Elvis Presley, BMI, Time: 3:00) Recorded at Atlantic Recording Studio, New York, N.Y. on July 29, 1960 Recording engineer: Tom Dowd</p>	<p>5. YOUNG BLOOD (By Jerry Leiber, Mike Stoller & Doc Pomus; Tiger, BMI, Time: 2:20) Recorded at Hollywood Recorders on February 12, 1957 Recording engineer: Bunny Robyn</p>
<p>6. YAKETY YAK (By Jerry Leiber & Mike Stoller; Tiger, BMI, Time: 1:52) Recorded at Atlantic Recording Studio, New York, N.Y. on March 17, 1958 Recording engineer: Tom Dowd</p>	<p>6. TURTLE DOWIN' (By Jerry Leiber & Mike Stoller; Tiger, BMI, Time: 3:03) Recorded at Hollywood Recorders on January 11, 1956 Recording engineer: Bunny Robyn</p>
<p>7. LITTLE EGYPT (By Jerry Leiber & Mike Stoller; Hill & Range-Trio, BMI, Time: 2:19) Recorded at Atlantic Recording Studio, New York, N.Y. on February 9, 1961 Recording engineer: Tom Dowd</p>	<p>7. IDOL WITH THE GOLDEN HEAD (By Jerry Leiber & Mike Stoller; Tiger, BMI, Time: 2:22) Recorded at Chess Studio, Chicago, Ill. on July 24, 1957</p>

THE COASTERS Their Greatest Recordings

The Coasters are a unique combination of rock 'n' roll, rhythm and blues, and gospel. They were formed in 1955 in New York City by four young men: Lee Allen, Charles Brown, James Brown, and Ben Hunter. They were discovered by Jerry Leiber and Mike Stoller, who signed them to Atlantic Records. Their first hit, "Charley Brown," was a cover of a song by the same name, and it was a success. They followed it up with "Down in Mexico," "Smokey Joe's Cafe," "Riot in Cell Block Number Nine," "Young Blood," "Turtle Downin'," and "Idol with the Golden Head." They were a major force in the development of rock and roll, and their music is still popular today.

Lee Allen, Charles Brown, James Brown, and Ben Hunter were born in New York City. They were all young men when they met Jerry Leiber and Mike Stoller. Leiber and Stoller were looking for new talent, and they saw the Coasters' potential. They signed them to Atlantic Records, and they released their first single, "Charley Brown," in 1958. It was a success, and it led to a contract with Atlantic. The Coasters released several more singles, and they became a major act. They were a part of the rock and roll revolution, and they were a major force in the development of the genre.

The Coasters' music was a mix of rock and roll, rhythm and blues, and gospel. They were influenced by the music of the time, and they brought their own unique sound to it. They were a major force in the development of rock and roll, and their music is still popular today. They were a part of the rock and roll revolution, and they were a major force in the development of the genre.

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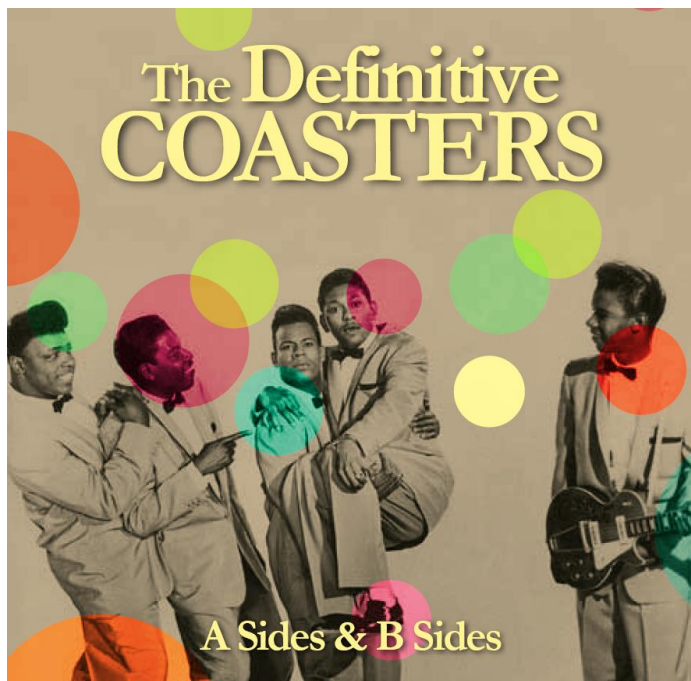
Promo photo: The Coasters in August, 1958.

Those Hoodlum Friends – The Coasters: Supplement



King Curtis, who played on every New York Atco session with The Coasters from 1958 - 1961, led the Apollo Theater orchestra on "T'ain't Nothin' To Me" in November 1963, and returned to them for one session in January 1966. Inserted top left: The Coasters recording on March 16, 1959.

British Releases – issued February 5, 2013



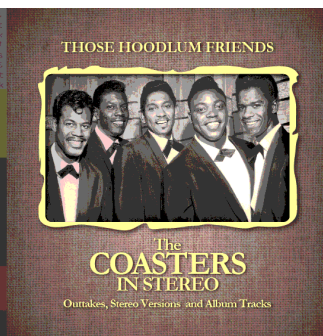
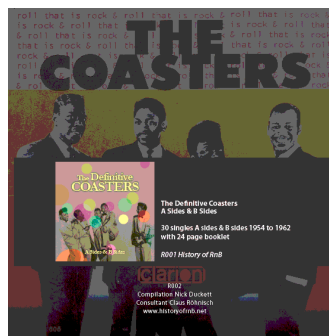
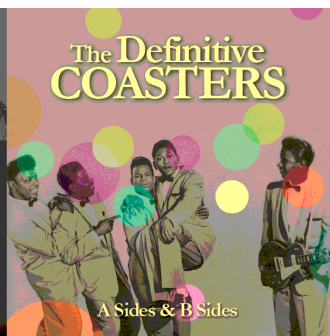
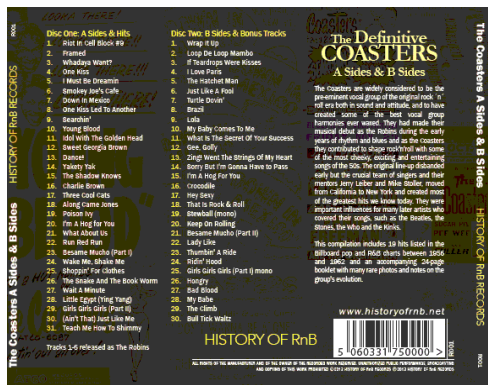
Two terrific double CDs on History of RnB Records covering the complete 1954-1962 sessions & featuring all their classic hits and never-before-issued outtakes..

<http://www.historyofrnb.net> email: info@historyofrnb.net

THE DEFINITIVE COASTERS A Sides & B Sides

The Complete and Very First Innovative 1954-1962 Collection.
Produced by Nick Duckett with consultant Claus Röhnisch.
Sleeve Notes: Mandy Bolster. History of RnB Records R001
With 24-page booklet. All issues without label id are Atco.

* Indicates stereo version from original 8-track tape (same master as the mono edition).
The stereo editions first appeared on the UK Sequel CDs in 1997. * indicates also on MrR&B LP 102.



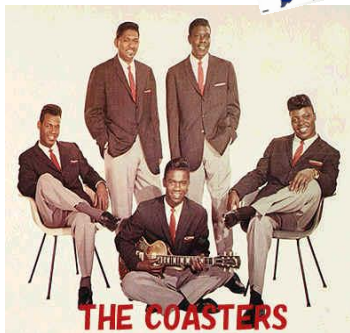
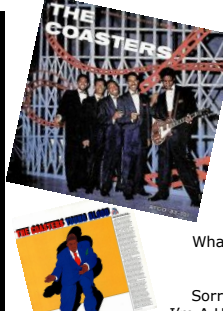
<http://www.historyofrnb.net>

Check Frank Scott's [review](#) at Roots & Rhythm

Audio Clips on all tracks at [All Music guide](#)

Disc One: A Sides & Hits

1. Riot in Cell Block #9 (Spark 103, LP 101)
2. Framed (Spark 107, LP 101)
3. Whadaya Want? (Spark 110, Rhino CD 71090)
4. One Kiss (Spark 113, LP 101)
5. I Must Be Dreamin (Spark 116, LP 101)
6. Smokey Joe's Cafe (Spark 122, 6059, LP 101)
7. Down In Mexico (6064, LP 101, 111)
8. One Kiss Led To Another (6073, LP 101)
9. Searchin' (6087, LP 101, 111)
10. Young Blood (6087, LP 101, 111)
11. Idol With The Golden Head (6098, Clarion LP 605)
12. Sweet Georgia Brown (6104, LP 111)
13. Dance! (6111, Clarion LP 605?, Sequel CD 868)
14. Yakey Yak * (6116, LP 111)
15. The Shadow Knows * (6126, LP 111)
16. Charlie Brown * (6132, 6132SD?, LP 111)
17. Three Cool Cats (6132, Clarion LP 605, AD2-4003)
18. Along Came Jones (6141, LP 111)
19. Poison Ivy (6146, LP 111)
20. I'm A Hog For You (6146, LP 111)
21. What About Us (6153, LP 135)
22. Run Red Run (6153, LP 135)
23. Besame Mucho (Part I) (6163, Edsel LP 156x)
24. Wake Me, Shake Me (6168, LP 135)
25. The Snake And The Book Worm (6178, LP 135)
27. Wait A Minute (6186, LP 135)
28. Little Egypt (Ying-Yang) (6192, LP 135)
29. Girls Girls Girls (Part II) (6204, MrR&B LP 102)
30. (Ain't That) Just Like Me * (6210, LP SD135)
31. Teach Me How To Shimmy (6219, MrR&B LP 102)



Disc Two: B Sides & Bonus Tracks

1. Wrap It Up (Spark 103, LP 101)
2. Loop De Loop Mambo (Spark 107, LP 101)
3. If Teardrops Were Kisses (Spark 110, Sequel CD 868)
4. I Love Paris (Spark 113, Sequel CD 868)
5. The Hatchet Man (Spark 116, Rhino CD 71090)
6. Just Like A Fool (Spark 122, 6059, Rhino CD 71090)
7. Turtle Dovin' (6064, LP 101)
8. Brazil (6073, LP 101)
9. Lola (LP 101)
10. My Baby Comes To Me (6098, MrR&B LP 102)
11. What Is The Secret Of Your Success? (6104, MrR&B LP 102)
12. Gee, Golly (6111, MrR&B LP 102)
13. Zing! Went The Strings Of My Heart * (6116, LP 111)
14. Sorry But I'm Gonna Have To Pass * (6126, Edsel LP 156x)
15. I'm A Hog For You (undubbed stereo master) (Sequel CD 871)
16. Crocodile (stereo master, take 14) (Mr.R&B CB CD-102)
17. Hey Sexy * (Rhino CD 71090)
18. That Is Rock & Roll (6141, LP 111)
19. Stewball (6168, LP 135)
20. Keep On Rolling (6192, LP 135)
21. Besame Mucho (Part II) (6163, MrR&B LP 102)
22. Lady Like (6341, Edsel LP 156x)
23. Thumbn' A Ride (6186, Edsel LP 156x)
24. Ridin' Hood * (6219, Edsel LP 156x)
25. Girls Girls Girls (Part I) (6204, LP 135)
26. Hungry (6341, MrR&B LP 102)
27. Bad Blood (6210, LP 135)
28. My Babe * (LP SD135)
29. The Climb (vocal) * (6234, Clarion LP 605)
30. Bull Tick Waltz (6251, MrR&B LP 102)

Note: first six tracks of Disc One and Two by The Robins.



Volume two: **issued February 5, 2013**

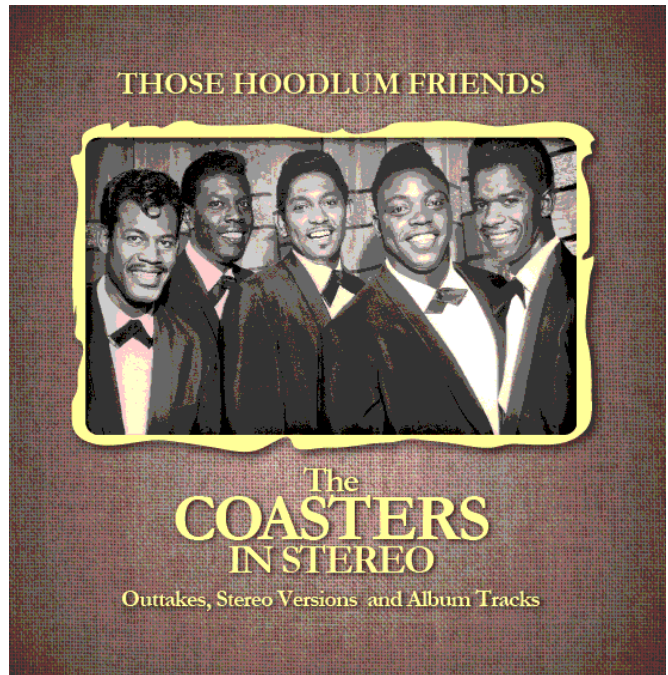
THOSE HOODLUM FRIENDS
The Coasters In Stereo

Outtakes, Stereo Versions and Album Tracks

Companion Volume to The Definitive Coasters with lots of alternates and unissued tracks. Produced by Nick Duckett with consultant Claus Röhnisch. Discography by Claus Röhnisch. History of RnB Records R002

With 28-page booklet. All issues without label id are Atco.

* Indicates stereo version from original 8-track tape (same master as the mono edition). All other stereo tracks are either alternate takes or dubbed masters. MrR&B LP 102 and Mr.R&B CBDCD-102 are two totally different albums. Several of the tracks listed as Edsel LP 156 on R001 originally issued on MrR&B LP 102 (marked π).



<http://www.historyofrnb.net>

Check Frank Scott's review at [Roots & Rhythm](#)

Audio Clips on all tracks at [All Music guide](#)

Disc Three: Alternate Stereo Versions & Album Tracks (in stereo)



1. Three Cool Cats (*extended stereo master, take 12*) (6132SD7, Clarion LP SD-605)
2. Yakety Yak (Clarion LP SD-605, LP 371, CD33111)
3. I'm A Hog For You (*slow version*) (Mr.R&B CBDCD-102)
4. Sexy (*take 4 - Gardner, lead*) (Mr.R&B CBDCD-102)
5. Charlie Brown (6132SD7, Clarion LP SD-605)
6. Along Came Jones (Clarion LP SD-605)
7. That Is Rock & Roll (*dubbed arr - Jones, lead*) (Clarion LP SD-605)
8. Poison Ivy (*stereo master*) (poss LP SD111, Atlantic LP K-30057, CD33111)
9. Run Red Run (LP SD135)
10. What About Us (LP SD135)
11. Wake Me, Shake Me (LP SD135)
12. Stewball (LP SD135, Edsel LP 156)
13. The Snake & The Bookworm (*dubbed arr - King Curtis, tensax*) (LP SD135)
14. Little Egypt (LP SD135)
15. Girls, Girls, Girls (Pt. 1) (LP SD135)
16. Keep On Rollin' (LP SD135)
17. Gee Baby, Ain't I Good To You -Guy (LP SD123)
18. The Way You Look Tonight -Jones (LP SD123)
19. Moonlight -Gardner (LP SD123)
20. But Beautiful -Jones (LP SD123)
21. Moonlight In Vermont -Gardner (LP SD123)
22. Autumn Leaves -Gunter (LP SD123)
23. On The Sunny Side Of The Street -Gunter (LP SD123)
24. Easy Living -Gunter (LP SD123)
25. Don't Get Around Much Anymore -Guy (LP SD123)
26. Satin Doll -Gardner (LP SD123)
27. You'd Be So Nice To Come Home To -Jones (LP SD123)
28. Willow Weep For Me -Gardner (LP SD123)

Notes: Last twelve tracks stereo versions *, originally in mono on LP 33-123 (same takes)



Disc Four: Composites & Alternate Takes

1. Yakety Yak (*take 9, alternate master*) (previously unissued)
2. Poison Ivy (*alternate stereo version*) (LP SD371)
3. The Shadow Knows (*take 2, stereo outtake*) (Mr.R&B CBDCD-102)
4. Besame Mucho (*mono composite Parts I and II*) (MrR&B LP 102)
5. Riding Hood (*take 28, uptempo stereo version*) (Mr.R&B CBDCD-102)
6. Bad Blood (*stereo alternate*) (LP SD135)
7. The Slime * (Clarion LP SD-605-mistitled *The Climb*, R2 71090)
8. Soda Pop (*Coca-Cola Commercial 1965/67*) (Mr.R&B CBDCD-102)
9. Dance (*extended edition*) (Clarion LP 605)
10. My Baby Comes To Me (*alternate outtake*) (Mr.R&B CBDCD-102)
11. The Shadow Knows (*takes 11, 12, 13*) (unissued)
12. I'm A Hog For You (Yea Yea) (*takes 1, 2, 3, 4*) (**)
13. Yakety Yak (*takes 1, 2, 5*) (unissued)
14. Yakety Yak (*take 3*) (Rhino CD 7740)
15. Charlie Brown (*takes 14, 22, 23, 27*) (unissued)
16. Three Cool Cats (*takes 1, 7, 8*) (unissued)
17. Zing! Went The Strings Of My Heart (*takes 1, 2, 7*) (unissued)
18. Crocodile (*takes 3, 5, 12*) (unissued)
19. Hey Sexy (*takes 8, 10, 12 featuring King Curtis, tensax*) (unissued)
20. Sorry But I'm Gonna Have To Pass (*takes 2, 3, 11*) (unissued)
21. Stewball (*takes 8, 9, 10*) (unissued)

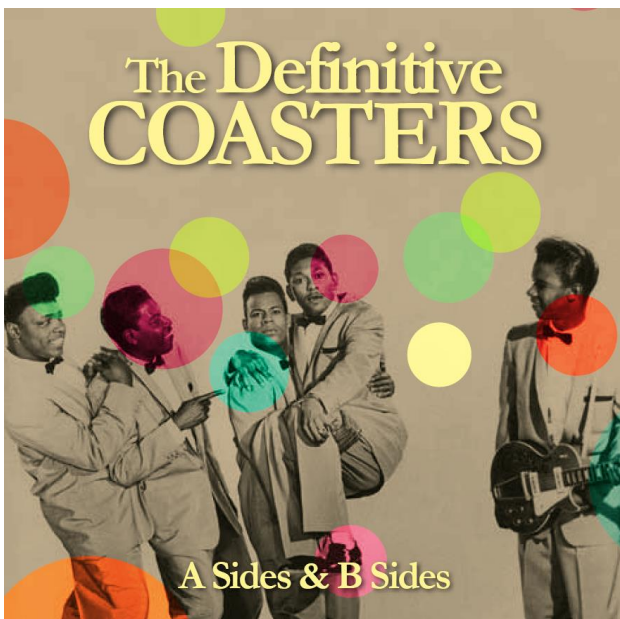
Notes: Last eleven tracks feature studio chat; Take 1 of Crocodile only issued on RHM 7740; Take 5 of I'm A Hog For You, and take 4,5 of Riding Hood only on CBDCD-102. One alternate take of Riding Hood only on Sequel CD 870. ** Parts of tracks 11,12,13,15,16,18,19,21 on Mr.R&B CBDCD-102.

The Original Albums

- Atco LP 33-101 - "The Coasters" (November 1957)
- Atco LP 33-111 / SD33-111 - "The Coasters' Greatest Hits" (October 1959)
- Atco LP 33-123 / SD33-123 (stereo) - "The Coasters One By One" (July 1960)
- Atco LP 33-135 / SD33-135 (stereo) - "Coast Along With The Coasters" (July 1962)
- Clarion LP 605 / SD-605 (stereo) - "That Is Rock & Roll" (January 1965)
- Atco LP SD33-371 (stereo) - "Their Greatest Recordings - The Early Years" (November 1971)
- Atlantic LP K-30057 (UK stereo) - "20 Great Originals" (1978)
- Mr R&B LP 102 - "What Is The Secret Of Your Success?" (1980) single mono masters
- Atlantic DeLuxe LP AD2-4003 - "Young Blood" (1982) mono masters
- Edsel LP ED 156 - Thumbn' A Ride (1984) some tracks in stereo
- Warner Special Products CD 27604 "The Ultimate Coasters" (1986) - with four lesser tracks than AD2-4003, and some stereo alternates
- Atco CD 33111 (Atlantic 90386) - reissue of Atco SD33-111 (1989) - "Poison Ivy" without the dubbed güiro
- Rhino CD R2 71090 (2CD) - "50 Coastin' Classics" (1992) mono masters
- Rhino CD R2 71587 - "The Very Best of The Coasters" (1994) with tracks from above
- Sequel CD 868 - "The Coasters" plus bonus tracks (1997) mono masters
- Sequel CD 869 - "The Coasters Greatest Hits" plus bonus tracks (1997) - the Sequel CDs were the first to issue the *-marked tracks (with stereo masters of the original mono masters - same takes)
- Sequel CD 870 - "The Coasters One By One" plus bonus tracks (1997) stereo/mono
- Sequel CD 871 - "Coast Along With The Coasters" plus bonus tracks (1997) stereo/mono
- Mr.R&B CBDCD-102 - "Charlie Brown" (2000) mostly stereo masters
- Warner Platinum CD 73225 - "Yakety Yak - The Coasters Collection" (2005) mono and stereo
- Rhino RHM2 7740 (4CD) - "There's A Riot Goin' On - The Coasters On Atco" (December 2007) stereo/mono



The Definitive Coasters - A Sides & B Sides and
Those Hoodlum Friends - The Coasters in Stereo



Review by Ian Fildes (from americana-uk.com)
 Wednesday, 27 March 2013.

History of RnB Records, 2013

Superlative compilations of essential American music history

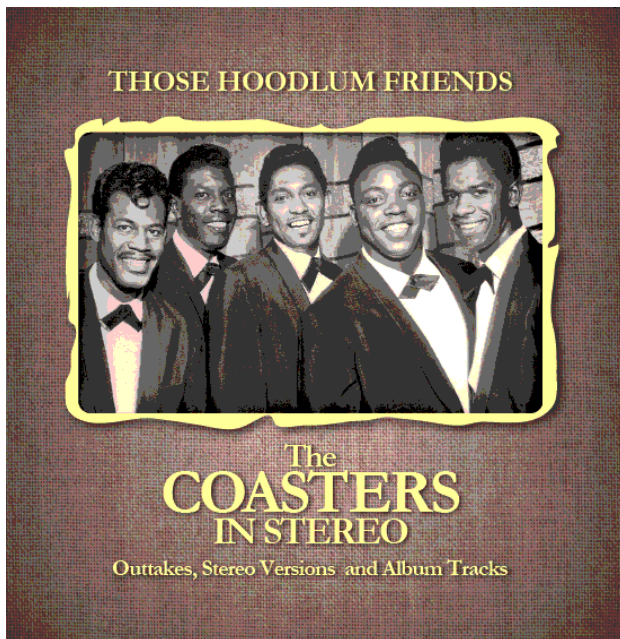
Not many groups of any kind can claim to have such a distinct influence on American, and therefore worldwide, pop and rock n roll music as The Coasters. Their lengthy string of iconic hits, mostly courtesy of the pen of their mentors and genius song writing team Leiber & Stoller, and also their unique blend of personality and vocal harmony (not to mention the legendary sax lines of King Curtis), took the mixture of doo wop, rock n roll, soul and jazz to new territory, and put them at the exulted pinnacle of the original Rock n Roll and R'n'B era.

Covered by, and beloved of, everyone from The Beach Boys, Elvis, Zappa, Leon Russell, Alex Harvey, the Grateful Dead, these tunes were also central to the Brit Beat boom of the early 60s (Hamburg-era Beatles' live set was heavy on Coasters covers). In addition, it's difficult to understate the sheer magnitude of their influence on popular music; Put simply; these are the explosive and innovative bricks and mortar of all the rock n roll and R'n'B you've ever loved. These two new lavishly packaged and annotated double CD collections from the 'History of RnB' stable certainly do justice to the legacy and the fantastic energy of this incendiary, funny, and entertaining music. This is energetic music that screams youth, attitude and sass, with jokes, wit, satire and risque humour in spades (the likes of 'Little Egypt' were banned on release) that even after all this time still leap from the speakers at full pelt.

The first set, "The Definitive Coasters – The A & B sides" collects both sides of the groups first 30 7" singles from their faultless run comprising 1954 to 1962. As such, the crammed-full first disc of A-Sides is as damn near perfect as an 80 minute receptacle of music can conceivably be, and an essential inclusion for anyone with even a passing interest in the development of American music. All the legendary moments are there back to back... 'Yakety Yak', 'Young Blood', 'Riot in Cell Block #9', 'Poison Ivy', 'Charlie Brown', 'Three Cool Cats', 'Along Came Jones', 'Searchin', 'Smokey Joe's Cafe', 'Shoppin' for Clothes'...you get the idea. The B sides disc, quite understandably, has a moderately lower strike rate, and features some less exceptional ballads when compared with the vibrancy of the revolutionary hits, however its hard to argue with the likes of the genuinely funky 'Turtle Dovin' and 'What is the Secret of Your Success' which both rank as high as any A-Side. Absolutely essential.

Stereo recordings were obviously quite an exclusive luxury, and in their technological infancy, during the 1950s, but seeing as the Coasters had access to the best studios, the finest session bands and the top producers, these special stereo recordings were cut from different takes for the serious adult audio connoisseurs. The second collection to see release here; 'Those Hoodlum Friends...Coasters in Stereo' comprises 49 tracks of rare stereo takes of some of the hits and also key album cuts and out-takes, as well as a full disc packed with composite studio tracks and alternate versions and studio chatter from the archive. Many of which have never been released before. Jazz standards like 'Moonglow', 'Autumn Leaves', 'Moonlight in Vermont' and 'Sunny Side of the Street' are recorded with orchestras and show a more polished traditional jazz and balladeering side to their style, which although perfectly good is not quite as exciting as their more forthright material. While many early stereo recordings are inferior to their mono comparisons, the mixes here are sharp, luxurious and well defined. Definitely one for the already converted, collectors and connoisseurs, but it's a look at this important music from a slightly altered angle ('Run Red Run' and 'The Snake and the Bookworm' offer very fresh perspectives in their alternate forms).

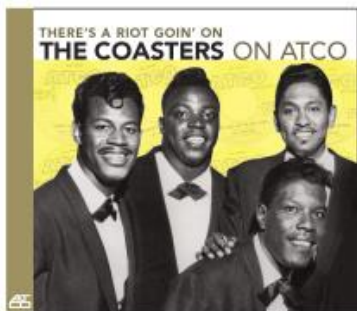
Both these generous collections are finely packaged, expertly compiled sets, that are lovingly annotated with encyclopedic attention to detail. History has never been so much damn good fun!





Inserted center: Guitarist Sonny Forriest ca 1964. Bottom right: Bright, Gardner and Carroll in the late 1970s.

Those Hoodlum Friends – The Coasters: Supplement



The Super-Great Rhino Handmade 4-CD Collection THE COASTERS ON ATCO – There's A Riot Goin' On

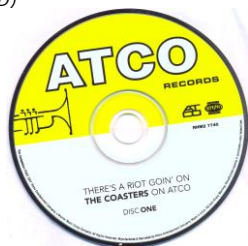
The Complete Atco Recordings (0349 77740 2)
Rhino Handmade (Limited Edition) 4CD-Set RHM2 7740
Mono and stereo 1954-1966

On December 12, 2007 a 4CD-set on Rhino Handmade with the Complete Atco Recordings, "There's A Riot Goin' On: The Coasters On Atco" (Limited Edition) was issued, featuring 113 recordings in sessionography order 1954-1966 (Rhino RHM2 7740). Compilation is produced by James Ritz with annotation by Claus Röhnisch. (See page 45 for album notes corrections).

* Indicates stereo edition of previously issued mono master (identical take).
All other stereo tracks are either alternate takes or dubbed masters.

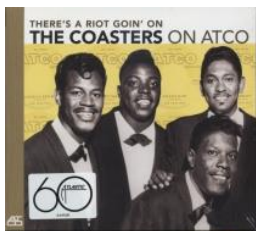
Disc One: Masters 1954-1958

- 1 The Hatchet Man
- 2 I Love Paris (*prev. unissued on US CD*)
- 3 Whadaya Want?
- 4 If Teardrops Were Kisses
- 5 Wrap It Up
- 6 Riot In Cell Block #9
- 7 Loop De Loop Mambo
- 8 One Kiss
- 9 I Must Be Dreamin'
- 10 Framed
- 11 Smokey Joe's Cafe
- 12 Just Like A Fool
- the 12 recordings above by The Robins
- 13 Brazil
- 14 Down In Mexico
- 15 One Kiss Led To Another
- 16 Turtle Dovin'
- 17 Lola
- 18 Sweet Georgia Brown
- 19 Young Blood
- 20 Searchin'
- 21 My Baby Comes To Me
- 22 Idol With The Golden Head
- 23 What Is The Secret Of Your Success?
- 24 Wait A Minute
- 25 Dance! (*prev. unissued on US CD*)
- 26 Gee, Golly (*prev. unissued on US CD*)
- 27 Zing! Went The Strings Of My Heart (*stereo master*, prev. unissued in stereo on legal US CD*)
- 28 Three Cool Cats (*original single mono master*)



Disc Two: Masters 1958-1960

- 1 Yakety Yak (*stereo master**)
- 2 Stewball (*stereo master**)
- 3 Sorry But I'm Gonna Have To Pass (*stereo master**)
- 4 The Shadow Knows (*stereo master**)
- four above *prev. unissued in stereo on legal US CD*
- 5 I'm A Hog For You (I'm A Hog For You Baby) (*original single, dubbed mono master*)
- 6 Crocodile (*stereo master, prev uniss on legal record*)
- 7 Charlie Brown (*stereo master**)
- 8 Hey Sexy (*stereo master**)
- two above *prev. unissued in stereo on legal US CD*
- 9 Along Came Jones
- 10 That Is Rock & Roll
- 11 What About Us
- 12 Poison Ivy (*original edited single, mono*)
- 13 Run Red Run
- 14 Keep On Rolling
- 15 Besame Mucho Part 1
- 16 Besame Mucho Part 2 (*prev. unissued on US CD*)
- 17 The Snake And The Book Worm (*original single mono master; prev. unissued on legal CD*)
- 18 Wake Me, Shake Me (*mono master*)
- 19 Lady Like (*prev. unissued on US CD*)
- 20 But Beautiful
- 21 Satin Doll
- 22 Gee Baby, Ain't I Good To You
- 23 Autumn Leaves
- 24 You'd Be So Nice To Come Home To
- 25 Moonlight In Vermont
- 26 Moonglow
- 27 Easy Living
- 28 The Way You Look Tonight
- 29 Don't Get Around Much Anymore
- 30 Willow Weep For Me
- 31 On The Sunny Side Of The Street
- 12 last above *stereo masters**



Disc Three: Masters 1960-1966

- 1 Thumbin' A Ride
- 2 Shoppin' For Clothes
- 3 Ridin' Hood (Riding Hood) (*stereo master*, prev. unissued on legal US CD*)
- 4 Girls Girls Girls Part I (*mono master, prev. unissued on CD*)
- 5 Girls Girls Girls Part II
- 6 Little Egypt (Ying-Yang)
- 7 Hongry

- 8 Teach Me How To Shimmy
- 9 My Babe (*stereo master**)
- 10 Bad Blood
- 11 (Ain't That) Just Like Me (*stereo master**)
- 12 The Climb (vocal) (*stereo master* - prev. unissued on legal US CD*)
- 13 Bull Tick Waltz
- 14 The P.T.A.
- two above *prev. unissued on US CD*
- 15 T' Ain't Nothin' To Me (*live*)
- 16 Speedo's Back In Town (*live*)
- 17 Bad Detective
- 18 Lovey Dovey
- 19 Wild One
- 20 I Must Be Dreaming
- 21 Money Honey
- 22 Let's Go Get Stoned
- 23 Crazy Baby
- 24 Bell Bottom Slacks And a Chinese Kimono
- 25 She's A Yum Yum
- 26 Saturday Night Fish Fry
- nine last above *prev. unissued on (legal) US CD*



Disc Four: Alternates 1957-1962

- 1 Yakety Yak (*take 5, stereo outtake*)
- 2 Three Cool Cats (*take 1, alternate arrangement, stereo*)
- 3 My Baby Comes To Me (*alternate outtake*)
- 4 Ridin' Hood (Riding Hood) (*take 28, uptempo stereo version*)
- 5 The Shadow Knows (*take 2, stereo outtake*)
- 6 I'm A Hog For You (*slow version, stereo*)
- six above *prev. unissued on legal record*
- 7 Charlie Brown (*alternate stereo; - prev. unissued on legal US CD*)
- 8 Poison Ivy (*unedited stereo master*)
- 9 That Is Rock & Roll (*dubbed stereo arrangement; prev. unissued on US CD*)
- 10 The Slime (*stereo master*; prev. unissued in stereo on US CD*)
- 11 Run Red Run (*stereo alternate*)
- 12 Hey Sexy (Sexy) (*take 4, alternate arr., stereo - Gardner, lead; prev. unissued on legal record*)
- 13 The Snake And The Book Worm (The Snake And The Bookworm) (*alternate arrangement, stereo*)
- 14 Bad Blood (*stereo alternate*)
- 15 Keep On Rolling (Keep On Rollin') (*stereo alternate*)
- 16 Along Came Jones (*stereo alternate; prev. unissued on US CD*)
- 17 Little Egypt (*stereo edition*)
- 18 Girls, Girls, Girls (Pt. 1) (*stereo version*)
- 19 What About Us (*stereo alternate*)
- 20 I'm A Hog For You (Yea Yea) (*takes 6, 7 + 8 complete; prev. unissued on legal record*)
- 21 Crocodile (*take 1, alternate hi-fi; previously unissued*)
- 22 Yakety Yak (*take 3, alternate hi-fi; previously unissued*)
- 23 Wake Me, Shake Me (*stereo master**)
- 24 Poison Ivy (*alternate version, stereo; prev. unissued on CD*)
- 25 I'm A Hog For You (*undubbed stereo master*)
- 26 Three Cool Cats (*take 12, extended stereo master*)
- two above *prev. unissued on legal US CD*
- 27 Dance (*extended alternate edition; prev. unissued on legal CD*)
- 28 Yakety Yak (*alternate stereo version*)

Audio Clips on all tracks at [All Music guide](#)



(Alternate CD cover top is the originally intended cover, rejected).



Compilation Produced for Release by JAMES RITZ
 Project Supervision: MASON WILLIAMS
 Sound Produced by BILL INGLOT
 Annotation & Discography: JAMES RITZ & CLAUS RÖHNISCH
 Booklet Essay: JAMES RITZ
 Remastering: DAN HERSCH & BILL INGLOT at DIGIPREP
 Art Direction & Design: RACHEL GUTEK
 Photos: MICHAEL OCHS ARCHIVES / GETTY IMAGES (unless otherwise noted)
 Memorabilia: courtesy of CLAUS RÖHNISCH
 Project Assistance: STEVE WOOLARD

DISC ONE

- THE ROBINS**
1. THE HATCHET MAN
 2. I LOVE PARIS
 3. WADADAY WANT?
 4. IF TEARDROPS WERE KISSES
 5. WRAP IT UP
 6. RIOT IN CELL BLOCK #9
 7. LOOP DE LOOP MAMEO
 8. ONE KISS
 9. I MUST BE DREAMIN'
 10. FRAMED
 11. SMOKEY JOE'S CAFE
 12. JUST LIKE A FOOL
- THE COASTERS**
13. BRAZIL
 14. DOWN IN MEXICO
 15. ONE KISS LED TO ANOTHER
 16. TURTLE DOVIN'
 17. LOLA
 18. SHAKET' GEORGIA BROWN
 19. YOUNG BLOOD
 20. SEARCHIN'
 21. WHEN SHE WANTS GOOD LOVIN' MY BABY COMES TO ME
 22. IDOL WITH THE GOLDEN HEAD
 23. WHAT IS THE SECRET OF YOUR SUCCESS?
 24. WAIT A MINUTE
 25. DANCE!
 26. GEE, GIDDY
 27. ZING! WENT THE STRINGS ON MY HEART*
 28. THREE COOL CATS

* Stereo

* Privately Unissued

Original Recordings Produced by JERRY LEIBER, MIKE STOLLER, JERRY WEXLER, NESIRI DREGLIN, LEE HAZLEWOOD, LESTER SILL, CHARLES CALELLO, TEACHO WELSHRE, BILLY GUY, KING CURTIS & GREGORY CARRON.

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DISC TWO

1. YAKETY YAK*
2. STEWBALL*
3. SORRY BUT I'M GONNA HAVE TO PASS*
4. THE SHADOW KNOWS*
5. I'M A HOG FOR YOU
6. CROCODILE**
7. CHARLIE BROWN*
8. HEY SEXY*
9. ALONG CAME JONES
10. THAT IS ROCK & ROLL
11. WHAT ABOUT US
12. POISON IVY
13. RUN, RED, RUN
14. KEEP ON ROLLIN'
15. BESAME MUCHO, PART I
16. BESAME MUCHO, PART II
17. THE SNAKE AND THE SPOON WORM
18. WAKE ME, SHAKE ME
19. LADY LIKE
20. EASY LYING*
21. DON'T GET AROUND MUCH ANYMORE*
22. MOONLIGHT IN VERMONT*
23. MOONSLAW*
24. YOU'D BE SO NICE TO COME HOME TO*
25. AUTUMN LEAVES*
26. GEE BABY AIN'T GOOD TO YOU
27. SATIN DOLL*
28. THE WAY YOU LOOK TONIGHT*
29. WILLOW WEEP FOR ME*
30. BUT BEAUTIFUL*
31. ON THE SUNNY SIDE OF THE STREET*

DISC THREE

1. THUMBIN' A RIDE
2. SHOPPIN' FOR CLOTHES*
3. RIDIN' HOODY*
4. GIRLS GIRLS GIRLS (PART I)
5. GIRLS GIRLS GIRLS (PART II)
6. LITTLE EGYPT (YING YANG)
7. HONGRY
8. TEACH ME HOW TO SHIRMY
9. MY BABE*
10. BAD BLOOD
11. JANET THAT JUST LIKE ME*
12. THE CLIMB*
13. RULL TICK WALTZ
14. THE P.T.A.
15. TAKE 'NOTHIN' TO ME (Over)*
16. SPEEDO'S BACK IN TOWN (Over)*
17. BAD DETECTIVE
18. LOONEY DONEY
19. WILD ONE
20. I MUST BE DREAMING (1964 Version)
21. MONEY HONEY
22. LET'S GO GET STONED
23. CRAZY BABY
24. BELLY BOTTOM SLACKS AND A CHINESE KIMONO
25. SHE'S A YUM YUM
26. SATURDAY NIGHT FISH FRY

DISC FOUR

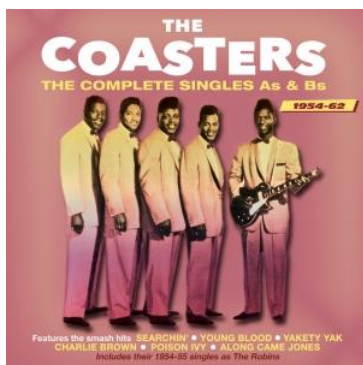
- UNRELEASED, ALTERNATES & RARITIES**
1. YAKETY YAK**
 2. THREE COOL CATS**
 3. WHEN SHE WANTS GOOD LOVIN' MY BABY COMES TO ME*
 4. RIDIN' HOODY**
 5. THE SHADOW KNOWS**
 6. I'M A HOG FOR YOU**
 7. CHARLIE BROWN**
 8. POISON IVY**
 9. THAT IS ROCK & ROLL*
 10. THE SUNNY*
 11. RUN, RED, RUN*
 12. HEY SEXY**
 13. THE SNAKE AND THE SPOON WORM**
 14. BAD BLOOD**
 15. KEEP ON ROLLIN'*
 16. ALONG CAME JONES*
 17. LITTLE EGYPT (YING YANG)**
 18. GIRLS GIRLS GIRLS*
 19. WHAT ABOUT US**
 20. I'M A HOG FOR YOU ("Real Year" Version)**
 21. CROCODILE*
 22. YAKETY YAK!
 23. WAKE ME, SHAKE ME*
 24. POISON IVY*
 25. I'M A HOG FOR YOU*
 26. THREE COOL CATS*
 27. DANCE!
 28. YAKETY YAK*



Earl Carroll and Billy Guy at the Apollo in 1969 (with Ronnie Bright and Carl Gardner). Left: Bright, Gardner, Carroll.



Liner Notes on Acrobat 2CD-set “The Coasters – Complete Singles As & Bs 1954-62” by Paul Watts – September 2016



Acrobat ADDCD3180 - Editor's note:

The set also includes a session discography based on the editor's (Claus Röhnisch) publications - and an albums list, missing "The Coasters' Greatest Hits" (Atco 33-111, 1959).

Corrections to liner notes:

"Three Cool Cats" was a second Coasters song the Beatles did for Decca.
Witherspoon's "Real Ugly Woman" (Modern 821) was a live recording made before "That's What The Good Book Says" (Modern 809, which truly was the first Leiber-Stoller song issued on record).
"Hound Dog" (1952) featured Leard Bell on drums (Otis had stopped drumming around 1950).
"I'm A Hog For You" turned Pop # 38, not R&B.
- and some songs went higher on the Cash Box Pop Charts than on the Billboard.

The Coasters occupy a highly individual and extremely significant niche in popular music in that not only are they one of the vocal groups who bridge the gap between doowop, R&B and rock 'n' roll, and one of the first black groups to establish a credible foothold in rock 'n' roll and the pop charts, but they very much represented the rebellious attitudes and lifestyle which set the rock 'n' roll generation apart from the middle-of-the-road values of their parents. More than that, they also, more than any other artists, provided the quintessential vehicle for the mould-breaking and brilliant songwriting and production talents of Jerry Leiber and Mike Stoller.

Their unique role in the annals in pop is admirably expressed by Aronld Shaw in his book "The Rockin' 50s": "If rock 'n' roll had produced nothing but the Coasters and Leiber and Stoller, it would still have commanded attention as the sound embodiment of a time and generation. They reflected the world of the young with understanding, good humor, and social insight. This was rock 'n' roll at its best - ebullient, energizing, entertaining, expressive, and danceable."

The saga of The Coasters is inextricably bound up with that of the rise to prominence of Leiber and Stoller as a writing and production team, so this collection not only deals with The Coasters, but also encompasses the part of the career of vocal group The Robins in which Leiber & Stoller were closely involved via their record label Spark before The Coasters made their debut on AtCo, with members of The Robins as part of the group. It was, in many ways, a creative continuum in musical terms, and makes for a much more complete and satisfying musical narrative.

This 56-track 2-CD collection therefore comprises all the A and B sides of singles by The Robins released on Leiber & Stoller's own label Spark, and then all the A and B sides of Coasters singles released on AtCo up to 1962, by which time they had had their last Top 30 pop hit. By way of a bonus, and for the sake of a degree of completeness, we have also included the two tracks released on their AtCo albums "The Coasters" and "Coasting Along" during that period which were not otherwise released on singles. For reasons of space and creative cohesion we have not included earlier Robins recordings, prior to their debut on Spark, although they had recorded Leiber and Stoller material before that time, for example "That's What The Good Book Says", for the Modern label in 1951 under the name of Bobby Nunn & The Robbins, which was the first Leiber and Stoller song to be recorded.

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We trust that it represents a properly thorough overview of the crucial years in the history of the group before, like so many artists of their time, their commercial environment was totally changed by the British Invasion, ironically comprising the very artists who recognised The Coasters as a key element of their formative musical background - The Beatles performed The Coasters R&B No.1 "Searchin'" at their Decca audition, and The Hollies' first two hits, "Just Like Me" and "Searchin'" were Coasters songs.

The nucleus of what would become The Robins was formed in San Francisco in 1945 when Ty Terrell Leonard and the brothers Billy and Roy Richard met at Alameda High School and formed the A-Sharp Trio. They moved to Los Angeles the following year to try and get a break in the music business and frequented Johnny Otis' club in Watts called The Barrelhouse during their early years there. The group became a quartet in 1949 when Bobby Nunn, who worked at the club, joined them, and with Otis' help they made records for Excelsior, backing him as The Bluebirds.

They then became The Robins, following the West Coast trend for "bird" names for doowop groups after The Ravens and The Orioles. Further records followed in 1949 for Aladdin and Savoy before Otis took them to the Bihari brothers' Modern/RPM set-up in 1950.

Meanwhile, another development process was also in place on the west coast. Jerry Leiber was born in Baltimore, and Mike Stoller in Long Island, N.Y., but by the time they were 17 in 1950 they were both living in Los Angeles, where Leiber was studying at Fairfax High and Stoller at Los Angeles City College. Stoller played the piano, and although he had studied classical music, he was a serious and knowledgeable jazz and blues enthusiast. In his spare time, Leiber worked at Norty's record store on Fairfax Avenue, and was an R&B fan who was an aspiring songwriter, writing down lyrics in a notebook. A regular visitor to Norty's was Lester Sill, who worked as a producer for the Bihari brothers' LA-based Modern label, which was a major force on the R&B scene, and he got to know Leiber. He suggested he find someone who could read and write music to help him craft his songs, and Stoller's name came up.

Jerry Leiber telephoned Stoller and asked he was interested in discussing the possibility of writing songs together. Rather reluctantly, Stoller agreed, but when Leiber went to Stoller's house the

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relationship clicked and they began writing that same afternoon using lyrics that Leiber already had written. Initially they did it for fun - as they always made clear themselves, although they were a couple of white Jewish teenagers, they were musically rooted in blues and R&B, and had a close affinity with black culture which provided the thrust for the music. As far as they were concerned, even though the songs they wrote and the records they produced were huge pop hits, they were created as R&B records - their commercial outcome was a function of marketing and perception rather than intent.

However, they started contacting artists and producers to introduce them to the compositions. As Mike Stoller recalls: "In those days we knew nothing about demos and, even if we did, we couldn't afford to make them. If we wanted to get our song recorded, we had to play it - live - in front of the people who would make it happen. So Jerry and I went to meet the people. We jumped into my beat-up '37 Plymouth and headed for Beverly Hills."

They went to the Bihari brothers' Modern label, with whom Lester Sill worked, but got discouraged when they were kept waiting in the lobby, so went across the street to Aladdin Records, where producer Maxwell Davis was walking past just at the moment they were telling the receptionist they had some hit songs they wanted someone to hear, and said "OK, boys, let's hear what you've got". Lester Sill got word of this and was horrified that he might have missed out, and so contacted them and introduced them to the Biharis.

As Jerry Leiber related in his biography "Lester Sill... took us back to Modern and this time made sure we met the Bihari brothers, who also invited their ace singing group, the Robins, to hear our stuff. We let loose with something we had just written, a different take on the Bible than what I'd studied at Hebrew school... The Robins dug our new creation myth and cut 'That's What The Good Book Says' a month later. It came out in early 1951. A real record. Our very first, with our names on it, although misspelled".

Very shortly afterwards, Sill used another Leiber & Stoller song "Real Ugly Woman" for a session he was producing with Jimmy Witherspoon for Modern. Leiber & Stoller occasionally got involved with The Robins over the next year or so, producing a session when they recorded another of their songs, but the Robins were largely off the scene for a year or more doing military service during

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1952, while the duo were writing songs for other artists and getting involved with the art of producing.

Their first hit was with "Hard Times" for Charles Brown, an R&B No. 7, and then they scored their big breakthrough when they worked with Johnny Otis on the Big Mama Thornton recording of their song "Hound Dog". They were concerned that that Otis' drummer wasn't getting the same groove that Otis (himself a drummer, amongst other things) had created in rehearsal, and asked him to play drums. Otis asked who was going to run the session, and when there was no response Otis said "You two? The kids are gonna run a recording session?" But he was happy to give them a go, although it was not plain sailing.

Leiber wrote the lyrics for Big Mama to growl menacingly as she figuratively threw the "hound dog" out the door, but when she first sang it she crooned it rather giving it her full force, and Leiber told her that wasn't the way he meant it to be sung. Willie Mae, who weighed 300 pounds and sported a razor-scarred face, eyed him and said "White boy, don't you be tellin' me how to sing the blues." It was a tricky moment but, once Leiber had demonstrated what he meant, things were smoothed over and the record, and history, got made.

Released on Don Robey's Peacock label, it was an R&B No. 1, and would become one of the most recorded songs of all time. The record sold around 750,000 copies, but as was often the case, the entrepreneurs who ran the independent labels were less than scrupulous. The cheque for \$1,200 that Robey had given the writers as an advance against their publishing royalties was stopped, and subsequent accounting was minimal, and they made very little from the release. It was one of the main reasons that, with the advice and assistance of Lester Sill, they decided to launch their own label, Spark, to ensure that they could own and control their earnings.

During 1953 The Robins made records for RCA and further sides for the Biharis, which were released on Crown, but when Leiber and Stoller decided to launch Spark, they began looking for artists to record and with Sill's help signed The Robins. From the very beginning Leiber and Stoller saw them as ideal vehicles for their "street saga" style of song - they wanted to write songs with humour, relevance and irreverence which resonated with the black audience they were targeting, and indeed their songwriting over subsequent years brilliantly captured the spirit and subtleties

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Those Hoodlum Friends – The Coasters: Supplement

<p>of black music and culture, and told stories that echoed with black sensibilities with a lyrical wit that transcended the normal banalities of mainstream pop songs.</p> <p>Their first session with the Robins was at Radio Recorders on Hollywood's Santa Monica Boulevard, when they recorded four titles, the first being "Hatchet Man", all of which were eventually released on singles, but none were selected as the first release. That came from another session at a different Hollywood studio, Master Recorders, at which "Wrap It Up" and "Riot In Cell Block #9" were recorded – interestingly, the session log notes that Richard Berry, not a regular member of group, provided the lead bass vocals on the latter. The great jazz guitarist Barney Kessel, who was a regular Hollywood session man, played guitar.</p> <p>As far as "Riot In Cell Block #9" was concerned, the writers were adamant that the song was not some kind of social comment on black urban life – more was it, they said, a sort of cartoon, in this case inspired by a radio show called "Gangbusters". It was the Beach Boys who adapted it nearly two decades later for their 1971 "Surf's Up" album as "Student Demonstration Time" to depict the LA student unrest of that time. The record did not chart, but sold well in certain markets, and very much set the tone for later compositions.</p> <p>Another four titles were recorded in August '54, and those ten titles provided the first five Robins releases on Spark, without yielding any chart success – they were all Leiber and Stoller songs, apart from a rather unlikely cover version of Cole Porter's "I Love Paris". There was a recording hiatus until July 1955 while those releases worked their way through the system, and at that session the group recorded "Smokey Joe's Café" and "Just Like A Fool". "Smokey Joe's Café" was the song that sparked the breakthrough, and it was a Top 10 R&B hit, also making it into the pop chart at No. 79. Forty years on, it provided the setting and title for the stage revue based on the songs of Leiber & Stoller which enjoyed highly successful runs in London's West End and on Broadway.</p> <p>It very much galvanised Atlantic Records, who had already been interested in "Riot On Cell Block #9". As Ahmet Ertegun, owner of Atlantic Records, related in 'What'd I Say – The Atlantic Story', "We tried to acquire that record from the Spark Label, which was run by Leiber and Stoller. Although that didn't work out, the following year we were able to lease the master of another Robins song, 'Smokey Joe's Café', and at the same time we made a deal with Leiber and Stoller</p>	<p>to work as independent producers for Atlantic." "Smokey Joe's Café" was then re-issued on AtCo with the catalogue number AtCo 6059.</p> <p>That process that took several months to conclude - the deal between Atlantic and Leiber & Stoller was announced in Billboard in November '55 - and the future of The Robins was very much part of the complex issues involved. Atlantic had launched their subsidiary label AtCo in August '55, and the deal with Leiber and Stoller was to provide artists and productions for that label. The Robins' advisers were stalling negotiations with AtCo, so Bobby Nunn and Carl Gardner decided to split away and sign direct as part of a new group which Lester Sill was helping put together – as Gardner himself described: "Lester (Sill) told me he was planning to get together the best vocalists he could find. If he thought I was that good, how could I say different. I agreed to join up with him. Then I asked him if he had chosen a baritone yet for the group. He said he hadn't, so I suggested the best I know, Billy Guy." Leon Hughes was added as tenor to complete the new line-up.</p> <p>Lester Sill christened the new group The Coasters to emphasise their west coast origins, and Leiber and Stoller started working on material and arrangements for them. The first session was in January 1956, where four titles were recorded, among them the titles which provided the group's first single "Down In Mexico" and "Turtle Dovin". With a strong promotional push from Atlantic to launch the new relationship, the record gave the group an instant R&B chart debut at No. 8. The follow-up "One Kiss Led To Another" continued their chart presence at No. 11, and also made the pop chart at No. 73.</p> <p>Those two hits were sufficient to take them through 1956 while they were busy on the road with the 'live' dates that the chart success had resulted in, before recording their next session in February 1957 at which the two titles for their next release were recorded – they were "Searchin'" and "Young Blood", released in March with the latter as the original A side. Charlie Gillett in his 1970 book "The Sound Of The City" highlighted the unique characteristics of the two sides: "Searchin'" had a pounding rhythm from an 'alley' piano style - essentially two bass notes, played alternately on every second beat - and with a raw vocal from the group's baritone, Billy Guy, and suitably rough support from the rest of the group, was one of the greatest of all rock 'n' roll hits... "Young Blood", a view of street corner society... introduced in its arrangement a technique that</p>
<p>Leiber and Stoller subsequently used in most of the Coasters' songs, one of breaking up the rhythm by having the music stop and the bass singer speak a line in a deep, 'fool' voice"</p> <p>Both sides charted high and went on to become R&B No. 1s – "Searchin'" was at the top for twelve weeks - with "Searchin'" also giving them a pop Top 10 debut as high as No. 3, while "Youngblood" was a pop No. 8. It was Atlantic's first million-seller, and was the biggest R&B record of 1957, totally dominating the charts. It enabled the bosses of Atlantic to celebrate the tenth anniversary of the label's founding on the crest of a wave. It also gave The Coasters a highly significant chart debut in the UK at No. 30. As noted earlier, "Searchin'" was later a hit for The Hollies, while "Youngblood" gave Bad Company a US No. 20 in 1976.</p> <p>With that success, Atlantic decided to release the band's first album, simply entitled "The Coasters (Atco 33-101), and comprising thirteen A & B sides plus "Lola", which had been recorded at the same session as "Searchin'" and "Youngblood", and appears towards the end of this collection.</p> <p>After that enormous success, it was something of a surprise and disappointment when the follow-up "Idol With The Golden Head" failed to make the R&B chart while getting to No. 69 in the pop chart, and then the next two singles made absolutely no chart show at all. The team decided it was time for a creative re-think. Leiber and Stoller decided to re-locate their activities, and the band, to New York, where they felt that the scene was more vibrant and conducive to what they were doing.</p> <p>The move led to Bobby Nunn and Leon Hughes leaving the group, either because they didn't want to make the move or because of some infraction that led to them being fired. Lester Sill had already identified their replacements on the west coast in Will Jones and Cornel Gunter, and so was formed what has widely been regarded as the 'classic' line-up of the Coasters comprising Carl Gardner, Billy Guy, Cornel Gunter and Will 'Dub' Jones. Leiber and Stoller developed the new sound around Gardner and Guy as duet lead voices, with Jones (his bass voice, said Stoller, had not only volume but great resonance and subtlety) and tenor Gunter providing the back-up.</p> <p>Their first session in Atlantic's New York studio on West 56th St. was in March 1958, with the legendary recording engineer Tom Dowd at the controls, when among others they recorded the</p>	<p>two titles for their next release "Yakety Yak" and the oldie from 1934 "Zing Went The Strings Of My Heart". "Yakety Yak" introduced a more overtly teenage focus to the lyrics, with the comic novelty element even more emphasised than before, and it was a dramatic and instant success. It was an R&B and Pop No. 1, and went to No. 12 in the UK.</p> <p>Even with that momentum, the follow-up "The Shadow Knows", recorded in August '58, failed to chart at all, underlining the fact that there was no magic bullet in the Leiber and Stoller formula, even with the vocal effects and King Curtis sax solo. In December they recorded a song much more in the "Yakety Yak" style, which was "Charlie Brown", with the group singing in unison and Jones' bass voice picking out the stop lines, and Curtis' sax much in evidence. It was another huge success to kick off 1959, going to No. 2 in both R&B and pop charts and giving them their biggest UK success at No. 6. On the flip side was another lasting favourite "Three Cool Cats".</p> <p>That hit triggered a run of success that included further memorable classics with "Along Came Jones", an R&B No. 14 and pop No. 9, followed by a brilliant double-sided hit with "Poison Ivy" another R&B No. 1, Pop No. 7 and UK No. 15, with "I'm A Hog For You Baby" on the reverse scoring an R&B No. 38. Both became staples of the repertoire of UK beat era groups, with "Poison Ivy" providing the only UK hit in 1964 for The Paramounts, who went on to form the nucleus of Procol Harum.</p> <p>"What About Us" was an R&B No. 17 and pop No. 47, while the flip side "Run Red Run" was an R&B 29 and pop No. 36 to round off what had been a fantastic chart year for the group, with six hits, including three pop Top 10s and an R&B No. 1.</p> <p>For the first single of the new decade, they decided to depart from the Leiber and Stoller song formula and record a version of "Besame Mucho", a 1940 Mexican song in the bolero style, to which Sunny Skylar had written English lyrics. The used an instrumental version on the flip side. It was not a great success, stalling at No. 70 in the pop chart and not making the R&B listing. The next single was also not a Leiber and Stoller song, as "Wake Me, Shake Me" was a traditional song adapted by group member Billy Guy, and it returned them to the R&B chart at No. 14, as well as being a Pop No. 51.</p> <p>"Shoppin' For Clothes" closed 1960 with a modest pop No. 79 despite being a classic example of</p>
<p>their mini-genre, and it had not been a stellar year chartwise. The respected British commentator Stuart Coleman made an interesting observation about the Coasters during this time in his book "They Kept On Rockin'": "The group suffered one major problem in that they created probably too many good records in too short a period of time. Inevitably, many fine recordings missed the boat. Even their "B" sides offered much more than most acts could muster as their major releases."</p> <p>During 1960 they had released their second album, entitled "One By One" (Atco123) which was a collection of Great American Songbook standards, completely removed creatively from their singles releases.</p> <p>They began 1961 with a hit from a different pair of Brill Building writers in the form of hit singer/writer Bobby Darin and Don Kirshner, legendary music publisher, as "Wait A Minute" registered a pop chart entry at No. 37, with a Leiber/Stoller song "Thumbin' A Ride" on the B side. With the follow-up Leiber and Stoller were back on top form with the classic "Little Egypt", and it returned them to the R&B Top 20 at No. 16 as well as taking them back into the Pop Top 30 at No. 23.</p> <p>It was proving to be hard to maintain the momentum, however, and "Girls Girls Girls" could only register a fleeting lowly appearance in the Pop Top 100, while the final single of 1961, "Bad Blood" and "Ain't That Just Like Me", recorded after Cornel Gunter had been replaced by Earl 'Speedo' Carroll (formerly of The Cadillacs), failed to make any kind of chart appearance. As noted above, the latter song was a debut UK hit for The Hollies two years later.</p> <p>"Teach Me How To Shimmy" and "Ridin Hood" was the first single of 1962, while the final single released during the period encompassed by this collection was another two-sided affair with a vocal version of "The Climb" backed by an instrumental version – the song apparently started life in the studio as "The Slime". With neither record charting, 1962 was the first barren chart year since 1955, and with the exception of an R&B No. 20 with "T'Aint Nothin' To Me" in 1964, and a pop No. 71 with a revival of The Clovers' "Love Potion No. 9" in 1971, that was it as far as The Coasters' chart career was concerned.</p> <p>During 1962 they released a third LP "Coast Along" (Atco 135) comprising a selection of A & B</p>	<p>sides, plus a version of Willie Dixon's "My Babe", a '50s R&B hit for Little Walter, with which we close this collection.</p> <p>A variety of incarnations of the group have successfully toured on the oldies circuit over the last half-century, and in 1987 the Coasters became the first group inducted into the Rock and Roll Hall Of Fame, with the 1958 line-up credited, and they joined the Vocal Group Hall of Fame in 1999.</p> <p>Their music has attracted a variety of very well-observed analyses and commentaries over the years, capturing the unique character of their recordings and Leiber and Stoller's songs.</p> <p>Writer Robert Palmer in his book "Rock & Roll - An Unruly History", commented: "The best of the records produced by Leiber and Stoller in their 'playlet' style... by the Coasters... were as lightly plotted and paced, and as relentlessly rehearsed, as any evening in the theater... they were making rock and roll records with the most sophisticated and self-conscious artistry"</p> <p>Dafydd Rees & Luke Crampton in the Guinness Book of Rock Stars commented similarly: "The Coasters, the perfect vehicle for Leiber and Stoller's studio genius... Conceived as 3-minute comic operas, and scripted like radio plays, Coasters' records are hailed as pop masterpieces... The Coasters... one of the most amusing, innovative and influential vocal groups of the rock 'n' roll era."</p> <p>Barry Hansen, on one of their later album covers, wrote "The Coasters are the supreme comedians of rock 'n' roll. What's more, their impact has deepened with time. I can't think of any other records that bring back the late 1950s more vividly when I hear them today."</p> <p>Behind the unique totality of the impact of their records lay extraordinary skill, talent and hard work. As a vocal group they were fine individual performers, especially Gardner, Guy and Jones, and they honed the arrangements drilled into them by their producers so that their stage timing did justice to the remarkable material provided to them by the writers, who also crafted the recordings in the studio to make them the three-minute masterpieces they represented.</p> <p>We noted at the outset that they occupy a unique niche in pop history and we trust this collection underlines that in highly entertaining fashion.</p> <p>Paul WATTS September 2016</p>

THE ROBINS Discography (ctsy uncamarvy.com) – slightly edited

Note. See "THE Top Ten Vocal Groups of the Golden '50s" for full Robins Session discography.



(The Robins in 1953 and 1955)



EXCELSIOR (as The Four Bluebirds)

540 My Baby Done Told Me (BN) / [Courtroom Blues - Johnny Otis] - ca. 4/49
Re-released as Essex 707 around 6/50

ALADDIN (as The Robins)

3031 Don't Like The Way You're Doing (BN) / Come Back Baby (BN) - 6/49

SAVOY (as The Robins)

726 If I Didn't Love You So (BN) / If It's So Baby (BN) - 12/49
731 Double Crossing Blues (LE/BN) / [Back Alley Blues - Beale Street Gang] - 1/50
732 Turkey Hop, Part 1 / Part 2 (BN) - 2/50
738 Our Romance Is Gone (BN) / There Ain't No Use Beggin' (BR) - 3/50
752 I'm Living O.K. (BN) / There's Rain In My Eyes (BN) - 6/50
762 I'm Through (BN) / You're Fine But You're Not My Kind (BN) - 9/50

(Originally) UNRELEASED SAVOY:

I Found Out My Troubles (BN) – Savoy LP 2230
Have A Merry Christmas (BN) editor's note: poss not recorded ??
Lovers' Lane Boogie (LE/BN) – Savoy LP 2221

RECORDED IN HOLLYWOOD (as The Robins)

112 Race Of Man (BR/BN) / Bayou Baby Blues (MH/BN) - ca. 6/50
121 A Falling Star (MH) / When Gabriel Blows His Horn (MH/BR) - ca. 9/50

RPM (as The Nic Nacs)

313 Found Me A Sugar Daddy (MC/BN) / Gonna Have A Merry Xms (MC/BN) - 12/50
316 Found Me A Sugar Daddy (MC/BN reissue) / You Didn't Want My Love (BN) - 1/51

UNRELEASED RPM:

I'm Telling You Baby (MC/BN) – Ace LP 88

MODERN (as Bobby Nunn with the "Robbins")

807 Rockin' (BN) / That's What The Good Book Says (BN) - 3/51

UNRELEASED MODERN:

Well, Hello Pretty Baby / All Day I've Been Cryin' (both recorded 3/2/51)

RECORDED IN HOLLYWOOD (as The Robins)

150 School Girl Blues (MH/BN) / Early Morning Blues (BN) - ca. 3/51

SCORE (Aladdin subsidiary - as The Robins) – recorded 1949

4010 Around About Midnight (BN) / You Sure Look Good To Me (BN) – 10/51

RPM (as The Nic Nacs)

342 Found Me A Sugar Daddy (MC/BN) / Gonna Have A Merry Christmas (MC/BN) - 12/51
313 Found Me A Sugar Daddy (MC/BN) / Gonna Have A Merry Christmas (MC/BN) - 11/52 (reissue)

RCA (as The Robins)

5175 A Fool Such As I (BN/GC) / My Heart's The Biggest Fool (GC) - 2/53
5271 Oh Why (GC) / All Night Baby (ALL) - 4/53
5434 How Would You Know (GC) / Let's Go To The Dance (BN) - 8/53
5486 My Baby Done Told Me (BN) / I'll Do It (GC) - 10/53
5489 Ten Days In Jail (GC) / Empty Bottles (BN) - 10/53
5564 Get It Off Your Mind (BN) / Don't Stop Now (GC) - 12/53

CROWN (as The Robins)

106 I Made A Vow (GC) / Double Crossin' Baby (GC) - 2/54

CROWN (as The Drifters)

108 Sacroiliac Swing (GC?) / The World Is Changing (GC?) - 2/54

SPARK (as The Robins)

103 Riot In The Cell Block #9 (RB) / Wrap It Up (CG) - 5/54

CROWN (as The Robbins)

120 Key To My Heart (GC) / All I Do Is Rock (BN) - 7/54

SPARK (as The Robins)

107 Framed (BN) / Loop De Loop Mambo (CG) - 9/54
110 If Teardrops Were Kisses (CG) / Whadaya Want (GC) - 1/55
113 One Kiss (CG) / I Love Paris (GC) - 3/55
116 I Must Be Dreaming (CG) / The Hatchet Man (BN) - 5/55

COMBO (as "Jake Porter & The Buzzards") – prob not the Robins!

91 Wine, Women And Gold / [The Bop - Jake Porter's Combo] - ca. 6/55

SPARK (as The Robins)

122 Smokey Joe's Cafe (CG) / Just Like A Fool (CG) - 9/55
Re-released as Atco 6059 in 10/55

WHIPPET (as The Robins)

200 Cherry Lips (GC) / Out Of The Picture (ALL) - 3/56
201 Hurt Me (GC) / Merry-Go-Rock (ALL) - 6/56
203 Since I First Met You (GC) / That Old Black Magic (GC) - 10/56
206 A Fool In Love (GC?) / All Of A Sudden My Heart Sings (GC?) - 3/57
208 Every Night (HB?) / Where's The Fire? (ALL) - 57
211 In My Dreams (ALL) / Keep Your Mind On Me (ALL) - 57
212 Snowball (HB?) / You Wanted Fun (HB) - 12/57

WLP-703 *Rock 'N Roll With The Robins* - 11/57 (reissued on GNP Crescendo)

Cherry Lips
Out Of The Picture
A Fool In Love
Hurt Me
Merry-Go-Rock
Every Night
Since I First Met You
How Long (HB)
Where's The Fire?
All Of A Sudden My Heart Sings



(Originally) UNRELEASED WHIPPET

Blues In The Night (issued on GNP Crescendo LP 9034 together with nine of the tracks above – not How Long, but also Snowball and That Old Black Magic)

KNIGHT (Sub of Imperial - as The Robins)

2001 A Quarter To Twelve (GC?) / Pretty Little Dolly (ALL) - 9/58
2008 A Little Bird Told Me (BS) / It's Never Too Late (ALL) - 11/58
Note: Chapman and Sheen were not with the Robins together.

UNRELEASED KNIGHT

Talk, Talk, Talk (??) / Sufferin' (??)



ARVEE (as The Robins)

5001 Just Like That (BS) / Whole Lot Imagination (BR) - 5/60

ELDO (a Johnny Otis label; as The Ding Dongs)

109 Ding Dong (Saw Wood Mountain) (BS) / Sweet Thing (??) - 10/60

ARVEE (as The Robins)

5013 Live Wire Suzie (BS) / Oh No (LBR) - 12/60

LAVENDER (as The Robins)

001 White Cliffs Of Dover (BS) / How Many More Times (BS) - 3/61
002 Magic Of A Dream (BS) / Mary Lou Loves To Hootchy Kootchy Coo (LBR) - 3/61

LEADS:

BN = Bobby Nunn; LE = Little Esther; BR = Billy Richard; MH = Maggie Hathaway; MC = Mickey Champion; GC = Grady Chapman;
RB = Richard Berry; CG = Carl Gardner; HB = H.B. Barnum; BS = Bobby Sheen;
LBR = "Little" Billy Richard(s)

Those Hoodlum Friends – The Coasters: Supplement

The 1982 gatefold double LP (issued on Atlantic DeLuxe in July) featured 21 classic Coasters Atco mono tracks PLUS three Date/King tracks. Shown here is the German version (says Stereo) ATL 60.163, with most likely same mono tracks as the original US Atlantic DeLuxe issue. In 1986 (in October) 20 of the Atco songs (excluding Turtle Dovin') - of which five were stereo alternates – were featured in the very first Coasters CD (on Warner Special Products).



1. Little Egypt	2:19
2. Shoppin' For Clothes	3:00
3. Searchin'	2:25
4. Charlie Brown	2:15
5. Down In Mexico	3:15
6. Girls, Girls, Girls	2:05
7. Yakyak Yok	1:52
8. Run, Red, Run	2:59
9. Poison Ivy	2:45
10. Young Blood	2:20
11. That Is Rock & Roll	2:25
12. Smokey Joe's Cafe	2:46
13. Three Cool Cats	2:08
14. Riot In Cell Block #9	3:09
15. The Shadow Knous	2:07
16. I Must Be Dreamin'	2:15
17. Framed	2:13
18. Bed Head	2:18
19. The Idol With The Golden Head	2:22
20. Young Blood 2:20	
21. The Coasters' Greatest Hits	

The Coasters
 Tracks 1 - 11, 13, 15, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

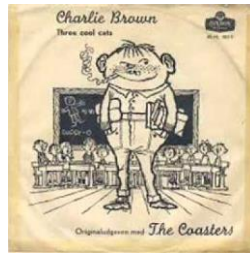


Warner WSP 9-27604-2 (1986)



THE COASTERS' GREATEST HITS – THE ORIGINAL ALBUM NOTES

The Coasters' Atco LP 33-111 was issued in 1959, and in 1989 reissued the album on CD 33111-2 (7567-90386-2).



Here are Ira Howard's original liner notes:



Showbusiness hasn't ever seen a vocal group quite like The Coasters. True, other groups have had million-record sellers, have commanded big fees for TV and nightclub appearances, and have built up a devoted following of fans. The Coasters occupy a special niche, however. Their style and approach are really not in competition with anyone else. They are in a class all their own.

They are set apart, first of all, by their being a comedy team. There isn't another group that ranks in the top ten of Cash Box's annual survey of disc jockeys to determine the "Most Programmed Vocal Group" whose basic appeal rests on humor. Nothing in the world is more difficult to achieve than a long-term career in the record field by being *funny*.

A funny act has lasting power in "live" entertainment — nightclubs, TV, vaudeville, etc. — but hardly ever on records. A comedy click is usually good for one "follow-up" record, and then the public seems to feel as if they've "had" it. That The Coasters have had a long, unbroken

string of hits, and that they have hit consistently with humorous material, is doubly impressive. In this respect, certainly, The Coasters are unique.

Obviously, there is something rather substantial underneath all the fun-making — both in terms of talent and of material. The Coasters' appeal does not rest on gimmicks. A solid musical foundation underlies every one of their efforts — and the more you listen to them, the more you realize that they make a lot of *sense*. There is a method in their madness.

Take *Charlie Brown*, for example. We all know somebody like that; every classroom has its "clown" and every army unit has its "goof-off". Charlie Brown is a recognizable type, and it is because he comes from real life that he is funny, and not because of gag lyrics. *Yakety Yak* is as clear a picture of home life seen from the teen-agers' point of view as I know. In a few seconds we are inside a youngster's mind and we know what makes him tick. *Along Came Jones*, of course, is a simply priceless satire on

the TV Western hero, and it brings chuckles to old and young, because it is so *true*.

All of which leads us to the creators of The Coasters' songs, Jerry Leiber and Mike Stoller. They are responsible for the remarkable gallery of comic characters and hilarious situations that make up The Coasters' repertoire. Not only do they write words and music for The Coasters' records, but they rehearse them, map out arrangements and supervise the recording sessions themselves. Only this hand-in-glove intimacy over a three year period has made possible the personalized product we know as a *Coasters'* record.

That Jerry Leiber and Mike Stoller have been able to get so close to teenagers is due, in part, to their having begun their own musical careers a few years ago when they were still in their teens. Today they are hitting 26, and can look back on a stack of smashes that includes, in addition to all The Coasters' gold records: *Hound Dog*, *Lucky Lips*, *Jailhouse Rock*, *Kansas City*, *Black Denim Trousers*, *Don't*, *Love Potion #9*

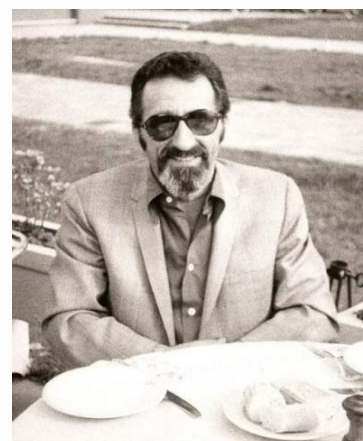
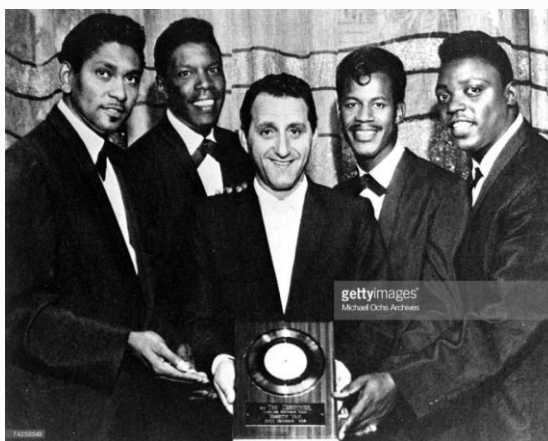
and many others. The tremendous success they have enjoyed these past few years has opened new horizons for them. In addition to continuing to write their pop and rock & roll songs, which are in more demand than ever, Leiber and Stoller are now increasingly sought out by the Broadway and Hollywood moguls to apply their talents to more ambitious musical productions, and in their first efforts along these lines have proved that they have the "touch" for that, too.

The Coasters — and their guiding geniuses, Jerry Leiber and Mike Stoller — have come a long way since their first joint hit, *Down In Mexico*, in 1956. Reviewing their career, as we can on this LP, one can only be overwhelmed by what they have achieved in such a short time — and look forward to the agreeable surprises we know, from experience, that they have in store for us in their hits to come.

IRA HOWARD
The Cash Box



LESTER SILL- "THE CHIEF" 1 / 13 / 1918 - 10 / 31 / 1994 (from Gregmark Music, slightly edited)



Producer and publisher **Lester Sill** was an omnipresent force in the music industry for over 40 years. He is primarily credited with the development of West Coast R&B and rock roll, shepherding the fledgling career of the influential songwriting team of Jerry Leiber and Mike Stoller before teaming with the legendary producer Phil Spector to found Philles Records, the premier U.S. pop label of the early '60s. As a publisher, Lester Sill helped shape such highly successful artists as The Monkees and The Partridge Family. His creative direction at Screen Gems-Columbia Music was highly instrumental in the furthering of the success of many writers including Carol King, David Gates, Cynthia Weil, Barry Mann, Gerry Goffin, Neil Sedaka, Howie Greenfield, Boyce and Hart and Jack Keller among many others.

(Image center top: The Coasters with Sill and their second golden disc, "Yakety Yak" in 1958 at Dick Clark's TV-show.)

In his early years, he worked with Leiber and Stoller, Lionel Hampton, The Coasters, Duane Eddy, The Paris Sisters and many other artists. Together with Phil Spector, he ensured the success of such outstanding groups as The Ronettes, Bobby Sox & the Blue Jeans and the wide-selling Crystals, offering the American public its first opportunity to appreciate the evolution of Rock & Roll music, going beyond Rhythm & Blues. A completely new dimension of Rock & Roll thereby emerged. In 1950 Sill met Leiber in the L.A. record shop where the aspiring lyricist worked as a retail clerk and suggested he find a partner who could read and write music, spurring the beginning of Leiber's collaboration with Mike Stoller. Sill also produced the 1951 Jimmy Witherspoon effort "Real Ugly Woman", the first recorded Leiber and Stoller collaboration. Following the success of the duo's Big Mama Thornton hit "Hound Dog", Sill teamed with Leiber and Stoller in 1953 to create Spark Records as well as their own publishing firm, Quintet Music, Inc.

Spark enjoyed immediate success with the Robins' R&B smash "Riot in Cell Block #9". The group's follow-up, "Smoky Joe's Cafe", proved an even bigger hit, and in 1955 Spark sold its catalog to Atlantic Records, which in turn named Sill its national sales manager. The Robins core members evolved into the Coasters, with Sill serving as their manager. The Coasters would emerge as one of the most popular R&B acts of the late '50s, generating a series of wry Leiber and Stoller-penned hits including "Down in Mexico," "Yakety Yak," and "Charlie Brown"; Sill also enjoyed chart success teaming with producer-songwriter Lee Hazlewood on 1958's "Rebel Rouser", the most notable of the 15 Top 40 instrumentals headlined by the renowned guitarist Duane Eddy and issued on the Dick Clark-owned Jamie label. In late 1959 Sill and Hazlewood formed Trey Records, a Hollywood-based imprint distributed by Atlantic. The label's signings included 18-year-old wunderkind Phil Spector, then fresh off the success of his group the Teddy Bears' chart-topping pop classic "To Know Him Is to Love Him". At the end of 1961, Sill and Hazlewood shut down Trey but quickly formed a new label, Gregmark, as a vehicle for the Paris Sisters, a vocal trio with a series of singles under its belt. While the Paris Sisters' Gregmark debut "Be My Boy" earned little notice, the follow-up, "I Love How You Love Me", cracked the U.S. Top Five. In late 1961 Sill and Spector inaugurated their own label, Philles, immediately reaching the Top 20 with the company's debut release, the Crystals' "There's No Other (Like My Baby)". Its 1962 follow-up, "Uptown", Philles Records eventually became one of the most remarkable success stories in the history of American Music. By mid-1962 it was the most successful independent label in the U.S., scoring a series of Spector-produced classics including the Crystals' "He's a Rebel" and "Then He Kissed Me", Bob B. Soxx & the Blue Jeans' "Zip-a-Dee-Doo-Dah" and the Ronettes' "Be My Baby".

In 1964 Sill was instated as a consultant to one of the leading U.S. music publishing companies, Screen Gems-Columbia Music. He remained there for 21 years, serving for 14 years as President. In April 1985, Mr. Sill became the President and Chief Operating Officer of Jobete Music Company, Inc. and served on the Board of Directors of both ASCAP and The National Music Publishers Association (NMPA). After seven years with Jobete, he retired remaining as a consultant for several more years. Along the way, Sill and devoted wife Harriet immersed their family in a music apparatus that has earned numerous Oscars, Grammy's and Emmy's. Following their father's lead veteran publisher Chuck Kaye, Music Supervisors Joel, Greg, and Lonnie, who in various executive capacities have enjoyed producing and publishing music for popular films, TV shows, soundtracks and albums for key industry leaders throughout the entertainment community.



THE COASTERS ("Album" above – Digital download Ideal label NOMDD282, 2012 – 49 tracks)

In 1951 Lester went into business with Mike Stoller and Jerry Leiber after recording a few of their very first records. Lester formed the Coasters and went on to manage the group for several years. The Coasters were one of the few artists in rock history to successfully straddle the line between music and comedy. With the connection from Lester to the legendary writing team of Mike and Jerry, The Coasters created a trademark for their catchy songs, witty lyrics and on-stage antics. That engaging and infectious combination made them one of the most popular early R&B/rock & roll acts, as well as one of the most consistently entertaining doo wop/vocal groups of all time.

(Image left: "Searchin' / Young Blood" golden discs at the Steve Allen TV-show in 1957).

The Coasters grew out of a successful Los Angeles R&B vocal group called the Robins, lead tenor Carl Gardner (a more recent addition) and bass Bobby Nunn formed the Coasters (named for their West Coast base), which maintained the Sill, Leiber & Stoller association. The initial Coasters lineup was completed by baritone Billy Guy (a gifted comic vocalist) and second tenor Leon Hughes, soon with guitarist Adolph Jacobs. Their first single, "Down in Mexico", became a Top Ten R&B hit in 1956, epitomizing the sort of humorous story-song Leiber & Stoller were perfecting. The Coasters hit again in 1957 with the double-sided smash "Young Blood"/"Searchin'", both sides of which reached the pop Top Ten.

The Coasters' first recording in New York was 1958's "Yakety Yak", which featured King Curtis on tenor sax. Its witty, slice-of-life lyrics about a teenager being hassled by his parents struck a resounding chord, and "Yakety Yak" became a Coasters' number-one pop hit that summer, topping the R&B charts as well. "Charlie Brown", which cast Jones in the title role of class clown (and immortalized him with the catch-phrase, "why's everybody always pickin' on me?"), hit number two on both the pop and R&B charts in 1959, firmly establishing the Coasters' widespread crossover appeal. More hits followed: the Western-themed "Along Came Jones", "Poison Ivy", "Shoppin' for Clothes", and the group's final Top 30 hit, 1961's burlesque-dancer tribute "Little Egypt". Several incarnations of the group would follow throughout the years with Carl Gardner remaining the only original member since 1971. The Coasters became the first vocal group inducted into the Rock and Roll Hall of Fame.

Those Hoodlum Friends – The Coasters: Supplement



The great Varèse Sarabande (Varèse Vintage) 302 066 844-2 Stereo.
 Released on August 28, 2007
 (the King-LP repacked with Date/King tracks 1966-1973);
 and the Coasters hit on King in 1971/72.



Drink Up Some Sounds For Today

LOVE POTION #9
 KING 6385

The Coasters

b/w D. W. WASHBURN

Jerry Leiber and Mike Stoller are one of those rare writer-producers who come up with a big winner and we think they have done it again with our first new release Love Potion #9 by the Coasters. KING has been around for a long long time but from now on it's an all new KING. Leiber and Stoller form the creative end of our new partnership and we are proud and excited about the new artist roster they are putting together... see if you don't agree.

KING RECORDS

New York Nashville London

PHOTOGRAPHY AND ILLUSTRATION BY ESTIMOTE

Those Hoodlum Friends – The Coasters: Supplement



The Coasters in 1974 (Bright, Norman, Gardner and Carroll) - *photo ctsy Norbert Hess.*
Below: The classic Coasters at the Rock and Roll Hall of Fame Award Gala Meeting in New York January 21, 1987;
Cornell Gunter, Billy Guy, Lester Sill (their original manager), Will "Dub" Jones, and Carl Gardner (*photo ctsy Todd Baptista*).



Those Hoodlum Friends – The Coasters: Supplement



Carl Gardner (center front) and his Coasters of 1998:
with Alvin Morse, Curly Palmer, Carl Gardner Jr., and Ronnie Bright Right: Gardner Sr in 1991.

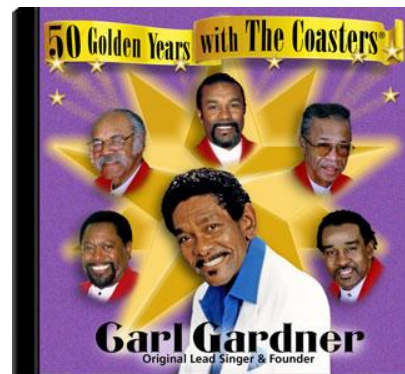
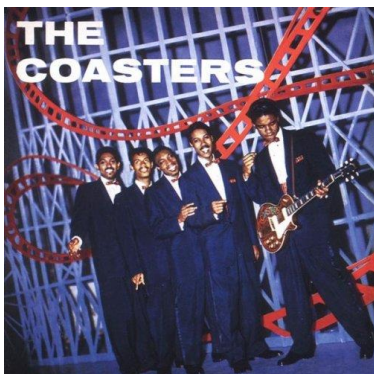
The Coasters at [Paducah Summer Festival](#), Kentucky July 28, 2000 (almost an hour of live music with Carl Gardner Sr, Carl Gardner Jr, Ronniwe Bright, Alvin Morse, and Thomas "Curly" Palmer)

Will "Dub" Jones, Carl Gardner, Billy Guy (ctsy Veta Gardner and Trevor Cajiao), reunited to perform a Vision Award for the sickened Lester Sill in 1994 (shortöy before Sill's death).

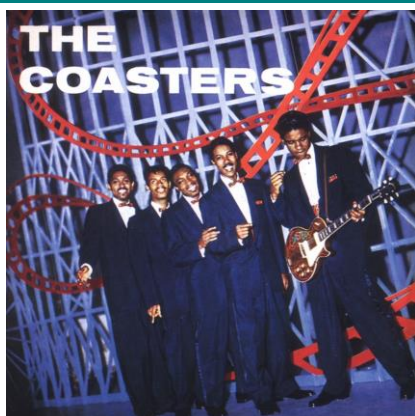




The Coasters (1961-1967) with Gardner, Jones, Carroll, and Guy. Inserted - the longest lasting line-up with Bright, Palmer, Norman, (and center front) Gardner (ca 1980-1997). Below: the original (1956-57), the classic (1958-1961), and the 2005 edition of The Coasters.

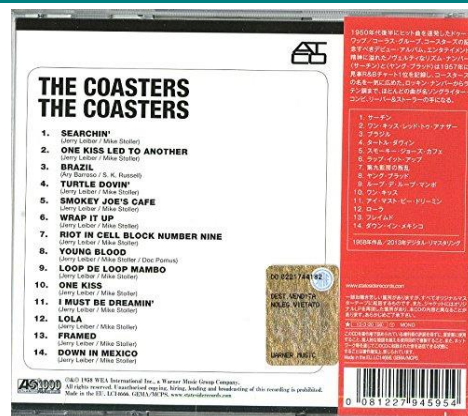


Five interesting, rare CDs (EU, Japan, USA, and UK)



“The Coasters”
(the very first Atco LP)
on EU Stateside
Atco CD 81227945954
(issued in 2013),

- featuring the original 14 tracks of that album (with seven Robins and seven Coasters tracks from 1954-1957).
Full lyrics of all songs.



“The Best of The Coasters”
Atlantic Japan CD AMCY-2277 released 1997
25 original Atco recordings - Mono masters
- Full lyrics of all songs and a discography - [more details](#)

1. Yakety Yak
2. Charlie Brown
3. Poison Ivy
4. Along Came Jones
5. Searchin'
6. Young Blood
7. Zing! Went The Strings Of My Heart
8. Riot In Cell Block #9
9. Wrap It Up
10. Framed
11. Whadaya Want?
12. One Kiss
13. Just Like A Fool

14. Smokey Joe's Cafe
15. One Kiss Led To Another
16. Down In Mexico
17. Hey Sexy
18. That Is Rock & Roll
19. I'm A Hog For You
20. What About Us
21. Wake Me, Shake Me
22. Wait A Minute
23. Little Egypt (Ying-Yang)
24. Teach Me How To Shimmy
25. Hungry



“36 All Time Greatest Hits”
Warner Special Products 3Pak CD Timelessmusic OPCD 3609 (#1130-17102-2)
Released 2002 - Original Atco mono tracks – no inlay details – [try this](#)

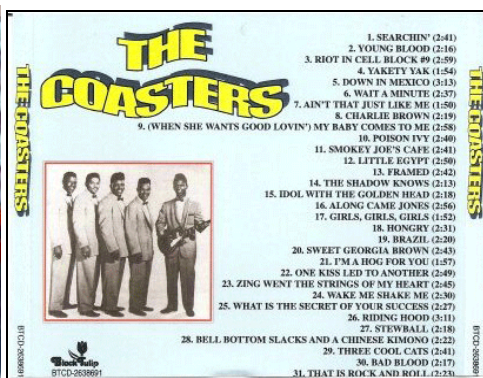
- Disc One:**
1. Charlie Brown 2:19
 2. Smokey Joe's Cafe 2:48
 3. Riot In Cell Block #9 3:29
 4. Wrap It Up 2:49
 5. Framed 2:43
 6. One Kiss 2:51
 7. I Must Be Dreamin' 2:20
 8. Just Like A Fool 2:54
 9. Hungry 2:35
 10. Zing! Went The Strings Of My Heart 2:51
 11. The Shadow Knows 2:07
 12. Searchin' 2:39

- Disc Two:**
1. Yakety Yak 1:52
 2. (Ain't That) Just Like Me 1:52
 3. Sweet Georgia Brown 2:46
 4. Down In Mexico 3:15
 5. Brazil 2:24
 6. Young Blood 2:22
 7. Idol With The Golden Head 2:25
 8. (When She Wants Good Lovin') My Baby Comes To Me 3:00
 9. Sorry But I'm Gonna Have To Pass 2:11
 10. Three Cool Cats 2:08
 11. That Is Rock And Roll 2:25
 12. Along Came Jones 2:55

- Disc Three:**
1. Poison Ivy 2:45
 2. Little Egypt 2:51
 3. I'm A Hog For You 2:01
 4. What About Us 2:46
 5. Run, Red, Run 2:59
 6. Besame Mucho (Part 1) 2:18
 7. Wake Me, Shake Me 2:29
 8. Shoppin' For Clothes 3:00
 9. Thumbin' A Ride 2:24
 10. Wait A Minute 2:41
 11. Keep On Rollin' 2:22
 12. Bad Blood 2:12

“The Coasters – 31 of Their Greatest Hits!”
- BlackTulip BTCD-2638891 (UK bootleg),
released 2003 - Original Atco tracks,
incl. stereo (no inlay)

“Yakety Yak – The Coasters Collection” Warner Platinum 8122-73225-2 (UK 2005)
Riot In Cell Block Number Nine, Young Blood, Yakety Yak, Down In Mexico, Searchin', Idol With The Golden Head, Charlie Brown, That Is Rock And Roll, I'm A Hog For You Baby, Along Came Jones, Sorry But I'm Gonna Have To Pass, Zing! Went The Strings Of My Heart (stereo), The Shadow Knows (stereo), Three Cool Cats (stereo 2:26), Little Egypt (Ying-Yang), Shoppin' For Clothes, Wrap It Up, Lola, Whadaya Want, Lovely Dovey.
- 20 Atco tracks – (only track list inlay)



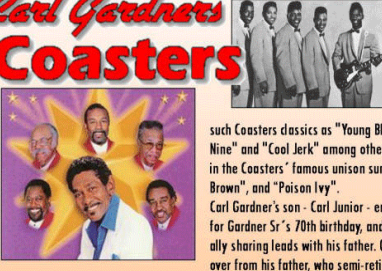
The Coasters in 1958 and in 1966



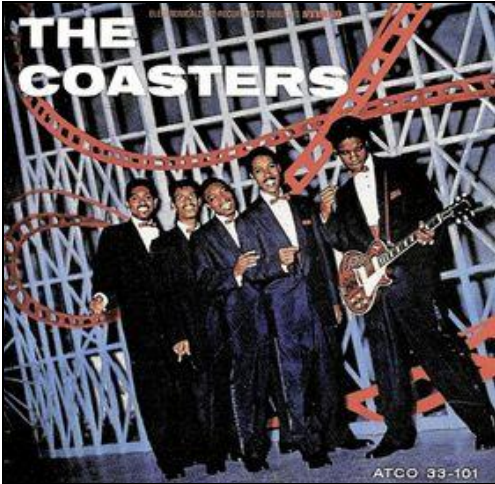
Billy Guy, Will "Dub" Jones, Carl Gardner, and Cornell Gunter. Right 1966 with Earl "Speedo" Carroll, Jones, Gardner, and Guy.



Carl Gardner's Coasters



Carl Gardner became the first original Coaster in September 1955 and has stayed with the group and been the Coasters' spokesman ever since. He led such Coasters classics as "Young Blood", "Love Potion Number Nine" and "Cool Jerk" among others. Carl's tenor was also featured in the Coasters' famous unison sung hits "Yakety Yak", "Charlie Brown", and "Poison Ivy". Carl Gardner's son - Carl Junior - entered the Coasters just in time for Gardner Sr.'s 70th birthday, and toured with the group, eventually sharing leads with his father. On Nov 5, 2005 he officially took over from his father, who semi-retired, but still acts as special coach to Carl Jr.



The Coasters on their first LP (stereo version poss ca 1962 and/or 1968) with the first lineup. Gardner, Guy, Nunn, Hughes, and guitarist Jacobs. (note the Electronic Stereo mark - on disc labels listed as SD 33-101. Right: The classic Rock 'n' Roll Hall of Famers: Billy Guy, Will "Dub" Jones, Carl Gardner, and Cornell Gunter in 1960.



The Coasters in June, 2008: Ronnie Bright, Carl Gardner Jr, J.W. Lance, and Alvin Morse. (photo: Denny Culbert, 2theAdvocate.com, Louisiana)

Those Hoodlum Friends – The Coasters: Supplement



Cornell Gunter before and after his 1958-1961 Coasters period



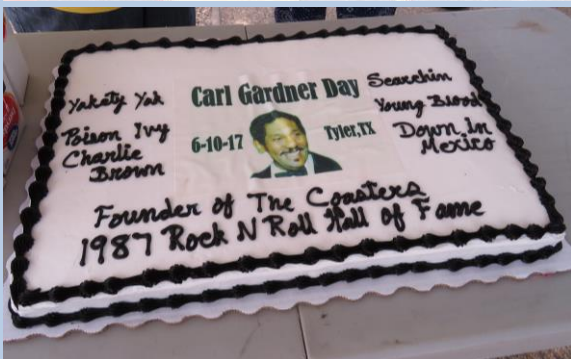
With the Flairs 1953-1954 and the Ermines 1955-1956 (and a new Flairs group in 1957).

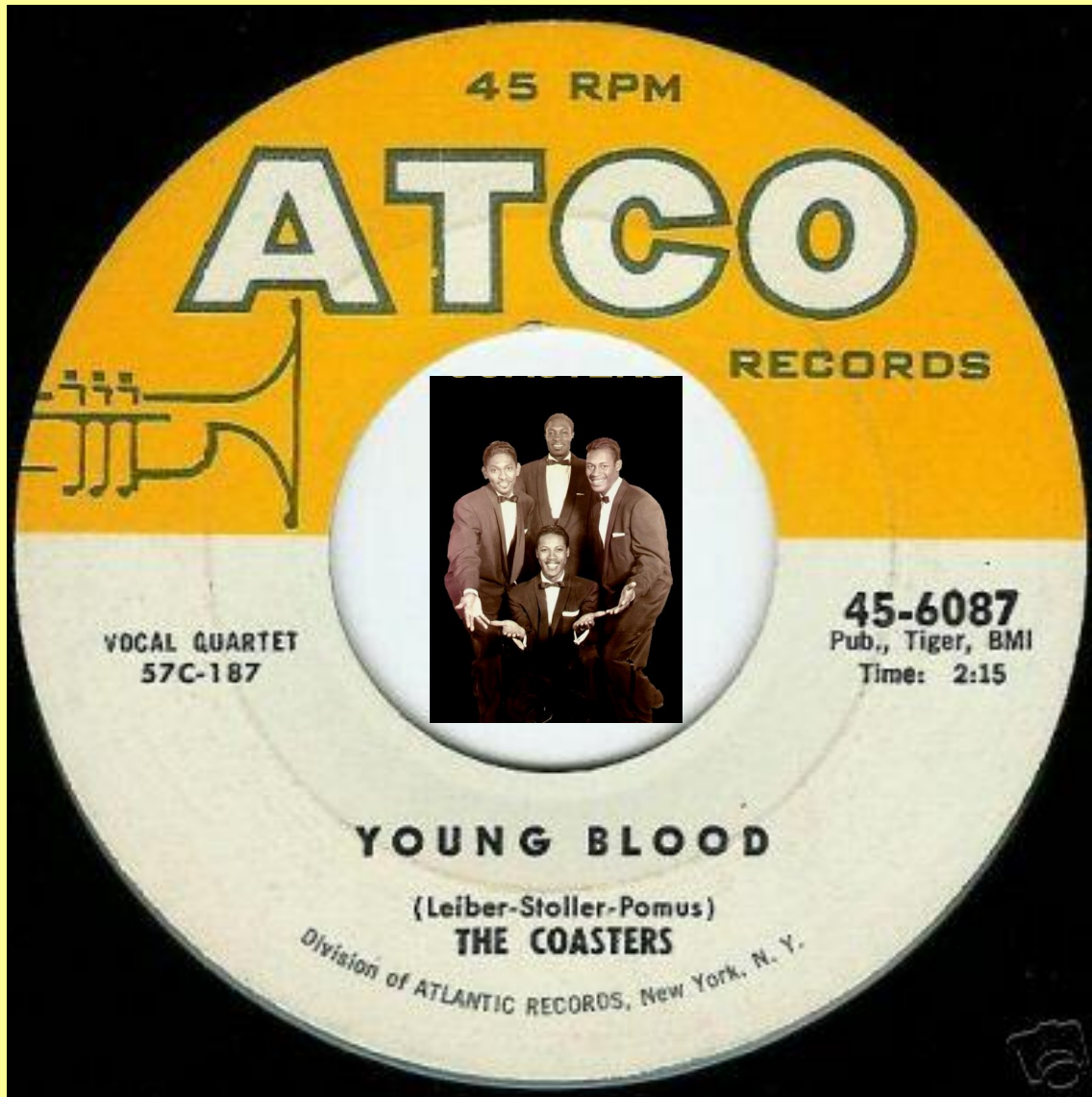


With D's Gents (Dinah Washington back-up group) in late 1961 and with his own "Fabulous Coasters" later on (originally featuring remnants from the Penguins) and finally with Charlie Duncan and Edwin Cook.



Carl Gardner and his longest lasting lineup (ca 1980 – 1997)
plus Carl Gardner Day in Tyler, Texas - and the original Coasters of late 1955 - late 1957





- More:** The Great R&B-files Created by Claus Röhnisch: <http://www.rhythm-and-blues.info>
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 - **Clyde McPhatter** - the Original Soul Star (with "bonus" features)
 - **Those Hoodlum Friends** - The Coasters

The Clown Princes of Rock and Roll: The Coasters
by Todd Baptista *with Discography* by Claus Röhnisch
Special supplement to **Those Hoodlum Friends**
edited by Claus Röhnisch, and with bonus features.
(original manuscript for Blues & Rhythm magazine, UK 2011).
Thanks to Tony Burke

claus.rohnisch@telia.com

