

Ten Sepia Super Stars of Rock 'n' Roll

Idols Making Music History



Presented by Claus Röhnisch

The R&B Pioneers Series - Volume Seven of twelve

Ten Sepia Super Stars of Rock 'n' Roll



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Introduction

Let us start with the fact that the presentations herein are narrowed to Black Performers. Let's also agree on a simple definition of the original rock 'n' roll era: "American Popular Music circa 1954-1959, pre-dominantly aimed at the new-found teenage market". Historians today go back to around 1947, but the general American population – including the blacks – did not "recognize" it as a musical art until much later. Fox-Trot (or foxtrot) was the way of dancing to big bands' popular music after 1914. During the 1930s and 1940s swing by the Big Bands was the thing. The term "Rock 'n' Roll" was originally – and for several decades later - used as quite something else than dancing. Musically, the term was first found in Trixie Smith's blues recording "My Man Rocks Me (With A Steady Roll)" in 1922. The phrase was sporadically in use through the 1930s, and more frequently in the '40s (as a term for danceable music and "have-fun" after the successes of swing music, especially expressed in lindy-hop, boogie-woogie (with the original Pinetop boogie of 1928), jive, and jitterbug). It was by many understood as just a new-found name for the black Rhythm & Blues music crossing over to white teenage America in the early 1950s. The term became common property through disc-jockey and concert arranger Alan Freed (who started to use the phrase in 1952, and actually even tried to copyright it in the fall of 1954). Modern music history often tells us that rock 'n' roll became America's new music form with Bill Haley, and soon Elvis Presley. The already established black performers didn't have to change their act radically to join the bandwagon (they had sung rock 'n' roll since 1947 – or even earlier). In the black community rock 'n' roll was still Rhythm & Blues. If we agree that rock 'n' roll was born sometime between 1953 and 1955 (and that it actually "died" in the very early 1960s), we can define a number of black R&B performers, who truly qualify as rock 'n' roll singers. They had several hits during the original rock 'n' roll era (and some were inducted into the in 1986 established Rock and Roll Hall of Fame), although not all of them actually were Super Stars in the white community. Nick Toshes' interesting book *Unsung Heroes of Rock 'n' Roll* (1984, 1991), and James Miller's superb *Flowers in the Dustbin* (1999) are both truly readable insights to the birth of rock 'n' roll. ("The Boogie Woogie Dream" - 1944 with Lena Horne, Albert Ammons and Pete Johnson)

This is an introduction to the most important black performers of rock 'n' roll in the United States. You may observe that one - or maybe even several - of your own favorites are not included. Many interesting and groundbreaking artists – you may say - are missing. The great pioneer Johnny Otis (whose orchestra was composed of black performers) could very well be the strongest candidate, in later years often referred to as the "Godfather of Rhythm & Blues". His early West-Coast recordings topped the R&B charts and during the original rock 'n' roll era he had a hit with "Willie And The Hand Jive". You may probably also miss several of the early post-war R&B pioneers, like Amos Milburn, Roy Brown ("Good Rocking Tonight" 1947), and Wynonie Harris (the latter hit big with a cover of Roy Brown's original in 1948). Ike Turner's "Rocket '88" on Chess in 1951 is often reviewed and tagged as the first rock 'n' roll record, so Ike is definitely one of the strongest contenders - even if his record originally wasn't labelled or marketed in his name (it was credited to the vocalist and sax player Jackie Brenston with his Delta Cats). Joe Turner (the old blues shouter) had most of his hits during the rock 'n' roll era - his "Shake, Rattle And Roll" was ground-breaking (he is – just like Roy Brown – presented in "THE Blues Giants of the 1950s"). Several other pioneers come to mind, like Screamin' Jay Hawkins, Richard Berry (the original recorder and composer of "Louie, Louie"), Chuck Willis ("Hang Up My Rock 'n' Roll Shoes"), and Johnny Ace (who shut himself and became an early rock 'n' roll icon), plus several of the great vocal groups (especially the Clovers, Drifters, Platters, and Coasters) presented in "THE Top Ten Vocal Groups of the Golden '50s". Two pioneer "cat music songs" (as some labelled the new teenage-oriented sound) come from black vocal groups – "Gee" by the Crows in 1953, and "Sh-Boom" by the Chords in 1954. In forth-coming presentations more Super Sepia Performers will get their "share". "The True R&B Pioneers" will feature the late 1940s stars with "The Grandfather of Rock 'n' Roll" – Louis Jordan, and a.o. Charles Brown, Johnny Otis, and Ike Turner. "Transitions – from Rhythm to Soul" is to feature twelve great early Original Soul Icons (who "crossed over" in the 1950s – with Ray Charles (The Genius), James Brown (The Godfather - Soul Brother #1), Sam Cooke (The Man Who Invented Soul), and Jackie Wilson (Mr. Excitement - The Black Elvis) fronting. Those four could definitely have been presented in this volume – three of them charter members of the Rock and Roll Hall of Fame - and the fourth inducted the following year, 1987. In that volume two great Soul Blues Performers are also introduced, Bobby "Blue" Bland and Little Junior Parker. "Predecessors of the Soul Explosion in the 1960s" will feature the Super Stars of the 1960s Soul (Otis Redding et al.) and the great vocal groups of the new decade (Temptations, etc). Images of the Imperial LPs of Fats Domino and Chuck Berry's original Chess LPs are to be found in "Top Rhythm & Blues Records" in this series.

The ten performers presented in this volume, "Ten Sepia Super Stars of Rock 'n' Roll", are - in the mind of the editor of this work – the definitive black giants of the original rock 'n' roll era (all but two inducted into the Rock and Roll Hall of Fame – and four of them into the Blues Foundation Hall of Fame). You will read about "the big four" (from New Orleans to Chicago); about two great R&B thrushes (who never gave up); and about four early idols representing the three most important metropolis centers ("crying" in New York, "crooning & swinging" in Los Angeles, and "stomping" in New Orleans). Below are listed the number of Top 3 (with Top 10) R&B Hits through the artists' whole careers; and the number of Top 10 Pop Hits. McPhatter's hits do not include the ones he scored as lead singer of The Drifters (although he was head-credited on those).

Claus Röhnisch (updated June 10, 2018)

The R&B Pioneers Series – Find all files at <http://www.Rhythm-And-Blues.info>

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- Idols Making Music History

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		R&B Top3 (Top 10)	PopTop10	Page	Read more
1949	Fats Domino	19 (39)	11	8	http://www.fatsdominoonline.com/
1951	Little Richard	8 (14)	4	22	http://www.kolumbus.fi/timrel/lre.htm
1954	Chuck Berry	8 (15)	7	33	http://www.chuckberry.com/
1955	Bo Diddley	2 (3)	-	42	http://www.bodiddley.com/
1949	Ruth Brown	9 (21)	-	53	http://www.ruthbrown.net/
1950	LaVern Baker	4 (11)	1	55	http://en.wikipedia.org/wiki/LaVern_Baker
1951	Clyde McPhatter	5 (10)	2	64	http://www.uncamarvy.com/ClydeMcPhatter/clydemcphatter.html
1951	Jesse Belvin	1 (3)	-	68	http://en.wikipedia.org/wiki/Jesse_Belvin
1952	Bobby Day	1 (1)	1	73	http://www.uncamarvy.com/HollywoodFlames/hollywoodflames.html
1952	Lloyd Price	7 (14)	3	74	http://en.wikipedia.org/wiki/Lloyd_Price

(The Rat Pack - [Birth of the Blues](#) – with Frank, Dean, Sam plus Johnny Carson and the Quincy Jones Orchestra in St. Louis 1965)

THE HISTORY OF RHYTHM & BLUES – Some Main Styles Pt. 1

Some typical examples of performers representing different styles of Rhythm & Blues

The True R&B Pioneers

Jazz & Blues



Billy Holiday – Dinah Washington - Lionel Hampton – T-Bone Walker



Croon & Swing



Charles Brown - Nat 'King' Cole – Erskine Hawkins



Blues & Gospel (Roots of R&B)



Tampa Red - Lightnin' Hopkins – Golden Gate Quartet



Jump & Jive (Blues & Rhythm)



Louis Jordan - LaVern Baker – Amos Milburn – Dave Bartholomew



Shout & Cry



Ruth Brown – Wynonie Harris - Big Joe Turner – Roy Brown



THE HISTORY OF RHYTHM & BLUES – Some Main Styles Pt. 2

Some more examples of performers representing different styles of Rhythm & Blues

R&B Pioneers

Group Harmony

(Doo-Wop Vocal Groups)



The Drifters – The Platters - The Clovers – The "5" Royales



Electric Blues (Down-Home & Urban)



John Lee Hooker - Little Walter - Muddy Waters – B. B. King



Rock & Roll



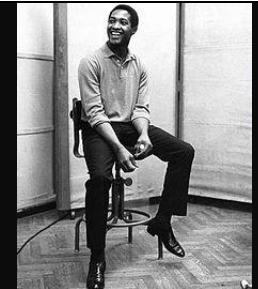
The Coasters - Little Richard - Fats Domino – Chuck Berry



Rhythm & Soul



Solomon Burke – Etta James - Jackie Wilson - Ray Charles – Sam Cooke



Soul & Funk



The Temptations - Wilson Pickett – James Brown



“THE FAT MAN” – “BIG EASY”

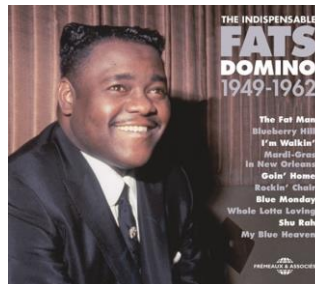
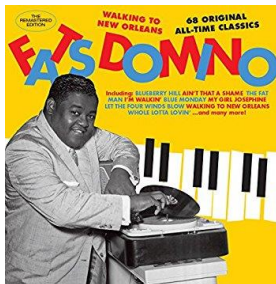
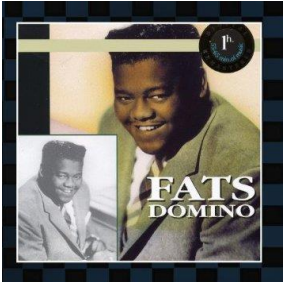
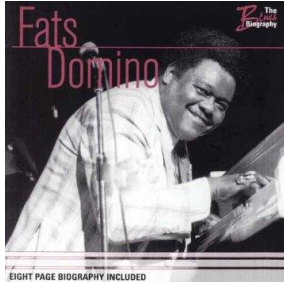
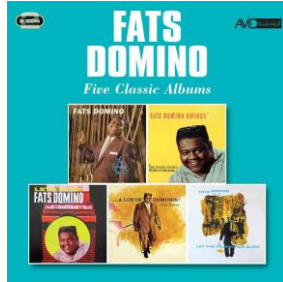
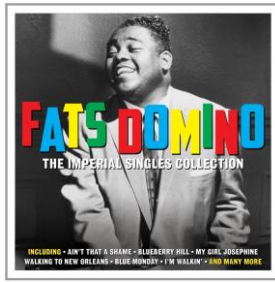
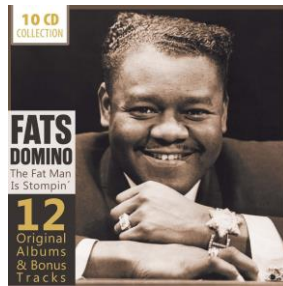
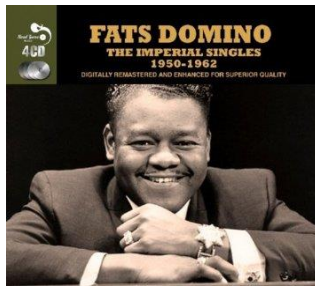
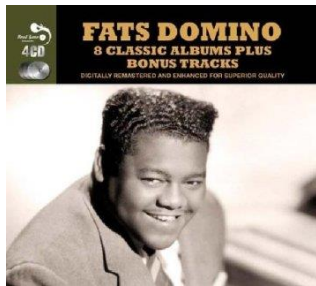
Is this his most interesting Domino recording?

Hey! La Bas Boogie

Recorded in New Orleans January, 1950 - Imperial 5085 (July 1950)
Titled “Hey! La Bas” on Imperial LP 9040 (March, 1957 “This Is Fats”)
with the Dave Bartholomew orchestra: Fats Domino, vc/pno; Dave Bartholomew, tp;
Joe Harris, as; Clarence Hall and Herb Hardesty, tss; Alvin “Red” Tyler, bars; Ernest McLean, g;
Frank Fields, b; Earl Palmer, d; ensemble vcls.



FATS DOMINO - SOME NICE NEW CDs



Two 4CD-sets on Real Gone (issued 2013, and 2014); 12 Original Albums on Documents 10CD 2015, Big 3 (3CD), and Documents 2CD-set (both issued 2014); Five Classic Albums on Avid 2017, Aa/Fontana's 2015 1CD, a 2014 TKO 1C, and a 2028 Hoodoo nice 2CD-set, The Indispensable 6 CD-set on Freemuse 2011 (120 chronological tracks). Below Bear Family's "Fats Rocks" BCD 16825 AR (2007) and the nice 2004 book by Colin Escott, plus the great 32-track 2018 CD "The Ballads of Fats Domino" - maybe a better title would have been: "Great Big Easy Sides by...," because it is actually true R&B (BCD 17530) - with notes by Bill Dahl and great discography.

FATS DOMINO

1. Ain't It A Shame © 1955 2:25
2. All By Myself © 1955 2:21
3. Poor Me © 1955 2:17
4. The Fat Man © 1955 2:35
5. I Can't Go On © 1955 2:09
6. You'll Love Again © 1956 1:53
7. Ra Weevil! © 1961 2:45
8. When My Dreamboat Comes Home © 1958 2:16
9. My Blue Heaven © 1958 2:06
10. Blueberry Hill © 1956 2:19
11. Honey Child © 1956 1:48
12. Blue Monday © 1956 2:15
13. I'm Walkin' © 1961 2:08
14. It's You I Love © 1957 2:01
15. Walk And See © 1957 1:56
16. The Big Beat © 1957 2:34
17. I Want You To Know © 1957 1:56
18. Swanee River Hop © 1958 2:45
19. I'm Gonna Be A Wheel Some Day © 1959 2:01
20. I Want To Walk You Home © 1959 2:18
21. Whole Lotta Lovin' © 1960 1:57
22. Country Boy © 1960 2:14
23. Fat Daddy © 1959 2:02
24. Be My Guest © 1958 2:16
25. Shu Rah! © 1961 1:40
26. It Keeps Raining! © 1961 2:46
27. Let The Four Winds Blow © 1961 2:16
28. My Girl Josephine © 1960 2:02
29. Jammin' © 1961 2:25
30. What A Party © 1961 1:53
31. Walking To New Orleans © 1960 1:57

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1. Blueberry Hill © 1956 2:19
2. Good Hearted Woman © 1960 2:29
3. Hands Across The Table © 1960 2:02
4. I've Been Around © 1959 2:08
5. Goin' Home © 1962 2:22
6. Blue Monday © 1956 2:17
7. I Miss You So © 1961 2:09
8. You Win Again © 1960 2:29
9. It Keeps Raining! © 1961 2:46
10. One Night © 1961 2:10
11. Poor Me © 1955 2:17
12. In A Shanty In Old Shanty Town © 1961 2:07
13. I Don't Need Me © 1960 1:49
14. My Heart Is Bleeding © 1961 1:49
15. Before I Grow Too Old © 1960 1:55
16. Natural Born Lover © 1960 1:41
17. I'm In The Mood For Love © 1957 2:42
18. Trouble In Mind © 1961 2:12
19. Helping Hand © 1957 2:17
20. Three Nights A Week © 1960 1:26
21. Valley Of Tears © 1957 1:52
22. Coquette © 1955 2:29
23. Young School Girl © 1958 1:36
24. I Hear You Knocking © 1960 1:51
25. Tell Me That You Love Me © 1960 2:02
26. Fall In Love On Monday © 1961 1:47
27. What A Price © 1961 2:22
28. Did You Ever See A Dream Walking © 1961 1:47
29. Don't Blame It On Me © 1958 2:02
30. Wishing Ring © 1960 2:19
31. Walking To New Orleans © 1960 2:02
32. So Long © 1956 2:11

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ALL ROOTS LEAD TO ROCK
Legends of Rock 'n' Roll
COLIN ESCOTT

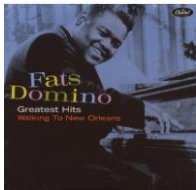
Producer: Dave Bartholomew & Others
Re-issue Producer: Nico Feuerbach
Project Coordination: Kerstin Backsborn
Type Research: Nico Feuerbach
Mastering: Tom Meyer
at Master & Service, Hamburg
Liner Notes: Bill Dahl
Discography: Werner Keetling
Richard Witzel & Laurence Zelnick
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BCD 16825 AR

Alle Menschen sind Ausländer.
Fast überall.



FATS DOMINO



"The Fat Man" - "Fabulous Mr. D" - "Big Easy" - "The Real King of Rock 'n' Roll" - "King of the Blues". Pianist/singer and the most popular of all R&B artists during the 1950s. Based in New Orleans, where most of his hits were made (although "Ain't It A Shame", "Blueberry Hill", and "Blue Monday" - among others - were cut in California). Influenced by Fats Waller, Albert Ammons, and Amos Milburn. Trained with guitarist and brother-in-law Harrison Verrett during the '40s; he joined Billy Diamonds' band, and befriended saxophone player Buddy Hagens. Later he met producer-composer - trumpet player Dave Bartholomew, who together with Fats wrote most of the hits. Fats was the foremost exponent of the Bayou-blues and instrumental in "transforming" R&B to R&R. Some famous members of his studio band - originally summoned by Verrett: Herb Hardesty, Lee Allen, Buddy Hagens, tenor saxes; Walter Nelson, Ernest McLean and Roy Montrell, gtrs; Cornelius Coleman and Earl Palmer, dms. Some of Domino's recordings in New Orleans had pre-recorded instrumental tracks with Edward Frank and Allen Toussaint on piano in the late 1950s, and Plas Johnson was one of the saxplayers in Los Angeles in 1957. There were 19 original Imperial albums by Fats issued in US between 1956-1963. Charter member of the Rock and Roll Hall of Fame in 1986, and inducted into the Blues Foundation Hall of Fame in 2003.

Born: Antoine Dominique Domino, Jr. February 26, 1928, New Orleans, LA (birth certificate wrongly "christened" him Anthony).
Died: October 24, 2017 at home in Harvey, Louisiana
First recordings: New Orleans December 10, 1949 - The Fat Man / Detroit Blues - Imperial 5058.
Records for: Imperial 49-62, ABC 63-65, Mercury, Reprise.
First LP: Rock and Rollin' with Fats Domino - Imperial LP 9004 (1956).



Essential CD:
 Greatest Hits: Walking To New Orleans - EMI/Capitol 023512 (2007) - 30 great tracks or
 The Collection - EMI Gold (Austria 2004) or
 Legends of the 20th Century (Vol 13) - 20th Century 521714-2 (25 classic chronological tracks, 1999) or
 The Fats Domino Jukebox: 20 Greatest Hits - Capitol 37600 (2002)

The Best CD:

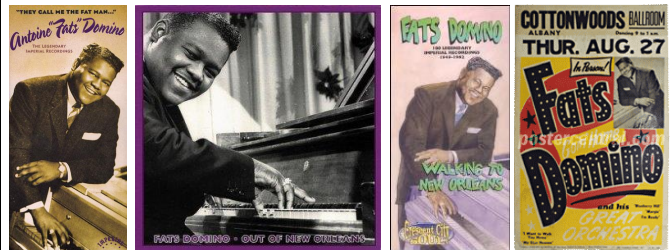
They Call Me The Fat Man (4CD 1991) - EMI CDP7-96785-2
 reissued as Walking To New Orleans (4CD 2002) - Capitol 37374

For collectors:

- Out of New Orleans: The Complete Imperial (8CD 1993)
- Bear Family BCD 15541 HI (222 tracks incl several undubbed);
- Rockin' On Rampart (2CD) - Proper PVCD120 (2003);
- The American Chart Hits - The Singles A's & B's 1950-1958 (2CD)
- Jasmine JASCD 557 (2009)
- Rare Dominos - Beat Goes On BGOCD957 (2011)

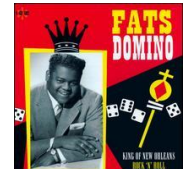
Reading:

- Blue Monday - Fats Domino and the Lost Dawn of Rock 'n' Roll by Rick Coleman (2006); reprinted in 2007 for DaCapo;
- Icons of R&B and Soul by Bob Gulla (US 2008);
- Walking to New Orleans by John Broven (UK 1974)



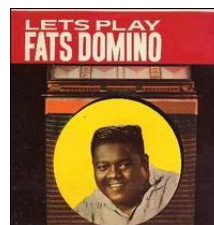
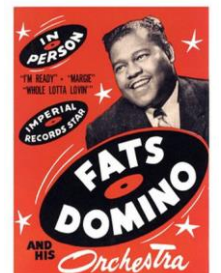
R&B #1 Hits (9 of his 39 Top Tens):- total weeks at peak

- 1952 **Goin' Home** 1w
- 1955 **Ain't It A Shame** 11w (pop #10)
- 1955 **All By Myself** 3w
- 1956 **Poor Me** 1w
- 1956 **I'm In Love Again** 9w (Pop #3)
- 1956 **Blueberry Hill** 11w (Pop #2)
- 1957 **Blue Monday** 8w (Pop #5)
- 1957 **I'm Walkin'** 6w (Pop #4)
- 1959 **I Want To Walk You Home** 1w (Pop #8)



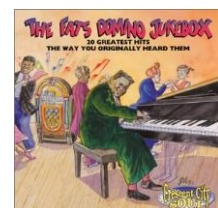
Other notable R&B Top 10 Hits (39 of 61 Top 40)

- 1950 The Fat Man #2 (recorded 1949)
- 1950 Every Night About This Time #5
- 1953 Going To The River #2
- 1953 Please Don't Leave Me #3 (rec in L.A.)
- 1953 Rose Mary #10
- 1954 Something's Wrong #6
- 1956 Bo Weevil #5
- 1956 My Blue Heaven #5
- 1956 When My Dreamboat Comes Home #2
- 1956 So Long #5
- 1957 Valley Of Tears #2 (Pop #8)
- 1958 Whole Lotta Loving #2 (Pop #6)
- 1959 I'm Ready #7
- 1959 Be My Guest #2 (Pop #8)
- 1960 Walking To New Orleans #2 (Pop #6)
- 1960 Three Nights A Week #8
- 1960 My Girl Josephine #7
- 1961 Let The Four Winds Blow #2 (Pop #15)



For Your Good Taste:

- 1950 Hey! La Bas (Boogie)
- 1957 It's You I Love Pop #6
- 1958 The Big Beat #15
- 1961 Good Hearted Man
- 1962 Jambalaya (On The Bayou)
- 1962 I Hear You Knocking
- 1963 One Night
- 1963 There Goes My Heart Again
- 1964 Kansas City



Ten Sepia Super Stars of Rock 'n' Roll

FATS DOMINO, vocals/piano "LUCKY-SEVEN"

- 1. Fats Domino** (featuring Dave Bartholomew, tpt and Herb Hardesty, sax) - New Orleans, December 10, 1949:
IM-133 **The Fat Man** - Imperial 5058 (#2, 9w total in 1950)
- 2.** (featuring Buddy Hagans, sax)
- Los Angeles, April 18, 1953:
IM-574 **Please Don't Leave Me** - Imperial 5240 (#3, 14w)
- 3.** (featuring Herb Hardesty, sax and Walter Nelson, gtr)
- Los Angeles, March 15, 1955:
IM-853 **Ain't It A Shame** - Imperial 5348 (#1 for 11w, 26w)
- 4.** (featuring Buddy Hagans, sax; and Walter Nelson, gtr)
- Los Angeles, June 26, 1956:
IM-1082 **Blueberry Hill** - Imperial 5407 (#1 for 11w, 23w)
- 5.** Los Angeles, March 30, 1955:
IM-857 **Blue Monday** - Imperial 5417 (#1 for 8w, 16w 1957)
- 6.** (prob featuring two of Walter Nelson, Roy Montrell and Ernest McLean, gtrs) - New Orleans, June 18, 1959:
IM-2135 **I Want To Walk You Home** - Imperial 5606
(#1 for 1w, 13w total)
- 7.** New Orleans, April 30, 1960:
IM-2615 **Walking To New Orleans** - Imperial 5515 (#2, 11w)



The Fats Domino Band - (touring - and recording):

1946 Dave Bartholomew's Band

Bartholomew, vcl/tpt; Meyer Kennedy, alts; Clarence Hall, tens; Fred Lane, pno; Frank Fields, bs; Dave Oxley, dms

1949-1950 Dave Bartholomew's Band

Bartholomew, Joe Harris, alts; Hall, Herb Hardesty and Alvin "Red" Tyler, tens; Salvador Doucette, pno; Ernest McLean, gtr; Fields, Earl Palmer, dms (Domino toured with this band in 1950).

1951-1954 The Fats Domino Band

Domino, vcl/pno; Herb Hardesty, tens (only on recordings not band-member); Robert "Buddy" Hagans, tens; Wendell Duconge (real name Emmett W. Fortner), alts; Harrison Verrett, advisor and sometimes gtr; Walter "Papoose" Nelson, gtr; Billy Diamond, bs and road manager; Cornelius "Teeno" Coleman, dms; John "Little Sonny" Jones, vocals on stage (this was Domino's first own recording band although he had played with Diamond, Verrett and Hagans for years before this band was formed)

1953-1955

During these years Hardesty, sometimes Lee Allen and Clarence Ford plus Fields played on Domino recordings together with the band.



1955-1957

Domino, Bartholomew (occ), Ford (who joined the band in late 1956/early 1957), Duconge (alternating); Hagans, Hardesty (now a Domino band-member), Allen (occasionally - who joined the band in 1957), and Eddie Silvers, saxophones; McLean, Justin Adams and Nelson (alt gtr), Fields, Coleman and Charles Williams (alternating with Earl Palmer on several recordings). In early 1956 Lawrence Guyton replaced Diamond.

June-July 1956

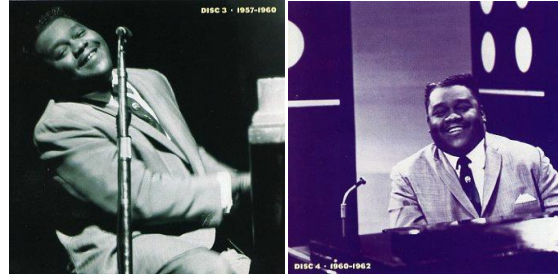
On the "Blueberry Hill" recording in L.A.: Domino, pno; Verrett, arr; Nelson, gtr; Guyton, bs; Coleman, dms; Hagans, Duconge, and Eddie Silvers, saxes; Bartholomew, horn arr. In the July 1956 movie "Shake, Rattle and Rock" Domino's band "synched" three songs (a.o. "Ain't That A Shame") with a 4-piece sax section (plus pno, gtr, bs, dms).

1958-1959

Domino, Bartholomew (occ), Duconge, Hardesty, Warren Bell, saxes; Allen (on some recordings), tens; Ford, bars; McLean and Nelson (alt), Fields and Guyton (alt) Coleman and Williams (alt)

October 30, 1958

On the "Margie" recording in L.A.: Domino, pno; Bartholomew, arr; Hardesty, Plas Johnson, tens; Nelson, gtr; Red Callender, bs; Earl Palmer, dms



1960-1961

Domino, Diamond, road manager; Hardesty, Hagans, Allen, Ford; Nelson (who died in February 28, 1962) and Roy Montrell, gtrs; Jimmie Davis, bsg; Coleman

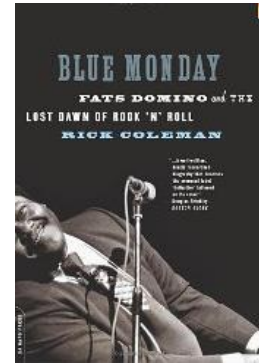
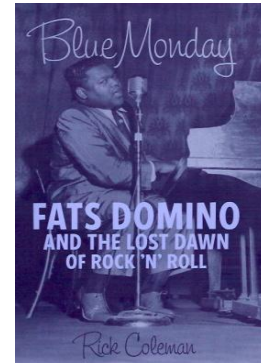
1962-1965

Domino, Bartholomew (occasionally), Hardesty, Allen, Hagans, Ford, Montrell, Davis, Coleman

1965-1969

Domino, Hardesty, Hagans, Nat Perilliat, tens; Ford, Walter Kimble, bars; Wallace Davenport, tpt; Montrell (who died in 1969), Davis, Clarence Brown, dms

Note: In 1970 a tragic road accident happened in Texas, where Davis was killed and Hagans and Ford were badly hurt. Hardesty had quit the band by the late 60s. Several of the old musicians have toured with Fats in later years (especially Lee Allen and Dave Bartholomew).

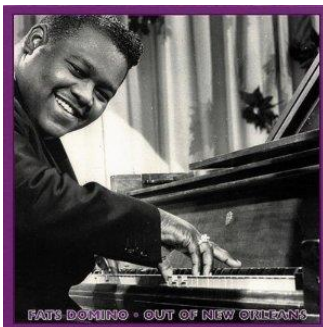
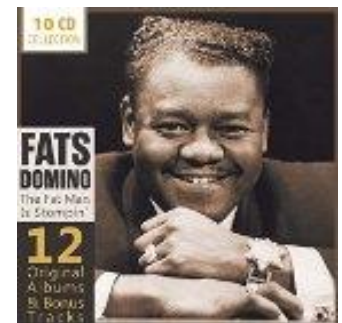


Domino's original LPs on Imperial: (see "Top Rhythm & Blues Records" for Fats' Imperial LPs)

- Rock and Rollin' with Fats Domino - LP 9004 (3/1956)
- Fats Domino Rock and Rollin' - LP 9009 (8/1956)
- This Is Fats Domino - LP 9028 (12/1956)
- Here Stands Fats Domino - LP 9038 (3/1957)
- This Is Fats - LP 9040 (3/1957)
- The Fabulous "Mr. D" - LP 9055 (8/1958)
- Fats Domino Swings (12,000,000 Records) - LP 9062 (12/1958)
- Let's Play Fats Domino - LP 9065 (9/1959)
- Fats Domino Sings Million Record Hits - LP 9103 (1/1960)
- ... A Lot Of Dominos - LP 9127 (10/1960)
- I Miss You So - LP 9138 (1/1961)
- Let The Four Winds Blow - LP 9153 (6/1961)
- What A Party! - LP 9164 (10/1961)
- Twistin' The Stomp - LP 9170 (2/1962)
- Million Sellers By Fats - LP 9195 (5/1962)
- Just Domino - LP 9208 (9/1962)
- Walking To New Orleans - LP 9227 (1/1963)
- Let's Dance With Domino - LP 9239 (5/1963)
- Here He Comes Again! - LP 9248 (8/1963)



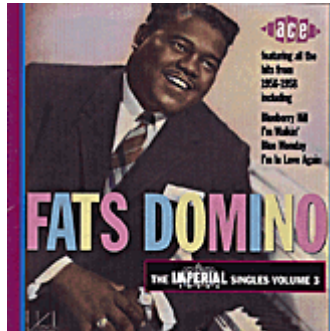
Ten Sepia Super Stars of Rock 'n' Roll



**The Great R&B-files
Created by Claus Röhnisch**
Find all twelve features at

<http://www.Rhythm-And-Blues.info>

Image left: "Out of New Orleans: The Complete Imperial" (8CD-set 1993) on Bear Family 15541 HI (222 tracks incl several undubbed).



The Ace (UK) superb Domino-series "The Imperial Singles" (issued 2003-2012) CDCHD 597 The Early Imperial Singles 1950-1952, 649 The Imperial Singles 1953-1956, 689 (1956-1958), 306 (1959-1961) and 1323 (1962-1964); featuring a total of 142 tracks. Top right: "They Call Me The Fat Man" – 100 great tracks (4CD 1991) on EMI CDP7-96785-2 (reissued as "Walking To New Orleans" (2002) on Capitol 37374; followed by a 10CD-set on the Documents label, "12 Original Albums", containing all tracks from 12 Domino's 1956-1962 LPs + 40 bonus tracks (2011).

Ten Sepia Super Stars of Rock 'n' Roll

FATS DOMINO: One Single (Plus) Per Year 1950 – 1963 ... and his original ABC-Paramount LPs

1950	1951	1952	1953
1953	1954	1955	1956
1956	1957	1957	1958
1959	1960	1961	1962
1963	1963	1964	1965

Ten Sepia Super Stars of Rock 'n' Roll

Fats Domino

FATS DOMINO OVERVIEW: (written by Sampson) published at DigitalDreamDoor.com

From 1950 to 1963 Domino scored at least one Top Twenty-Five hit each year, a run of dominance virtually unparalleled in the annals of popular music. He sold over 110 million records in his career and his 85 total hits ranks behind only Elvis Presley, James Brown, Ray Charles and Aretha Franklin among rock artists, while only Presley and The Beatles have more gold singles than Domino. Yet despite all those accomplishments, Domino is often seen as somewhat dispensable when discussing rock legends. Compared to his wild piano pounding contemporaries Little Richard and Jerry Lee Lewis, whose styles reeked of musical anarchy, Domino was far less controversial, even though his 50's concerts ended in full-scale riots on countless occasions. In contrast to the blatant sex appeal of Elvis Presley and Jackie Wilson, the affable Fats was decidedly non-threatening. And compared to the constant daring musical experimentations of James Brown and Ray Charles, the prolific Domino stuck to the same basic course he embarked on when starting his career.



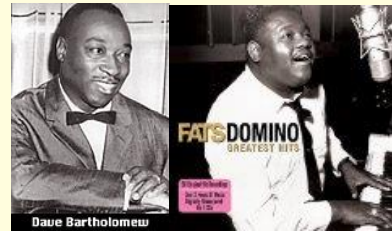
But what all that fails to realize is that Domino was SO good that he didn't need any controversy, matinee idol looks or drastic experimental overhauls to sell records. Without those he still came to embody 1950s rock music as well as anybody, in particular the beat heavy New Orleans sound that fueled the decade's musical spirit, solely due to his incredibly consistent songwriting, playing and singing. Antoine Domino Jr. was born and raised in New Orleans where music courses through the veins of virtually every person who lives there. Taught piano as a kid by his older brother-in-law, himself a professional musician, Domino was soon good enough to pick up money in his teens playing locally. In New Orleans in the 1940s it was possible for a musician to make a living without ever venturing far outside the region, and Domino appeared to be another in the long lineage of Crescent City local stars as he packed crowds in night after night at the Hideaway Club until fate eventually intervened.

Black rhythm & blues music had become an increasingly popular style after World War Two and small independent record companies sprang up everywhere to meet the demand for the music that the major labels wouldn't touch. One of these was Imperial Records out of California run by Lew Chudd. Despite L.A.'s own fertile R&B scene, Chudd ventured southeast to find more talent and wound up in Houston where he saw trumpeter/bandleader Dave Bartholomew play. Bartholomew wasn't unknown, he'd had a few recordings himself on a couple of labels but wasn't signed to any company at the time. He and Chudd worked out an agreement for Bartholomew to scout talent and produce records for Imperial in his native New Orleans and when Chudd arrived a few weeks later Bartholomew brought him to the Hideaway Club to see the increasingly popular local draw Domino, who was signed almost immediately.



On December 10, 1949 they entered the studio and made musical history. Eight sides were recorded including what may be the first true rock 'n' roll record, the autobiographical "The Fat Man," which was a reworking of an old Champion Jack Dupree number, "Junker's Blues," from 1941. Released in January 1950, the Fats Domino debut single was a huge success, hitting # 2 on the Billboard R&B charts and really began the country's exposure to the unique sounds of New Orleans R&B as well as rock 'n' roll.

The next five years resulted in over a dozen national hits for Domino, including two that managed the almost impossible feat at the time of crossing over into the white dominated pop charts. But as more and more white teenagers began discovering this music the notoriety of it increased, and Domino found himself at the forefront of the widespread breakout of rock and roll in 1955 when his song "Ain't It A Shame" became his biggest hit to date, breaking into the Top Ten on the Pop Charts. At the same time Pat Boone's homogenized cover version, re-titled "Ain't That A Shame," his one contribution to the song's legacy, went all the way to Number One." Suddenly Domino had an entirely new audience that was unaware of his past success but enthusiastic of his every move. A concert in Connecticut he was to headline had to be canceled for fear it would ignite teenage riots. He also appeared on movie screens in cameos for rockploitation films singing his latest releases, and he kept racking up hit after hit, sometimes as many as ten or eleven in a year. While other rockers of that era saw their fortunes decline in time due to scandal, changing tastes, or a draught of good material, Domino rolled right along into the early 1960s, after ranking second only to Presley in terms of commercial success during the 1950s.



While critics assert he rarely deviated from his successful formula there is not much credibility to this charge. It was Domino above all others who proved that you could successfully revive pop standards to fit the rock 'n' roll framework, as he did most famously with "Blueberry Hill," a song now remembered mainly as a Domino performance. He did the same to a handful of others, ranging from Guy Lombardo tunes to even "My Blue Heaven." Then in the early 1960s he successfully melded his style to country music by recording a series of Hank Williams songs, and yet unlike Ray Charles, whose country/R&B merger at the time was drawing raves as daringly experimental, Domino received little credit for doing the same himself. He was also able to adapt to the prominence of string sessions in rock on one of his biggest hits, "Walking To New Orleans," and yet still play pounding boogie rock 'n' roll when called for. In fact his easygoing charm and genteel persona allowed him to escape the looming backlash that faced rock and roll in the late 1950s and resulted in many of its biggest stars careers taking downward turns due to scandal (real or trumped up), and the resulting radio blacklistings. By contrast Domino's popularity seemed to have no end in sight. In 1962 however his Imperial contract expired and he was offered an enormous amount to sign with ABC-Paramount Records, a company still looking to make a dent in rock 'n' roll. He switched labels and immediately saw his success fall off. The new producers brought him to Nashville, away from his musical base and his crack band and saddled his records with excessive strings and female backup singers in a foolhardy attempt to make him more palatable to older pop audiences, almost assuring him of alienating his enormous rock fanbase in the process. Even as his piano playing and vocals remained strong, they were buried under the heavy-handed out of place production and his records barely scraped the charts they once seemed to own. Before this could be righted American rock was hit with the British Invasion and suddenly tastes changed overnight, leaving behind many of the stars that inspired the English rockers in the first place, Domino included.

By now however Domino had enough money and popularity to subsist on royalties and live appearances and consequently his new recordings tailed off. A brief flurry of activity in 1968, when he had a well-received "comeback" album and a minor hit single covering the Beatles "Lady Madonna", a song Paul McCartney wrote in tribute to Domino, was shortlived. Rock fans of the time might've also been impressed to learn that holed up in a pink house in upstate New York Bob Dylan and the Band were jamming together playing Domino's classic "Please Don't Leave Me", and that a few years later Van Morrison's Top Ten hit "Domino" was an homage to its namesake, Fats. Yet by the early 70's Domino himself was no longer actively recording much, instead he played his old hits on revival tours to enthusiastic audiences and then settled in as a Las Vegas regular playing to rock fans of the 50's who'd grown up with his music, still putting forth incredible performances with his always top-rate band. Eventually, as other more flamboyant stars from rock's first decade boasted in countless interviews about their roles in rock music becoming the cultural landmark it grew into, the shy, unassuming Domino quietly settled into a comfortable semi-retirement in his beloved New Orleans.



Eventually, as other more flamboyant stars from rock's first decade boasted in countless interviews about their roles in rock music becoming the cultural landmark it grew into, the shy, unassuming Domino quietly settled into a comfortable semi-retirement in his beloved New Orleans. Regardless of the lack of mainstream credit he currently receives, few names in rock history were as dominant for as long as Fats Domino and few left a bigger legacy behind them than he. On the Mt. Rushmore of Rock 'n' Roll, Domino's familiar smiling face and flattop hairdo are assured of being carved.

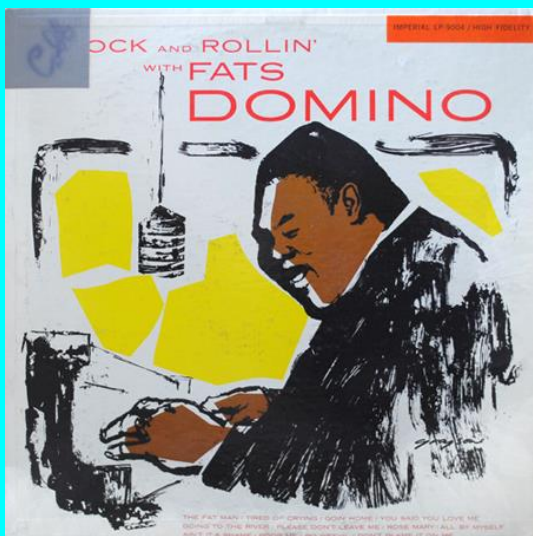
FATS DOMINO PHOTO GALLERY



Ten Sepia Super Stars of Rock 'n' Roll

Fats Domino: His Very First Four Imperial LPs

Fats Domino's first four LPs on Imperial were issued March, August and December, 1956 and in March 1957. Here they are with track order and with chronological discography for all four in one sequence (with the original singles on Imperial – and month/year hitting the U.S. R&B Charts, and with peak pos). All recordings done in New Orleans (or in Los Angeles when noted). **Fats Domino, vocal and piano** on all tracks. * indicates instrumentals



LP 9004 - Rock And Rollin' with Fats Domino [March 1956]

Tracks

The Fat Man / Tired Of Crying / Goin' Home / You Said You Love Me / Going To The River / Please Don't Leave Me // Rose Mary / All By Myself / Ain't It A Shame / Poor Me / Boo Weevil / Don't Blame It On Me

Discography

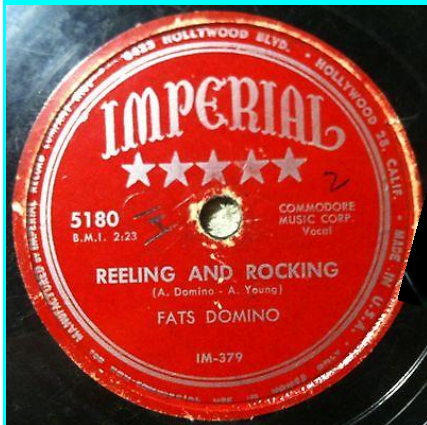
(for all four albums)

Fats Domino With Orchestra Accompaniment: Dave Bartholomew,tp; Joe Harris,as; Clarence Hall and Herb Hardesty,tss; Alvin "Red" Tyler,bs; Ernest McLean,g; Frank Fields,b; Earl Palmer,d

		<i>New Orleans</i>	<i>December 10, 1949</i>
IM-132	Detroit City Blues		5058
IM-133	The Fat Man		5058 (2/50, #2)
IM-134	Hide Away Blues		5077
IM-135	She's My Baby		5077
		<i>January 1950</i>	
IM-136	(Brand) New Baby		5085
IM-137	Little Bee		5065

Note: Imperial 5065 issued as "**Fats**" Domino and His Sextet.

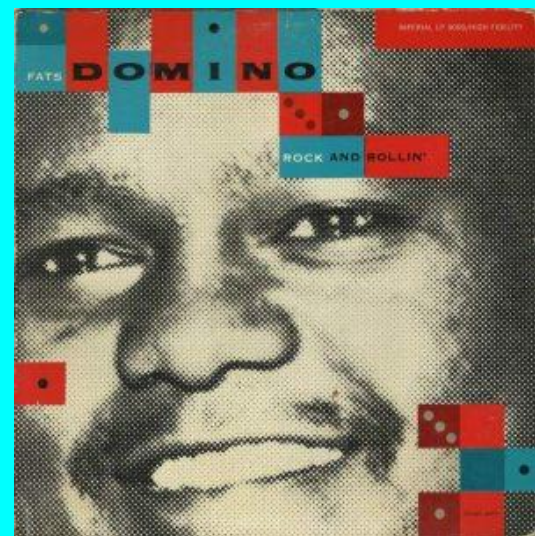
		<i>September 1950</i>
IM-216	Every Night About This Time	5099 (11/50, #5)
IM-217	Careless Love (<i>edited on LP</i>)	5145
IM-218	Hey! Fat Man	LP 9038



Fats Domino and His Orchestra: Wendell Duconge,as; Robert "Buddy" Hagens,ts; Walter Nelson,g; Billy Diamond,b; Cornelius Coleman,d

		<i>January 1951</i>
IM-257	Tired Of Crying	5114
		<i>June 1951</i>
IM-313	I'll Be Gone	5167

		<i>January 1952</i>
IM-379	Reeling And Rocking	5180
IM-380	Goin' Home (<i>aka Goin' Home Tomorrow</i>)	5180 (4/52, #1)
IM-381	The Fat Man's Hop * (<i>aka Fat Man Theme</i>)	LP9028



LP 9009 - Fats Domino Rock And Rollin' [August 1956]

Tracks

My Blue Heaven / Swanee River Hop / Second Line Jump / Goodbye / Careless Love / I love Her // I'm In Love Again / When My Dreamboat Comes Home / Are You Going My Way / If You Need Me / My Heart Is In Your Hands / Fats' Frenzy

Fats Domino:

with Dave Bartholomew,tp; Wendell Duconge,as; Buddy Hagens and Herb Hardesty,tss; Harrison Verrett,g; Billy Diamond,b; Cornelius Coleman,d

		<i>April 26, 1952</i>
IM-438	Poor Poor Me (<i>aka Last Walk</i>)	5197 (10/52, #10)
IM-439	Trust In Me	5197
IM-440	Cheatin'	5220

with Wendell Duconge,as; Samuel Lee and Herb Hardesty,tss; Walter Nelson,g; Frank Fields,b; Cornelius Coleman,d

		<i>January 1953</i>
IM 524	Going To The River	5231 (4/53, #2)
IM-525	I Love Her	LP 9009
IM-526	Second Line Jump *	LP 9009

omit Lee; omit both saxes on -1; add Shirley Goodman,vcl-2

		<i>February 1953</i>
IM-561	Goodbye -2	LP 9009
IM-562	Swanee River Hop * -1	LP 9009



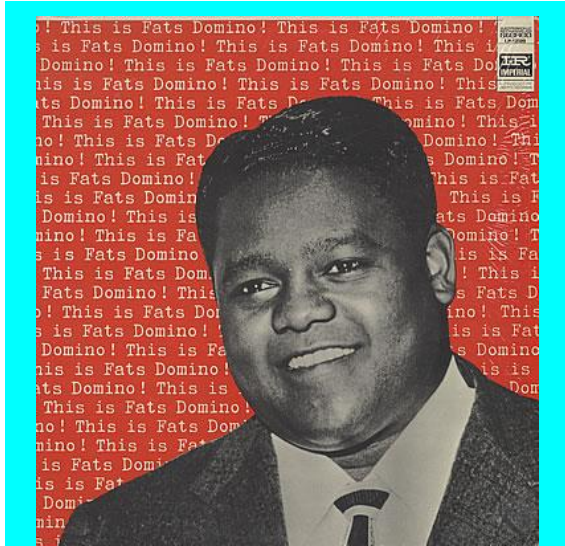
with Wendell Duconge,as; Buddy Hagens,ts; Walter Nelson,g; Billy Diamond,b; Cornelius Coleman,d *Los Angeles April 18, 1953*

IM 574	Please Don't Leave Me	5240 (7/53, #3)
IM-580	You Said You Love Me	5251

with Wendell Duconge,as; Lee Allen, Buddy Hagens or Herb Hardesty,ts; Walter Nelson,g; Frank Fields,b; Cornelius Coleman,d

		<i>New Orleans June 1, 1953</i>
IM-597	Rose Mary (<i>2nd version</i>) -1	5251 (10/53, #10)
		<i>September 2, 1953</i>
IM-623	Something's Wrong (<i>single version</i>)	5262 (12/53, #6)
	<i>remastered and retitled My Heart Is In Your Hands</i>	LP 9009 (master 1080)
IM-624	Fats' Frenzy (<i>aka Blow Wind Blow</i>) *	LP 9009

Ten Sepia Super Stars of Rock 'n' Roll



LP 9028 – This Is Fats Domino! [December 1956]

Tracks

Blueberry Hill / Honey Chile / What's The Reason I'm Not Pleasing You / Blue Monday / So Long / La La // Troubles Of My Own / You Done Me Wrong / Reeling And Rocking / The Fat Man's Hop / Poor Poor Me / Trust In Me

Fats Domino:

with Wendell Duong,as; Lee Allen or Herb Hardesty,ts; Walter Nelson,g; Frank Fields,b; Cornelius Coleman,d
October 27, 1953
IM-649 Hey Little School Girl (single version) 5271 remastered and retitled
Are You Going My Way LP 9009 (master 1081)
IM-650 If You Need Me (version 1) LP 9009
Note. Version 2 of "If You Need Me" (IM-949) – recorded November 7, 1955 was issued on Imperial EP -143 in August, 1956.

with Dave Bartholomew,tp; Lee Allen and Herb Hardesty,tss; Walter Nelson,g; Frank Fields,b, Cornelius Coleman,d
December 14, 1953
IM-667 You Done Me Wrong 5272 (4/54, #10)
March 14, 1954
IM-705 You Can Pack Your Suitcase 5301

with Buddy Hagans, Herb Hardesty and Samuel Lee,tss; Walter Nelson,g; Billy Diamond,b; Cornelius Coleman.d

Los Angeles March 15, 1955
IM-852 All By Myself 5357 (9/55, #1)
IM-853 Ain't It A Shame (aka Ain't That A Shame) 5348 (5/55, #1)
omit Lee,ts Los Angeles March 30, 1955
IM-856 La-La (version 1) 5348
IM-857 Blue Monday 5417 (12/56, #1)



with Herb Hardesty,ts; Walter Nelson,g; Frank Fields,b; Cornelius Coleman.d
New Orleans May 1955

IM-869 Troubles Of My Own 5357

with Clarence Ford,as; Herb Hardesty, and Lee Allen-1,tss; Ernest McLean,g; Frank Fields,b; Cornelius Coleman,d ; no saxes-2

September 23, 1955
IM 927 Poor Me (aka It's Hard To Tell) 5369 (11/55, #1)
October 15, 1955
IM-933 I'm In Love Again -1 5386 (4/56, #1)
IM-934 Bo Weevil -2 5375 (2/56, #5)

with Wendell Duong,as; Buddy Hagans,ts; Walter Nelson,g; Billy Diamond,b; Cornelius Coleman,d
Los Angeles November 7, 1955
IM-948 Don't Blame It On Me 5375 (2/56, #9)



LP 9038 - Here Stands Fats Domino [March 1957]

Tracks

Detroit City Blues / Hide Away Blues / She's My Baby / New Baby / Little Bee / Every Night About This Time // I'm Walkin' / I'm In The Mood For Love / Cheatin' / You Can Pack Your Suitcase / Hey! Fat Man / I'll Be Gone

Same eccomp as last Los Angeles November 30, 1955
IM-955 So-Long 5396 (8/56, #5)

with Clarence Ford,as; Lee Allen, Buddy Hagans and Herb Hardesty,tss; Ernest McLean,g; Frank Fields,b; Cornelius Coleman,d
New Orleans December 23, 1955
IM-964 My Blue Heaven 5386 (4/56, #5)

with Dave Bartholomew,tp; Lee Allen and Herb Hardesty,tss; and Ernest McLean and Justin Adams,gs; Frank Fields,b, Charles "Hungry" Williams,d
May 25, 1956
IM-1060 When My Dreamboat Comes Home 5396 (8/56, #2)



with Wendell Duong,as-1; Buddy Hagans-1; and Eddie Silvers,tss; Walter Nelson,g; Lawrence Guyton,b; Cornelius Coleman,d

Los Angeles June 21, 1956
IM-1078 What's The Reason I'm Not Pleasing You 5417 (1/57, #12)
Los Angeles June 27, 1956

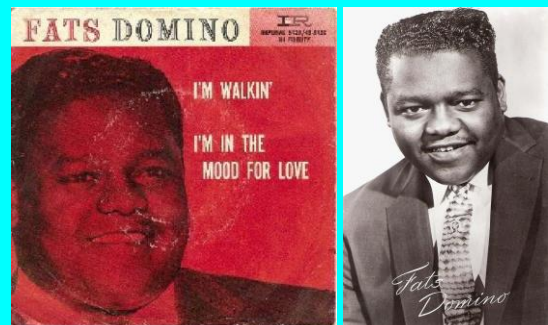
IM-1082 Blueberry Hill -1 5407 (10/56, #1)
IM 1083 Honey Chile -1 5407 (10/56, #2)

Note: The 78rpm single of 1082 may be an alternate. Track on LP and 45 are same. Also note the 1080-81 alternates listed earlier.

with Lee Allen and Herb Hardesty,tss; Walter Nelson,g; Frank Fields,b; Earl Palmer,d
New Orleans January 3, 1957

IM-1232 I'm Walkin' 5428 (3/57, #1)

January 4, 1957
IM-1234 I'm In The Mood For Love 5428



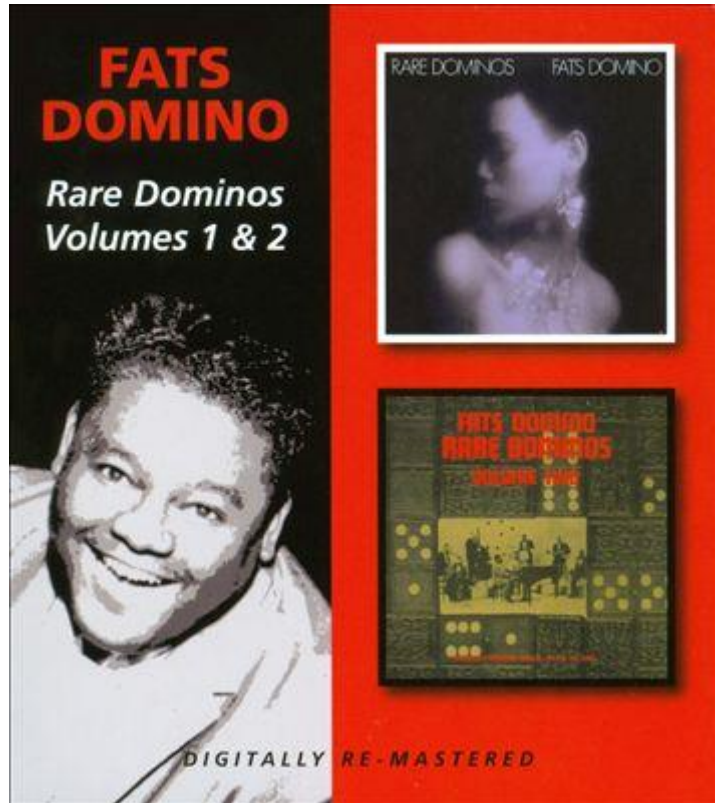
Ten Sepia Super Stars of Rock 'n' Roll

RARE DOMINOS – Super-Interesting 2-set CD on British Beat Goes On - BGCD957 (2011)

Originally issued in Britain in the 1970s on Liberty and United Artists this 2-set contains rare (but mostly terrific Domino recordings for Imperial (mostly New Orleans). Vol 1 originally had "Don't Leave Me This Way" listed. The track was later included on Vol 2. BGO inserted an instrumental (poss not even featuring Fats) titled "Ninth Ward Blues" in Vol 1. IM 1058 later remastered as IM 1079 "Set Me Free". To identify musicians on the tracks – try the pages of his very first Imperial LPs (or even better, get the CD). Sep 10, 1952 session: Duconge, Hardesty, Nelson, Fields, and Coleman. The Jan 1958 session: Allen, Hardesty, Edward Frank or Allen Toussaint, pno (Domino not at the piano), Nelson, Fields, and Coleman, January 27, 1955 session: Bartholomew, Nelson, and Coleman. July 10, 1954 session: Duconge, Hagans, Nelson, Diamond, and Coleman.

Vol 1 Tracks Originally Liberty BS 83174 (UK)

Master	Recording date	
IM 269	Febr 1951	Don't Lie To Me
IM 272	Febr 1951	Sometimes I Wonder
IM 487	Sep 10, 1952	Nobody Loves Me
IM 271	Febr 1951	Rocking Chair
IM 488	Sep 10, 1952	Dreaming
IM 217	Sep 1950	Careless Love
IM 259	Jan 1951	I've Got Eyes For You
IM 311	June 1951	Right From Wrong
IM 314	June 1951	No No Baby
IM 270	Febr 1951	My Baby's Gone
IM 138	Jan 1950	Boogie Woogie Baby
IM 382	Jan 1952	How Long
IM 573	April 18, 1953	Rose Mary
IM 598	June 1, 1953	Fats Domino Blues
IM 258	Jan 1951	What's The Matter Baby
IM 260	Jan 1951	Stay Away
-	poss Jun 1, 1953	Ninth Ward Blues
IM 139	Jan 1950	Hey La Bas Boogie



Vol 2 Tracks Originally United Artists UAS 29152 (UK)

Master	Recording date	
IM 1476	Jan 1958	Yes My Darling
IM 851	March 15, 1955	Help Me
IM 1477	Jan 1958	Don't You Know I Love You
IM 1058	May 25, 1956	Don't Know What's Wrong
IM 854	March 15, 1955	Oh Baby
IM 622	Sep 2, 1953	Don't Leave Me This Way
IM 218	Sep 1950	Hey Fat Man
IM 382	Jan 1952	How Long
IM 215	Sep 1950	Korea Blues
IM 485	Sep 10, 1952	Mardi Gras In New Orleans
IM 486	Sep 10, 1952	I Guess I'll Be On My Way
IM 381	Jan 1952	The Fat Man's Hop
IM 313	June 1951	I'll Be Gone
IM 312	June 1951	You Know I Miss You
IM 137	Jan 1950	Little Bee
IM 841	Jan 27, 1955	Don't You Know
IM 800	July 10, 1954	I Lived My Life
IM 438	April 26, 1952	Trust In Me

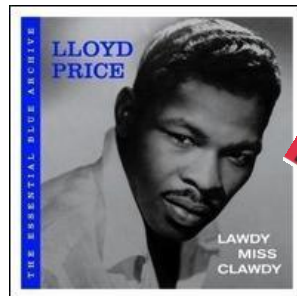
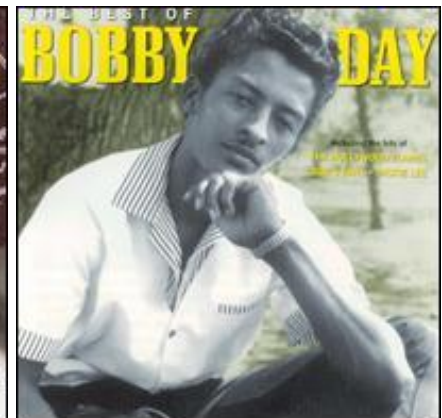
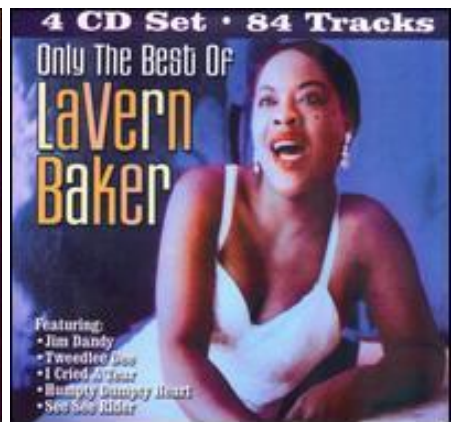
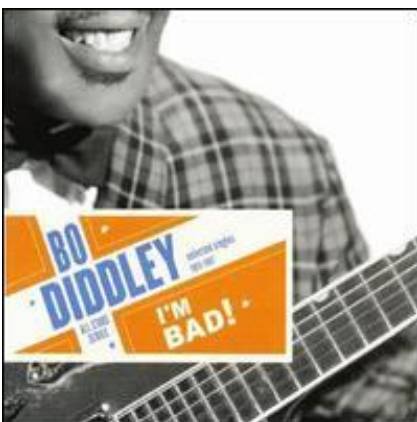
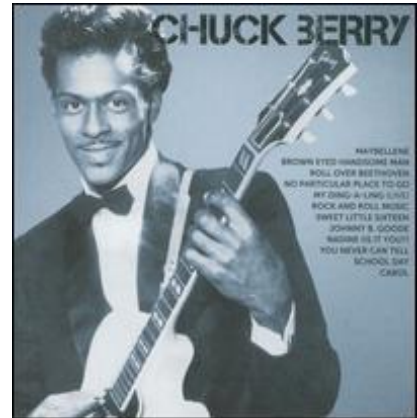
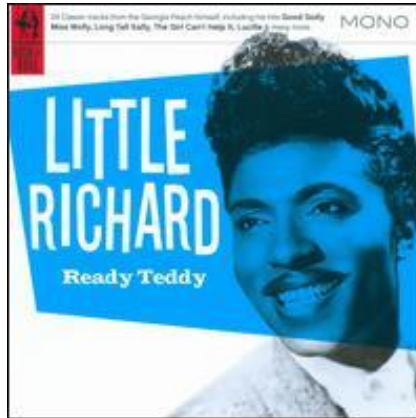
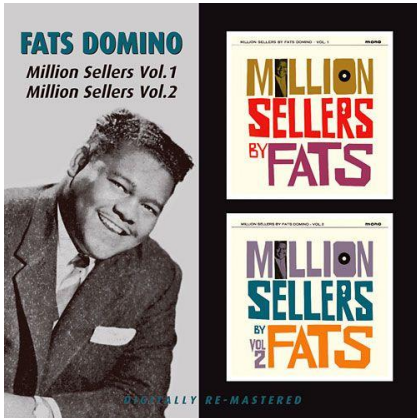


Fats Domino and His Band



Ten Sepia Super Stars of Rock 'n' Roll

Some Great CD's – with classic tracks - (in order of presentation)



The great Atlantic 8CD-set of 1991, "Atlantic Rhythm and Blues 1947-1974" (far right) and its repackaged Rhino reissue (comprising bonus tracks – but no liner notes), of 2006.

allmusic by **ROVI** (revised website)

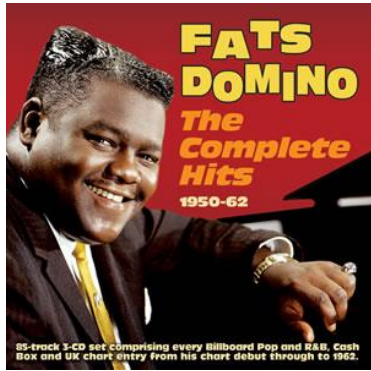
Check for your favourite artists – All their LPs and CDs (well almost).
<http://www.allmusic.com/>

Overview, Biography (by the best of music critics),
Discography (main albums, compilations), Songs, Credits, Charts & Awards

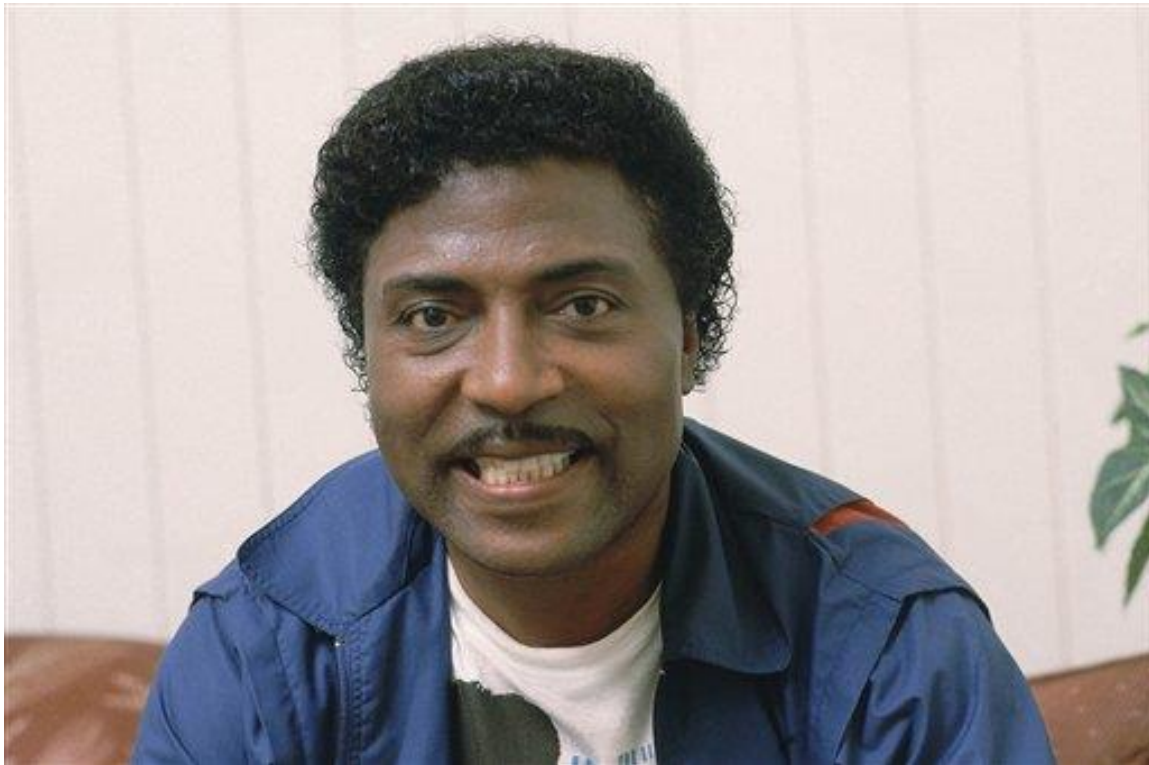
Ten Great Sepia Stars – Twelve Favorite Recordings

<p>FATS DOMINO</p>  <p>Good Hearted Man (flip of "Let The Four Winds Blow") New Orleans June 6, 1961 Imperial 5764 (issued June 1961) Fats Domino, vcl/pno: Lee Allen and Buddy Hagans, tenaxes; Roy Montrell, gtr; poss Jimmie Davis, bs; Cornelius Coleman, dms</p>	<p>LITTLE RICHARD – Johnny Otis' Band</p>  <p>Directly From My Heart To You (this song was also recorded for Specialty in New Orleans in Sept 1955, issued in 1960) Houston October 5, 1953 Peacock 1658 (issued February 1956) Little Richard, vcl; feat Johnny Otis, vbs; Devonia Williams, pno; Leard Bell, dms</p>	<p>CHUCK BERRY</p>  <p>Let It Rock Chicago July 27/29, 1959 Chess 1747 (issued January 1960) Chuck Berry, vcl/gtr+dbd gtr; Johnny Johnson, pno; Willie Dixon, bs; Fred Below, dms</p>
<p>BO DIDDLEY</p>  <p>Who Do You Love Chicago May 24, 1956 Checker 842 (issued mid 1957) Bo Diddley, vcl/gtr; Jody Williams, gtr; Clifton James, dms; Jerome Green, mrcs</p>	<p>RUTH BROWN and her Rhythmakers with orchestra</p>  <p>Oh What A Dream New York May 7, 1954 Atlantic 1036 (#1 for 8w from August) Ruth Brown, vcl/gtr; feat Mickey Baker, gtr; Arnett Cobb, tenax; Cues (or poss Drifters), vcls</p>	<p>LaVERN BAKER</p>  <p>I'm In A Crying Mood New York March 24, 1954 from Atlantic LP 8002 "la vern" (Dec 1956) LaVern Baker, vcl; feat Sam Taylor, tenax; Al Williams, pno; Mickey Baker, gtr</p>
<p>CLYDE McPHATTER</p>  <p>The Bells Nashville July 21, 1961 from Mercury LP 20655 "Golden Blues Hits" (1962) – song originally recorded by Billy Ward and his Dominoes (Clyde, lead) in September, 1952 Clyde McPhatter, vcl; Jerry Kennedy, arr/gtr; feat Charlie McCoy, hca; Boots Randolph, sax</p>	<p>JESSE BELVIN</p>  <p>Just To Say Hello c/w My Satellite (Jesse Belvin and his Space Riders) Los Angeles 1957 Modern 1027 (issued 1957) Jesse Belvin, vcl; feat Willard McDaniel, pno; Buster Williams and Will "Dub" Jones, vcls</p>	<p>BOBBY DAY and the Satellites</p>  <p>When The Swallows Come Back To Capistrano (flip of "Little Bitty Pretty One") Los Angeles 1957 Class 211 (issued 1957) Bobby Day, vcl; prob. Earl Nelson, David Ford, Curtis Williams, vcls</p>
<p>LLOYD PRICE and his Band</p>  <p>Baby, Please Come Home New Orleans or Los Angeles April 6 or June 29, 1956 Specialty 602 (issued 1957) Lloyd recorded this song in a diff version for ABC-Par later Lloyd Price, vcl; poss feat Lee Allen, Edward Frank, and Edgar Blanchard</p>	<p>FATS DOMINO</p>  <p>Kansas City Camden, NJ September 8, 1964 from LP 510 "Getaway with Fats" ABC-Paramount 10597 (issued 1965) Fats Domino, vcl; arr by Domino-Bartholomew; Roy Montrell, gtr</p>	<p>LITTLE RICHARD and his Band</p>  <p>Send Me Some Lovin' New Orleans October 16, 1956 Specialty 598 (#3 April 1957) Little Richard, vcl/pno; Lee Allen and Red Tyler, saxes; Roy Montrell, gtr; Frank Fields, bs; Earl Palmer, dms (the song was also recorded with Richard's road band – the Upsetters – in Los Angeles September 7, 1956 – unissued)</p>

Ten Sepia Super Stars of Rock 'n' Roll



The Fabulous Mr. D Acrobat Records ACTRCD9053 (3CD 2015)
& **The Georgia Peach**



Ten Sepia Super Stars of Rock 'n' Roll



Mr. Rock 'n' Roll & The Originator



"KING OF ROCK & ROLL" – The Quasar of Rock



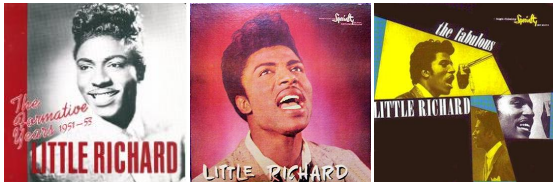
Inserted: Richard with his Upsetters Band.



LITTLE RICHARD



"King Of Rock 'n' Roll" - "The Georgia Peach" - "The Quasar of Rock" - "The Architect of Rock 'n' Roll" - Ruling original rock 'n' roll singer/pianist of international fame; starting out with roots from Roy Brown's crying blues and creating the wildest rock. Worked in Atlanta, Georgia and debuted for RCA, later joined the Tempo Toppers mixed secular/gospel group and was accompanied by Johnny Otis' quintet on recordings in 1954. Also worked in Texas. Started his own band - The Upsetters, of which several of the original line-up joined James Brown - and Little Willie John in 1956. Richard made his first famous Specialty recordings in New Orleans. Left secular music for gospel during 1958-62 - and again in the '70s. Some notable New Orleans' musicians on Richard's famous recordings (mostly produced by Bumps Blackwell): Alvin "Red" Tyler and Lee Allen, saxophones; Roy Montrell, gtr; Earl Palmer, dms. Some members of his road band the Upsetters: Clifford Burks, Wilbert Smith, Grady Gaines, and Sammy Parker, saxes; Charles Connor, dms (who were featured on some L.A. recordings). The "synched short-movies" of ca 1956 featured both three- and four-piece sax sections. Charter member of the Rock and Roll Hall of Fame in 1986 - inducted into the Blues Foundation Hall of Fame in 2015.



Born: Richard Wayne Penniman December 5, 1932 (several files say December 25, 1935 - a date nowadays rejected), Macon, Ga.
First recordings: Atlanta, Georgia October 16, 1951 Taxi Blues / Every Hour - Victor 4392.
Records for: Victor 51-52, Peacock 53-54, Specialty 55-58 and 1964; plus a.o. Mercury, Atlantic, Kent, Vee-Jay, Okeh and Reprise.
First LPs:
 Here's Little Richard - Specialty LP 100/SP 1002 (March 1957)
 Little Richard . RCA/Camden CAL 420 (prob early 1958)

Essential CDs: The Georgia Peach - Specialty SPCD 7012-2 (1991)
 Directly From My Heart / The Best of the Specialty & Vee-Jay Years - (3CD) - Fantasy/Specialty SPC 36988 (2015)
For collectors:
 The Formative Years 1951-53 - Bear Family BCD 15448 AH (1989);
 The Specialty Sessions (6CD) - Ace ACEBOXCD1 (1989) or
 The Specialty Sessions (3CD) - Specialty SPCD 8508 (1989);
 She Knows How To Rock - The Singles (2CD) - Jasmine JASCD 545 (2009)

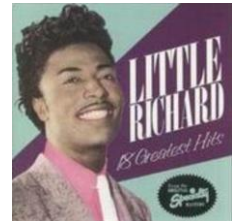
Reading: The Life And Times of Little Richard by Charles White (US 1984 and US/UK 1994); reprinted 2033 on Omnibus Press and Little Richard - The Birth of Rock 'n' Roll by David Kirby (US 2009)

- R&B Top 10 Hits: (14 of 20 Top 40)**
- 1955 Tutti-Frutti #2 for 6w P17
 - 1956 Long Tall Sally #1 for 8w P6
 - 1956 Slippin' And Slidin' #2
 - 1956 Rip It Up #1 for 2w P17
 - 1956 Ready Teddy #8
 - 1956 Heebie Jeebies #7
 - 1956 She's Got It #9
 - 1956 The Girl Can't Help It #7
 - 1957 Lucille #1 for 2w P21
 - 1957 Send Me Some Lovin' #3
 - 1957 Jenny, Jenny #2 P10
 - 1957 Miss Ann #6
 - 1957 Keep A Knockin' #2 P10
 - 1958 Good Golly, Miss Molly #4 P10

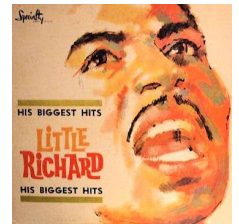


Other Fine Ones:

- 1952 Every Hour
- 1954 Directly From My Heart To You (Peacock, released 1956)
- 1954 Little Richard's Boogie
- 1957 Can't Believe You Wanna Leave
- 1959 Shake A Hand
- 1959 Hey-Hey-Hey-Hey
- 1963 Travelin' Shoes
- 1964 Bama Lama Bama Loo
- 1966 Get Down With It
- 1970 Freedom Blues

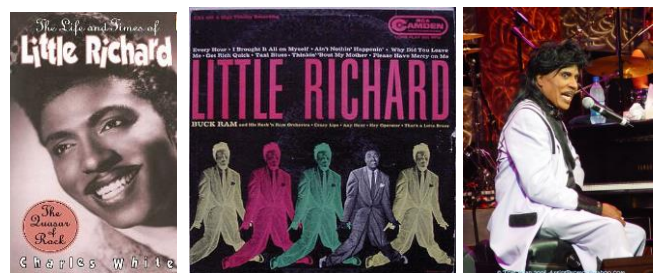


Little Richard's Original Specialty LPs
 Here's Little Richard - SP 100/SP 2100 (March 1957)
 Little Richard (Volume 2) - SP 2103 (April 1958)
 The Fabulous Little Richard - SP 2104 (1959)
 His Biggest Hits - SP 2111 (1963)
 Grooviest 17 Original Hits - SP 2113 (1968)
 Well Alright! - SP 2136 (1971)
 The Essential Little Richard - SPS 2154 (2-set 1972)
 The Specialty Sessions - CDBOX 8508 (1989)
 (please note that the British AceBox contains 6 CDs and the US Specialty Box 3 CDs).



LITTLE RICHARD, vocals/piano "HI-FIVE"

1. **Little Richard and His Band** (featuring Lee Allen and Alvin Tyler, saxes, Earl Palmer, dms) - New Orleans, September 14, 1955:
 561 Tutti-Frutti - Specialty 561 (#2, 21w)
 2. (featuring the above and Edgar Blanchard, gtr) - New Orleans, February 7, 1956:
 572 Long Tall Sally - Specialty 572 (#1, 16w)
 3. (featuring Allen, Tyler, Palmer and Roy Montrell, gtr) - New Orleans, July 30, 1956:
 598 Lucille - Specialty 598 (#1, 13w 1957)
 4. New Orleans, October 16, 1956:
 598x Send Me Some Lovin' - Specialty 598 (# 3, 11w 1957)
 5. **Little Richard** - New Orleans, October 15, 1956:
 624 Good Golly , Miss Molly - Specialty 624 (#4, 8w 1958)



Little Richard: His Three Great Original Specialty LPs

Little Richard's first three LPs on Specialty were issued in 1957, 1958 and 1959 and are probably the most famous Sepia rock-n-roll albums – hitting worldwide. Here they are with track order and with chronological discography (the original singles; 500-700-series; month/year hitting the US R&B Charts, and peak pos). No hits on LP 2104. Note that some of the singles were issued later than the LPs. Specialty had no logical matrix numbers. Original US and UK LPs are imaged.



Specialty LP SP2100 (originally LP SP100, 3/57) – July 1957

Tracks

Tutti Frutti / True Fine Mama / Can't Believe You Wanna Leave / Ready Teddy / Baby / Slippin' And Slidin' // Long Tall Sally / Miss Ann / Oh Why? / Rip It Up / Jenny Jenny / She's Got It



Discography

Note: The singles up to mid 1957 were issued as **Little Richard and His Band**. From single 611 it was just **Little Richard**. No pno on-2.

Little Richard, vcl/pno and His Band; with Lee Allen,ts; Alvin "Red" Tyler,bs; Huey Smith,pno-1; Justin Adams,g; Frank Fields,b; Earl Palmer,d; Bumps Blackwell, supervisor
J&M Studio, New Orleans *September 14, 1955*
 Baby -1 681
 Tutti-Frutti 561 (11/55, #2)
Note the new spelling on the LP. It is a matter of debate if Smith may have played on 561 too. "Tutti Frutti" is spelt "Tutti-Frutti" on single and on LP 100 (not 2100).

with;Renald Richard,tp/bandleader; Clarence Ford,ts/bs; Joseph Tillman,ts; William Pyles,g; Lloyd Lambert,b; Oscar Moore,d; The Chimes and prob Barbara Salisbury; vocal backing; Art Rupe, supervisor
Radio Recorders, Los Angeles *November 29, 1955*
 True Fine Mama 633 (6/58, flip hit)

with Lee Allen,ts; Alvin "Red" Tyler,bs; Edgar Blanchard,g; Frank Fields,b, Earl Palmer,d; Bumps Blackwell, supervisor
J&M Studio, New Orleans *February 7, 1956*
 Slippin' And Slidin' 572 (4/56, #2)
 Long Tall Sally 572 (4/56, #1)
 Miss Ann 606 (6/57, #6)

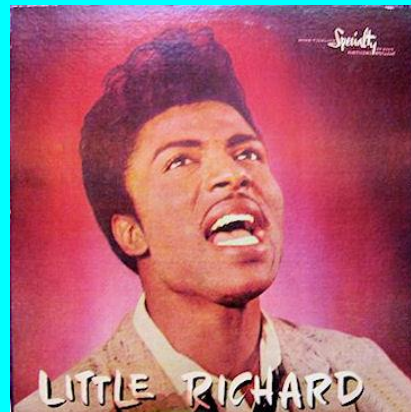
with Lee Allen,ts; Alvin "Red" Tyler,bs; Edgar Blanchard,g; Edward Frank,pno; Frank Fields,b; Earl Palmer,d/bandleader; Bumps Blackwell, supervisor
J&M Studio, New Orleans *February 9, 1956*
 Oh Why? 734

with Lee Allen,ts/bandleader; Alvin "Red" Tyler,bs; Edgar Blanchard and Earnest McLean,g; Frank Fields,b; Earl Palmer,d; Bumps Blackwell, supervisor
J&M Studio, New Orleans *May 9, 1956*
 Ready Teddy 579 (6/56, #8)
 Rip It Up -2 579 (6/56, #1)

with Lee Allen,ts; Alvin "Red" Tyler,bs; Roy Montrell,g; Frank Fields,b/bandleader; Earl Palmer,d; Bumps Blackwell, supervisor
J&M Studio, New Orleans *August 1, 1956*
 Can't Believe You Wanna Leave 611

and the Upsetters; Wilbert Smith, Grady Gaines and Clifford Burks,tss; Jewell Grant,bs (not an Upsetter); Nathaniel Douglas,g; Olsie Richard Robinson,b; Charles William Connor,d; Art Rupe and Bumps Blackwell, supervisors
Master Recorders, Los Angeles *September 6, 1956*
 She's Got It 584 (10/56, #9)

with Lee Allen,ts; Alvin "Red" Tyler,bs; Roy Montrell,g; Frank Fields,b; Earl Palmer,d/bandleader; Art Rupe, supervisor
J&M Studio, New Orleans *October 15, 1956*
 Jenny, Jenny 606 (6/57, #2)



Specialty LP SP2103 – July 1958

Tracks

Keep A Knockin' / By The Light Of The Silvery Moon / Send Me Some Lovin' / I'll Never Let You Go / Heeby-Jeebies / All Around The World // Good Golly Miss Molly / Baby Face / Hey-Hey-Hey-Hey / Ooh! My Soul / The Girl Can't Help It / Lucille



Discography

with Lee Allen,ts/bandleader; Alvin "Red" Tyler,bs; Edgar Blanchard and Earnest McLean,g; Frank Fields,b; Earl Palmer,d; Bumps Blackwell, supervisor
J&M Studio, New Orleans *May 9, 1956*
 Hey-Hey-Hey-Hey 624

with Lee Allen,ts; Alvin "Red" Tyler,bs; Roy Montrell,g; Frank Fields,b/bandleader; Earl Palmer,d; Bumps Blackwell, supervisor
J&M Studio, New Orleans *July 10, 1956*
 Lucille 598 (3/57, #1)
 Heeby-Jeebies 584 (11/56, #7)

with Edward Frank,pno; Lee Allen,ts; Alvin "Red" Tyler,bs; Roy Montrell,g; Frank Fields,b/bandleader; Earl Palmer,d; Bumps Blackwell, prob supervisor
J&M Studio, New Orleans *July 31, 1956*
 All Around The World 591 (1/57, #13)

Little Richard, vcl/pno; Lee Allen,ts; Alvin "Red" Tyler,bs; Roy Montrell,g; Frank Fields,b; Earl Palmer,d/bandleader; Art Rupe, supervisor
J&M Studio, New Orleans *October 15, 1956*
 Good Golly, Miss Molly 624 (2/58, #4)

with Lee Allen,ts; Alvin "Red" Tyler,bs; Roy Montrell,g; Frank Fields,b; Earl Palmer,d/bandleader; background vocals on -1 (not by The Robins but) by Junior Gordon, Adolph Smith, William Tircuit and poss Art Neville; Art Rupe, supervisor
J&M Studio, New Orleans *October 16, 1956*
 Baby Face 645 (9/58, #12)
 The Girl Can't Help It -1 591 (12/56, #7)
 By The Light Of The Silvery Moon 660
 Send Me Some Lovin' 598 (4/57, #3)

Little Richard, vcl/pno and the Upsetters; Clifford Burks, Wilbert Smith and Grady Gaines,tss; Samuel Parker,bs; Nathaniel Douglas (or poss Thomas Harwell),g; Olsie Richard Robinson,b; Charles William Connor,d
radio station, Washington, D.C. *January 16, 1957*
 Keep A Knockin' 611 (9/57, #2)
 Ooh! My Soul 633 (6/58, #15)

and the Upsetters; Clifforn Burks, Wilbert Smith and Grady Gaines,tss; Nathaniel Douglas,g; Olsie Richard Robinson,b; Charles William Connor,d; Art Rupe, supervisor
Master Recorders, Los Angeles *October 18, 1957*
 I'll Never Let You Go (Boo Hoo Hoo Hoo) 645

Ten Sepia Super Stars of Rock 'n' Roll



Specialty LP SP2104 – 1959

Tracks

Shake A Hand * / Chicken Little Baby * / All Night Long / The Most I Can Offer * / Lonesome And Blue / Wonderin' * / She Knows How To Rock // Kansas City / Directly From My Heart * / Maybe I'm Right * / Early One Morning / I'm Just A Lonely Guy ** / Whole Lotta Shakin'

Note: On February 9, 1959 Specialty overdubbed the tracks marked * in Los Angeles with a vocal chorus: the Stewart Sisters (Tracy Hancock, Irene Diaz, Darlene Paul). ** same overdub on February 26, 1959. Also note that the single version of Whole Lotta Shakin' had the title "Whole Lotta Shakin' Goin On" on single 680.



Discography

with Lee Allen,ts; Alvin "Red" Tyler,bs; Huey Smith,pno; Justin Adams,g; Frank Fields,b; Earl Palmer,d; Bumps Blackwell, supervisor

<i>J&M Studio, New Orleans</i>	<i>September 13, 1955</i>
Lonesome And Blue	664
All Night Long	670

with Lee Allen,ts; Alvin "Red" Tyler,bs; Huey Smith,pno; Justin Adams,g; Frank Fields,b; Earl Palmer,d; Bumps Blackwell, supervisor

<i>J&M Studio, New Orleans</i>	<i>September 14, 1955</i>
Maybe I'm Right	680
Directly From My Heart	686
I'm Just A Lonely Guy	561

Note: 561 was the original flip of "Tutti-Frutti" without any overdub.

Little Richard,vcl/pno (demo)

<i>Specialty Office studio, Los Angeles</i>	<i>late 1955</i>
Chicken Little Baby	734

Note: Ronald Barrett,d (dubbed on February 9, 1959)

with Renald Richard,tp/bandleader; Clarence Ford,ts/bs; Joseph Tillman,ts; William Pyles,g; Lloyd Lambert,b; Oscar Moore,d; The Chimes and prob Barbara Salisbury; vocal backing; Art Rupe, supervisor

<i>Radio Recorders, Los Angeles</i>	<i>November 29, 1955</i>
Kansas City	664
Wonderin'	660

with Lee Allen,ts; Alvin "Red" Tyler,bs; Edgar Blanchard,g; Edward Frank,pno; Frank Fields,b; Earl Palmer,d/bandleader; Bumps Blackwell, supervisor

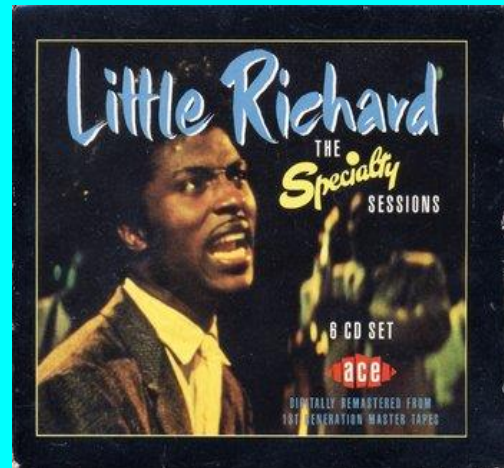
<i>J&M Studio, New Orleans</i>	<i>February 9, 1956</i>
The Most I Can Offer	734

With Lee Allen,ts; Alvin "Red" Tyler,bs; Roy Montrell,g; Frank Fields,b/bandleader; Earl Palmer,d; Bumps Blackwell, supervisor

<i>J&M Studio, New Orleans</i>	<i>August 1, 1956</i>
Shake A Hand	670

and the Upsetters; Clifford Burks, Wilbert Smith and Grady Gaines,ts; Nathaniel Douglas,g; Olsie Richard Robinson,b; Charles William Connor,d; Art Rupe, supervisor

<i>Master Recorders, Los Angeles</i>	<i>October 18, 1957</i>
Early One Morning	652
She Knows How To Rock	652
Whole Lotta Shakin' Goin' On	680



When Ace Records in the U.K. issued their superbox "The Specialty Sessions" in 1989, fans of Little Richard were informed that several of Richard's great hits from his classic New Orleans recording sessions with the famous N.O. session men originally were recorded in different versions, some of them featuring his road-band the Upsetters. Here are some of those alternates – all on Ace Box 1 (8LP or 6CD set), and only two on singles.

Discography

Little Richard,vcl/pno (demo)
Specialty Office studio, Los Angeles *late 1955*

Miss Ann
Slippin' And Slidin'
Note: Ronald Barrett,d (dubbed on February 9, 1959)

Little Richard,vcl/pno; Renald Richard,tp/bandleader; Clarence Ford,ts/bs; Joseph Tillman,ts; William Pyles,g; Lloyd Lambert,b; Oscar Moore,d; The Chimes and prob Barbara Salisbury; vocal backing; Art Rupe, supervisor
Radio Recorders, Los Angeles *November 29, 1955*

Miss Ann
Long Tall Sally (The Thing)

Little Richard,vcl; Lee Allen,ts; Alvin "Red" Tyler,bs; Edgar Blanchard,g; Edward Frank,pno; Frank Fields,b; Earl Palmer,d/bandleader; Bumps Blackwell, supervisor
J&M Studio, New Orleans *February 9, 1956*
Heeby-Jeebies Love *736*

Little Richard,vcl/pno; Lee Allen,ts/bandleader; Alvin "Red" Tyler,bs; Edgar Blanchard and Earnest McLean,g; Frank Fields,b; Earl Palmer,d; Bumps Blackwell, supervisor
J&M Studio, New Orleans *May 9, 1956*
I Got It *681*

Little Richard,vcl/pno and the Upsetters; Wilbert Smith, Grady Gaines and Clifford Burks,ts; Nathaniel Douglas,g; Olsie Richard Robinson,b; Charles William Connor,d; Art Rupe, supervisor
Master Recorders, Los Angeles *May 15, 1956*
Heeby_Jeebies (slow version)

Little Richard,vcl/pno and the Upsetters; Wilbert Smith, Grady Gaines and Clifford Burks,ts; Jewell Grant,bs (not an Upsetter); Nathaniel Douglas,g; Olsie Richard Robinson,b; Charles William Connor,d; Art Rupe and Bumps Blackwell, supervisors
Master Recorders, Los Angeles *September 6, 1956*
I Got It (version 2)
Send Me Some Lovin' (version 1) ([alternate live](#))

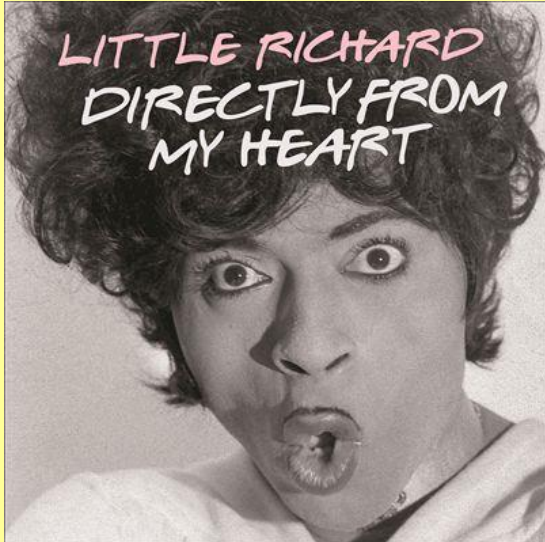


Craft Recordings (Concord) reissue CD of 2017 – a 2-set CD (the first of nearly 30 minutes of the original) plus the second with several great alternates the songs around 50 minutes, featuring some never-before issued takes.

LITTLE RICHARD'S LATEST (& BEST) COMPILATION

Directly From My Heart – The Best Of The Specialty & Vee-Jay Years (June 2015)

Specialty SPC 36988 3CD-set includes 64 songs from the mid 1950s to the 1960s, some of them in the 'classics' category and others in the 'rarities' category. From the press release: *The collection contains Richard's classics as well as B-sides and rarities. Also included is a 30-plus page illustrated booklet featuring a handful of rare photos plus new liner notes by singer/songwriter/music historian Billy Vera.* Personally speaking, the editor really only misses the nice Los Angeles version of "Send Me Some Lovin'" featuring the Upsetters on September 6, 1956, and two (not-on-single) tracks from Specialty LP SPS-2136 "Well Alright!" (1971): his first version of "Kansas City" (Sept 13, 1955) and "Well Alright" (L.A. March 19, 1964 with Dewey Terry, Don "Sugarcane" Harris, Chuck Hamilton, and Jesse Sailes). Vera has preferred LP 2104 versions instead of the original singles (meaning some early tracks have overdubs from the Stewart Sisters).



DISC ONE: Early Specialty

1. Lonesome and Blue (2:15) Sept 13, 1955 (New Orleans)
2. Wonderin' (2:50)
3. All Night Long (2:13)
4. Maybe I'm Right (2:13) Sept 14, 1955
5. Directly From My Heart (2:19)
6. Baby (2:05)
7. I'm Just a Lonely Guy (All Alone) (2:36)
8. Tutti-Frutti (2:23)
9. Chicken Little Baby (1:42) Nov 1955 (Los Angeles)
10. True, Fine Mama (2:40)
11. Kansas City (2:37)
12. Wonderin' (2:59)
13. Slippin' and Slidin' (Peepin' and Hidin') (2:41) Febr 7, 1956 (N.O.)
14. Long Tall Sally (The Thing) (2:08)
15. Miss Ann (2:15)
16. The Most I Can Offer (Just My Heart) (2:24)
17. Oh Why? (2:07)
18. Heeby-Jeebies Love (2:09) Febr 9, 1956 (L.A.)
above track issued on Specialty single 736 in ca 1984
19. I Got It (2:19) May 9, 1956 (N.O.)
20. Ready Teddy (2:06)
21. Hey-Hey-Hey-Hey (2:06)
22. Rip It Up (2:20)



DISC TWO: Later Specialty

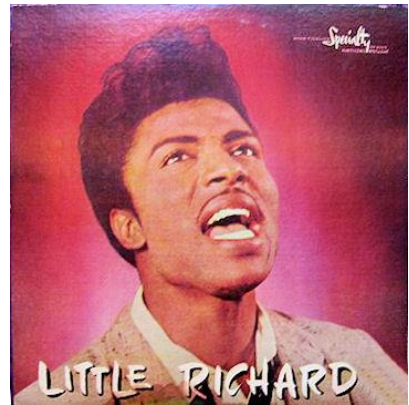
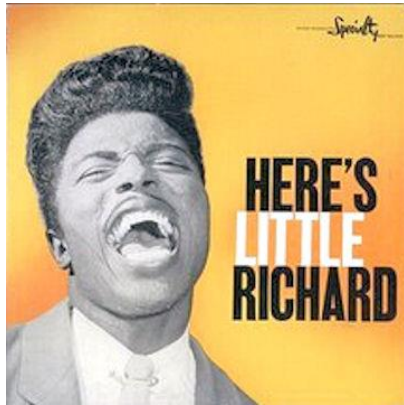
1. Lucille (2:24) July 30, 1956 (N.O.)
2. Heeby-Jeebies (2:10)
3. All Around the World (2:24) July 31, 1956
4. Shake a Hand (2:51) Aug 1, 1956
5. Can't Believe You Wanna Leave (2:26)
6. She's Got It (2:24) Sept 6, 1956 (L.A.)
7. Jenny, Jenny (2:01) Oct 15, 1956 (N.O.)
8. Good Golly, Miss Molly (2:08)
9. Baby Face (2:14) Oct 16, 1956)
10. The Girl Can't Help It (2:30)
11. By the Light of the Silvery Moon (2:04)
12. Send Me Some Lovin' (2:17)
13. Keep a Knockin' (2:11) Jan 16, 1957 (Washington, D.C.)
14. Ooh! My Soul (2:10)
15. I'll Never Let You Go (Boo Hoo Hoo Hoo) (2:19) Oct 18, 1957 (L.A.)
16. Early One Morning (2:12)
17. She Knows How to Rock (1:59)
18. Whole Lotta Shakin' Goin' On (1:52)
19. Bama Lama Bama Loo (2:13) May 1, 1964 (L.A.)
20. Poor Boy Paul (2:03) *issued on Specialty single 699*
21. Annie Is Back (1:57) *tracks 19 and 21 issued on Specialty single 692*

DISC THREE: Vee-Jay Records

Little Richard, vcl/pno with orchestra arr by Jerry Long, featuring Dewey Terry,gtr; Henry Oden,bs; Robert "Bumps" Blackwell,dms; JImi Hendrix,added gtr

1. Goin' Home Tomorrow (3:09) June 1964 (L.A.)
2. Goodnight Irene (2:37)
3. Money Honey (2:18)
4. Lawdy Miss Clawdy (2:17)
with with orchestra arr by Jerry Long, two tpts, tb; Plas Johnson plus another ten sax; Adolph Jacobs, Dewey Terry and Johnny "Guitar Watson gtrs; Don "Sugarcane" Harris,bs; drums and tamb
5. Blueberry Hill (1:48) June/July 1964
6. Cherry Red (2:33)
with with orchestra arr by Jerry Long, two tpts, tb; poss. Maxwell Davis, barsax; prob Johnny "Guitar Watson gtr; poss Don Harris,bs; drums and tamb
7. Only You (2:24) Aug 1964
8. Memories Are Made of This (2:12)
9. Groovy Little Suzy (2:14)
10. Short Fat Fanny (2:10)
with unknown accomp
11. Cross Over (2:40) Dec 1964
12. My Wheels They Are Slippin' All the Way (2:24)
13. It Ain't Whatcha Do (It's the Way How You Do It) (2:20)
with two tps; tb; Plas Johnson and Buddy Colett,tensaxes; William Green,barsax; gtr, bs,tamb and Earl Palmer,dms, vibes, strings and girl vcIs
14. Something Moves in My Heart (2:12) Jan 1965
15. Without Love (3:16)
16. Dance What You Wanna (2:16)
17. Talkin' 'Bout Soul (2:08)
with unknown accomp
18. Dancing All Around the World (2:56) July 1965 (New York City)
19. You Better Stop (3:05)
20. I Don't Know What You've Got but It's Got Me (4:05)
with Dewey Terry, Glen Willings and Jimi Hendrix,gtrs; Don "Sugarcane" Harris,bs/violin ca Summer 1965 (L.A.)
21. Why Don't You Love Me (Like You Used to Do) (3:06)

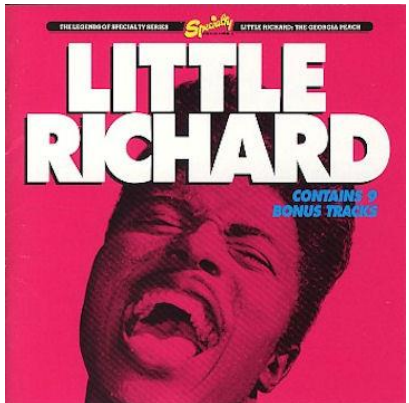
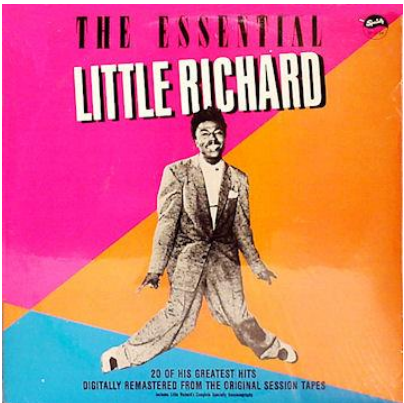
LITTLE RICHARD'S ORIGINAL SPECIALTY ALBUMS



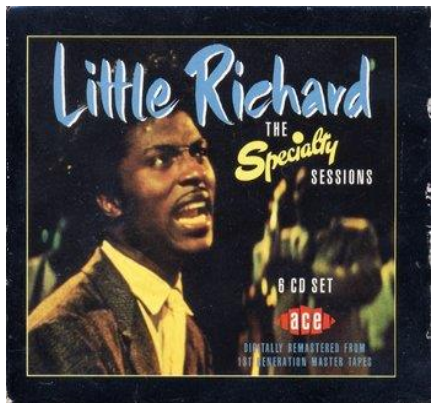
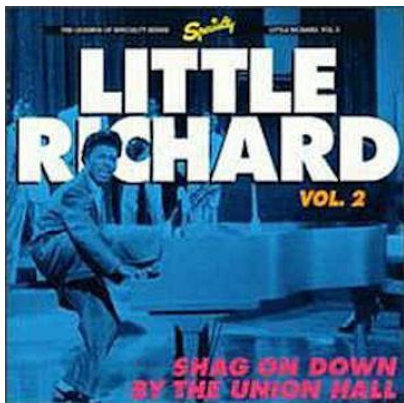
LP SP-100 "Here's Little Richard" (3/57), the reedited SP-2100 (ca 8/57), SP 2103 (known as "Little Richard - volume 2") (7/58)



SP-2104 "The Fabulous" (1959), SP-2111 "His Biggest Hits" (1960), SPS-2113 "Grooviest 17 Original Hits!" (1968)



SPS-2136 "Well Alright!" (1971), SPS-2154 "The Essential" (2LP-set 1972, reissued on SPCD-2154), CD SPCD-7012-2 "The Georgia Peach" (1991)



SPCD-7033-2 "Shag On Down By The Union Hall" (Legends Series Vol 2) (1997), SPCD-8508-2 (3CD-Box-set 1989), and finally the UK version of "The Specialty Sessions" Ace ACEBOXCD1 (6CD Box-set 1989 with more alternate takes) – also issued on ABOXLP1 (8 LPs).
 Inserted top left: The UK Ace CDCH-195 "22 Classic Cuts" – pretty much a British version of "The Essential" (1986)

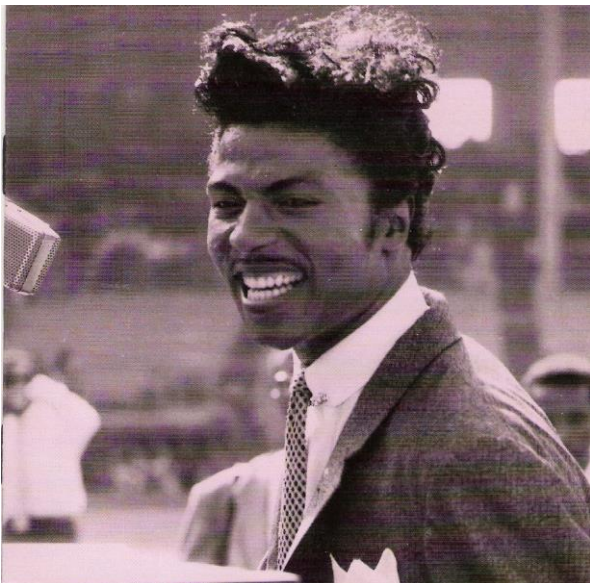
LITTLE RICHARD PHOTO GALLERY Part One - "The King & Queen of Rock 'n' Roll"

Mono Box:

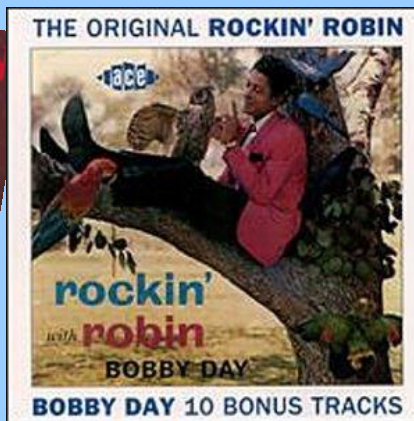
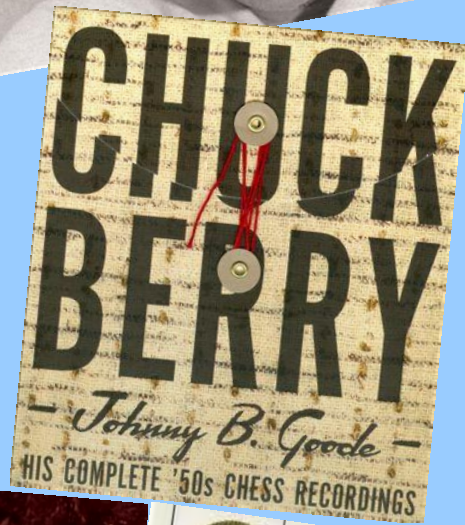
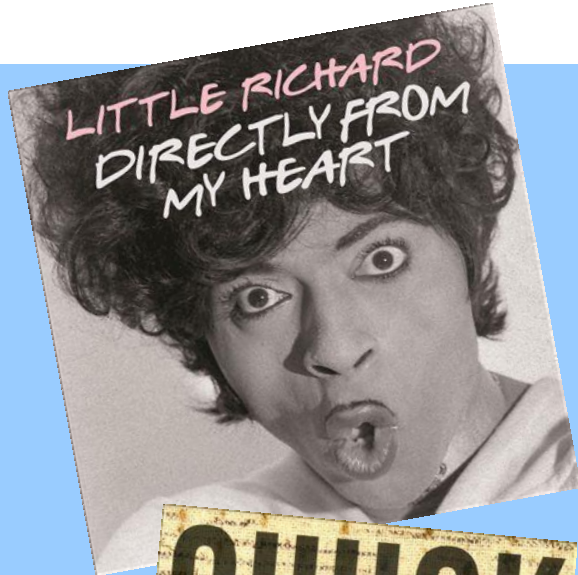
The Complete Specialty & Vee-Jay Albums (with a 5-set vinyl box of July 2016 and a 16-page booklet by Bill Dahl).



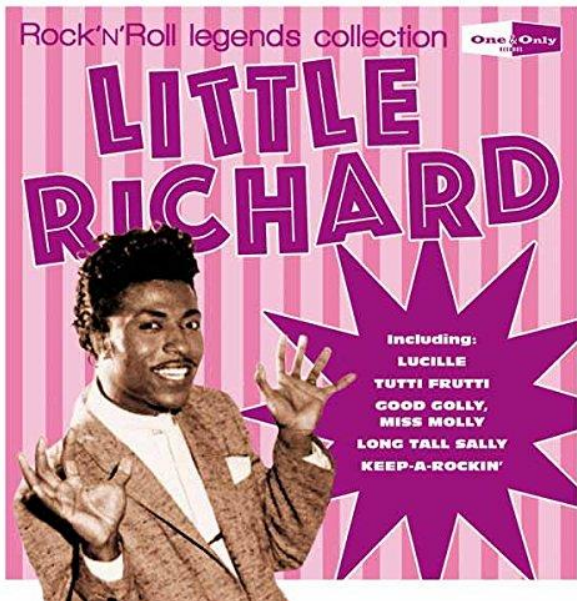
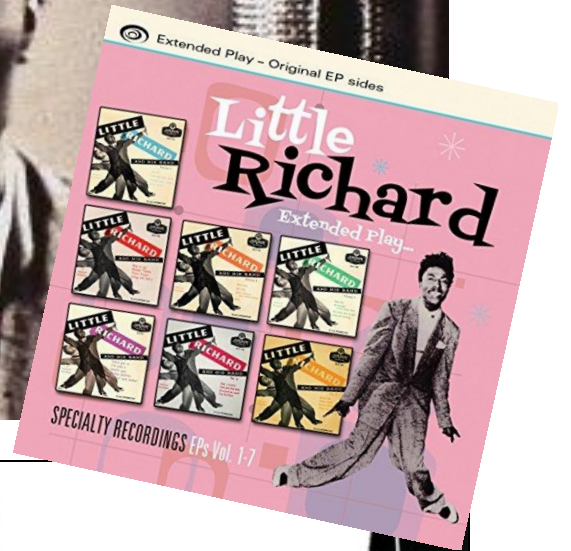
LITTLE RICHARD PHOTO GALLERY Part Two



Ten Sepia Super Stars of Rock 'n' Roll



LITTLE RICHARD – SOME NEW “public domain” CDs and a “TRUE BEST OF”



Real Gone 4CD (2012), Inserted: One Day Music 1CD (2015) and GVC 1CD (2015), One And Only 1CD (2014), Membran 2CD (2014)

Ten Sepia Super Stars of Rock 'n' Roll

Rock 'n' Roll – LITTLE RICHARD & CHUCK BERRY – Ten Great '50s Each



1951



1954(56)



1955



1956



1956



1957



1957



1957



1958



1959



1955



1955



1956



1957



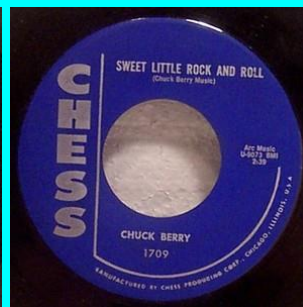
1957



1958



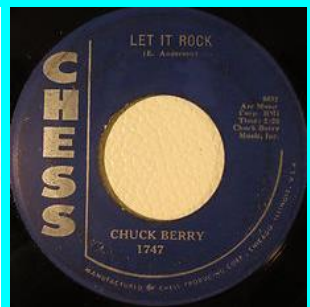
1958



1958

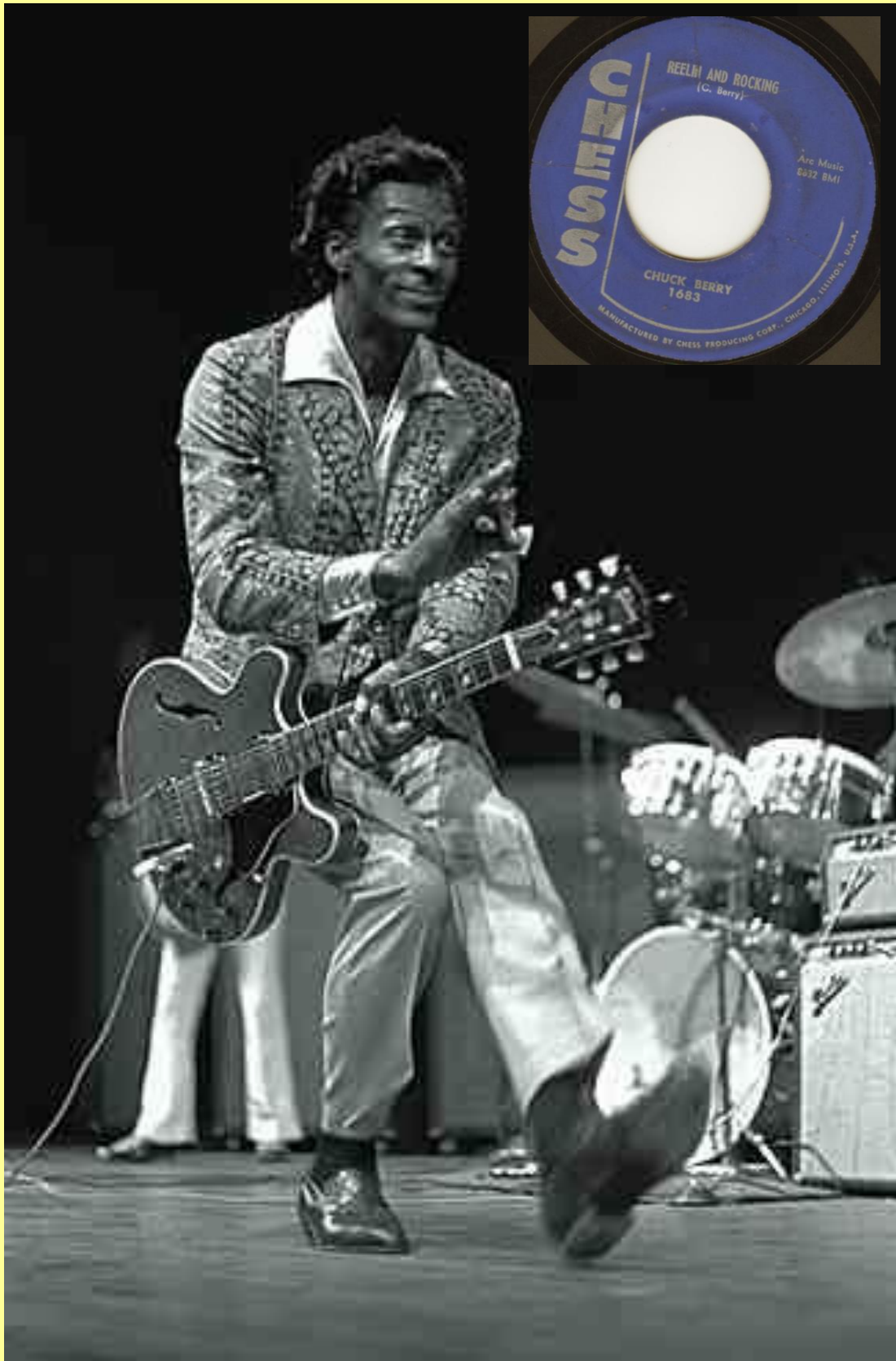


1959



1960

"MR. ROCK & ROLL"

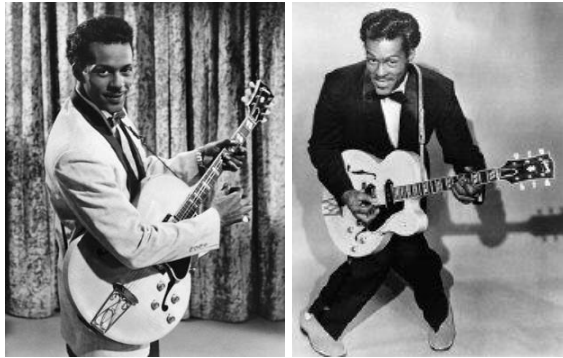


CHUCK BERRY PHOTO GALLERY





CHUCK BERRY



"Mr. Rock N' Roll" - "The Rock Poet" - "Mr. Crazy Legs" - Guitarist/singer - the most important rock & roll lyricist/poet (ahead of Leiber-Stoller), finding the essence of America's teenage culture - and pioneer of rock guitar playing. Influencing most of modern rock - heavily inspired the Beatles and the Rolling Stones. Roots in country & western, mixed with the humour and swing of Louis Jordan. Worked in St. Louis during the early years of his career as a trio with the extra-ordinary pianist Johnnie Johnson, and drummer Ebby Hardy and came to Chicago in 1955. Later often used Lafayette Leake on piano in studios. Ever wondered who the second guitarist is on Berry's classics? - Well it's Chuck himself (since his lead guitar often was overdubbed). Prisoned at the peak of his career. Returned to business in the mid '60s and is probably the greatest idol of the original rock 'n' roll fans, moving back to Missouri in later years (Wentzville). Inducted into the Blues Foundation Hall of Fame in 1985, and charter member of the Rock and Roll Hall of Fame in 1986.

Born: Charles Edward Anderson Berry October 18, 1926 St. Louis, Mo (probably not in San José, Calif. as stated in some files).
Died in St. Charles County, Missouri March 18, 2017.
First recordings: St. Louis August 13, 1954 with the Cubans (incl Oscar Washington) Oh Maria - *Balla 1008*; *Chicago May 21, 1955* Maybellene / Wee Wee Hours - *Chess 1604*.
Records for: Chess 55-66, Mercury 66-69, Chess 69-70, All Platinum 74-79, Atco 1979.
First LP: After School Session – Chess LP 1426 (1957)

Essential CD: The Chess Box (3CD) - MCA/Chess CHD3-80001 (1987) or The Anthology (2CD) MCA 088 112304-2 (2000) or Reelin' And Rockin', The Very Best of (2CD) - Universal EU CD 9832354 (2006); or Gold (2CD) - Hip-O-Select (2007) or The Ultimate Collection (3CD) 9828919 – Spectrum Audio (2007)
Editor's choice: The Chess Years (9CD) - Charly CD RED Box 2 (1991)
Editor's Special Gem: Johnny B. Goode - His Complete '50s Chess Recordings - Hip-O Select 9473 (2007) (4CD box 103 tracks incl alternates)
For Collectors: You Never Can Tell - The Complete Recordings 1960-1966 - Hip-O Select 1246502 (2009)
And Of Course: The Bear Family 16CD-set – see next page!

Reading:
 Brown-Eyed Handsome Man - The Life and Hard Times of Chuck Berry by Bruce Pegg (US, 2002);
 Chuck Berry - The Autobiography by Chuck Berry (US, 1987);
 Chuck Berry - The Biography by John Collis (UK 2002);
 Long Distance Information - The Recorded Legacy of Chuck Berry by Fred Rothwell (UK 2001)

R&B Top 10 Hits: (13 of 21 Top 40)
 1955 **Maybellene** #1 for 11w P5 (aka Maybelline and Mabelene)
 1955 Wee Wee Hours #10
 1955 Thirty Days (To Come Back Home) #2
 1956 No Money Down #8
 1956 Roll Over Beethoven #2 P29
 1956 Too Much Monkey Business #4
 1956 Brown-Eyed Handsome Man #5
 1957 School Day #1 for 5w P3
 1957 Rock And Roll Music #6 P8
 1958 **Sweet Little Sixteen** #1 for 3w P2
 1958 Johnny B. Goode #2 P8
 1958 Carol #9 P18
 1959 Almost Grown #3
 1964 Nadine (Is It You?) #7 P23
 1964 No Particular Place To Go #2 P10



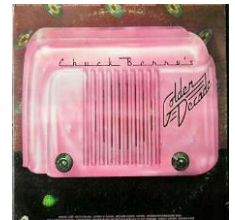
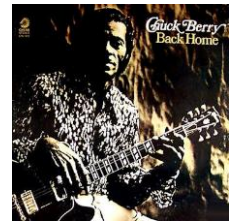
There Sure Are More Goodies:

- 1956 You Can't Catch Me
- 1956 Drifting Heart
- 1957 Guitar Boogie (instr)
- 1958 Reelin And Rocking
- 1958 Around And Around
- 1958 **Blues For Hawaiians** (instr)
- 1958 **Sweet Little Rock And Roll(er)**
- 1958 Hey Pedro
- 1958 Memphis, Tennessee
- 1958 Little Queenie
- 1959 **Back In The U.S.A.**
- 1960 Let It Rock
- 1960 Mad Lad (instr)
- 1964 You Never Can Tell (*Pop #14*)
- 1964 Little Marie
- 1972 My Ding-A-Ling (*Pop #1*)



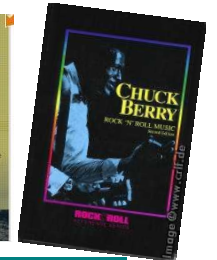
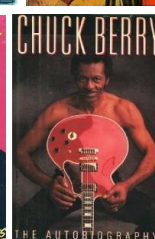
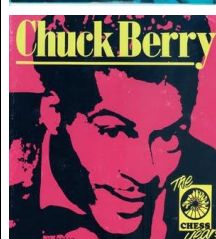
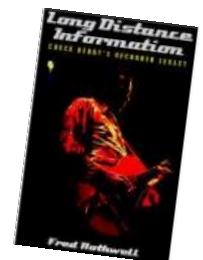
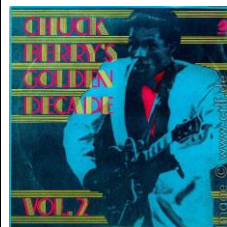
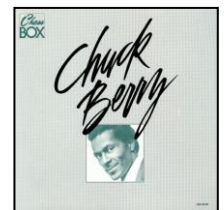
Chuck Berry's original Chess LPs:

- (see "Top Rhythm & Blues Records" for covers of Chuck's early Chess LPs)
- After School Session - LP 1426 (1957)
 - One Dozen Berrys - LP 1432 (1958)
 - Chuck Berry Is On Top - LP 1435 (1959)
 - Rockin' At The Hops - LP 1448 (1960)
 - New Juke Box Hits - LP 1456 (1961)
 - Chuck Berry Twist - LP 1465 (1962)
 - reissued as: More Chuck Berry (1965)
 - Chuck Berry On Stage - LP 1480 (1963)
 - Chuck Berry's Greatest Hits - LP 1485 (1964)
 - St. Louis to Liverpool - LP 1488 (1964)
 - Chuck Berry in London - LP 1495 (1965)
 - Fresh Berry's - LP 1498 (1965)
 - Chuck Berry's Golden Decade - 2LP1514 (1967, reissued 1972)
 - Back Home - LP 1550 (1970)
 - San Francisco Dues - LP 50008 (1971)
 - The London Chuck Berry Sessions - LP 60020 (1972)
 - Chuck Berry Bio - LP 50043 (1973)
 - Chuck Berry's Golden Decade Vol. 2 - 2LP 60023 (1973)
 - Chuck Berry's Golden Decade Vol. 3 - 2LP 60028 (1974)
 - several of the above later reissued on Chess 9000-series
 - The Great Twenty-Eight - 2LP 92500 (1983)
 - Rock 'n' Roll Rarities - 2LP 92521 (1986)
 - More Rock 'n' Roll Rarities - LP/CD 9190 (1986)
 - The Chess Box - 6LP/3CD 80001 (1989)
 - Missing Berries: Rarities Vol. 3 - LP/CD 9318 (1990)



CHUCK BERRY, vocals/guitar "HI-FIVE"

1. **Chuck Berry and His Combo** (featuring Johnnie Johnson,pno; Ebby Hardy,dms) - Chicago, May 21, 1955:
 U 7844 **Maybellene** - Chess 1604 (#1, 16w)
2. (featuring Johnson,pno, Leroy Davis,sax, Willie Dixon,bs) - Chicago, April 16, 1956:
 8110 **Roll Over Beethoven** - Chess 1626 (#2, 7w)
3. **Chuck Berry** (featuring Johnnie Johnson,pno, Fred Below,dms) - Chicago, December 29, 1957:
 8627 **Sweet Little Sixteen** - Chess 1683 (#1, 11w)
4. (featuring Lafayette Leake or poss Johnnie Johnson, pno plus Berry,extra dubbed solo gtr) - Chicago, January 6, 1958 (or December 30, 1957):
 8633 **Johnny B. Goode** - Chess 1691 (#2, 12w)
5. (featuring Chuck Berry, multitracked gtr & overdubbed bass, dms) - St. Louis, July 1958:
 9073 **Memphis Tennessee** - Chess 1729 (flip of "Back In The U.S.A.", 1959)



Ten Sepia Super Stars of Rock 'n' Roll

Chuck and Bo - Their first LPs



Chess LP 1426 (early 1957)

Tracks

School Day (Ring Ring Goes The Bell) / Deep Feeling / Too Much Monkey Business / Wee Wee Hours / Roly Poly / No Money Down // Brown Eyed Handsome Man / Berry Pickin' / Together We Will Always Be / Havana Moon / Down Bound Train / Drifting Heart



Discography

Chuck Berry, vcl/gtr & His Combo with Johnnie Johnson,p; Willie Dixon,b; Ebby Hardy or Jasper Thomas,d; poss Jerome Green,mrcs -1
Chicago May 21, 1955

U 7844 *Maybellene (Mabellene on LP 1426)* Chess 1604 (#1)
U 7845 *Wee Wee Hours* Chess 1604 (#10)
prob September 1955

U 7896 *Together (We Will Always Be)* -1 1610
U 7898 *Thirty Days (To Come Back Home)* 1610 (#2)

Chuck Berry, vcl-1/gtr & His Combo with Otis Spann,p; Willie Dixon,b; Ebby Hardy,d; unknown,mrcs-2; omit pno-3
December 20, 1955

U 7951 *You Can't Catch Me* -1 1645
U 7952 *Roly Poly (aka Rolli Polli)* only LP
U 7953 *Berry Pickin'* -2 only LP
U 7954 *The Down Bound Train* -1,-3 1615
U 7955 *No Money Down* -1 1615 (#8)

Chuck Berry, vcl/gtr & His Combo with Leroy C. Davis,ts; Johnnie Johnson,p; Willie Dixon,b; Fred Below,dms; omit ts-1
April 16, 1956

U 8108 *Drifting Heart* 1626
U 8109 *Brown Eyed Handsome Man* -1 1635 (#5)
U 8110 *Roll Over Beethoven* 1626 (#2)
U 8111 *Too Much Monkey Business* 1635 (#4)

Chuck Berry, vcl/gtr; poss Jimmy Rogers,second g; Willie Dixon,b
October 29, 1956

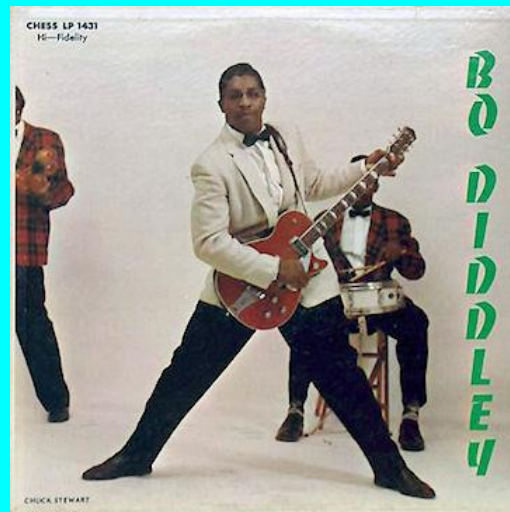
U 8303 *Havana Moon* 1645

Chuck Berry, vcl-1/gtr (steel guitar on-2); Johnnie Johnson,p; Hubert Sumlin,g; Willie Dixon,b; Fred Below,d
January 21, 1957

U 8378 *Deep Feeling* -2 1653
U 8379 *School Day (Ring! Ring! Goes The Bell)* -1 1653 (#1)

Note:

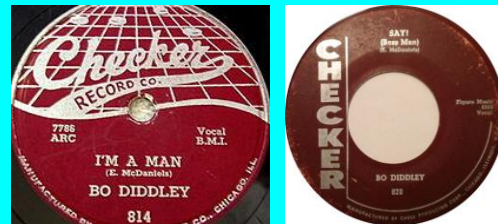
Titles in this "color" were all issued on Chess LP 1425 "Rock Rock Rock" in December, 1956 (various artists). (Peak pos. on Billboard's R&B Charts).



Chess (Checker) LP 1431 (early 1958)

Tracks

Bo Diddley / I'm A Man / Bring It to Jerome / Before You Accuse Me / Hey Bo Diddley / Dearest Darling // Hush Your Mouth / Say Bossman / Diddley Daddy / Diddy Wah Diddy / Who Do You Love / Pretty Thing



Discography

Bo Diddley,vcl/gtr; Billy Boy Arnold,hca-1; Otis Spann,p-1; Willie Dixon,b-1; Clifton James,d; Jerome Green,mrcs
Chicago March 2/3, 1955

U 7786 *I'm A Man* -1 Checker 814 (flip hit)
U 7788 *Bo Diddley* 814 (#1)

Bo Diddley,vcl/gtr; Little Walter,hca; Willie Dixon,b; Clifton James,d; Jerome Green,mrcs; The Moonglows,vclgrp (Prentiss Barnes, Harvey Fuqua, Alexander Graves, Bobby Lester)
May 10 or 15, 1955

U 7836 *Diddley Daddy* 819 (#11)

Bo Diddley,vcl/gtr; Lester Davenport,hca; Willie Dixon,b; Clifton James,d; Jerome Green,vcl-1/mrcs
July 14, 1955

U 7877 *Pretty Thing* 827 (#4)
U 7879 *Bring It To Jerome* -1 827

Bo Diddley,vcl/gtr; Little Willie Smith,hca; Jody Williams,g; Willie Dixon,b; Clifton James,d; Jerome Green,mrcs; The Moonglows,vclgrp
November 19, 1955

7946 *Diddy Wah Diddy (note spelling)* 832

Bo Diddley,vcl/gtr; Jody Williams,g; Clifton James,d; Jerome Green,mrcs
May 24, 1956

8123 *Who Do You Love* 842

Bo Diddley,vcl; Otis Spann,p; Jody Williams,g; Willie Dixon,b; James or Frank Kirkland,d; prob Jerome Green,mrc; Lady Bo (Peggy Jones),vcl/gtr; The Flamingos,vclgrp
February 8, 1957

8441 *Hey! Bo Diddley* 860

Bo Diddley,vcl/gtr; Lafayette Leake,p; Lady Bo,g-1; Willie Dixon,b; Clifton James or poss Frank Kirkland,d; Jerome Green,vcl/mrcs; male vcls poss incl Harvey Fugua
August 15, 1957

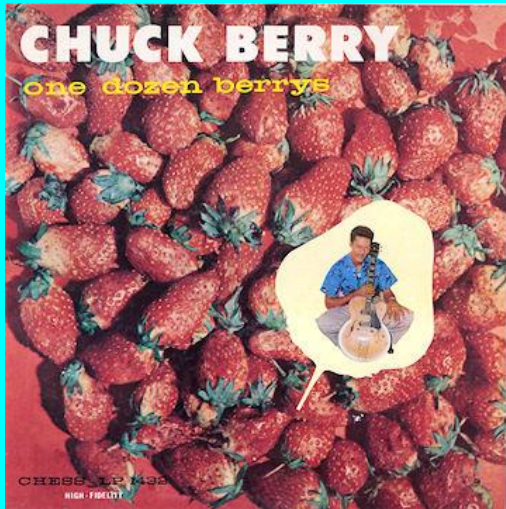
8566 *Say! (Boss Man)* -1 (note spelling) 878
8567 *Before You Accuse Me (Take A Look At Yourself)* 878

Bo Diddley,vcl/gtr; Lafayette Leake,p; Lady Bo,g-1; Willie Dixon,b; Frank Kirkland,d; Jerome Green,vcl-1/mrcs
January 29, 1958

8749 *Hush Your Mouth* -1 896
8752 *Dearest Darling* 896

Ten Sepia Super Stars of Rock 'n' Roll

Chuck's second and third LPs



Chess LP 1432 (April 1958)

Tracks

Sweet Little Sixteen / Blue Feeling / La Juanda (Espanola) / Rocking At The Philharmonic / Oh Baby Doll / Guitar Boogie // Reelin' And Rockin' / Ingo / Rock And Roll Music / How You've Changed / Low Feeling / It Don't Take But A Few Minutes



Discography (both LPs chrono order)

(Peak pos. on Billboard's R&B Charts).

Chuck Berry, vcl/gtr & His Combo with Johnnie Johnson,p; Willie Dixon,b; Ebby Hardy or Jasper Thomas,d; poss Jerome Green,mracs -1
Chicago May 21, 1955
7844 Maybellene Chess 1604 (#1)

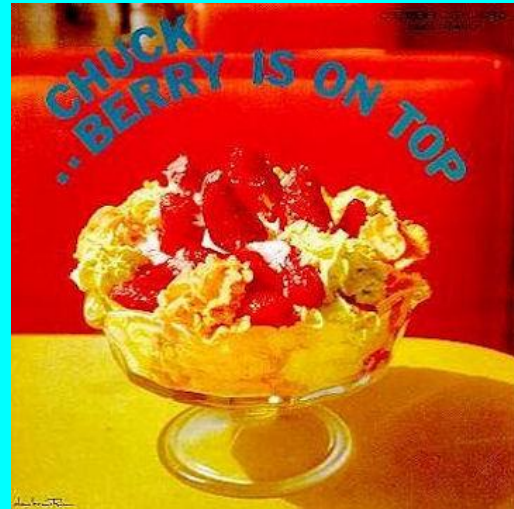
Chuck Berry, vcl/gtr & His Combo with Leroy C. Davis,ts; Johnnie Johnson,p; Willie Dixon,b; Fred Below,dms; omit ts-1
April 16, 1956
8110 Roll Over Beethoven 1626 (#2)

Chuck Berry, vcl-1/gtr; Johnnie Johnson,p; Hubert Sumlin,g present; Willie Dixon,b; Fred Below,d (no bs,d but bongos on -1
January 21, 1957
8380 (Lajaunda) La Jaunda (Espanol) -1 1664
(alt take on LP- note diff spelling)
8381 Blue Feeling 1671
- Low Feeling (low speed of above) LP 1432

Chuck Berry, vcl/gtr; Lafayette Leake,p; Willie Dixon,b; Fred Below,d
May 6 or 15, 1957
8498 How You've Changed LP 1432
8499 Rock & Roll Music 1671 (#6)
8500 Oh Baby Doll 1664 (#12)

Chuck Berry, vcl-1/gtr; Johnnie Johnson,p; Willie Dixon,b; Fred Below,d
December 29/30, 1957
8627 Sweet Little Sixteen -1 1683 (#1)
8628 Rock At The Philharmonic 1671 (#6)
8629 Guitar Boogie LP 1432
8632 Reelin And Rocking -1 1683
(Note spelling on single)

Chuck Berry, vcl/gtr/and extra dbd gtr; Lafayette Leake (or poss Johnnie Johnson),p; Willie Dixon,b; Fred Below,d
(poss December 30, 1957) or prob January 6, 1958
8633 Johnny B. Goode 1691 (#2)



Chess LP 1435 (early 1959)

Tracks

Almost Grown / Carol / Maybellene / Sweet Little Rock And Roller / Anthony Boy / Johnny B. Goode // Little Queenie / Jo Jo Gunne / Roll Over Beethoven / Around And Around / Hey Pedro / Blues For Hawaiians



Chuck Berry, vcl-1/gtr/and extra dbd gtr; with piano and drums also dubbed by Berry

8693 Around & Around -1 February 27, 1958
1691
8694 Ingo LP 1432
8695 It Don't Take But A Few Minutes -1 LP 1432
8696 Blues For Hawaiians LP 1435

Chuck Berry, vcl/gtr; Johnnie Johnson,pno-1; G.Smith, bsg; Ebby Hardy and/or Jesper Thomas, d/perc

May 2, 1958
8865 Hey Pedro 1700
8868 Carol -1 1700 (#9)

Chuck Berry, vcl/gtr with overdubbed bs and d by Berry
St. Louis, Missouri June 7 or July, 1958
9071 Jo Jo Gunne 1709

Chuck Berry, vcl/gtr; Johnnie Johnson,pno; Willie Dixon,bs; Jasper Thomas,d; band backing vcls on -1
Chicago September 28, 1958

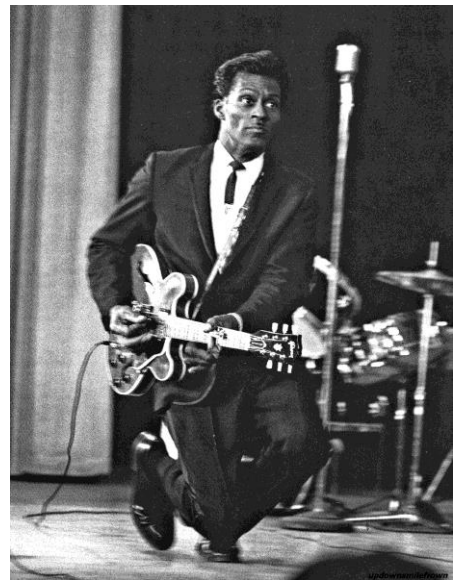
9070 Anthony Boy -1 1716
9072 Sweet Little Rock And Roll 1709 (#13)
(note spelling on original single)

Chuck Berry, vcl/gtr; Lafayette Leake ,pno; Willie Dixon,bs; Fred Below,d;
November 19, 1958
9206 Little Queenie 1722

Chuck Berry, vcl/gtr; Johnnie Johnson,pno; Willie Dixon,bs; Fred Below,d; The Moonglows,vclgrp (Chuck Barksdale, Harvey Fuqua, Marvin Gaye, James Nolan, Reese Palmer, Chester Simmons, plus Etta James)
February 17, 1959
9236 Almost Grown 1722 (#3)



Ten Sepia Super Stars of Rock 'n' Roll



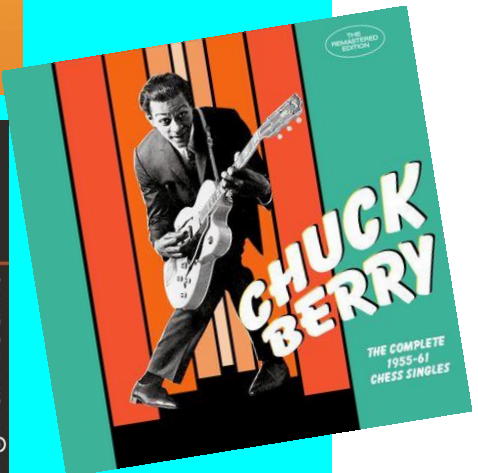
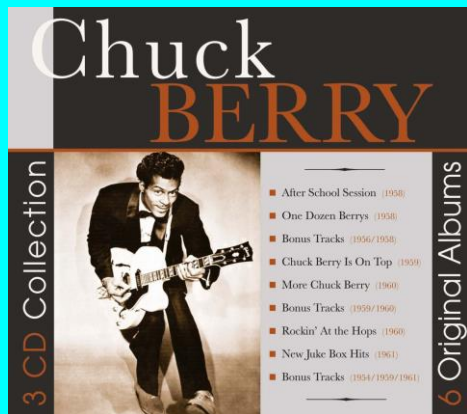
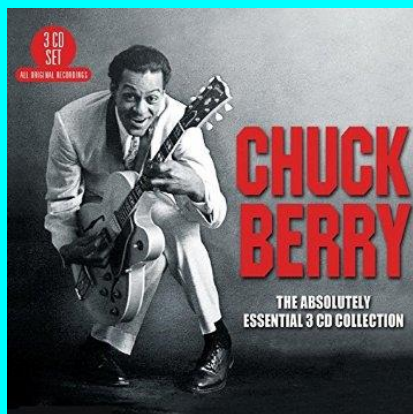
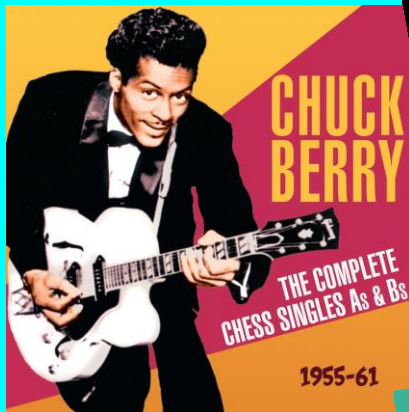
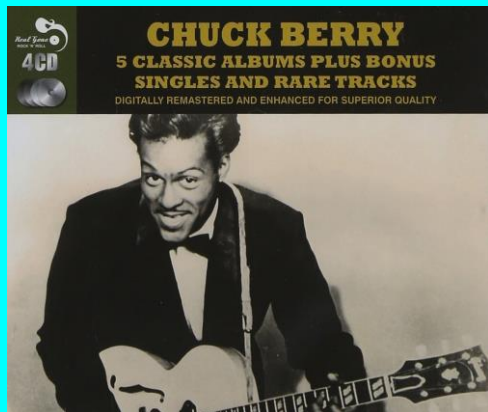
Ten Sepia Super Stars of Rock 'n' Roll



SOME NEW CDs WITH CHUCK BERRY



Bear Family's super-cd-pak BCD17273 (issued late 2014);
Below: Real Gone 4CD (2012), Acrobat 2CD 2015, Big 3 (3CD) issued 2014,
3CD-set on Document (2015), Hoodoo Records 2CD (2017)



Ten Sepia Super Stars of Rock 'n' Roll

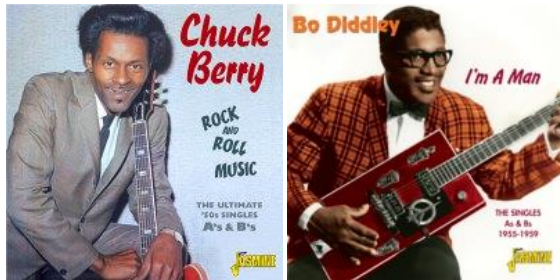
THE EARLY HITS COLLECTION

Great CD-sets from the "public domain" (UK) issued
2009-2011 – each featuring their most famous early hits



Fats Domino – The American Chart Hits - JASCD 557 (2CD)
1949-1958 (62 tracks)

Little Richard – She Knows How To Rock - JASCD 545 (2CD)
The Singles As & Bs 1955-1959 (38 tracks)



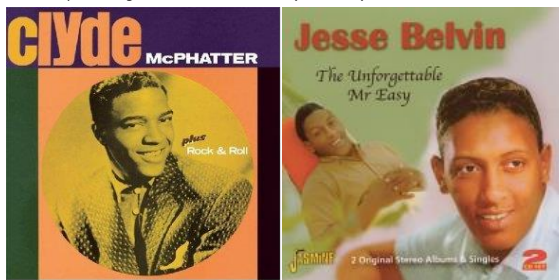
Chuck Berry – Rock and Roll Music - JASCD 519
The Ultimate '50s singles As & Bs (28 tracks)

Bo Diddley – I'm A Man - JASCD 3010
The Singles As & Bs 1955-1959 (26 tracks)



Ruth Brown – Taking Care of Business - JASCD 3022-3 (2CD)
Singles As and Bs 1953-1960 plus bonus 1950-1952 (59 tracks)

LaVern Baker – It's So Fine - JASCD 537 (2CD)
The Complete Singles As & Bs 1953-1959 (40 tracks)



Clyde McPhatter – Clyde plus Rock & Roll - 2 original Atlantic LPs on 1CD plus five bonus tracks – Jackpot Records 2010 (31 tracks)

Jesse Belvin – The Unforgettable Mr Easy - JASCD 156 (2CD)
2 Original Stereo Albums plus Singles 1952-1960 (50 tracks)

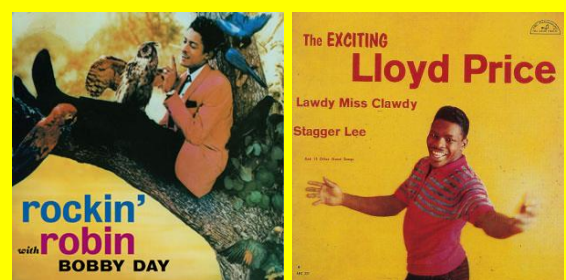
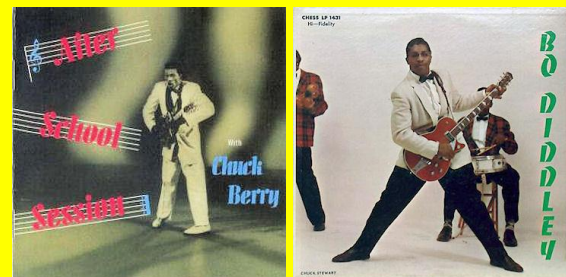


Bobby Day – Rockin' with Robin - Hoodoo CD 9882,
Rockin' Robin (24 tracks)

Lloyd Price – Restless Heart - JASCD 552 (2CD)
The Ultimate Singles 1952-1959 (57 tracks)

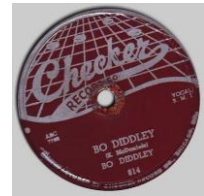
Ten Sepia Super Stars of Rock 'n' Roll

THEIR VERY FIRST VINYL LPs - originally issued 1956 - 1959



BO DIDDLEY – the originator



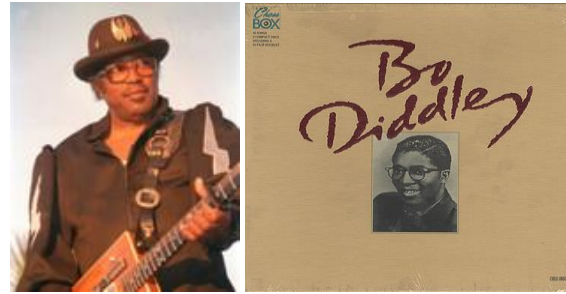


BO DIDDLEY

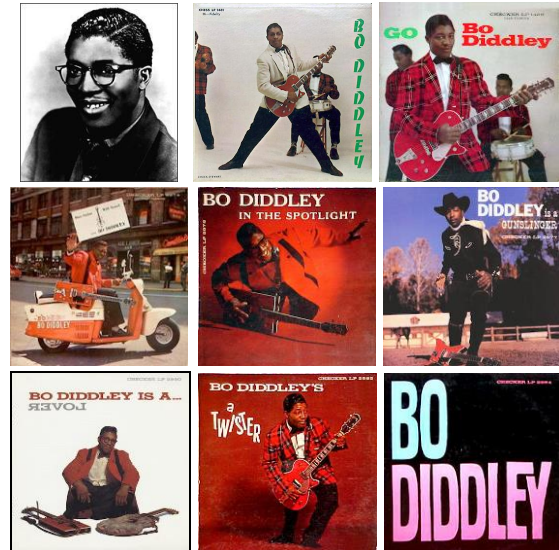


"The Originator" - Legendary and influential R&B-rock vocalist - guitarist (and sometimes violinist), with his special "jungle-style" - featuring his heavily touring band's maracas-player Jerome Green, and his great drummer Clifton James, and later with "The Duchess" and her successors. Started his life on the Louisiana/ Mississippi borders and came to Chicago in 1935. Worked on the border of Chicago blues and Country-influenced Bayou rhythms. Diddley had been highly active thruout his career. Inducted into the Rock and Roll Hall of Fame in 1987, and into the Blues Foundation Hall of Fame in 2004.

Born: Firstnames Ellas Otha out of wedlock to Eugene Bates and Ethel Wilson (later adopted by his mother's cousin Mrs Gussie McDaniel - and used the McDaniel surname in Chicago - often misspelled McDaniels) in McComb, Mississippi December 30, 1928 (Bob Eagle's research states his birth may have been 1927).
Died: of heart attack in his home in Archer, Florida June 2, 2008.
First recordings: Chicago March 2, 1955 Bo Diddley b/w I'm A Man - Checker 814.
Records for: Checker from 1955.
First LP:
 Bo Diddley - Chess/Checker LP 1431 (early 1958)



Bo Diddley's original Checker albums 1958-1962

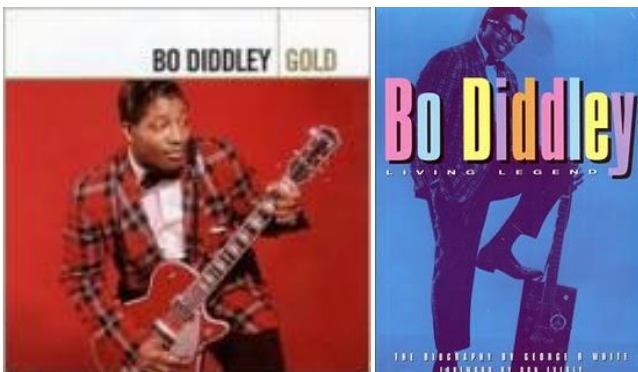


R&B Top 10 Hits: (3 of 11 Top 40)

- 1955 **Bo Diddley** # 1 for 2w
- 1956 **Pretty Thing** #4
- 1959 **Say Man** #3 P20

Some Of His Other Best:

- 1955 I'm A Man
- 1955 Diddley Daddy
- 1956 Bring It To Jerome
- 1956 **Who Do You Love**
- 1957 Hey Bo Diddley
- 1959 Say Man, Back Again
- 1959 The Story of Bo Diddley
- 1960 Road Runner
- 1962 **I Can Tell**
- 1962 **You Can't Judge A Book By The Cover**



Essential CD:

The Chess Box (3CD) - MCA/Chess CH3 19502 (1987)
 or His Best - MCA/Chess CHD 9373 (1997)
 or The Story of Bo Diddley, The Very Best of (2CD) - Universal EU CD 9832296 (2006) or Gold (2CD) Hip-O Select (2007)

For Collectors:

I'm A Man - The Chess Masters, 1955-1958 - Hip-O Select B0009231-02 (2CD 2007) (48 chronological tracks 1955 - 1958 with the hits plus rare, alternates, and unissued);
 plus Road Runner - The Chess Masters, 1959-1960 Hip-O Select B0011076-02 (2CD 2008) and Ride On - The Chess Masters, 1960-1961 Hip-O Select B00122946-02 (2CD 2009)

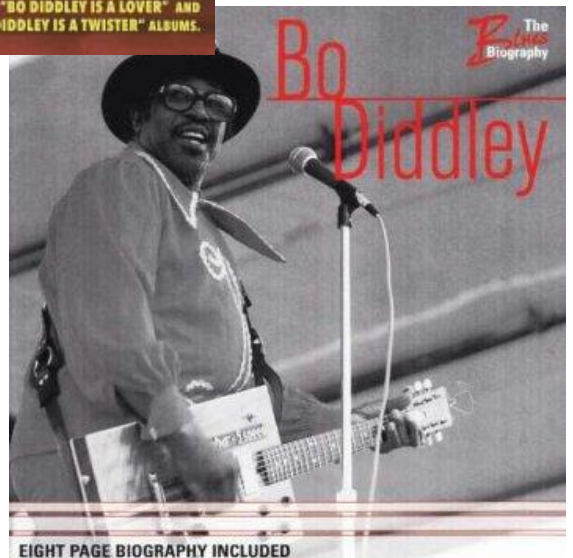
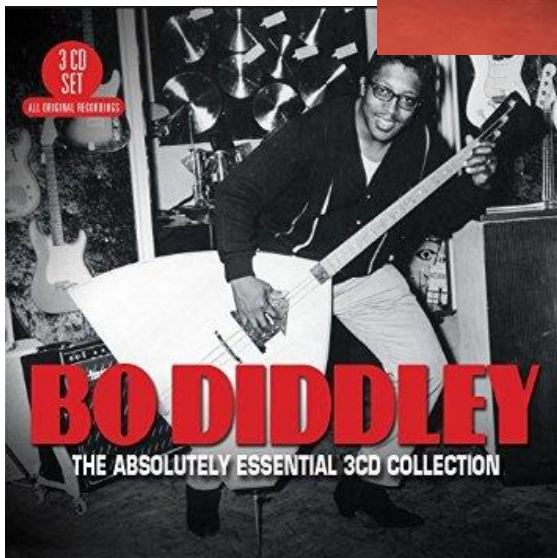
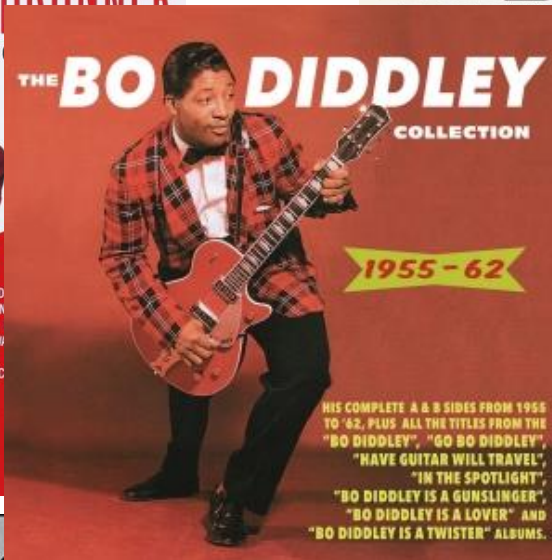
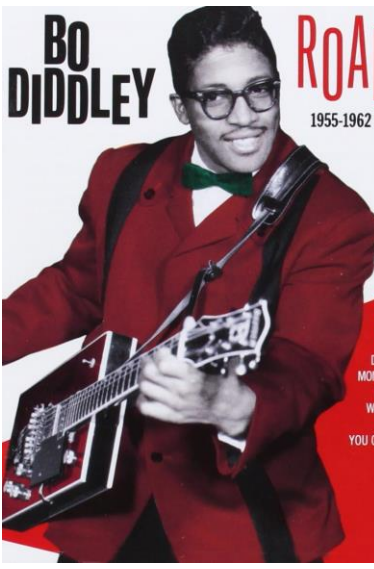
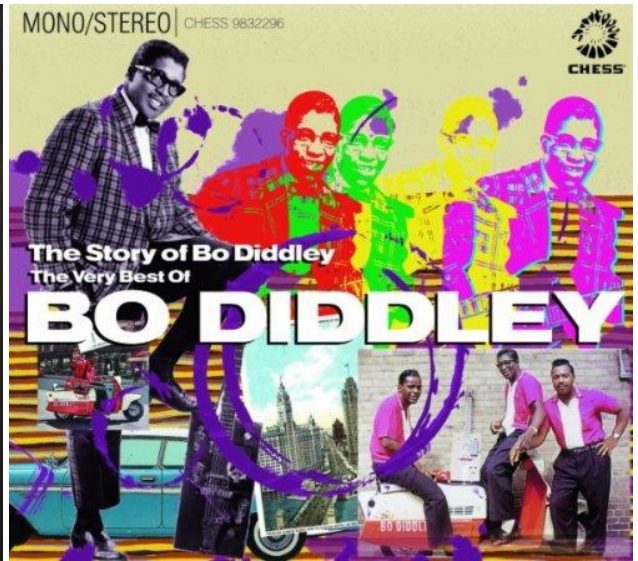
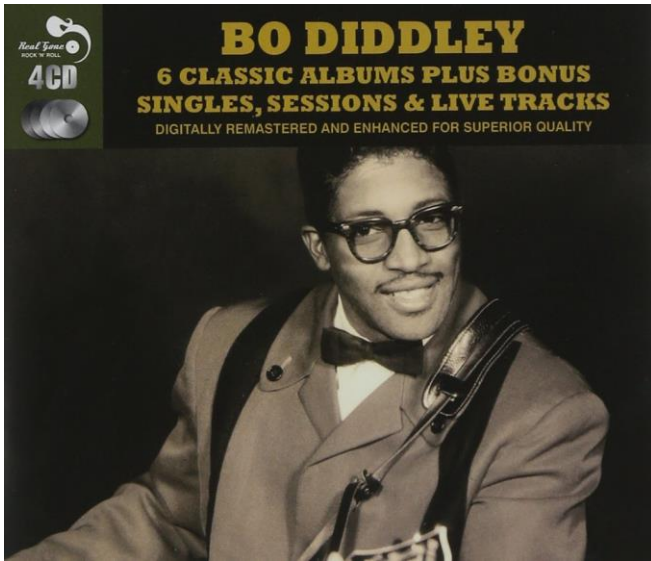
Reading:

Bo Diddley: Living Legend by George R. White (UK, 1995);
 The Complete Bo Diddley Sessions by George R. White (UK, 2002); and They Kept On Rockin' - The Giants of Rock 'N' Roll by Stuart Colman (Blandford, 1982)



Ten Sepia Super Stars of Rock 'n' Roll

SOME NEW CDs with BO DIDDLEY



Inserted center: The Bo Diddley Collection 1955-1962 (3CD – 84 tracks) Acrobat ACTRCD9057
 Real Gone 4CD (2013), and Chess/Universal 20CD (2006/2012); Hoodoo 2CD (2014), Not Now 2CD (2013), Bi3 3CD (2016), and Aa/Fontana 1CD (2015)

Ten Sepia Super Stars of Rock 'n' Roll



THE R&B PIONEERS Series *Compiled by Claus Röhnisch* colored links to youtube



Images: The Drifters, Chuck Berry, James Brown, The Temptations, LaVern Baker, Ray Charles, King Curtis, The Impressions, Johnny Otis and parts of his Orchestra, and Howlin' Wolf.
Posters ctsy PosterCentral.com

Vol 1. Top Rhythm & Blues Records

- The Top R&B Hits from 30 classic years of Rhythm & Blues

Vol 2. The John Lee Hooker Session Discography

Complete discography, and year-by-year history recap (Two Parts)

Vol 3. Those Hoodlum Friends – THE COASTERS

A Super Size Presentation of the first vocal group to be inducted into the Rock and Roll Hall of Fame

Vol 4. The Clown Princes of Rock and Roll

Todd Baptista's great Essay on The Coasters, completed with Singles Discography, Chart Hits, Session Discography, and much more

Vol 5. THE Blues Giants of the 1950s

- Twelve Great Legends

T-Bone Walker, Big Joe Turner, Lowell Fulson, Roy Brown, John Lee Hooker, Muddy Waters, Sonny Boy Williamson, Howlin' Wolf, Elmore James, Little Walter, Jimmy Reed, B. B. King

Vol 6. THE Top Ten Vocal Groups of the Golden '50s

- Rhythm & Blues Harmony

The Dominoes, Clovers, "5" Royales, Midnighters, Flamingos, Moonglows, Drifters, Platters, Cadillacs, Coasters

Vol 7. Ten Sepia Super Stars of Rock 'n' Roll

- Idols Making Music History

Fats Domino, Little Richard, Chuck Berry, Bo Diddley, Ruth Brown, LaVern Baker, Clyde McPhatter, Jesse Belvin, Bobby Day, Lloyd Price

Vol 8. Transitions from Rhythm to Soul

- Twelve Original Soul Icons

Ray Charles, Sam Cooke, Jackie Wilson, Little Willie John, Brook Benton, Etta James, Rufus Thomas, Junior Parker, Bobby Bland, Johnny "Guitar" Watson, King Curtis, James Brown

Vol 9. The True R&B Pioneers

- Twelve Hit-Makers from the Early Years

Lionel Hampton, Erskine Hawkins, Louis Jordan, Buddy & Ella Johnson, Eddie "Cleanhead" Vinson, Wynonie Harris, Charles Brown, Johnny Otis, Amos Milburn, Ike Turner, Chuck Willis, The Five Keys

Vol 10. Predecessors of the Soul Explosion in the 1960s

- Twelve Famous Favorites

Joe Tex, Solomon Burke, Wilson Pickett, Otis Redding, Aretha Franklin, Marvin Gaye, The Dells, Isley Brothers, Four Tops, Impressions, Miracles, Temptations

Vol 11. The R&B Pioneers Series:

- The Top 30 Favorites

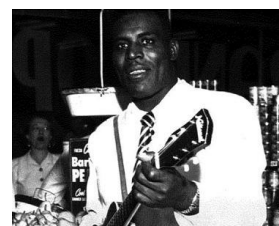
Featuring the Super Legend's ultimate CD compilations and their most classic singles

Vol 12. Clyde McPhatter – the Original Soul Star

Special feature on possibly the most important R&B Pioneer plus Bonus Features



Performers	Vol.
Johnny Ace	9
LaVern Baker	7
Jesse Belvin	7
Brook Benton	8
Chuck Berry	1, 7
Richard Berry	1, 9
Hank Ballard	1, 6
Bobby "Blue" Bland	8
Big Bill Broonzy	9
Charles Brown	9
Clarence "Gatemouth" Brown	5, 9
James Brown	8
Nappy Brown	9
Roy Brown	5
Ruth Brown	7
Solomon Burke	10
Jerry Butler	1
The Cadets / Jacks	9
The Cadillacs	6
Gene Chandler	1
Ray Charles	1, 8
The Clovers	6
The Coasters	3, 4, 6
Nat "King" Cole	1
Sam Cooke	8
Bobby Day	7
The Dells	10
Bo Diddley	7
Fats Domino	1, 7
The Dominoes	6, 12
The Drifters	6
The Falcons	10
The "5" Royales	6
The Five Keys	9
The Flamingos	6, 9
The Flairs	1, 9
Four Tops	10
Aretha Franklin	10
Ernie Freeman	1, 9
Lowell Fulson	5
Marvin Gaye	10
Paul Gayten	1
Lionel Hampton	9
Slim Harpo	5
Wynonie "Mr Blues" Harris	9
Erskine Hawkins	9
The Hollywood Flames	7
John Lee Hooker	2, 5
Lightnin' Hopkins	9
Howlin' Wolf	5
The Impressions	10
(The) Ink Spots	9, 12
The Isley Brothers	10
Elmore James	5
Etta James	8
Little Willie John	8
Buddy & Ella Johnson	9
Louis Jordan	9
Ernie K-Doe	9
B. B. King	5
Ben E. King	6
King Curtis	8
Lazy Lester	5
Smiley Lewis	9
Lightnin' Slim	5
Little Esther	3, 9
Little Richard	7
Little Walter	5
Little Willie Littlefield	9
Robert Jr. Lockwood	9
Jimmy McCracklin	5, 9
Clyde McPhatter	6, 7, 12
Memphis Slim	9
The Midnighters (Royals)	1, 6
Amos Milburn	9
The Miracles	10
The Moonglows	6, 9
Muddy Waters	5
The Orioles	9
Johnny Otis Orchestra	9
Little Junior Parker	8
The Penguins	1, 9
Wilson Pickett	10
The Platters	6
Lloyd Price	7
Professor Longhair	9
The Ravens	9
Otis Redding	10
Jimmy Reed	5
The Robins	1, 3, 4, 6
Jimmy Rogers	5, 9
Slim Harpo	5
Staple Singers	10
The Supremes	10
Roosevelt Sykes	9
Tampa Red	9
Joe Tex	10
The Temptations	10
Sister Rosetta Tharpe	7
Rufus Thomas	8
Ike Turner	8
Ike & Tina Turner	10
(Big) Joe Turner	5
Eddie ("Cleanhead") Vinson	1, 9
T-Bone Walker	5
Baby Boy Warren	9
Dinah Washington	1
Johnny ("Guitar") Watson	8
Junior Wells	5, 9
"Sonny Boy" Williamson (II)	5
Chuck Willis	9
Jackie Wilson	8
Jimmy Witherspoon	9
Young Jessie	1, 9

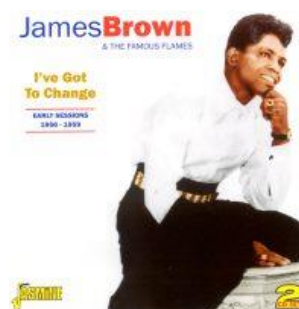
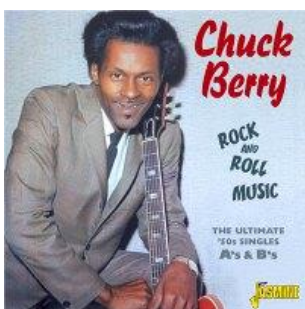
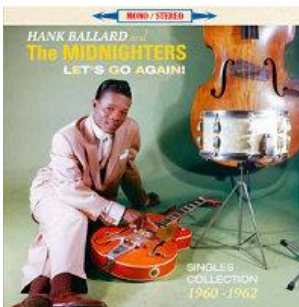
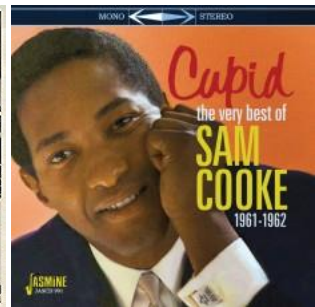
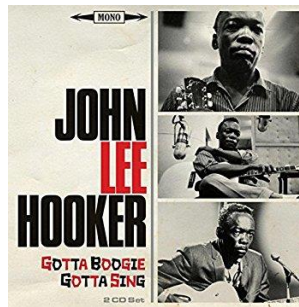
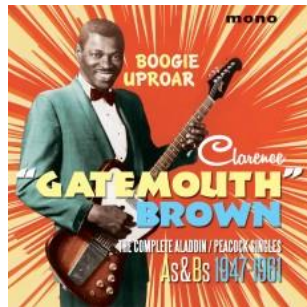




Ten Sepia Super Stars of Rock 'n' Roll

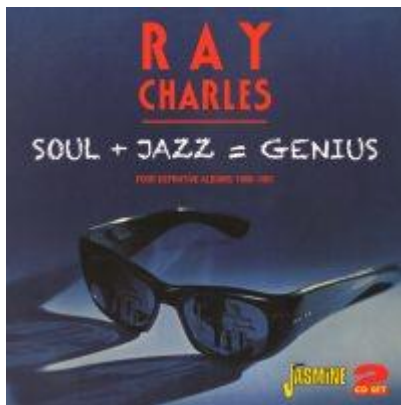
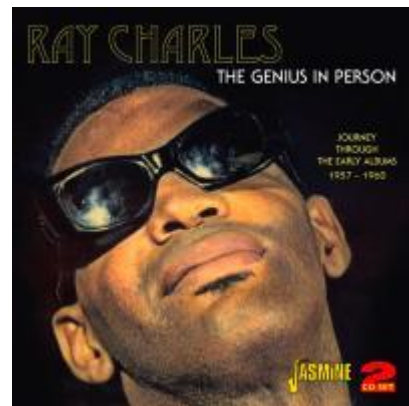
IS THIS THE BEST (most interesting) PUBLIC DOMAIN LABEL? pt 1

www.jasmine-records.co.uk/index.html



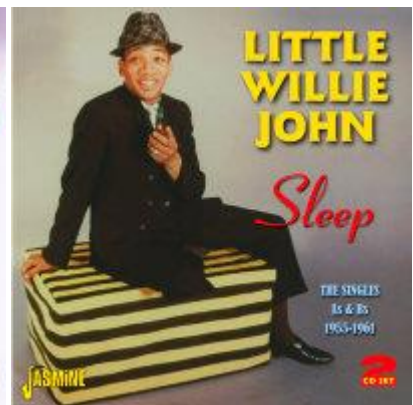
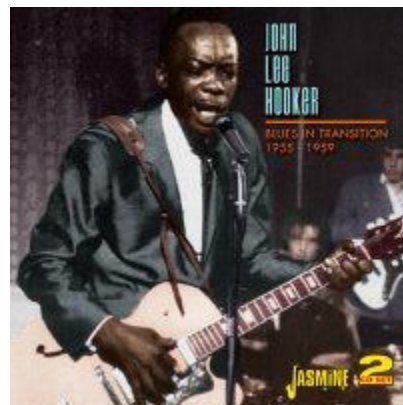


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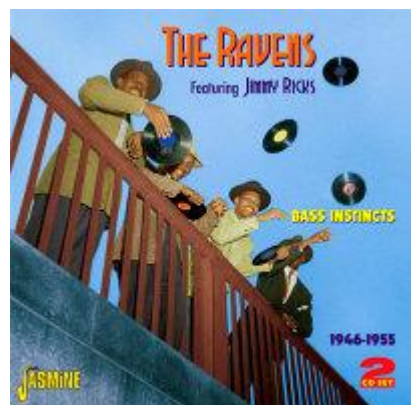
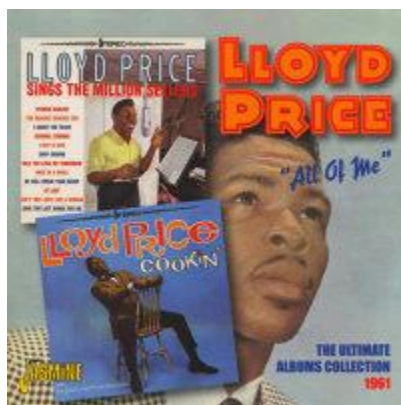
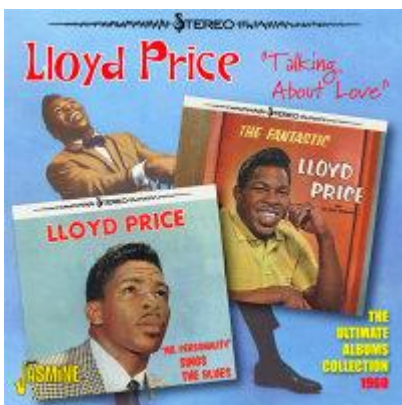
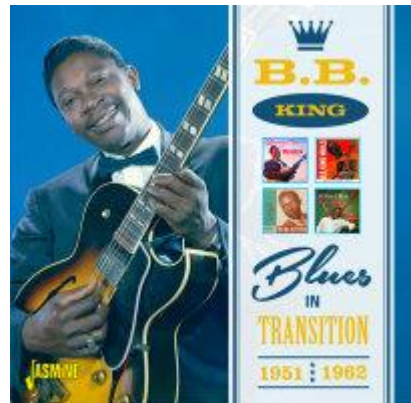
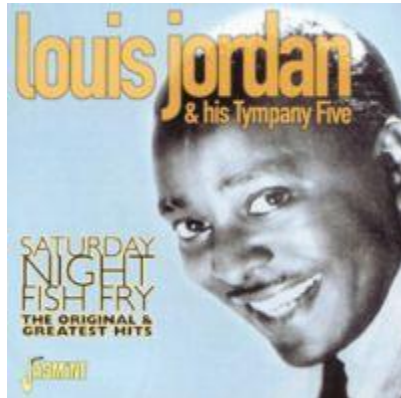


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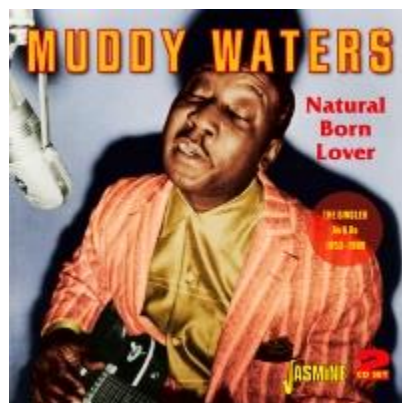
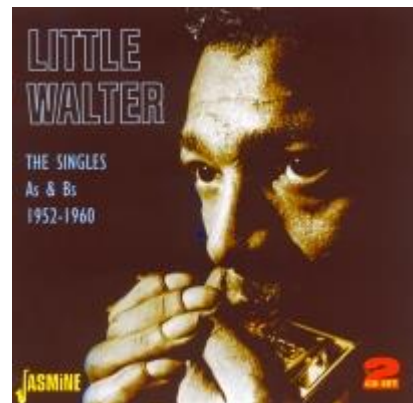
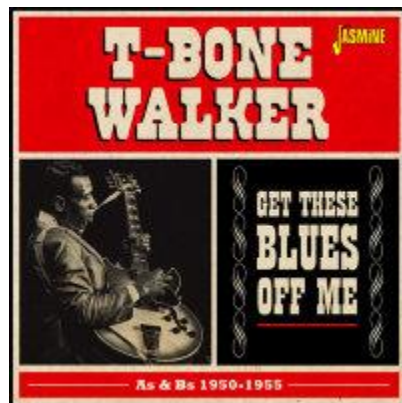
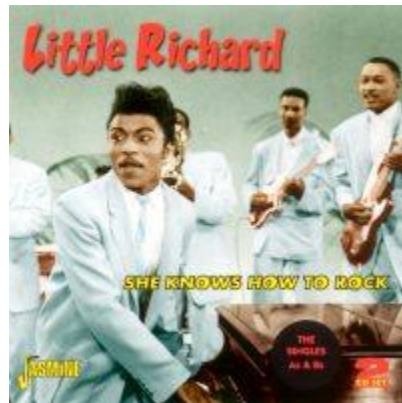
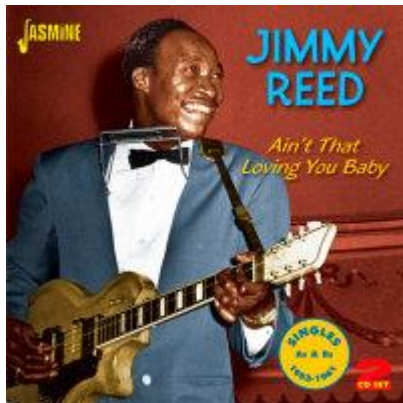


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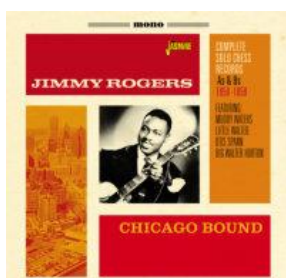
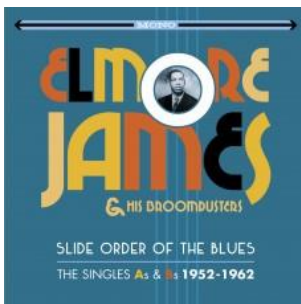
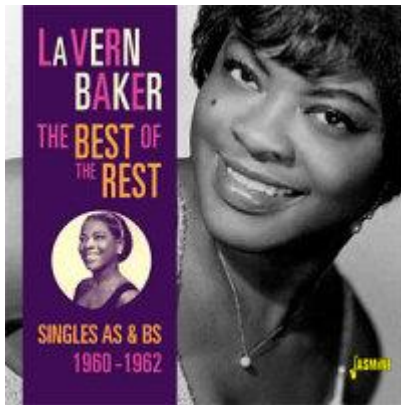
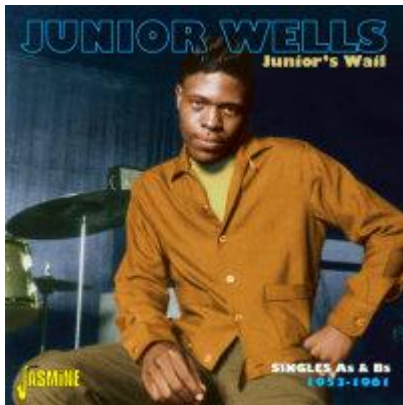
IS THIS THE BEST (most interesting) PUBLIC DOMAIN LABEL? pt 5



Ten Sepia Super Stars of Rock 'n' Roll



IS THIS THE BEST (most interesting) PUBLIC DOMAIN LABEL? pt 5



The copyright laws in Europe made it possible to issue recordings under the "public domain" banner 50 years after a recording was done. This made it possible to publish recordings up to (and including) 1962. In 2013 the laws were coordinated with the rules of the United States (75 years). The new old rules meant that most of the R&B Pioneers' recordings could be rereleased (with their main and most important records first issued during the '40s and '50s - Acrobat Music was one of the first to establish itself (they concentrated on the 1940s and early 1950s and are still semi-active). The old rules resulted in a true "boom" of lots of new European independent labels to flourish. This boom is likely to be strongly reduced in the years to come. Now one has to wait until the year of 2038 in order to "establish" a new boom.

Jasmine Records issued their first CDs in 1990 and is possibly the most interesting public domain label today. The CDs have increased their inlay booklet pages in later years - and editor Bob Fisher supplies us with great information (and great records).

Fisher joined Charly Records in 1987 and in 1989 he founded Sequel Records. In 1997 he joined MCI and founded th Westside and Blueside labels. Later he co-founded Acrobat Records. He returned to the world of consultancy, producing several packages for JVC, Jasmine and Blue. Bob is a true R&B expert.

Ten Sepia Super Stars of Rock 'n' Roll



The Empress of Rock 'n' Roll & Miss Rhythm

LaVern Baker. The Essential Recordings - Primo Records (2016 – 40 tracks)
The Very Best of Ruth Brown: : One Day Music Records (2015 – 50 tracks)





RUTH BROWN



"Miss Rhythm" – "Queen of Rock and Roll" – "Queen of Rhythm & Blues" - Original blues & rhythm thrush and a regular chart-topper establishing Atlantic Records as the most important R&B label of the '50s. Started out in Virginia and later worked in Detroit. Sang for a month with Lucky Millinder in 1946 and was later spotted by Duke Ellington, who in Washington, DC presented her to Herb Abramson and Ahmet Ertegun of Atlantic. Was hospitalized several months (after a car accident) until she was able to debut her recording career. Was directed on several early recordings by saxophonist Budd Johnson and closely worked with Willis Jackson (to whom she was married for a while) - and with arranger Jesse Stone at Atlantic. Was billed with Her RhythmMakers on several mid '50s records. Had acting roles in TV shows in later years, and several Broadway and Las Vegas musicals, also acted in movies. Inducted into the Rock and Roll Hall of Fame in 1993, and into the Blues Foundation Hall of Fame in 2002.

Born: Ruth Alston Weston January 12 (not 30), 1928, Portsmouth, Virginia. First marriage to Texas Johnny Brown mid '40s. **Died** in a Henderson, Nevada hospital on November 17, 2006 (after a heart attack and stroke).
First recordings: New York City April 6, 1949 Rain Is A Bringdown (uniss at the time) and May 25, 1949 It's Raining / So Long - Atlantic 879.
Records for: Atlantic 49-61, Philips 61-62, Decca 1964, Solid State 68-69, Fantasy 1980-.
First LP: Rock & Roll – Atlantic LP 8004 (1957)

Essential CD: The Definitive Soul Collection (2CD 2007) - Rhino 122684 or The Essentials – Rhino/Atlantic R2 76162 (2003) or Rockin' In Rhythm - The Best of... - Rhino RHCD 2-72450 (1996)
Editor's choices: Miss Rhythm-Greatest Hits and More (2CD) - Atlantic 7 82061-2 (or Sequel RSDCD 816) (1989); and Miss Rhythm-The Rest & More of The Best RSACD 864 (1990) and The Chronological Ruth Brown 1949-1950 - Classics 5003 (2001)
Reading: Miss Rhythm - The Autobiography of Ruth Brown by Ruth Brown with Andrew Yule (US, 1996); Blue Rhythms - Six Lives in Rhythm and Blues by Chip Deffaa (US 1996)

- R&B Top 10 Hits:** (21 of 24 Top 40)
- 1949 So Long #4
 - 1950 Teardrops From My Eyes #1 for 11w
 - 1951 I'll Wait For You #3
 - 1951 I Know #7
 - 1952 5-10-15 Hours #1 for 7w
 - 1952 Daddy Daddy #3
 - 1953 (Mama) He Treats Your Daughter Mean #1 for 5w
 - 1953 Wild Wild Young Men #3
 - 1953 Mend Your Ways #7
 - 1954 Oh What A Dream #1 for 8w
 - 1954 Mambo Baby #1 for 1w
 - 1955 I Can See Everybody's Baby #7
 - 1955 As Long As I'm Moving #4
 - 1955 It's Love Baby (24 Hours A Day) #4
 - 1955 Love Has Joined Us Together (with Clyde McPhatter) #8
 - 1955 I Wanna Do More #3
 - 1956 Sweet Baby Of Mine #10
 - 1957 Lucky Lips #6 P25
 - 1958 This Little Girl's Gone Rockin' #7 P24
 - 1959 I Don't Know #5
 - 1960 Don't Deceive Me #10

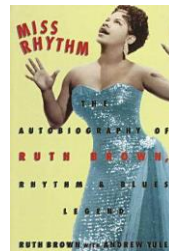
Listen To Some More:

- 1950 Sentimental Journey (with the Delta Rhythm Boys)
- 1951 Standing On The Corner
- 1958 Why Me
- 1959 Papa Daddy
- 1959 I Can't Hear A Word You Say



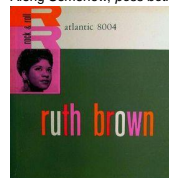
RUTH BROWN, vocals "HI-FIVE"

1. with **Eddie Condon's N.B.C. Television Orchestra** - New York, May 25, 1949:
A 239 **So Long** - Atlantic 879 (#4, 10w)
2. with **Budd Johnson's Orchestra** - New York City, September 1950:
A 514 **Teardrops From My Eyes** - Atlantic 919 (#1, 25w)
3. **Ruth Brown with Orchestra** (featuring Willis Jackson, sax) - New York, December 19, 1952:
A 960 **(Mama) He Treats Your Daughter Mean** - Atlantic 986 (#1, 16w 1953)
4. and **Her RhythmMakers** (vclgroup - actually the Cues or possibly the Drifters) - New York, May 7, 1954:
A 1273 **Oh What A Dream** - Atlantic 1036 (#1, 17w)
5. **Ruth Brown** (featuring orchestra and chorus) - New York, September 25, 1956:
A 2123 **Lucky Lips** - Atlantic 1125 (#6, 10w)



Ruth's very first LPs

(Four on Atlantic 1957-1963, two on Phillips 1961-1962)
 ALS-115 - *Ruth Brown Sings Rhythm and Blues Favorites* - **Ruth Brown** [Unreleased 1952/53] This record is listed on the back of several of the early Atlantic 10 and 12 inch albums. No copy as ever surfaced. Tracks: So Long/Teardrops From My Eyes/Shrine Of Saint Cecilia/Where Can I Go/Happiness Is A Thing Called Joe/I'll Get Along Somehow. *poss both parts I Can Dream Can't I/ Don't Want Anybody*



The Ruth Brown Discography on Atlantic

All on Atlantic - recorded in New York, with label credits (last listed is valid until next credit is noted). Up to 1956 master number is noted. Date (day/month) of recording is listed for all songs (with peak pos. on any of the Billboard's national R&B Charts). The tracks on the singles up to 1956 are listed in master number order (not necessarily identical to A/B-side). Route 66 KIX-16 LP "Sweet Baby Of Mine" features singles tracks (1949-1956) which were not issued on any regular Atlantic LP.

THE SINGLES

1949

with **Eddie Condon's NBC Television Orchestra**

879 - It's Raining (298) / So Long *§ (299, #4) 25/5

with **Budd Johnson's Orch.**

887 - I'll Get Along Somehow (Part 1) (291) / Rocking Blues (293) 18/9

887R - I'll Get Along Somehow (Part 1) *§ / I'll Get Along Somehow (Part 2)

1950

893 - Happiness Is A Thing Called Joe *§ (292) / Love Me Baby (290) 18/9 1949

Ruth Brown and The Delta Rhythm Boys (or Ruth Brown 392)

899 - (I'll Come Back) Someday (355) / Why (356) 17/1

905 - I Can Dream, Can't I * (392) / Sentimental Journey (393) 28/2

with **Sid Bass Orchestra and Chorus**

907 - Where Can I Go * (394) / Dear Little Boy Of Mine (395) 23/3

with **Budd Johnson's Orch.**

919 - Am I Making The Same Mistake Again (513)

/ Teardrops From My Eyes * (514, #1) Sept



1951

930 - I'll Wait For You (541, #3) / Standing On The Corner (542) 14/12 1950

941 - I Don't Want Anybody (If I Can't Have You) * (539) / I Know (540, #7) as above

with **Orchestra**

948 - Without My Love (629) / Shine On (Big Bright Moon) Shine On # (630) 29/8

1952

962 - Be Anything (But Be Mine) § (803)

/ 5-10-15 Hours (Of Your Love) § (804, #1) 13/2

with **The James Quintet**

973 - Have A Good Time § (869) / Daddy Daddy § (870, #3) 2/7

with **Orchestra** (Sid Bass orchestra credited on 986 repressings)

978 - Good For Nothing Joe (894) / Three Letters § (895) 12/9

1953

986 - (Mama) He Treats Your Daughter Mean § (960, #1) / R. B. Blues (515) (Sept 1950)

993 - Mend Your Ways (1048, #7) / Wild Wild Young Men § (1051, #3) 10/4

1005 - The Tears Keep Tumbling Down (1089) / I Would If I Could (1050) 10/4

1954

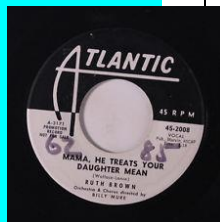
1018 - If You Don't Want Me (I Don't Want No Part Of You) (1140) 1/11 1953

/ Love Contest (1170) 16/12 1953

Ruth Brown and The Delta Rhythm Boys

1023 - Sentimental Journey (357)

/ It's All In Your Mind (358) 17/1 1950



Ruth Brown

1027 - If I Had Any Sense (1139) 1/11 1953

/ Hello Little Boy (1172) 16/12 1953

Ruth Brown and her Rhythmakers with orchestra

Note: the four recordings of May 7 removed actually to be backed by The Drifters

1036 - Oh What A Dream § (1273, #1) / Please Don't Freeze (1275) 7/5

1044 - Somebody Touched Me (1276) 7/5 / Mambo Baby (1310, #1) 11/8

1955

1051 - Bye Bye Young Men (1309, #13) 11/8 1954

/ Ever Since My Baby's Been Gone (1136) 1/11 1953

1059 - I Can See Everybody's Baby (1440, #7)

/ As Long As I'm Moving (1441, #4) 1/3

Ruth Brown

1072 - What'd I Say (1442) 1/3

/ It's Love Baby (24 Hours Of The Day) (1603, #4) 7/7

Ruth Brown and Clyde McPhatter

1077 - I Gotta Have You (1852)

/ Love Has Joined Us Together (1853, #8) 29/8

Ruth Brown & Her Rhythmakers with orchestra

1082 - Old Man River (1274) 7/5 / I Want To Do More (1662, #3) 22/10



Ruth Brown

1956

1091 - Sweet Baby Of Mine (2/3, #10) / I'm Getting Right (19/10-55)

1102 - Mom Oh Mom / I Want To Be Loved (12/6)

1113 - I Still Love You (2/3) / Smooth Operator (19/10-55)

1125 - Lucky Lips § (#6) / My Heart Is Breaking Over You (25/9)

1957

1140 - One More Time / When I Get You Baby (25-9-56)

1153 - Show Me / I Hope We Meet (On The Road Some Day) (15/5)

1166 - A New Love / Look Me Up (15/5)

1958

1177 - Just Too Much / Book Of Lies (5/12-57)

1197 - This Little Girl's Gone Rockin' (#7) / Why Me (#17) (30/7)

2008 - Mama, He Treats Your Daughter Mean (No.2) / I'll Step Aside (10/10)

2015 - 5-10-15 Hours (No.2) / Ity Bitty Girl (10/10)

1959

2026 - Jack O'Diamonds (#23) / I Can't Hear A Word You Say (7/3)

2035 - Papa Daddy / I Don't Know (#5) (7/3)

2052 - Don't Deceive Me (#10) / I Burned Your Letter (30/9)

2064 - What I Wouldn't Give / The Door Is Still Open (30/9)

1960

2075 - Taking Care Of Business / Honey Boy (30/8)

2088 - Sure 'Nuff / Here He Comes (16/11)

1961

2104 - Anyone But You (26/4) / It Tears Me All To Pieces (30/8-60)

LPs (with tracks from above discography):

8004 - Rock and Roll [1957] Lucky Lips/As Long As I'm Moving/Wild Wild Young Men/Daddy Daddy/Mambo Baby/Teardrops From My Eyes/Hello Little Boy/Mama He Treats Your Daughter Mean/5-10-15 Hours/It's Love Baby/Sentimental Journey/Old Man River/So Long/Oh What A Dream.

8026 - Miss Rhythm [1959] This Little Girl's Gone Rockin'/Just Too Much/I Hope We Meet (On The Road Some Day)/Why Me/Somebody Touched Me/When I Get You Baby/Jack O' Diamonds/I Can't Hear A Word You Say/One More Time/Book of Lies/I Can See Everybody's Baby/Show Me.

8080 - The Best of Ruth Brown [1963] Teardrops From My Eyes/Shine On/5-10-15 Hours/Daddy Daddy/Mama He Treats Your Daughter Mean/Love Contest/Please Don't Freeze/Oh What a Dream/Somebody Touched Me/Mambo Baby/Bye Bye Young Men/Lucky Lips/I Don't Know/Taking Care of Business.

Note: Tracks marked * were intended for Ruth's first album ALS 115 "Sings Rhythm and Blues Favorites" (1952/53), which most likely was withdrawn before even issued. Tracks marked § were intended for Atco LP SD-7009 (planned for a belated 1972 follow-up to "The Early Years" series). It never surfaced.

Tracks only issued on album

with recording date and master number. Note: many songs also unissued.

Issued on Route 66 LP Kix-16: 6/4 1949 - Rain Is A Bringdown (227)

Issued on Atlantic CD 62061-2 (Miss Rhythm - Greatest Hits and More):

14/9 1949 - Hey Pretty Baby (289, rec in Philadelphia), 14/12 1950 - I Know (540),

28/2 1951 - Don't Cry (579), The Shrine of St. Cecilia * (580), It's All For You (581)

Issued on Atlantic EP 575: 1/11 1953 - Too Many Men (1141)

12 new songs issued only on Atlantic LP SD-1308 (Late Date with Ruth Brown):

27/1, 2/2 and 5/2 1959 (with the Richard Wess Orchestra).

Ten Sepia Super Stars of Rock 'n' Roll

Disc: 1

1. I Wonder Baby - RCA, Chicago February 25, 1949
2. Easy Baby
(Eddie 'Sugarman' Penigar Orch., vcl. Little Miss Sharecropper)
3. I've Tried - National, Chicago ca January 1951
4. How Long
5. I Want To Rock (Miss Sharecropper with Orchestra)
7. Good Daddy - Columbia, NYC March 8, 1951
8. I Want A Lavender Cadillac Okeh, NYC April 25, 1951
9. Make It Good (Maurice King & His Wolverines, vcl. Bea Baker)
10. Trying - King, Cincinnati July 1, 1952
11. Pig Latin Blues (Todd Rhodes Orch., vocal Lavern Baker)
12. Must I Cry Again - King, Cincinnati October 14, 1952
13. Lost Child (Todd Rhodes Orch., vocal Lavern Baker)
14. (Set My) Soul On Fire - Atlantic NYC June 19, 1953
15. How Can You Leave A Man Like This?
(LaVern Baker with Orch.)
16. I Can't Hold Out Any Longer - March 25, 1954
17. I'm Living My Life For You
(LaVern Baker with Jesse Stone's Orch.)
18. Tweedlee Dee (#4) - October 20, 1954
19. Tomorrow Night
20. Bop-Ting-A-Ling (#3) - February 24, 1955
21. That's All I Need (#6)
22. Play It Fair (#2) - July 14, 1955
23. Lucky Old Sun (LaVern Baker & The Gliders)
24. My Happiness Forever (#13) - December 21, 1955
(LaVern Baker)

Disc: 2

1. Get Up Get Up (You Sleepy Head) (#15) - January 10, 1956
2. Fee Fee Fi Fo Fum - December 21, 1955
3. I'll Still Do The Same For You - January 10, 1956
(LaVern Baker)
4. Still (#4) - June 14, 1956
5. I Can't Love You Enough (#7)
(LaVern Baker with Ray Ellis' Orch.)
6. Jim Dandy (#1) - December 21, 1955
7. Tra La La (flip hit) - January 10, 1956
(LaVern Baker & the Gliders)
8. Jim Dandy Got Married (#7) - Los Angeles March 15, 1957
(LaVern Baker)
9. A Game Of Love - NYC February 9, 1957
10. Humpty Dumpty Heart
(LaVern Baker with Quincy Jones' Orch.)
11. Love Me Right - Los Angeles March 15, 1957
(LaVern Baker with Ernie Freeman's Orch.)
12. Miracles - NYC January 10, 1956
13. St. Louis Blues - August 28, 1957
(LaVern Baker with Billy Sebastian Orch. & Chorus)
14. Learning To Love - February 9, 1957
(LaVern Baker with Quincy Jones' Orch.)
15. Substitute - December 18, 1957 (LaVern Baker with
Howard Biggs' Orch, Vocal background by The Cookies)
16. Harbor Lights - October 19, 1956
(LaVern Baker with Orch 6 Chorus directed by Howard Biggs)
17. Whipper Snapper - December 18, 1957
18. It's So Fine (#24)
19. Why, Baby, Why? (LaVern Baker with Howard Biggs' Orch.)
20. I Cried A Tear (#2) - September 11, 1958
21. Dix-A-Billy (LaVern Baker with Reggie Obrecht's Orch.)
22. I Waited Too Long (#5) - March 22, 1959
(LaVern Baker with Chuck Sagle's Orch.)
23. You're Teasing Me - December 18, 1958
(LaVern Baker with Phil Moore's Orch.)
24. So High, So Low (#12) - May 14, 1959
(LaVern Baker with Chuck Sagle's Orch.)

Disc: 3

1. If You Love Me - May 14, 1959
2. Tiny Tim (#18)
3. For Love of You - February 12, 1959
(LaVern Baker with Chuck Sagle's Orch.)
4. Shake A Hand (#13) - December 11, 1959
5. Manana (LaVern Baker with Richard Wess' Orch.)
6. Wheel of Fortune - February 26, 1960
(LaVern Baker with Stan Applebaum's Orch.)
7. Shadows Of Love - December 11, 1959
(LaVern Baker with Richard Wess' Orch.)
8. A Help-Each-Other Romance - June 7, 1960
9. How Often (LaVern Baker with Ben E. King)
10. Bumble Bee - August 17, 1960
11. That's When My Time Will Come (LaVern Baker)
12. You're The Boss - November 14, 1960
13. I'll Never Be Free (LaVern Baker with Jimmy Ricks)
14. Saved (#17) - December 6, 1960
15. Don Juan
(LaVern Baker with Howard Biggs, arranger & director)
16. I Didn't Know I Was Crying - June 28, 1961
17. Hurting Inside
(LaVern Baker with Belford Hendricks, arranger & director)
18. Hey, Memphis - September 1, 1961
19. Voodoo Voodoo - September 11, 1958 (LaVern Baker)
20. Must I Cry Again - December 4, 1959
(LaVern Baker with Richard Wess, arranger & director)
21. No Love So True - February 26, 1960
(LaVern Baker with Stan Applebaum, arranger & director)
22. See See Rider ((#9) - September 26, 1962
23. The Story Of My Love
(LaVern Baker with Ray Ellis, arranger & director)

CD track order with recording data listed at first track of a series and credits at the end of a series.



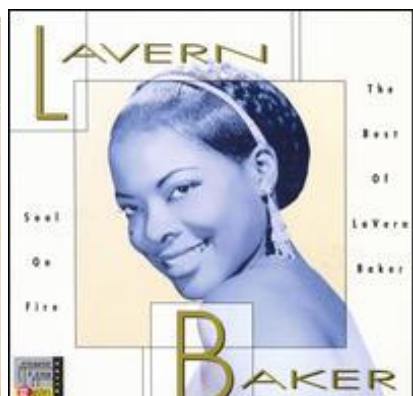
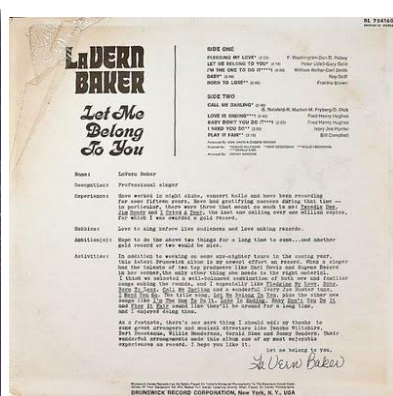
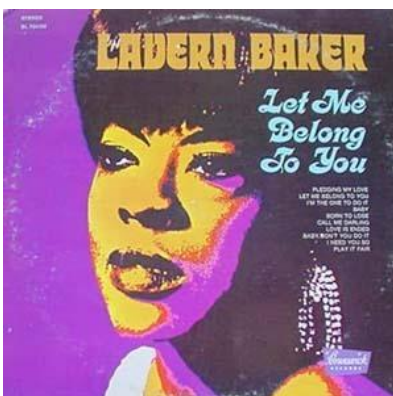
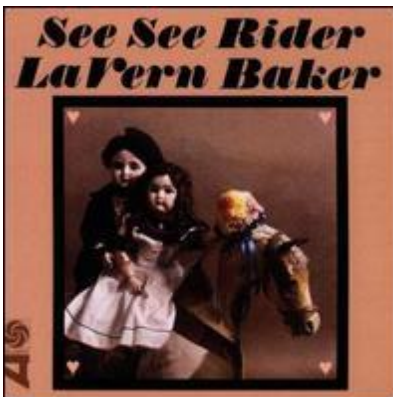
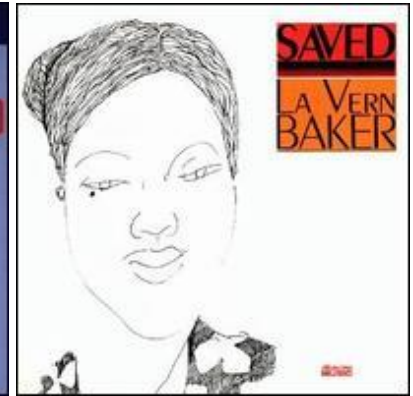
Acrobat 3CD issued 2015 - ACTRCD 9048 (European public domain)

LaVern Baker was a one of the top female R&B singers of the 50s and early 60s, racking up a string of R&B and pop hits during her time with the Atlantic label. This great value 71-track 3-CD collection comprises every A and B side she released from her recording debut in 1949 through to her last Top 50 entry in 1962. It includes her first recordings with Eddie Sugarman Penigars Orchestra (as Little Miss Sharecropper), her early 50s releases as Miss Sharecropper, and then with Maurice King & His Wolverines as Bea Baker, and with Todd Rhodes Orchestra billed for the first time as Lavern Baker, before joining Atlantic in 1953 (sometimes billed LaVerne and mostly as LaVern). The CDs include all her releases for Ahmet and Nesuhi Ertegun through the next decade. It naturally includes her big hits with Tweedlee Dee, Bop-Ting-A-Ling, Play It Fair, Jim Dandy, Jim Dandy Got Married, I Cried A Tear and many others - a total of 26 chart records during that period. She was a fine R&B stylist, with a broad enough appeal for many of her records to cross over to the pop charts, and this collection is an entertaining and thorough overview of her core career. (Billboard national R&B Charts peak positions are noted).



The original vinyl LPs of LaVern Baker

The first nine below are the original Atlantic LPs, followed by the Brunswick release of 1970, and her very first CD (of 1991).





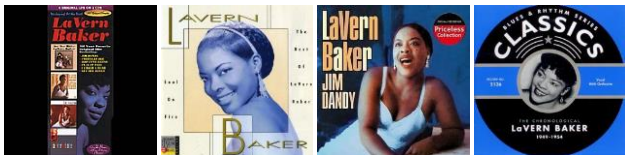
LaVERN BAKER



"The Countess", later "The Empress of Rock 'N' Roll" - Early R&B thrush popularizing the classic female blues traditions of the 1920s (via blues belter - aunt Merline Johnson, and distant cousin Memphis Minnie) strongly influencing white rock'n'roll. Born in Chicago, sang in church as a child and made her professional debut in 1946-47 at Club de Lisa with Fletcher Henderson's band. Came to Detroit in 1947 (so she knows who Hank Ballard, Jackie Wilson, and Alonzo Tucker are at!). Too often under-rated (because of only one #1 hit), she was probably the most talented of the early R&B females. Made her first recordings as Little Miss Sharecropper and as Bea Baker. After a stint with Todd Rhodes' Detroit band in 1952, LaVern toured Europe as "the Ambassador of Blues" and was signed by Jerry Wexler to Atlantic after her return in 1953. Was joined by the qualitative Cues vocal group (as The Gliders) on several early Atlantic hits, often backed by tenor saxophonist Sam "The Man" Taylor. Her "Tweedlee Dee" is often called the first R&B hit turning Pop and was retitled "Tweedlee Dee" after Georgia Gibbs' No. 1 Pop cover hit. Baker left America during the late '60s (first for Vietnam services and later settled for years in the Philippines after pneumonia illness) and later returning to USA until 1988, when she made a successful revival, and later substituted for Ruth Brown on Broadway's musical "Black And Blue". Inducted into the Rock and Roll Hall of Fame in 1991.

Born: Delores Evans – Baker (mother later married Baker) LaVern later Williams by marriage and then White) November 11, 1929, Chicago, Ill., **Died** by heart attack in New York March 10, 1997.
First recordings: as Little Miss Sharecropper in Chicago February 25, 1949: I Wonder Baby (RCA Victor 22-0016) and Easy Baby (22-0036) with flips by Eddie Penigar Band; later early recording: Chicago June, 1950 with Red Saunders band and Hot Lips Page: Sharecropper Boogie (unissued Columbia); first for Atlantic: NYC as LaVerne Baker (later pressings LaVern) June 19, 1953 Soul On Fire - Atlantic 1004.
Records for: National 1950-51, Atlantic 53-64, Brunswick 65-69.
First LP: La Vern - Atlantic LP 8002 (1956)

Essential CDs: Soul On Fire-The Best of... - Atlantic 82311-2 (1991) or The Definitive Soul Collection (2CD) Rhino (delayed), or The Platinum Collection - Warner WEA CD 79995 (2007); and LaVern - Sequel RSA CD 909 (1997) (reissue of first LP) plus The Chronological 1949-1954 - Classics 5126 (2005) or: LaVern + Rock 'n' Roll – Hoodoo CD263389 (her first two LPs plus four bonus tracks)
Don't Miss: The Complete Singles As and Bs 1949-1962 – Acrobat ACTRCD 9048 (3CD issued April, 2015)
Editor's choices: The above Sequel CD and the other six on Sequel (covering the Atlantic years) - Sequel RSA CD 910 – 9 (1997)
Reading: Icons of R&B and Soul, Volume 1 by Bob Gulla (US 2008); Blue Rhythms - Six Lives in Rhythm and Blues by Chip Deffaa (US 1996) Rhythm and the Blues by Jerry Wexler and David Ritz (Borzoi US, 1993)



R&B Top 10 Hits: (11 of 22 Top 40)

- 1955 Tweedlee Dee (Tweedlee Dee) #4 P14
- 1955 Bop-Ting-A-Ling #3
- 1955 That's All I Need #6
- 1955 Play It Fair #2
- 1956 Still #4 P22
- 1956 I Can't Love You Enough #7
- 1957 Jim Dandy #1 for 1w P17 (as LaVerne Baker)
- 1957 Jim Dandy Got Married #7
- 1958 I Cried A Tear #2 P6
- 1959 I Waited Too Long #5
- 1962 See See Rider #9



The Very Best of All the Rest:

- 1951 How Long (as Little Miss Sharecropper)
- 1951 I Want A Lavender Cadillac (with Maurice King as Bea Baker)
- 1952 Pig Latin Blues (w Todd Rhodes)
- 1952 Must I Cry Again (w Todd Rhodes)
- 1953 Soul On Fire (as Laverne Baker)
- 1954 Living My Life For You
- 1954 I'm In A Crying Mood
- 1954 Of Course I Do
- 1954 Tomorrow Night
- 1956 Tra La La (as LaVerne Baker)
- 1957 It's So Fine (w the Cookies)
- 1959 If You Love Me
- 1959 Shake A Hand
- 1960 You're The Boss (w Jimmy Ricks)
- 1960 Don Juan
- 1960 Saved
- 1960 I Didn't Know I Was Crying
- 1961 Hey Memphis
- 1965 Think Twice (w Jackie Wilson)



LaVERN BAKER, vocals "BIG-SIX"

1. **Todd Rhodes and His Orchestra - vocal Laverne Baker** - Cincinnati, July 1, 1952:
K 9194-1 **Must I Cry Again** - King 4583
2. **LaVerne Baker** (featuring Hank Jones,pno) - New York, June 19, 1953:
A 1079 (Set My) **Soul On Fire** - Atlantic 1004
3. **LaVern Baker and The Gliders with Orchestra** (actually the Cues,vclgroup; featuring Sam Taylor,sax) - New York October 20, 1954:
A 1334 **Tweedlee Dee** (Tweedlee Dee) - Atlantic 1047 (#4, 15w)
4. **LaVerne Baker and The Gliders with Orchestra** - New York, December 21, 1955:
A 1784-1 **Jim Dandy** - Atlantic 1116 (#1, 18w 1957)
5. New York, January 10, 1956:
A 1809-2 **Tra La La** - Atlantic 1116 (1957)
6. **LaVern Baker** (featuring King Curtis,sax) - New York, September 11, 1958:
A 3132 **I Cried A Tear** - Atlantic 2007 (#2, 19w)



LaVern's original Atlantic LPs

- 1956 La Vern - Atlantic LP 8002
- 1957 Rock & Roll - Atlantic LP 8007
- 1958 Sing's Bessie Smith - Atlantic LP 1281
- 1959 Blues Ballads - Atlantic LP 8030
- 1959 Precious Memories / Sing's Gospel - Atlantic LP 8036
- 1961 Saved - Atlantic LP 8050
- 1962 See See Rider - Atlantic LP 8071
- 1963 The Best of LaVern Baker - Atlantic LP 8078
- 1971 Her Greatest Recordings - Atco LP 33-372



LaVern Baker pre-Atlantic discography:

Eddie "Sugarman" Penigar Orchestra;
vocal Little Miss Sharecropper (Chicago, February 25, 1949)
 RCA Victor 22-0016 I Wonder Baby (B-side by Eddie Penigar, issued March 1949)
 RCA Victor 22-0036 Easy Baby (B-side by Eddie Penigar, issued May 1949)
Hot Lips Page (prob. Chicago, June 15, 1950)
 with vocal by Baker and Red Saunders' band
 Sharecropper Boogie (unissued Columbia)
Miss Sharecropper with Orchestra (Chicago, ca January 1951)
 incl Earl Washington,pno and Red Saunders,dms
 National 9151 I've Tried (aka I'll Try) b/w How Long (issued May 1951)
 National 9153 Take Out Some Time b/w I Want To Rock (issued June, 1951)
Bea Baker with Maurice King's Wolverines
 (New York City or poss Detroit, March 8, 1951)
 Columbia 39330 Good Daddy
 (non Baker B-side, prob Maurice King, issued May 1951)
Maurice King & his Wolverines, vocal chorus Bea Baker
 (New York City or poss. Detroit, April 25, 1951)
 Okeh 6800 I Want A Lavender Cadillac
 (Maurice King flip, issued June 1951)
 Okeh 6817 Make It Good (Maurice King flip)
Todd Rhodes & his Orchestra, vocal Lavern(e)* Baker
 (Cincinnati, July 1, 1952) note: all flips by Rhodes' orchestra
 King 4556 Trying (issued Sept 1952)
 King 4566 Pig Latin Blues (issued Oct 1952)
 (Cincinnati, October 14, 1952)
 King 4583 Must I Cry Again * (issued Dec 1952)
 King 4601 Lost Child * (issued March 1953)



Ten Sepia Super Stars of Rock 'n' Roll

LaVERN BAKER: One Single (Plus) Per Year 1949 – 1965



1949



1951



1951



1952



1953



1954



1954



1955



1956



1957



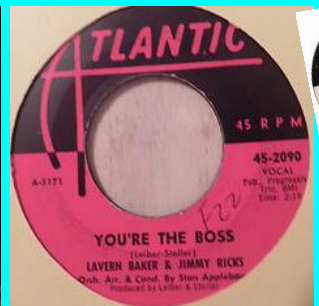
1957



1958



1959



1960



1960



1961



1962



1963



1964



1965

THE EMPRESS OF ROCK 'N' ROLL



Inserted: 2CD Avid (2017), 2CD Jasmine (2010) plus 1CD Jasmine (2015).

The Early LaVern Discography on Atlantic



"la vern" was Baker's first album on Atlantic, issued in December 1956 (LP 8002). Baker had released several singles before that, the first issued in mid 1953 (produced by Ahmet Ertegun and Atlantic's new co-owner Jerry Wexler, plus prob. Jesse Stone). Peak pos. on Billboard's R&B Charts noted. Here are her early recordings for the Atlantic label. LP 8007 issued early 1957.



Right: LP 8007.

LaVern Early Atlantic Discography

LaVerne Baker with Orchestra

Freddie Mitchell,ts; Ernest "Pinky" Williams,bs; Hank Jones,pno; Jimmy Lewis,gtr; Lloyd Trotman,b; Sylvester Payne,d, Gene Redd,arr/dir
New York City June 19, 1953

- A 1077 You'll Be Crying LP 8002
- A 1078 How Can You Leave A Man Like This Atl 1004, LP 8007
- A 1079 Soul On Fire (Set my soul on fire) 1004, LP 8007
- A 1080 Real Gone Guy unissued



LaVern Baker with Orchestra

Taft Jordan,tp; Sam Taylor,ts; Dave McRae,bs; Al Williams,pno; Mickey Baker,gtr; Lloyd Trotman,b; Joe Marshall,d; Jesse Stone,arr

March 25, 1954

- A 1248 I'm Living My Life For You 1030
- A 1249 Stop Pulling On My Man unissued
- A 1250 I'm In A Crying Mood LP 8002
- A 1251 I Can't Hold Out Any Longer 1030

LaVern Baker and The Gliders with Orchestra

Sam Taylor,ts; pno, gtr, b; Connie Kay,d; The Gliders (Edward Barnes, Abel de la Costa, Oliver Jones, Roebie Kirk aka Winfield Scott), vcls

October 20, 1954

- A 1331 Of Course I Do LP 8002
- A 1332-2 Tomorrow Night 1047, LP 8007
- A 1333 You Better Stop see A 1611
- A 1334 Tweedlee Dee (Tweedle Dee) (#4) 1047, LP 8007



same with Mikey Baker,gtr, The Gliders, plus female vocals

February 20, 1955

- A 1432 That's All I Need (#6) 1057, LP 8007
- A 1433 Bop-Ting-Ling (#3) 1057, LP 8007
- A 1434 Lots and Lots Of Love LP 8002

Emmett Berry and Lester (Shad) Collins,tps; Lawrence Brown,tb; Sam Taylor,ts; Dave McRae,bs; pno, gtr; Lloyd Trotman,b; d; add on -1: The Gliders (as above plus Jimmy Breedlove)

July 14, 1955

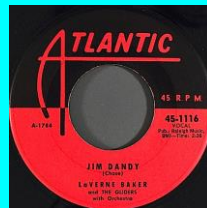
- A 1608 Play It Fair (#2) 1075, LP 8007
- A 1609 Fee Fi Fo Fum unissued
- A 1610 That Lucky Old Sun 1075, LP 8007
- A 1611 You Better Stop -1 EP 575, SD 8071



as above including Breedlove

December 21, 1955

- A 1763 Mine All Mine LP 8002
- A 1784 Jim Dandy (#1) 1116, LP 8007
- A 1785 My Happiness Forever (#13) 1087, LP 8007
- A 1786 Fee Fee Fi Fo Fum 1093



John Barrows,fb; Sam Taylor,ts; Dave McRae,bs; Ernie Hayes,pno; George Barnes,gtr; Lloyd Trotman,b; David "Panama" Francis,d; Teddy Charles,vb; The Gliders,vclgrp

January 10, 1956

- A 1809-2 Tra La La (flip hit) 1116, LP 8007
- A 1810 Miracles LP 8002, 1163
- A 1811 Get Up, Get Up (You Sleepy Head) (#15) 1087, LP 8007
- A 1812 I'll Still Do The Same For You 1093

Note: Single 1116 issued as LaVerne Baker and The Gliders with Orchestra; 1163 issued as with Billy Sebastian Orch & Chorus



LaVern Baker, orchestra and chorus directed by Ray Ellis

with tbn, saxes, pno, gtr, b, d, female & male vclgrp

June 14, 1956

- A 2019 Still (#4) 1104, LP 8007
- A 2020 I Can't Love you Enough (#7) 1104, LP 8007
- A 2021 Only A Fool unissued

LaVern Baker, orchestra and chorus directed by Howard Biggs

with ts; org, pno, gtr, b, d, female and male vclgrp

October 19, 1956

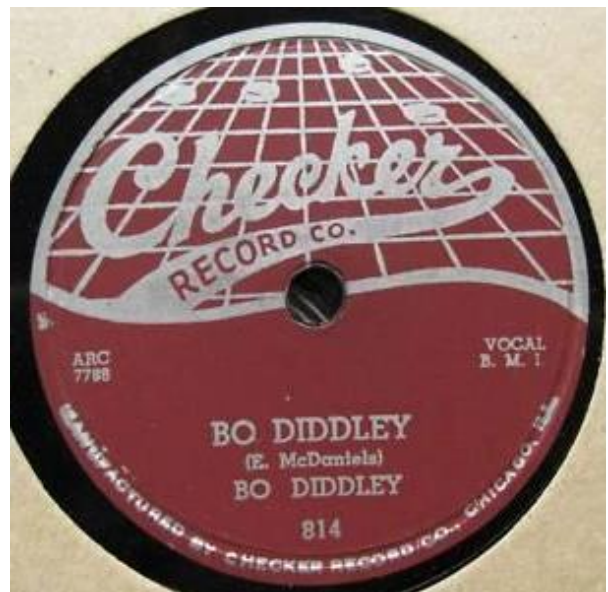
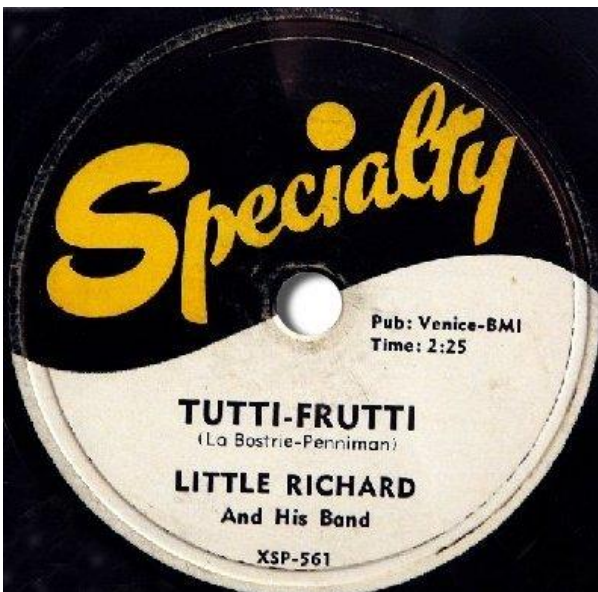
- A 2162 Romance In The Dark LP 8002
- A 2163 Harbor Lights LP 8002, 1189
- A 2164 I'll Never Be Free LP 8002
- A 2165 Everybody's Somebody's Fool LP 8002
- A 2166 Fool That I Am LP 8002
- A 2167 How Long Will It Be LP 8002

Ten Sepia Super Stars of Rock 'n' Roll

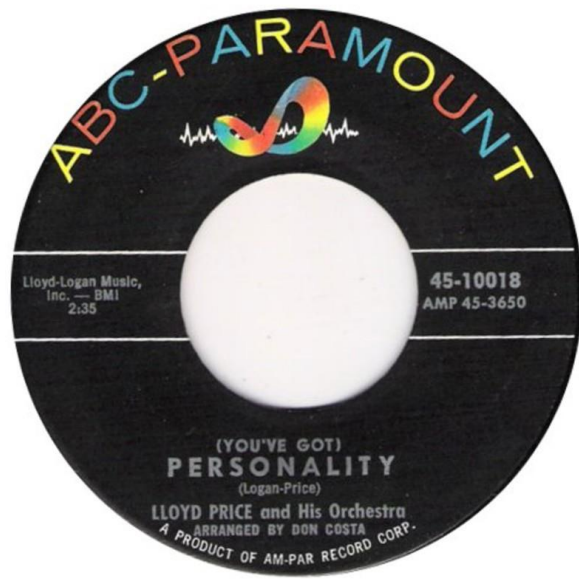
The Original Soul Star & Mr. Easy – the Blues Balladeer



SEPIA SUPER STARS of R&R: THEIR CLASSIC HITS - pt1



SEPIA SUPER STARS of R&R: THEIR CLASSIC HITS - pt2



CLYDE McPHATTER – the original soul star





CLYDE McPHATTER



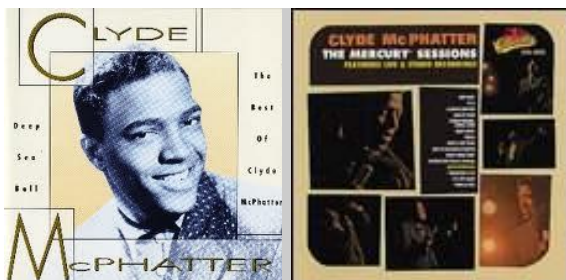
"The Original Soul Star" - Dramatic "soprano-like" singer - after Roy Brown the first to infuse R&B with an intense gospel-derived fervor, laying the ground of forming soul music. Moved as a child from "soul state" North Carolina to Teaneck, New Jersey. Started singing gospel with The Mount Lebanon Singers (no recordings) in 1949, and soon joined the new-formed Dominoes in Harlem 1950. Organized and featured his own name with the Drifters from 1953, "head-hunted" by Ahmet Ertegun. Went solo in 1955 - his first solo credit was Clyde McPhatter and Vocal Quartet on "Everyone's Laughing" (later regarded the last Drifters-record featuring Clyde). McPhatter is possibly one of the most important characters of R&B. Inducted into the Rock and Roll Hall of Fame in 1987. Don't forget to find out more on Clyde in "Clyde McPhatter - the Original Soul Star" in the R&B Pioneers Series.

Born: Blanch Roosevelt McPhatter (later Clyde Lensy McPhatter) November 15, 1932 (not 1933 as stated in many files - some files even give 1931), Dutchville Township near Durham, North Carolina. **Died** of heart attack June 13, 1972, NYC.
First recordings: NYC November 14, 1950 with the Dominoes Do Something For Me - Federal 12001 ; with the Drifters NYC June 28, 1953 Lucille - issued 1954 on Atlantic 1019; August 9, 1953 Money Honey / The Way I Feel - Atlantic 1006; first solo recording: NYC October 24, 1954 Everyone's Laughing / Hot Ziggety - Atlantic 1070 (backed by the Cues - probably not the Drifters); August 25, 1955 Seven Days / I'm Not Worthy Of You - Atlantic 1081.
Records for: Atlantic 53-59, MGM 59-60, Mercury 60-65, Amy 66-67, Decca 70

Essential CDs: Deep Sea Ball - the Best of... - Atlantic 82314-2 (1991) and Clyde McPhatter & The Drifters Rock & Roll - Sequel RSA CD 803 (1997)
Reading: Clyde McPhatter - A Biographical Essay by Colin Escott with Richard Weize (Bear Family, 1987)



Clyde's very First LPs - on Atlantic:
 Clyde McPhatter & the Drifters Rock & Roll - Atlantic LP 8003 (1956)
 Love Ballads - Atlantic LP 8024 (1958)
 Clyde - Atlantic LP 8031 (1959)



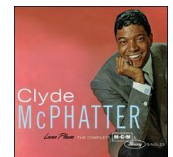
R&B Top 10 Hits (credited as below):

- Clyde McPhatter and The Drifters** - or - **The Drifters featuring Clyde McPhatter (f.)**
 1953 **Money Honey** #1 for 11w 11/21
 1954 **Such A Night** #2
 1954 **Lucille** #7
 1954 **Honey Love (f.)** #1 for 8w 7/10 P21
 1954 **Bip Bam (f.)** #7
 1954 **White Christmas (f. & Bill Pinckney)** #2 (also #5 in 1955)
 1955 **What'cha Gonna Do** #2



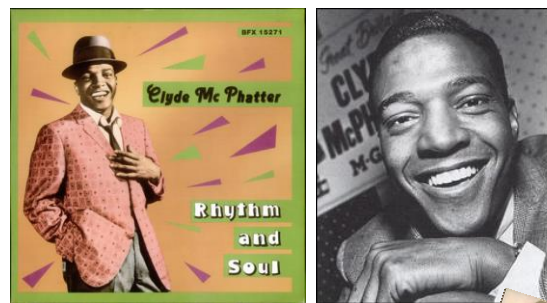
R&B Top 10 Hits (solo): (10 of 16 Top 40)

- 1955 **Love Has Joined Us Together (with Ruth Brown)** #8
 1956 **Seven Days (with Vocal Chorus)** #2
 1956 **Treasure Of Love** #1 for 1w P16
 1957 **Without Love (There Is Nothing)** #4 P19
 1957 **Just To Hold My Hand** #6 P26
 1957 **Long Lonely Nights** #1 for 1w
 1958 **Come What May** #3
 1958 **A Lover's Question** #1 for 1w P6
 1960 **Ta Ta** #7 P23
 1964 **Deep In The Heart Of Harlem** #10



Other Interesting Ones:

- 1955 **Everyone's Laughing (with Vocal Quartet)**
 1955 **I Gotta Have You (with Ruth Brown)**
 1956 **I'm Lonely Tonight**
 1959 **Since You've Been Gone**
 1961 **The Bells (re-recording)**
 1962 **Lover Please (Pop #7)**



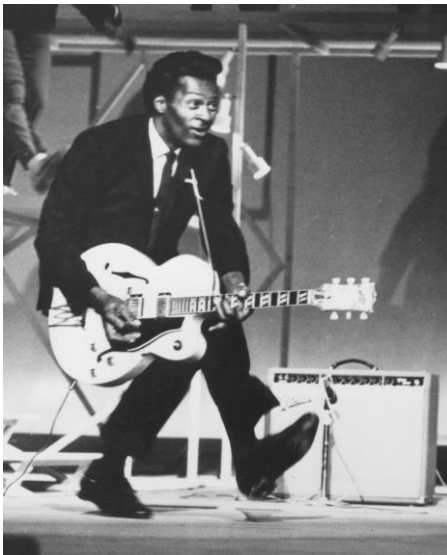
The Bear Family 8LPbox (MGM and Mercury recordings)

CLYDE McPHATTER, vocals "BIG-SIX"

- The Dominoes**
 (McPhatter-lead, James Van Loan, Joe Lamont, David McNeil, vcls, Billy Ward, pno) - Cincinnati, January 28, 1952:
 F 1057 **Have Mercy Baby** - Federal 12068 (#1, 20w)
- Clyde McPhatter and The Drifters**
 (McPhatter-lead, Gerhart and Andrew Thrasher, Bill Pinkney, Willie Ferbee, vcls; Walter Adams, gr; featuring Sam Taylor, sax)
 - New York, August 9, 1953:
 A 1105 **Money Honey** - Atlantic 1006 (#1, 21w)
- (McPhatter, lead, Gerhart, Andrew, Pinkney and Jimmy Oliver, gr)
 - New York, February 4, 1954:
 A 1204 **What'cha Gonna Do** - Atlantic 1055 (#2, 15w 1955)
- (featuring Pinkney, bridge vcl) - New York, March 14, 1954:
 A 1229 **Someday You'll Want Me To Want You** - Atlantic 1043
- Clyde McPhatter**
 (with Ray Ellis and his orchestra) - New York, October 10, 1956:
 A 2155 **Without Love (There Is Nothing)** - Atlantic 1117 (#4, 11w 1957)
- (featuring Nigel Hopkins, bass vcl) - New York August 7, 1958:
 A 3117 **A Lover's Question** - Atlantic 1199 (#1, 23w)



PHOTO GALLERY - in order of presentation



Ten Sepia Super Stars of Rock 'n' Roll



Bobby Day (front left) and the Satellites (1957).

Below; the Big Four Soul Icons, presented in the next volume of The R&B Pioneers Series – Transitions from Rhythm to Soul.



Ten Sepia Super Stars of Rock 'n' Roll

JESSE BELVIN: ONE SINGLE (plus) PER YEAR 1950 – 1960



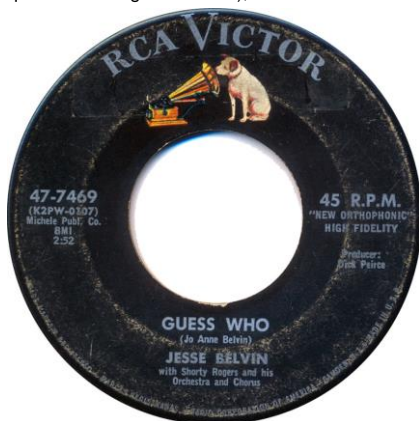
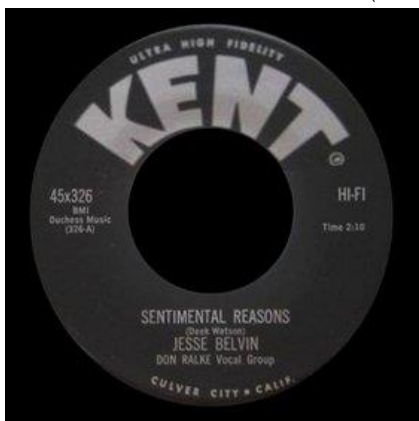
1950 (with Jay McNeely), 1951 (on Recorded in Hollywood and the flip of the original "Dream Girl"), and 1952



1953 (with Marvin Phillips), 1954 "Earth Angel" written by Belvin, who is in military service), and 1955 ("Gone" c/w "One Little Blessing")



1956 (The Cliques – with Eugene Church), and one more of 1956; and 1957



1958, 1959, 1960



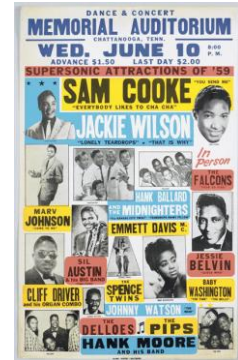
JESSE BELVIN



"Mr. Easy" - "The Blues Balladeer". - "Father of Doo-Wop", Extremely talented California singer (and sometimes pianist), and Godfather of West Coast doo wop, instrumental in shaping the high school group harmony sounds of early 1950s - said to be as talented as Sam Cooke by his producer/arranger Bumps Blackwell on Specialty. Maxwell Davis arranged several Modern recordings. An interesting fact for collectors: There is one Modern single 1004 issued as by Curley Williams & Group "This Heart Of Mine"/"Be Mine" which may feature Belvin singing background in the Group ("Let's Make Up" from Belvin's Crown LP 5187 isn't Belvin, but most probably Willie Davies from The Jacks).

Essential CDs: Goodnight My Love - Ace CDCDH 336 (Modern) (2004)
 The Blues Balladeer - Specialty SPCD 7003-2 (1990) and Golden Classics - Collectables COL2701 (mostly RCA) (1997)
For Collectors: Guess Who, The RCA Victor Recordings (2CD) - Ace CDCH2 1020 (2004), and a terrific demo 1954 and 1958 CD: So Fine - Jesse Belvin & The Chargers - Night Train NTICD 7097 (2006); The Unforgettable Mr. Easy - Jasmine (2CD) JASCD 156 (2011) (26 early singles tracks and 2 RCA LPs)
Discography/Reading:
<http://www.electricearl.com/dws/belvin.html>

Born: Jesse Lorenzo Belvin December 15, 1932, San Antonio, Texas (some files say Texarkana, Arkansas). **Died** in a car crash February 6, 1960 in Hope, Arkansas (together with his wife JoAnn - she died in a Hope hospital February 11).
First recordings: L.A. 1950 with Big Jay McNeely All That Wine Is Gone and Sad Story - Imperial 5115 and 5130; Hollywood mid/late 1951 Dream Girl / Hang Your Tears Out To Dry - RIH 120 (definitely recorded in 1951 since it was advertised in December, 1951 - although mostly listed as recorded Nov 12, 1952 together with Blues Has Got Me issued on Specialty SPCD 7003). **First hit:** Dream Girl (with Marvin Phillips as Jesse and Marvin) - Specialty 447, recorded November 12, 1952.
Records for: Recorded in Hollywood 51-52, Specialty 1952 and 1955, Cash 1956, Modern 56-58, Class 1957, Aladdin 1958, RCA 58-60. **First LP:** The Casual Jesse Belvin - Crown LP 5145 (1959)



R&B Top 10 Hits: (3 of 4 Top 40)
 1953 *Dream Girl* #2
 (with Marvin Phillips as Jesse and Marvin)
 1956 *Goodnight My Love* (Pleasant Dreams) #7
 1959 *Guess Who* #7 P31

Some Other Essential Songs:
 1950 *Sad Story* (with Big Jay McNeely)
 1951 *Hang Your Tears Out To Dry* (later Dry Your Tears)
 1952 *Baby Don't Go*
 1955 *Gone*
 1955 *One Little Blessing*
 1956 *Girl Of My Dreams* (with Eugene Church as The Cliques)
 1958 *Beware*
 1958 *Just To Say Hello*
 1958 *The Masquarade Is Over*
 1959 *It Could Have Been Worse*



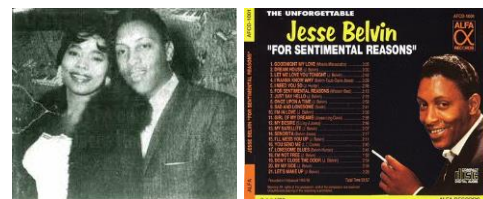
Two Crowns and one United LP (1959, 1960 and '70s).



His three RCA LPs (1959, 1960 and 1966).



Three great CDs - Specialty (with early recordings), and two on Ace featuring Modern and RCA.



Ten Sepia Super Stars of Rock 'n' Roll

JESSE BELVIN SINGLES DISCOGRAPHY

Thanks to Jim Dawson

<http://www.electricearl.com/dws/belvin.html>

with help from Steve Propes, Billy Vera and Gaynel Hodge.



Imperial 5115
All That Wine Is Gone / Don't Cry, Baby Feb. 1951
As by Jay McNeely [sic] and His Orchestra; Vocal by: Jesse Belvin and Three Dots & A Dash.

Imperial 5130
Sad Story / (not on flipside) 1951
As by Big Jay McNeely: Jesse Belvin and Three Dots & A Dash.

Recorded in Hollywood 120
Hang Your Tears Out To Dry / Dream Girl Dec. 1951
Arr. by Red Callender, Music by Que Martin. Listed as issued Dec 1952 by Jim Dawson. Though "Dream Girl" is the same song Jesse recorded on Specialty with Marvin Phillips, the composer here is listed as "Jacques" — one of label owner John Dolphin's pseudonyms. Specialty's "Dream Girl" is by Belvin-Phillips.

Specialty 435 (reissued on Flash 45-908)
Baby Don't Go / Confusin' Blues June 1952

Specialty 447
Dream Girl (R&B #2) / Daddy Loves Baby Nov. 1952
As by Jesse & Marvin.

Recorded in Hollywood 412
Daddy Loves Baby / My Love Comes Tumbling Down 1952
This single was slotted for release, but may never have been more than a demo or deejay copy.

King 4607
Hang Your Tears Out To Dry / Dream Girl Feb. 1953
Same recordings as Recorded in Hollywood 120.

Swing Time 346
Go Get Some More / (not on flipside) Feb. 1954
As by The ? Marks (Jesse backed prob. by The Hollywood Flames).

Modern 949 Ko Ko Mo / (not on flipside) Jan. 1955

Modern 952
I Love You, Yes I Do / (not on flipside) Feb. 1955
Last two singles as by Marvin & Johnny (with Marvin Phillips).



Money 208
I'm Only A Fool / Trouble & Misery Feb. 1955
With Jackson Brothers Orchestra.

Specialty 550 One Little Blessing / Gone Apr. 1955
As by Jesse Belvin The Blues Balladeer And His Band. Bobby Relf & The Laurels, though uncredited, background vocals.

Modern 959 Sugar Mama / (not on flipside) May 1955
As by Marvin & Johnny (with Marvin Phillips).

Federal 12231 My Angel / (not on flipside) June 1955
As by The Californians (Belvin sings lead only on the bridge).

Federal 12237 So Fine / Sentimental Heart Aug. 1955
As by The Sheiks (with Mel Williams lead vcl on A-side)

Specialty 559
Love Love Of My Life / Where's My Girl Sep. 1955
With the "Bumps" Blackwell Band. Bobby Relf & The Laurels, though uncredited, background vocals.

Hollywood 1059 Betty My Darling / Dear Heart Apr. 1956
Bobby Relf & The Laurels, though uncredited, background vocals.

Cash 1035
Hum-De-Dum / (sang background on flipside) June 1956
As by The Gassers (George Parker, Howard Watson, Willie Henderson and Haydell Mitchell; Belvin,lead).

Modern 987
Girl Of My Dreams / I Wanna Know Why Mar. 1956
As by The Cliques (duet with Eugene Church).

Modern 995
My Desire / I'm In Love (With A Girl) Aug. 1956
As by The Cliques (duet with Eugene Church)

Modern 1005
Goodnight My Love (Pleasant Dreams) (R&B #7) / I Want You With Me Christmas Oct 1956
Probably recorded with The Don Ralke Singers, including Ricki Page, wife of producer George Motola.

Modern 1005 (repress) Goodnight My Love (Pleasant Dreams) / Let Me Love You Tonight Dec. 1957
A-side is the same recording. Label credit on the new B-side is: Orchestra conducted by Maxwell Davis.

Modern 1013 I Need You So / Senorita Feb. 1957
Arranged and Conducted by Maxwell Davis.

Modern 1015 Don't Close The Door / By My Side Mar. 1957
Arranged and Conducted by Maxwell Davis.

Modern 1020
I'm Not Free / Sad & Lonesome (Blues) May 1957

Modern 1025 You Send Me / Summertime Aug. 1957

Cash 1056 Beware / Dry Your Tears Nov. 1957
"Dry Your Tears" is the same recording as "Hang Your Tears Out To Dry" (Recorded in Hollywood 120).

Modern 1027 Just To Say Hello / My Satellite Dec. 1957
"Just to Say Hello" as by Jesse Belvin and Group; "My Satellite" as by Jesse Belvin & The Space Riders (Tommy "Buster" Williams, Alex Hodge, Will "Dub" Jones).

Aladdin 3431 Sugar Doll / Let Me Dream July 1958
As by The Sharptones With Jesse Belvin (actually a duet with Buster Williams).

RCA 47-7310
Volare (Nel Blu Dipinto Di Blu) / Ever Since We Met July 1958
"Volare" With Orchestra Conducted by Dennis Farnon. Flipside: With Shorty Rogers and his Orchestra and Chorus. Producer: Dick Peirce (as on all of Belvin's RCA singles).

RCA 47-7387 Funny (R&B #25) / Pledging My Love Oct. 1958
Shorty Rogers Orchestra and Chorus.

Tender 518 Beware / (not on flipside) Nov. 1958
As by The Capris; "Beware" is the same recording as on Cash 1056.

RCA 47-7469
Guess Who (R&B 7) / My Girl Is Just Enough Woman For Me Feb. 1959
"Guess Who" With Shorty Rogers and his Orchestra and Chorus. "My Girl Is Just Enough For Me" (from the Broadway musical Redhead) With Dennis Farnon and his Orchestra and Chorus.



Knight 2012 Deacon Dan Tucker / Little Darling 1959

Federal 12355 So Fine / Sentimental Heart 1959
This is a reissue of Federal 12237.

RCA 47-7543
Here's A Heart / It Could've Been Worse 1959
With Shorty Rogers and his Orchestra and Chorus.

RCA 47-7596
Give Me Love / I'll Never Be Lonely Again 1959
"Give Me Love" With Shorty Rogers and his Orchestra and Chorus. Flipside: Orchestra and Chorus conducted by Ray Martin.

Jamie 1145 Goodnight My Love / My Desire 1959
Same recordings as released earlier on Modern. (Pleasant Dreams) dropped from A-side title.

RCA 47-7675
The Door Is Always Open / Something Happens to Me 1960
Shorty Rogers' Orchestra and Chorus. The single version of "Something Happens to Me" is not the same recording (with Marty Paich's orchestra) that's on the album "Mr. Easy".

Class 267 I'm Confessin' / Deep In My Heart 1960
(reissued on Hi Oldies 408)
Jessie [sic] Belvin. "I'm Confessin'" With Ricki Page (the wife of producer George Motola; her vocals were also present on the background of "Goodnight My Love").

Candlelight 427 Love Song / (not on flipside) 1960s
The Late Jessie [sic] Belvin With the Five Keys (but the group was actually Bobby Relf & The Laurels); most likely this cut came from the "Dear One"/"Betty My Darling" session from 1956.

Kent 326 Sentimental Reasons / Senorita 1960
With Don Ralke Vocal Group. Modern recordings from 1956-57.

Impact 23 Looking For Love / Tonight My Love 1961
These were demos later overdubbed for release.

Modern Oldies MX17 (Jesse Belvin)
Goodnight My Love / Don't Close The Door ca 1964

Modern Oldies MX20 (The Cliques)
Girl Of My Dreams / I Wanna Know Why ca 1965

Lana L-125 / Oldies 45 OL-81
Goodnight My Love / Senorita 1964-1965
Same recordings as released earlier on Modern. The Lana flip credits Don Baker Vocal Group behind Jesse Belvin.

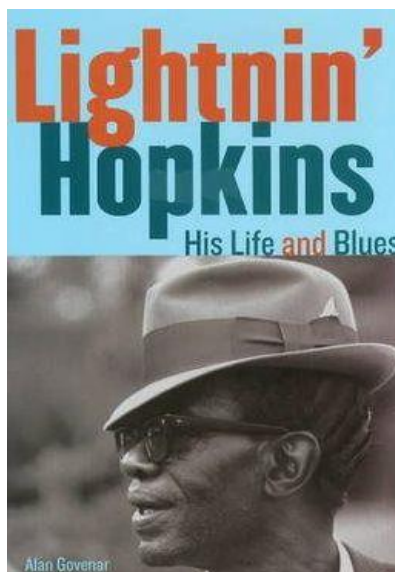
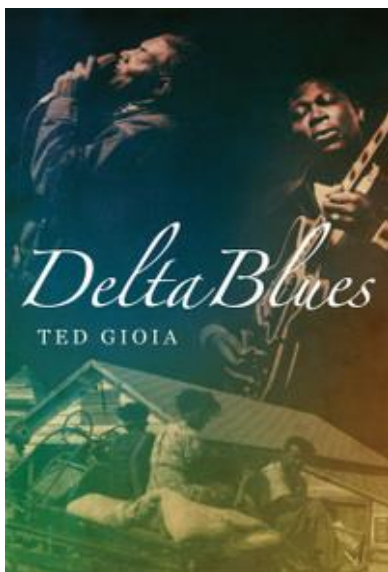
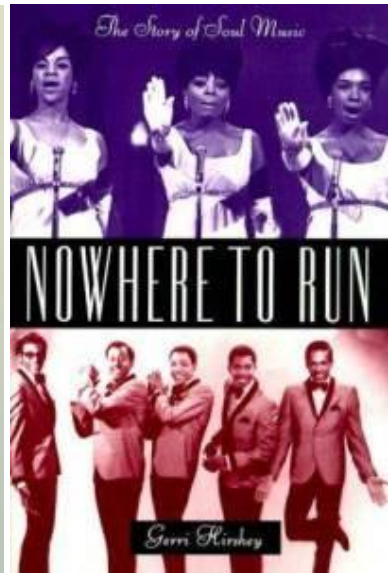
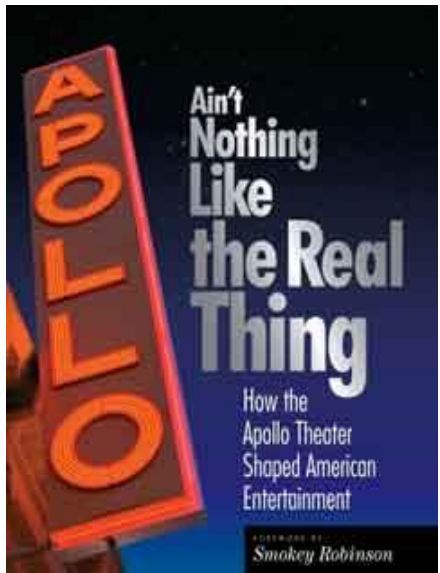
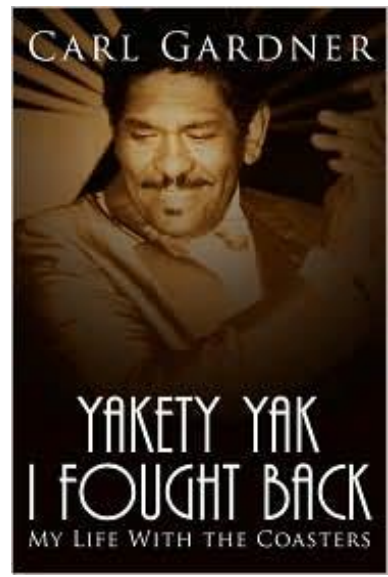
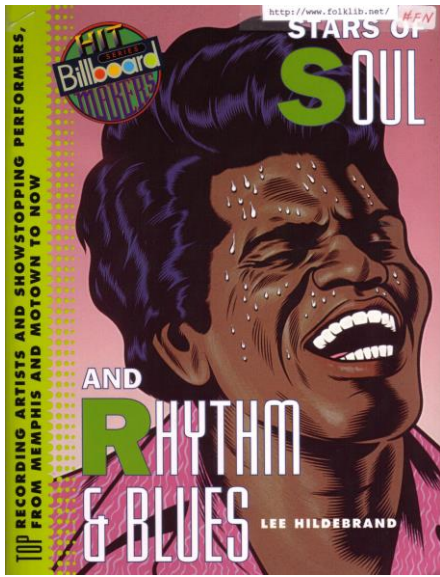
Collectables 3937
Goodnight My Love / Girl of My Dreams 1980s
Same recordings as released earlier on Modern. The B- side is credited to Jesse Belvin & Cliques. There are several more vinyl reissues on different labels (selected ones above).

In late 1954 or early 1955 Belvin recorded five demos for SwingTime (unissued) and in 1958 he recorded further demos with the Chargers for Shorty Rogers. The total of 29 tracks were issued on a Night Train CD in 1997.

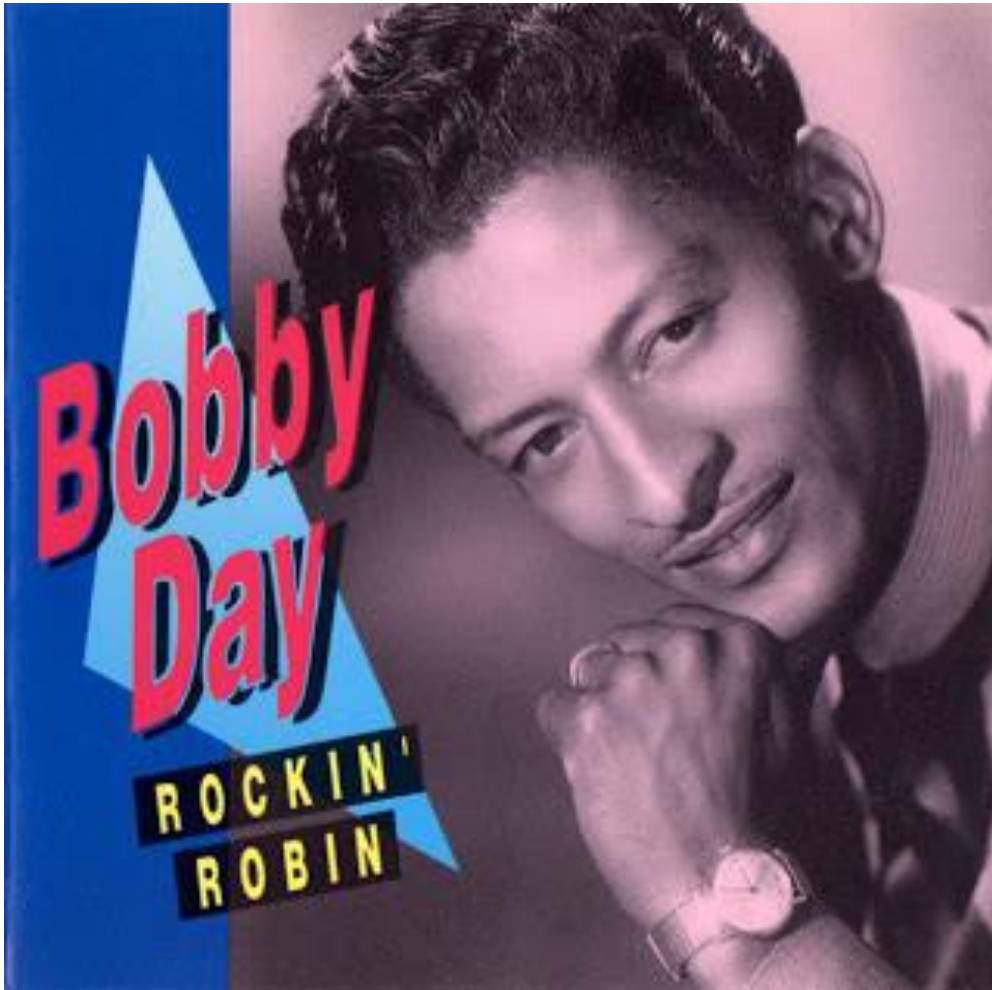
General Note: All recordings done in Los Angeles, California.

Ten Sepia Super Stars of Rock 'n' Roll

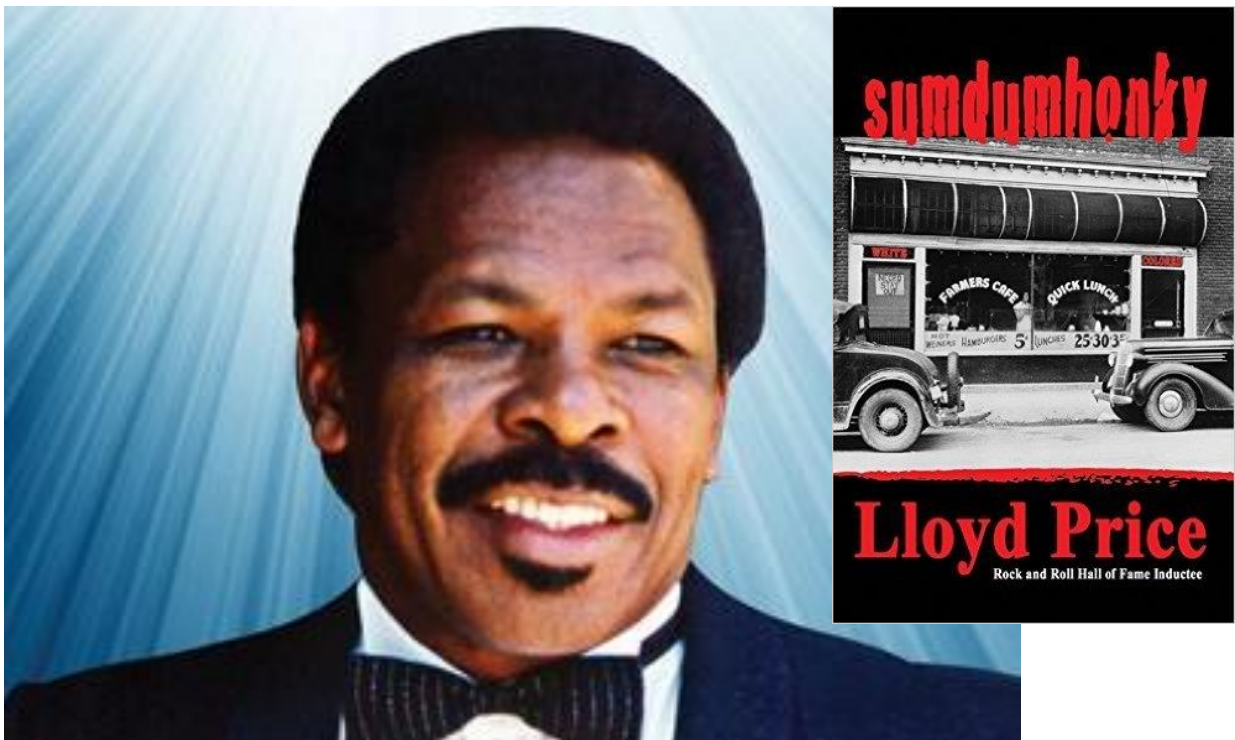
Some Nice Books (R&B, R'n'R, Blues, Soul)



Ten Sepia Super Stars of Rock 'n' Roll

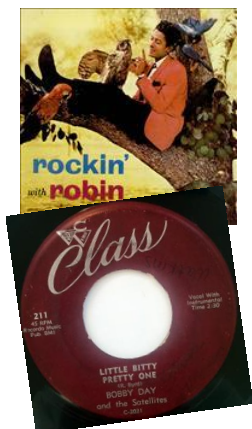


The Rockin' Bird & Mr. Personality (with Lloyd Price's book *sumdumhonky*, 2015)

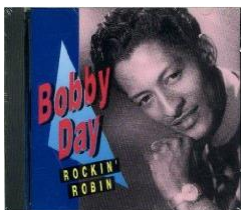




BOBBY DAY



"The Rockin' Bird" - underrated true veteran singer of the California blues and rhythm and group vocal sound, who just like Jesse Belvin recorded several songs in different disguises in the early years of his career. Formed The Flames in 1950 - the group was later named the Hollywood (Four) Flames. They recorded for several small labels (also as the Satellites and under other names during the whole of the '50s); between stints as a soloist and with "The Voices" (featuring foremost himself but also Earl Nelson and sometimes featuring his buddy Bobby Relf on stage). In 1956 Bobby sang lead on the Jerry Leiber-Mike Stoller tune "Finders Keepers", written for The Crescendos on Atlantic 1109 (featuring Bobby Relf, Prentice Moreland, and Will "Dub" Jones - Jones sang lead on the flip "Sweet Dreams" - the flip song was reissued in 1959 with a great Bobby lead on "I'll Be Seeing You"). Bobby also recorded with Earl Nelson (lead on the Hollywood Flames "Buzz-Buzz-Buzz" hit of 1957 and "I'll Be Seeing You" of 1958) as Bob & Earl (Bobby Relf later replaced Day in that duo). Day's hits on Class were produced by Googie and Leon René in Los Angeles.



Born: Robert James Byrd July 1, 1928 (and not 1932, some files say 1930), Fort Worth, Tex. **Died** July 15, 1990, Los Angeles, Calif. Changed his "stage-name" from Bobby (or Robert) Byrd to Bobby Day on Class in 1957.
First recordings: L.A. late 1949 with The Flames (later Four Flames and Hollywood Flames) Please Tell Me How - Selection 113; First as Bobby Day in L.A. in 1957 Come Seven / So Long Baby - Class 207.
Records for: Class 57-59, Rendezvous 60-62.
First and only LP: Rockin' with Robin - Class LP 5002 (1959)

Essential CD: Rockin' Robin - The Very Best of.. - Ace CDCHD 834 (also incl Bob & Earl) (2004)
CD for Collectors: The Best of Bobby Day - Varese Vintage 302 066 249-2 (2001) (featuring 16 tracks covering 1952-1965)
CD by The Hollywood Flames: The Hollywood Flames - Specialty SPCD 7021 (1992)
Discography/Reading: <http://www.uncamary.com/HollywoodFlames/hollywoodflames.html>

R&B Top 10 Hit: (1 of 2 Top 40)
1958 Rock-in Robin (Rockin' Robin) #1 for 3w Pop #2 (featuring Plas Johnson (piccolo), Barney Kessel, Earl Palmer, and written by Leon René).
Note: Hollywood Flames had an R&B Hit in 1957 on Ebb Records, Buzz-Buzz-Buzz, hitting #5 (with Earl Nelson, lead singer).

Other Favorites:

- 1950 Please Tell Me Now / Young Girl (*The Flames*)
- 1954 Ride Helen Ride (*The Hollywood Flames*)
- 1955 Two Things I Love (*The Voices*)
- 1956 Finders Keepers (*The Crescendos on Atlantic*)
- 1957 **Come Seven**
- 1957 Little Bitty Pretty One (*with the Satellites*)
- 1957 **When The Swallows Come Back To Capistrano**
- 1958 **Over And Over**
- 1958 **Unchained Melody**
- 1959 Bluebird, Buzzard & The Oriole



The Hollywood Flames - lineups:

Image top right: Leon Hughes, Bobby Day, Curley Dinkins, David Ford (ca 1950); top left: Mitchell Alexander, Prentice Moreland; (bottom) Earl Nelson, Bobby Relf, Bobby Day (unkn.group ca-56)

1949-mid 1953:

The Flames / The Hollywood's Four Flames / The Four Flames

Robert Byrd (lead, tenor, baritone and bass); David Ford (lead); Willie Rae Rockwell (second tenor); Curley (or Curlee) Dinkins (baritone and bass). The second tenor spot was often substituted during these years, foremost by Clyde Tillis but also by Leon Hughes.

Mid 1953-1954: *The Hollywood Flames*

David Ford (first tenor); Robert Byrd (bass); Gaynel Hodge (lead and second tenor; substituted sometimes by Leon Hughes); Curtis Williams (baritone; often substituted by the returning Dinkins). Curtis left to form The Penguins in mid 1954 and

Gaynel formed The Turks, who were joined for one session in 1956 by Byrd. **1955-1956:** The group did not exist these two years, although Byrd recorded several songs with former and later members (with himself two-voiced as The Voices, and with The Sounds - and also with other California group singers).

1957-1958: *Bobby Day & The Satellites / (The) Hollywood Flames*

Earl Nelson (lead); Robert Byrd (known as Bobby Day from 1957 - subbed by Don Wyatt in the Flames), David Ford, Curtis Williams, Clyde Tillis. (Ford, Nelson and Williams support Day on "Rock-in Robin").

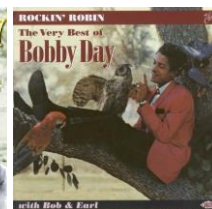
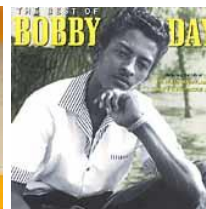
1959: *The Hollywood Flames* (stationed in New York) Earl Nelson, David Ford, Ray Brewster, Eddie Williams.

Late 1959-ca 1962: *The Hollywood Flames*

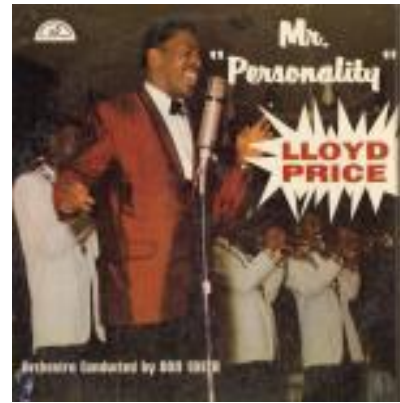
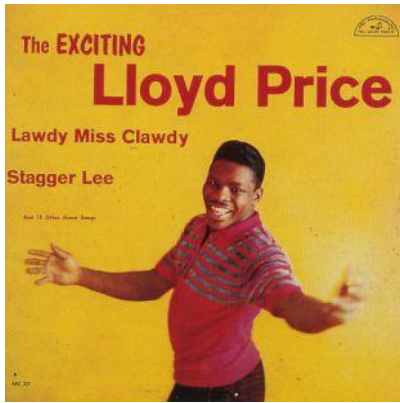
David Ford, Eddie Williams and/or Curtis Williams, Donald Height (later lead), Ray Brewster.

1963-1965: *The Hollywood Flames* (back in L.A.)

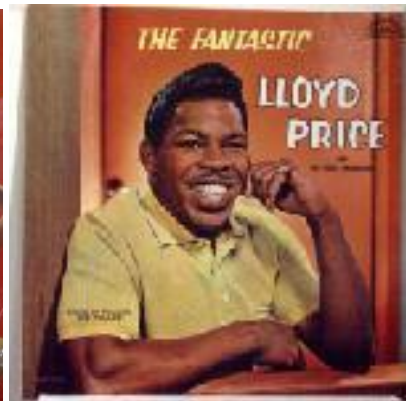
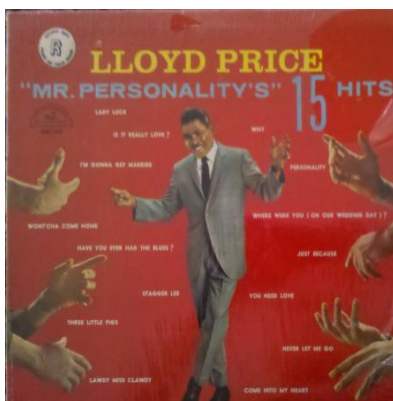
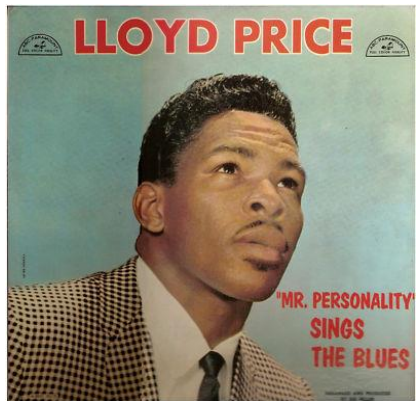
Earl Nelson, David Ford, Eddie Williams (the latter two replaced by John Berry and George Home).



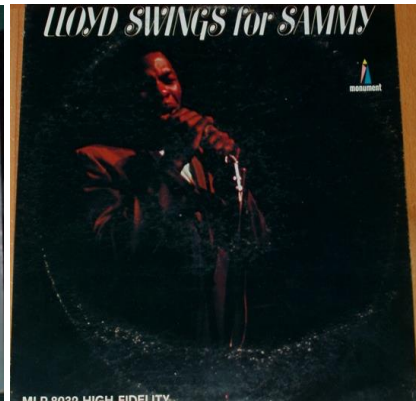
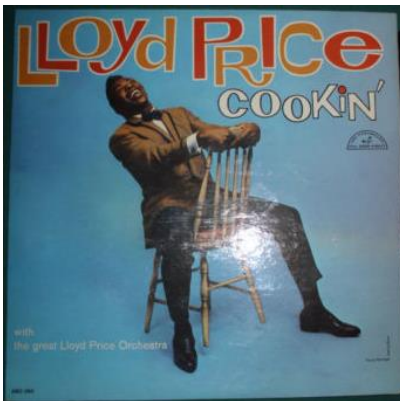
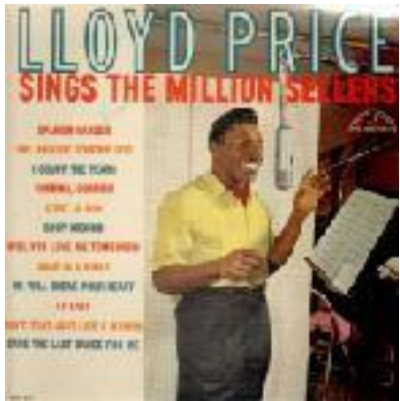
LLOYD PRICE – His Albums 1959-1965



The Exciting Lloyd Price – ABC-Paramount LP 277 (February 1959), Lloyd Price - Specialty SP-2105 (April 1959), Mr. "Personality" – LP 297 (1959)



"Mr. Personality" Sings The Blues – LP 315 (1960), "Mr. Personality's" 15 (Big) Hits – LP 324 (1960), The Fantastic Lloyd Price – LP 346 (1960)



Lloyd Price Sings The Million Sellers – LP 366 (1961), Cookin' – LP 382 (1961), Lloyd Swings For Sammy – Monument MLP 8032 (Note: 1965).



This Is My Band (The Lloyd Price Orchestra) – Double-L DL-2301 /stereo version SDL-8301/ (1963), Misty – Double-L SDL-8303 /mono DL-2303/ (1963)



LLOYD PRICE

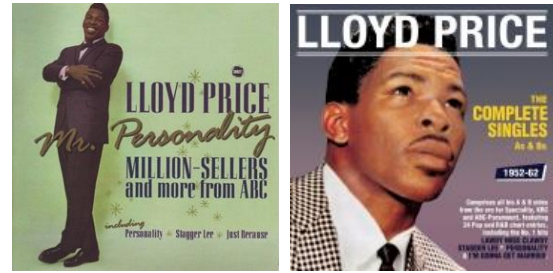


"Mr. Personality" - Prolific singer (and sometimes pianist) and bandleader with New Orleans traditions popularized. Started his own band in 1949. His "Ain't It A Shame" is a complete different song to Fats' hit later (Fats' version is nowadays called "Ain't That A Shame" – just like he sang it). Lloyd was in the Army from around 1954 to early 1956. Formed own company, KRC in 1957 (distributed first through Atco and later ABC-Paramount). After his contract with ABC-Paramount he started new own labels (Double L and later Turntable) in New York in partnership with Harold Logan (who was murdered in 1969). Continued as a business man with agency work and highly active thruout. Inducted into the Rock and Roll Hall of Fame in 1998.

Born: March 9, 1933, Kenner - near New Orleans, La.
First recordings: N.O. 1952 Barnyard Rock (issued on Specialty LP 2163); N.O. March 13, 1952 Lawdy Miss Clawdy /Mailman Blues - Specialty 428.
Records for: Specialty 52-56, KRC 57-28, ABC 58-62, Double-L 63-65, Turntable 69.
First LPs:
 The Exciting Lloyd Price – ABC-Paramount LP 277 (February 1959)
 Lloyd Price . Specialty LP SP-2105 (April, 1959)



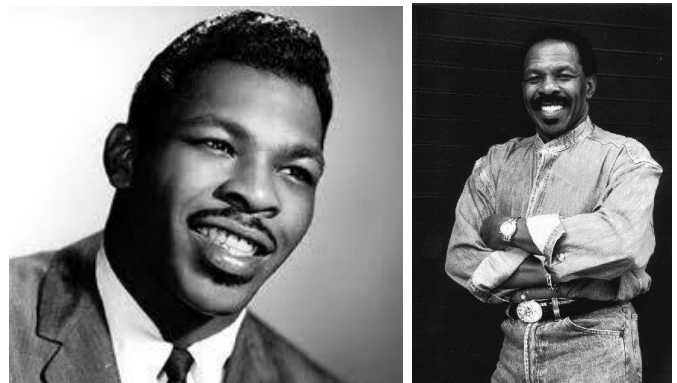
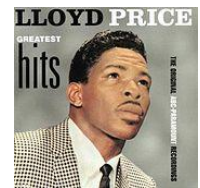
Essential CDs: Restless Heart - The ultimate singles collection 1952-1959 (2CD) - Jasmine JASCD 552 (February, 2010)
 or: Lawdy! - Specialty SPCD 7010-2 (1991)
 and Greatest Hits (ABC) - MCA MCAD-11184 (1994)
 or: Lloyd Rocks - Bear Family BCD 16999 AR (2008) (34 tracks, 52-page booklet)
For Collectors: Mr. Personality - Million Sellers and More from ABC - Shout CD 43 (2008)
 The Complete Singles As & Bs 1952-62 – Acrobat ABTRCD9066 (2017)
Reading: Lawdy Miss Clawdy - The Lloyd Price Story - The True King of the 50's - from <http://www.lawdymissclawdy.com/>
 Walking to New Orleans - The Story of New Orleans Rhythm & Blues by John Broven (Blues Unlimited, 1974)



- R&B Top 10 Hits: (14 of 21 Top 40)**
- 1952 **Lawdy Miss Clawdy** # 1 for 7w
 - 1952 **Oooh, Oooh, Oooh** #4
 - 1952 **Restless Heart** #5
 - 1953 **Tell Me Pretty Baby** #8
 - 1953 **Ain't It A Shame** #4
 - 1957 **Just Because** #3
 - 1959 **Stagger Lee** #1 for 4w (issued 1958) Pop #1
 - 1959 **Where Were You (On Our Wedding Day)** #4
 - 1959 (You've Got) **Personality** #1 for 4w Pop #2
 - 1959 **I'm Gonna Get Married** #1 for 3w Pop#3
 - 1959 **Come Into My Heart** #2 Pop #20
 - 1959 **Wont'cha Come Home** #6
 - 1960 **Lady Luck** #3 Pop #14
 - 1960 **Question** #5 Pop #19



- Other Nice Ones:**
- 1954 **I Wish Your Picture Was You**
 - 1954 **Walking The Track**
 - 1956 **Heavy Dreams**
 - 1956 **Baby, Please Come Home**
 - 1957 **Why**
 - 1958 **You Need Love**
 - 1963 **Who's Sorry Now**
 - 1963 **Misty** Pop #21



Ten Sepia Super Stars of Rock 'n' Roll

Lloyd Price: His Most Interesting Compilation and his first ABC-Paramount LP

Specialty had no logical matrix numbers. Here are all of his original Specialty singles on one great Jasmine double-CD "Restless Heart" JASCD 552 (issued 2010), and his first ABC-Paramount LP 277 "The Exciting Lloyd Price" (issued in February 1959). Tracks listed for both albums in chronological recording order (with peak positions on any of Billboard's national R&B Charts). Tracks appearing on both albums marked * (and all tracks on LP 277 listed in disco as LP 277).



Discography

Lloyd Price,vcl; with Josh "Jack" Willis,tp; Leonard Johnson,as; Lawrence Marrero,ts; Eddie Bo,p; unknown,g; Otis Verry,b; Oliver Berry,d
New Orleans January 1952
 Mailman Blues Specialty 428

with Dave Bartholomew,tp; Joe Harris,as; Herb Hardesty,ts, Fats Domino,p; Ernest McLean,g; Frank Fields,b; Earl Palmer,d
March 13, 1952
 Lawdy Miss Clawdy 428 (#1)

with as ,ts, p, g, b, d and The Dukes,vclgrp 1952
 Chee Koo Baby 535
 Oo Ee Baby 535

with unknown accomp, featuring Edward Frank,p
June 26, 1952
 Restless Heart 440 (#5)
 Oooh Oooh Oooh 440 (#4)
 Tell Me, Pretty Baby 452 (#8)
 So Long 457

with Dave Bartholomew,tp; Joe Harris,as; Herb Hardesty,ts, Salvador Doucette or Edward Sentino,p; Edgar Blanchard,g; Frank Fields,b; Earl Palmer,d
June 29, 1952
 Operator 746
(this song is not on the albums here – single issued in the 1980s)

with Bill Lundy,as; Lawrence Marioneaux and Neely Simmons,tss; poss William Brown,p; poss Duncan Connelly Jr,g; Curtis Mitchell,b; Charles Otis,d
Los Angeles October 13, 1952
 Ain't It A Shame 452 (#4)
 What's The Matter Now 457
 Jimmie Lee 494
 Single 452 is not the later Fats Domino song.

same but Ernest McLean,g; Earl Palmer,d
New Orleans January 14, 1953
 Baby Don't Turn You Back On Me 463
 Walkin' The Track 494

with unknown accomp featuring poss. Huey Smith,p and Earl Palmer,d; girl vcls-1
April 16, 1953
 Where You At 463
 Too Late For Tears 483
 Lord Lord Amen -1 540

with Wallace Davenport,tp; Lawrence Marioneaux,ts; Carl Thomas,as; Bill Lundy,bs; Salvador Doucette,p; Ernest McLean,g; Otis DuVerney,b; Oliver Berry,d
Los Angeles June 27, 1953
 Frog Legs 471
 I Wish Your Picture Was You 471
 Let Me Come Home Baby 483
 Tryin' To Find Somebody To Love 540

with Lee Allen and Herb Hardesty,tss; Warren Bell,sax; Salvador Doucette,p; Ernest McLean,g; Frank Field,b; Oliver Berry,d
New Orleans January 18, 1954
No recording from this session on the albums.

with Lee Allen,ts; Alvin "Red" Tyler,bs; Edward Frank,p; Edgar Blanchard,g; Frank Fields,b; Earl Palmer,d
New Orleans February 8, 1956
 Woe Ho Ho 571
 Breaking My Heart (All Over Again) 602
 I Yi Yi Comen-A-Sai (I'm Sorry) 571

similar accomp
New Orleans or Los Angeles April 6 or June 29, 1956
 Rock 'N' Roll Dance 578
 I'm Glad, Glad 582
 Forgive Me Clawdy 582
 Baby Please Come Home 602

with Marvin Warwick,ts; John Patton,p; Lonnie Fowler,g; plus Prince Bouie, Lawrence Farrell, Jimmie Robinson (sax b or d)
Los Angeles April 19, 1956
 Country Boy Rock 578
 Heavy Dream 746
(last song is not on the albums here – single issued in the 1980s)

with unknown orchestra (prob Lloyd's own)
Washington, D.C. December 1956
 Just Because * KRC 367, ABC-Paramount 9792 (#3), LP 277
 Why * as above

with Prices' own Orchestra: Claude Greene and Pritchard Cheeseman,saxes; Gladstone Thomas,b; Vernon Emmanuel, Clinton Thourborne, Mone Isamon in unknown order of tp, p ,d
New York City May 23, 1957
 Georgianna KRC 303
 Lonely Chair 301
 Hello Little Girl 303
 The Chicken And The Bop 301

add Charles McGlendon,ts
January 20, 1958
 To Love And Be Loved 305
 How Many Times 305
 1958
 No Limit To Love KRC 5000
 Such A Mess 5000
 Gonna Let You Come Back Home 5002
 Down By The River 5002

with Orchestra conducted by Don Costa: Ted Curson,tp-1; Eddie Saunders and Charles McGlendon,tss; unknown,bs; John Patton,p; g; Clarence "Jay" Johnson,b; Sticks Simpkins,d; Price,co-cond
New York City September 11, 1958
 You Need Love * ABC-Par 9972, LP 277
 Stagger Lee * 9972 (#1), LP 277

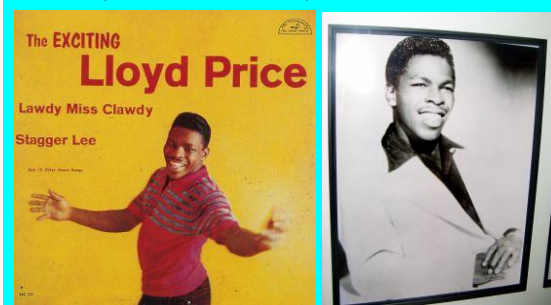
omit Curson
December 4, 1958
 Where Were You On Our Wedding Day * 9997 (#4), LP 277
 Lawdy Miss Clawdy LP 277
 Is It Really Love 9997

unknown accomp, male vcl group-1
January 12/13, 1959
 Mailman Blues * 9653?, LP 277
 A Foggy Day LP 277
 What Do You Do To My Heart -1 LP 277
 I Wish Your Picture Was You LP 277
 Oh Oh Oh * 9653?, LP 277
 Talking About Love LP 277
 Single 9653 not issued 1957 as indicated on Jasmine, which has stereo versions – no 9653 single is listed in Bob McGrath's "The R&B Indies".

with Orchestra conducted by Don Costa featuring Ted Curson,tp; Bill Jones,g; choir
March 25, 1959
 (You've Got) Personality ABC-Paramount 10018 (#1)
 Have You Ever Had The Blues 10018
May 25, 1959
 I'm Gonna Get Married 10032 (#1)
 Three Little Pigs 10032 (#15)

with Orchestra conducted by Sid Feller featuring Ted Curson,tp; mixed choir
September 15, 1959
 Wont'Cha Come Home 10062 (#6)
 Come Into My Heart 10062 (#2)
December 8, 1959
 No If's – No And's 10102 (#16)
 Lady Luck 10075 (#3)
 Never Let Me Go 10075 (#26)
 For Love 10102

Lloyd Price and his Orchestra conducted by Sid Feller: Wallace Davenport, McKinley Johnson, Art Hoyle, Tommy Purkson,tps; Wade Marcus, Sam Hurt,tbs; Charles Reeves,alts; Harold Vick, Charles McClendon,tss; Marvin Warwick,bs; John Patton,p; Bill Jones,g; Charles Lindsay,b; Ben Dixon,d ; female choir
April 14, 1960
 Question 10123 (#5)
 Recorded 1960 (not 1959 as indicated on Jasmine).



Ten Sepia Super Stars of Rock 'n' Roll



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The next volume in the R&B Pioneers series is "Transitions from Rhythm to Soul", It will feature twelve great early Original Soul Icons (who "crossed over" in the 1950s – with Ray Charles (The Genius), James Brown (The Godfather - Soul Brother #1), Sam Cooke (The Man Who Invented Soul), and Jackie Wilson (Mr. Excitement - The Black Elvis) fronting. Those four could definitely have been presented in this volume – three of them charter members of the Rock and Roll Hall of Fame - and the fourth inducted the following year, 1987.

Ten Sepia Super Stars of Rock 'n' Roll

HOODOO RECORDS - a Great little public-domain label - <http://hoodoo-records.com/>

Certainly one of the most interesting CD-catalogue in the British public-domain "domain".
Often double-LPs on one CD, plus bonus tracks, 16-page booklets and lots of memorabilia images.



Ten Sepia Super Stars of Rock 'n' Roll

Hoodoo Records (cont'd)

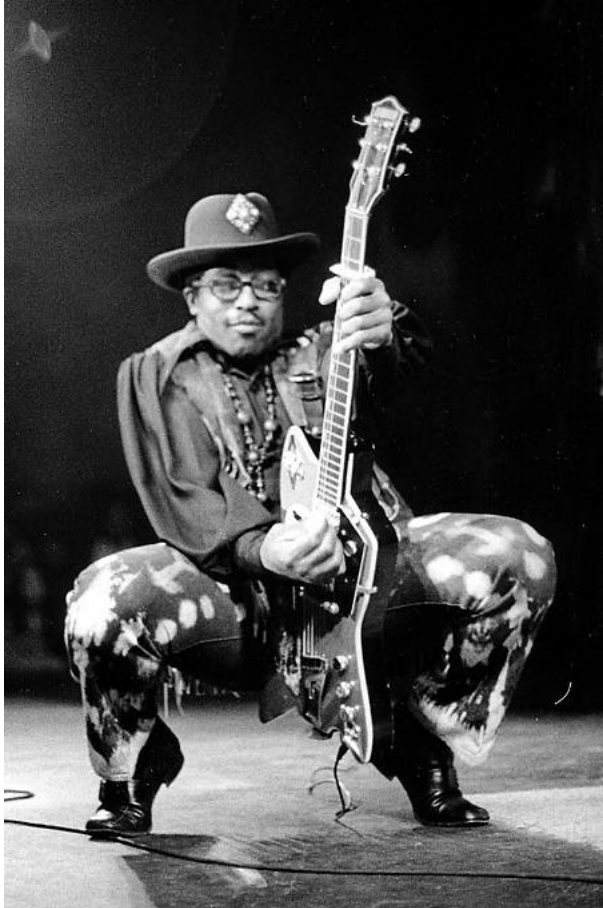


Ten Sepia Super Stars of Rock 'n' Roll

Hoodoo Records (cont'd)



Ten Sepia Super Stars of Rock 'n' Roll



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CLYDE McPhatter
"TREASURE OF LOVE"

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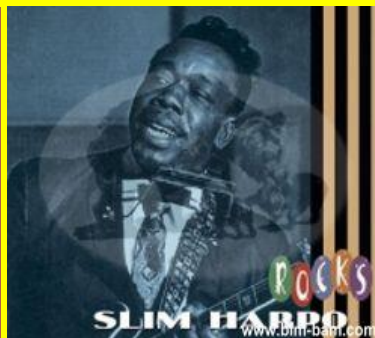
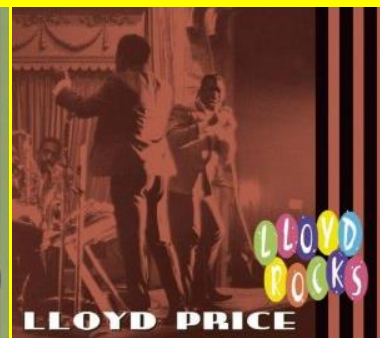
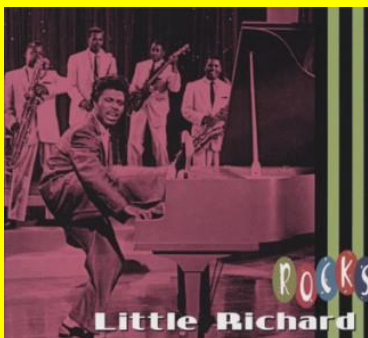
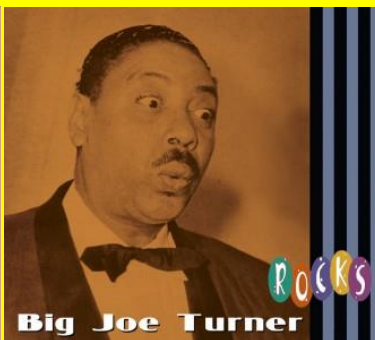
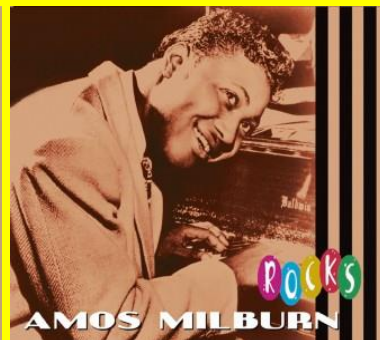
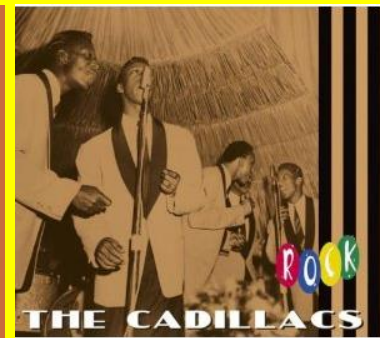
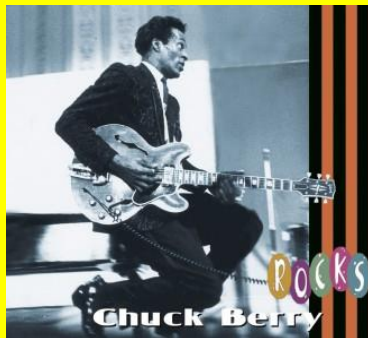
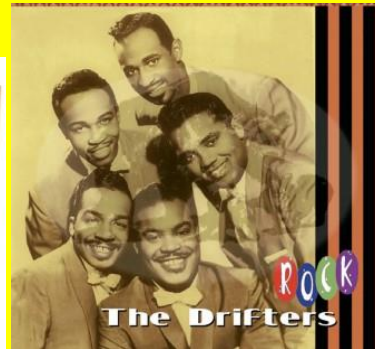
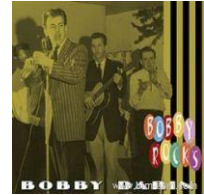
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**Billboard POP #10 in July
(CashBox POP #2)**



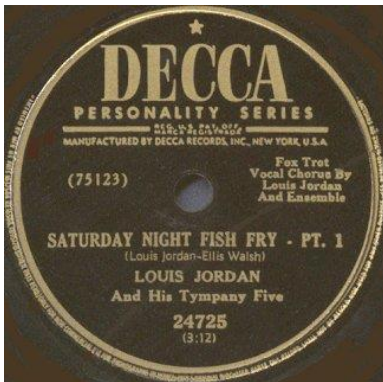
**Billboard POP #5 in August
(CashBox POP #5)**



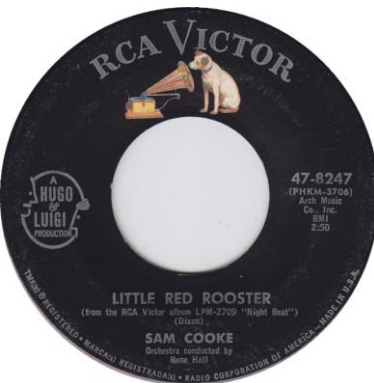
**Billboard POP #17 in January 1956
(CashBox POP #10)**

Ten Sepia Super Stars of Rock 'n' Roll

"THE MAJORS" and "Super-Indies" (during the '40s and '50s)



Decca (New York, formed 1934) had Louis Jordan, and also Buddy Johnson and Lionel Hampton among their super stars. It had a subsidiary, Brunswick – originally a label of its own, which later was sold to its star Jackie Wilson's manager. Mercury (a "super-indie" formed in Chicago 1945), with Dinah Washington They also had Eddie Vinson and several other early R&B pioneers. Later they grabbed the Platters and Brook Benton. Its '60s subsidiary Smash had James Brown's Band for some years.



RCA Victor (Camden, New Jersey; formed 1901), with Sam Cooke, also had Jesse Belvin, and the Isley Brothers. Its early subsidiary Bluebird, the great blues label of the 1930s and early '40s, had lots of famous pre-war blues artists (a.o. the first Sonny Boy Williamson and Tampa Red). Lester Melrose was responsible for the "Bluebird Beat". The label had several Erskine Hawkins hits. Not long after that label was folded, RCA launched the Groove label.



Columbia (New York (1889), with Johnny Mathis, had a subsidiary named Okeh (which had Chuck Willis and Screamin' Jay Hawkins). Okeh was the label that had required the old Vocallion label (which had been an old 1920s label - sold to Brunswick). Capitol (a "super-indie" formed in Hollywood in 1942), with Nat "King" Cole, bought T-Bone Walker's Black & White masters in 1949, and had several early R&B pioneers, including The Five Keys, and the Johnny Otis Show.



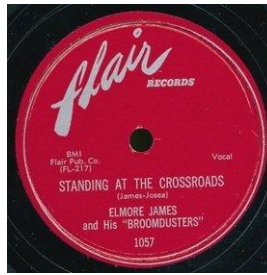
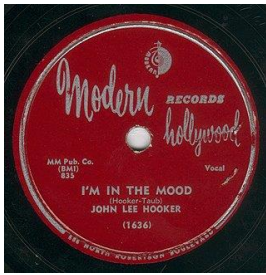
MGM (New York 1947) had the great crooner Billy Eckstine in the 1950s. ABC-Paramount (a "super-indie" formed in New York 1955), with Ray Charles, also got Lloyd Price, Fats Domino and B. B. King to sign with them in the late 1950s/early 1960s. The label name was later changed to ABC - and in the late 1960s they formed a subsidiary, BluesWay, which had several living legends in their roster (a.o. John Lee Hooker, Jimmy Reed, B.B. King, and T-Bone Walker).

Ten Sepia Super Stars of Rock 'n' Roll

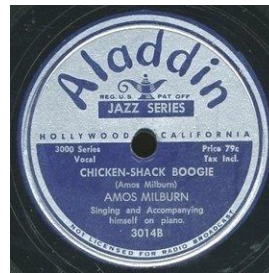
Some of the many *great* early "INDIES"



Exclusive – Leon Rene's pioneering West-Coast independent label, formed 1944, lasted only to 1949. The label had Joe Liggins, and Johnny Moore's Three Blazers in the roster. Otis' brother had Excelsior, with Nat Cole and Johnny Otis. The brothers formed Class in 1951 (and later Rendezvous), featuring their new star Bobby Day. Savoy was an East-Coast label, stationed in Newark, New Jersey - founded as a jazz label by Herman Lubinsky in 1942 - but among his super stars were the Johnny Otis Orchestra (featuring Little Esther) from the West-Coast (with Ralph Bass as an early producer). Apollo Records, New York (1944), was owned by Bess Berman (and her husband), foremost recording gospel. Her first superstars: The "5" Royales.



Modern Records – owned by brothers Jules, Saul, and Joe Bihari, formed in 1945 in Hollywood. Great records and several subsidiaries, a.o. RPM (1950), Flair (1953), Kent (1958), and the LP labels Crown (1953), and United/Superior. They had John Lee Hooker, the young Etta James, B. B. King, Elmore James, Rosco Gordon, and later Lowell Fulson (as they spell him). They also recorded great blues songs in the South (with Ike Turner taking care of the talent scouting). Their favorite producer/arranger/band leader was Maxwell Davis. Oldest brother Lester handled Meteor (1952) in Memphis.



King - owned by Syd Nathan, formed in 1943, with a long list of early R&B pioneers, and Henry Glover and Sonny Thompson as early A&R-men. The label had several subsidiaries: Queen – the country label; Federal (1950), formed for Ralph Bass' as producer in Los Angeles. Detroit and Dominoes and Midnighters), and in Cincinnati (James Brown with the Famous Flames); and De-Luxe – with Roy Brown bought up from the Braun brothers in New Orleans. Hal Neely, who later bought the label (excluding James Brown's masters), was Nathan's assistant. Aladdin was Eddie Mesner's Los Angeles label, formed as Philo Records in 1946. Among the many stars: Amos Milburn and Charles Brown. Aladdin was actually sold to Imperial in 1960, Imperial - formed 1947 - Lew Chudd's Los Angeles-based label (featuring T-Bone Walker – who had come from Black & White – yet another independent, with a young Ralph Bass as producer). Imperial did many of their recordings at the famous Cosimo Matassa studio in New Orleans (especially Fats Domino). The label was later sold to the new independent, Liberty (formed 1955 in Hollywood).



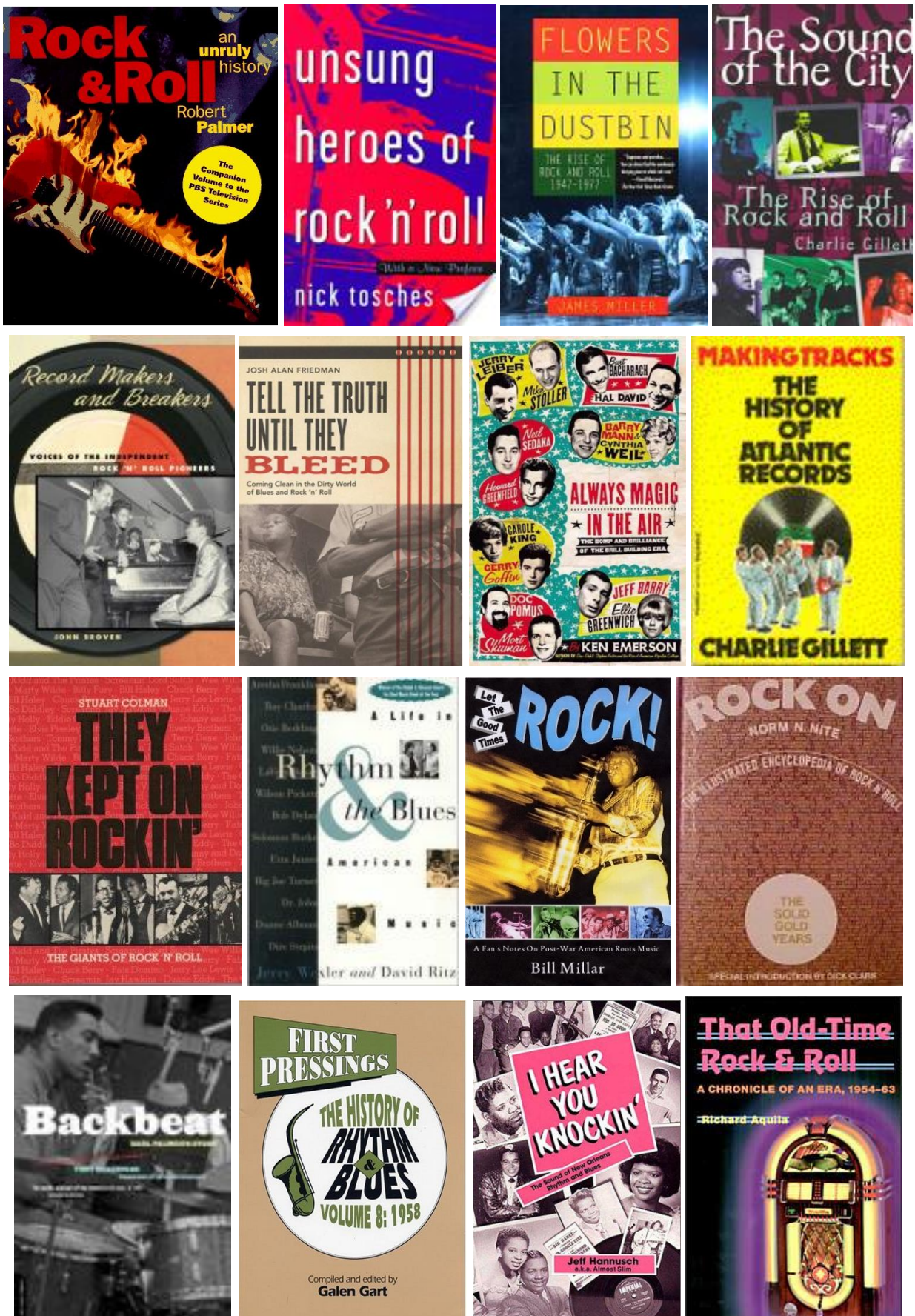
Atlantic – Ahmet Ertegun's and Herb Abramson's great New York label, starting late 1947, and the label hitting hardest on the Rhythm & Blues market. Jerry Wexler joined as co-owner in 1953 and in 1955 Ahmet's older brother Nesehu joined. Probably the two most important co-workers were A&R-man and musical director Jesse Stone, and engineer Tom Dowd. Their most famous subsidiary was Atco, formed 1955 (with The Coasters, Bobby Darin, King Curtis, and later Ben E. King). Chess, started by Leonard and Phil Chess in Chicago in 1950 (after Aristocrats fold) – with Chuck Berry, Bo Diddley, and the "Big Four" (Muddy, Wolf, Little Walter, and Sonny Boy) in their roster, equally spread on the two foremost labels: Chess and subsidiary Checker (formed 1952). Willie Dixon supervised and produced great sessions during the 1950s for the labels - and Ralph Bass did the same in the '60s. The brothers also had Argo and later Cadet for a while (Etta James a.o.).



Specialty - Art Rupe's Los Angeles-label from 1945, although several recordings were done in New Orleans (a.o. Lloyd Price and Little Richard). Rupe was also a successful gospel producer. His most famous R&B producer, Bumps Blackwell, who later formed Keen Records with his star Sam Cooke. Vee-Jay, formed in Gary, Indiana in 1953 by Vivian Carter and her husband James Bracken (with brother Calvin Carter and A&R-man Ewert Abner also in there (most recordings done at Universal Studios in Chicago, especially Jimmy Reed and John Lee Hooker). Peacock – formed in Houston, Texas by Don Robey in 1949 (with Clarence "Gatemouth" Brown the star). He bought David Mattis' Memphis-stationed Duke Records (who had Johnny Ace) in 1953 and moved the label to Houston (making big stars out of Little Junior Parker and Bobby "Blue" Bland). The labels illustrated here are just a tiny part of the many "independents" formed after the War. Shown are the most successful of them. Missing here are among others Jubilee, Herald, George Goldner's many labels (Gee etc), National, SwingTime, United, Ace, Sun, Excello, Bobby Robinson's labels (RedRobin/Fire/Fury), and Sam Phillips' Sun.

Ten Sepia Super Stars of Rock 'n' Roll

Some Great Books on Rock 'n' Roll (and don't forget all the exciting biographies presented on artists' entries!)



Ten Sepia Super Stars of Rock 'n' Roll

Sister Rosetta Tharpe - the Original Soul Sister and "the Godmother of Rock and Roll"



Chart Singles

- 1945 Strange Things Happening Every Day (with Sam Price, pno)
- 1948 Precious Memories
- 1948 Up Around My Head I Hear Music In The Air (with Marie Knight and Sam Price Trio)
- 1949 Silent Night (Christmas Hymn)

Other Favorites

- 1938 Rock Me (with Lucky Millinder)
- 1939 This Train
- 1944 Down By The Riverside
- 1946 Gospel Train (with Marie Knight)

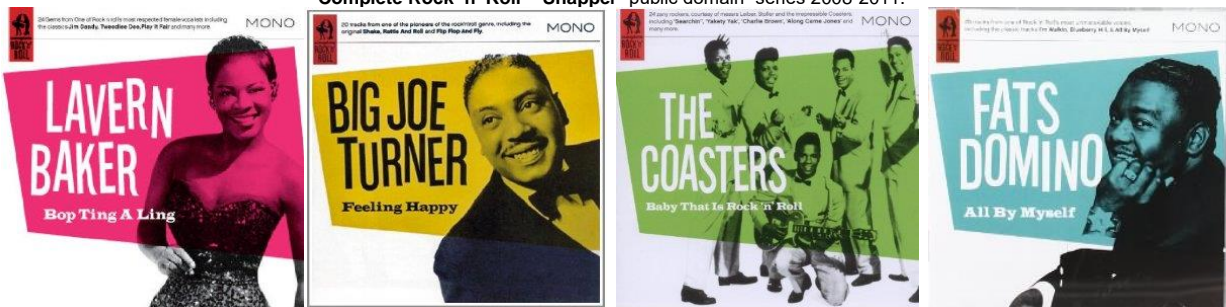


Born Rosether Atkins (or Atkinson), father Willis B Atkinson, mother Katie Harper) March 20, 1915 in Cotton Plant, Arkansas – later known also known as Rosetta Nubin - died of a stroke October 9, 1973 in Philadelphia. Worked with Cab Calloway and with Lucky Millinder in the late 1930s and early 1940s, and teamed with Marie Knight from 1947 up to the mid 1950s. In 1963 and 1964 she made European tours with Muddy Waters. On December 13, 2017, Tharpe was chosen for induction into the Rock and Roll Hall of Fame as an Early Influence (actually very late-coming). At least seventeen albums were issued during her life-time. [More on Rosetta at wikipedia](#)

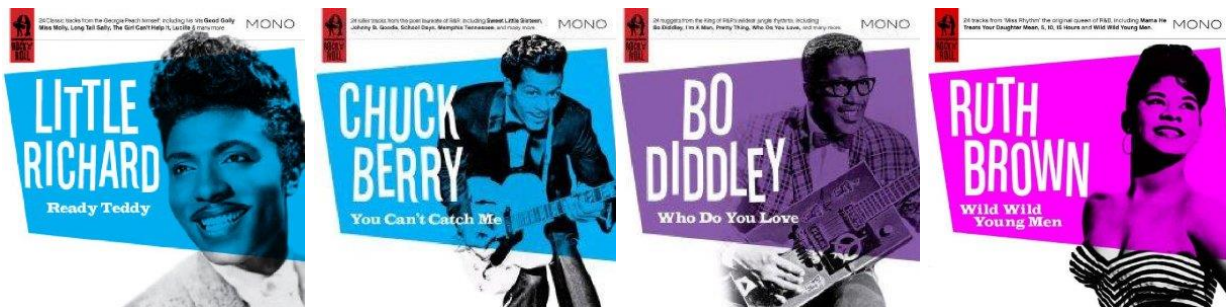


"Complete Rock 'n' Roll" in the Snapper SROLL-series

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THE TOP TWO



Ten Sepia Super Stars of Rock 'n' Roll

ON THE WEB (as of September 30, 2011)



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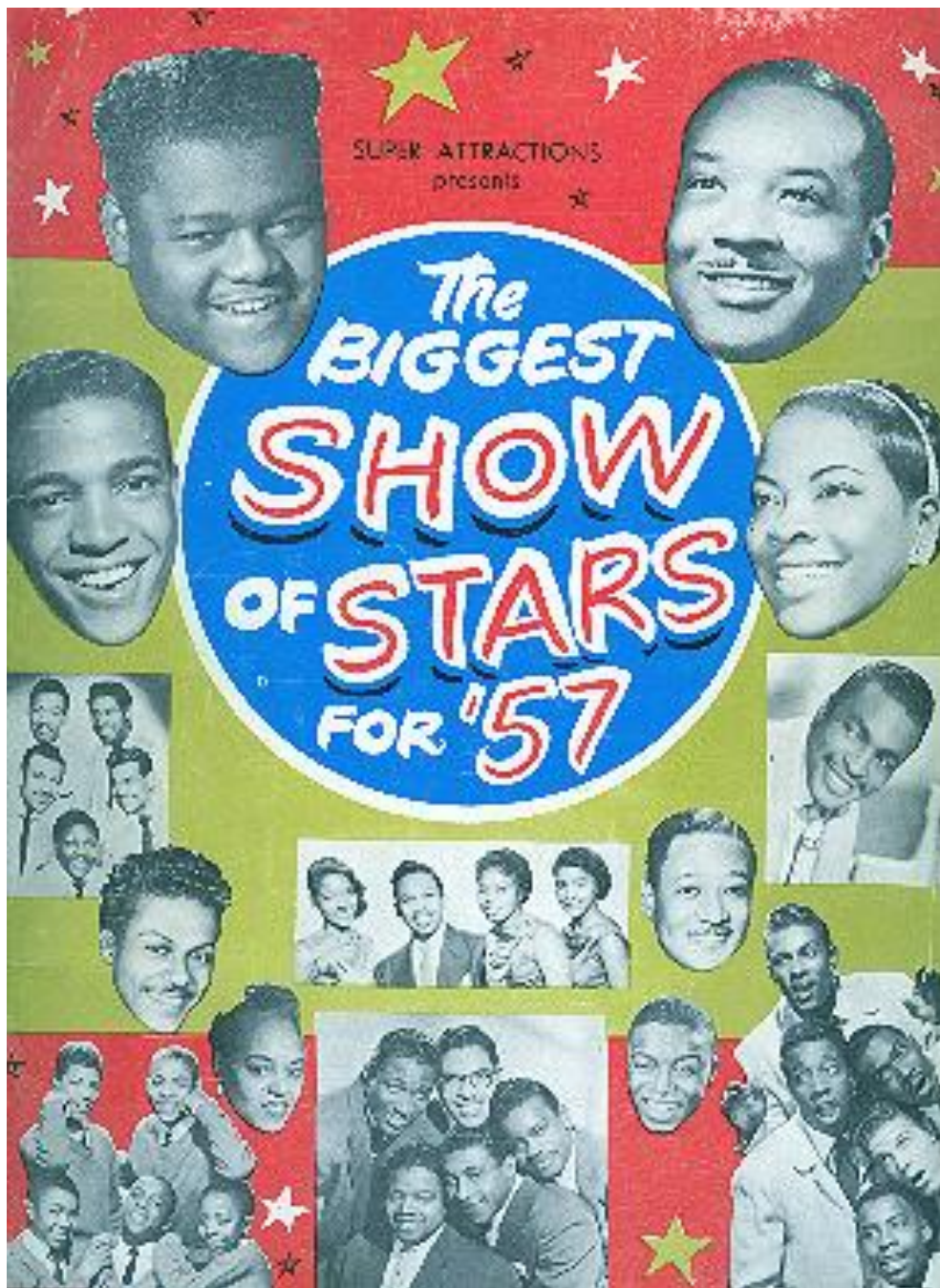


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Ten Sepia Super Stars of Rock 'n' Roll

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