



THE "NEW" R&B FILES 2021-2022
Bonus in the R&B Pioneers Series

edited by Claus Röhnisch

THE MAIN PERFORMERS of the R&B Pioneers Series – pt 1

<i>Blues Giants of the 1950s</i>	<i>Top Vocal Groups of the Golden '50s</i>	<i>Rock 'n' Roll Sepia Super Stars</i>
 <p>T-Bone Walker & Big Joe Turner</p>	 <p>The Robins & The Hollywood Flames</p>	 <p>Fats Domino & Little Richard</p>
 <p>Lowell Fulson & Roy Brown</p>	 <p>The Dominoes & The Clovers</p>	 <p>Chuck Berry & Bo Diddley</p>
 <p>John Lee Hooker & Muddy Waters</p>	 <p>The "5" Royales & The Midnighters</p>	 <p>Ruth Brown & LaVern Baker</p>
 <p>Sonny Boy Williamson & Howlin' Wolf</p>	 <p>The Flamingos & The Moonglows</p>	 <p>Clyde McPhatter & Jesse Belvin</p>
 <p>Elmore James & Little Walter</p>	 <p>The Drifters & The Platters</p>	 <p>Bobby Day & Lloyd Price</p>
 <p>Jimmy Reed & B. B. King</p>	 <p>The Cadillacs & The Coasters</p>	 <p>Clarence "Gatemouth" Brown & Rosco Gordon</p>

THE MAIN PERFORMERS of the R&B Pioneers Series – pt 2

Transitions: Original Soul Icons



Ray Charles & Sam Cooke



Jackie Wilson & Little Willie John



Brook Benton & Etta James



Rufus Thomas & Bobby "Blue" Bland



Little Junior Parker & Johnny "Guitar" Watson



King Curtis & James Brown

Early, True R&B Pioneers



Lionel Hampton & Erskine Hawkins



Louis Jordan & Buddy and Ella Johnson



Eddie "Cleanhead" Vinson & Wynonie Harris



Charles Brown & Johnny Otis Orchestra

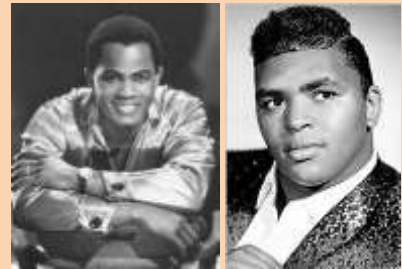


Amos Milburn & Ike Turner (with Tina)



Chuck Willis & The Five Keys

Predecessors of the Soul Explosion



Joe Tex & Solomon Burke



Wilson Pickett & Otis Redding



Aretha Franklin & Marvin Gaye



The Dells & The Isley Brothers



Four Tops & The Impressions



The Miracles & The Temptations

THE BLUES NEVER DIE! - SOME LIVING LEGENDS

Almost all of our R&B Pioneers are gone (not exactly strange, since they as a Pioneer they all were born before 1939), but their music will live forever!. Here are some of the Pioneers still with us! (as of December 5, 2020)

Note: Thomas "Curley" Palmer (the Coasters' guitarist 1962-2011) has died late 2020 or early 2021.



Lloyd Price

Born in Kenner (suburb to New Orleans) in Louisiana March 9, 1933. Known as "Mr. Personality", after his 1959 million-selling hit, "Personality". His first recording, "Lawdy Miss Clawdy", was a hit on Specialty Records in 1952. He continued to release records , but none were as popular until several years later, when he refined the New Orleans beat and achieved a series of national hits on ABC-Paramount. He was inducted into the Rock and Roll Hall of Fame in 1998. Turned successful label-owner och business-man in Washington and later New York.

Late Note: Lloyd died in New Rochette, New York on May 3, 2021.



Charlie Thomas of the Drifters

Born in Lynchburg, Virginia April 7, 1937.

Best known for his work with the "second" Drifters Thomas was recording – and performing with The Five Crowns at the Apollo Theater in 1958 when manager George Treadwell fired his Drifters group and recruited the Five Crowns to become the new Drifters. Their first release was the 1959 hit "There Goes My Baby". Charlie was lead singer on two of the group's top 40 hits, "Sweets For My Sweet" and "When My Little Girl Is Smiling", and sang lead on several other songs (although mostly in the "shadow" of Ben E. King, Rudy Lewis, and Johnny Moore). He stayed with the Drifters up to mid 1967 and formed his own America-stationed Drifters-group when Moore's Drifters settled in England.in the 1970s. Bill Pinkney had started his "original" Drifters earlier, and Bobby Hendricks toured with his of-shoots for many later years. Highly active - recording, and touring the world, with Thomas leading and doing a great work of "There Goes My Baby", which he had done live already in the Atlantic-days. Inducted into the Rock and Roll Hall of Fame in 1988.



Otis Williams of the Temptations

Born Otis Miles Jr in Texarkana, Texas October 30, 1941. Founder of the Temptations (and original member of one of the two roots-groups (Distants and Primes) who merged into the super-group. Baritone [baritone](#) singer, nicknamed "Big Daddy. Williams is the last survivor and has the right to the Temptations name. Never sang lead in the formative years. Image right: Otis Williams with modern days Temptations group.



Monroe Powell

of the Dominoes and the Platters

Born in New York City around 1933.

For almost six decades, the legendary Monroe Powell has been a recording and touring lead vocalist with internationally acclaimed groups. First with the Dominoes (1958-63) and during the 1960s with different off-shoots of the [Ink Spots](#), led by Charles Gray, George Holmes (also featuring Gene Mumford), and Stanley Morgan), and even later [Ink Spots](#) groups. But – he is best known as the lead singer of the Platters for most of the last 50 years. Originally hired by Platters founder and manager Buck Ram in 1970, Powell has certainly created a legacy of his own. Image left: Powell front.

After quitting Buck Ram's Platters in 1995 he started a tribute group "competing" with all the other Platters-offshoots (led by former Platters lead singers – and other former members – with Herb Reed's, Sonny Turner's and Paul Robi's, Tony Williams' re-formed group, and many others). Powell has never claimed to be an original member of the Platters... but it cannot be denied that Powell was a mainstay with the group. Powell replaced former lead singer Sonny Turner, becoming the third lead singer in Platters history.



The Dominoes 1958 (Powell right)



This "extra" volume of "The R&B Pioneers Series" (The Great R&B-Files) is filled with new features on nostalgic facts and trivias of the most interesting part (the 1940s, 1950s and 1960s) of authentic early R&B history, researched, picked up and presented herein during 1921 och 1922.

ROY BROWN (wikipedia – slightly edited)



Roy James Brown, born in Kinder, Louisiana September 10, 1920¹ died in San Fernando, California, U.S May 25, 1981. Singer, songwriter and musician, who had a significant influence on the early development of rock and roll and the direction of R&B. His original song and hit recording "Good Rocking Tonight" has been covered by many artists including Wynonie Harris, Elvis Presley, Bruce Springsteen, Paul McCartney, Joe Ely, Ricky Nelson, Jerry Lee Lewis, Pat Boone, James Brown, the Doors, and the rock group Montrose. Brown was one of the first popular R&B singers to perform songs with a gospel-steeped delivery, which was then considered taboo by many churches. In addition, his melismatic, pleading vocal style influenced notable artists such as B.B. King, Bobby Bland, Elvis Presley, Jackie Wilson, James Brown and Little Richard.



Some sources report Brown's birth date as September 10, 1925, but the researchers Bob Eagle and Eric LeBlanc gave the date as September 10, 1920, on the basis of information in the 1930 census and Social Security records, and stated that 1925 is incorrect. Media reports state that he was either 55 or 56 at the time of his death.

Like many R&B singers, Brown started singing gospel music in church. His mother was an accomplished singer and church organist. He moved to Los Angeles in the 1940s and for a short time was a professional boxer in the welterweight division. In 1945 he won a singing contest at the Million Dollar Theater, covering "There's No You", originally recorded by Bing Crosby. In 1946, Brown moved to Galveston, Texas, where he sang in Joe Coleman's group, performing mostly songs from the Hit Parade, in a nightclub called the Club Granada. His repertoire included "Good Rocking Tonight".

After being rejected by the armed forces because of flat feet, Brown secured his first major job in a club in Shreveport, Louisiana, singing mostly pop ballads, such as "Stardust" and "Blue Hawaii". The owner of Bill Riley's Palace Park hired him, as Brown told an interviewer for *Blues Unlimited*, because of his appeal as "a Negro singer who sounds white." It was at the Palace Park that Brown started developing a blues repertoire, learning contemporary R&B tunes such as "Jelly Jelly" (recorded by Billy Eckstine). He returned to New Orleans in 1947, where he performed at the Dew Drop Inn.

Brown was a fan of blues singer Wynonie Harris. When Harris appeared in town, Brown tried but failed to interest him in listening to "Good Rocking Tonight". Brown then approached another blues singer, Cecil Gant, who was performing at another club in town. Brown introduced his song, and Gant had him sing it over the telephone to the president of De Luxe

Records, Jules Braun, reportedly at 4:00 in the morning. Brown was signed to a recording contract immediately. He recorded the song in a jump blues styl, in New Orleans, with a swing beat. It was released in 1948 and reached number 13 on the *Billboard* "black charts". Ironically, Harris recorded a cover version of the song, and his version rose to the top of the *of the* charts later in 1948. Presley also covered the song for Sun Records in 1954; it was re-released by RCA Victor when his recording contract was sold to that label in 1956.



Brown continued to make his mark on the R&B charts, having 14 hits for De Luxe from mid-1948 to late 1951, including "Hard Luck Blues" (1950, his biggest seller), "Love Don't Love Nobody", "Rockin' at Midnight", "Boogie at Midnight", "Miss Fanny Brown", and "Cadillac Baby", making him, along with Harris, one of the top R&B performers in those three years.

After his popularity peaked, Brown began to experience a lull in his career. Doo-wop and R&B groups were quickly gaining popularity as the standard sound of R&B in the early to mid-1950s. His declining fortune coincided with the resolution of a lawsuit against King Records (who had bought all De Luxe recordings and reissued them with new catalogue numbers still on DeLuxe) for unpaid royalties in 1952, in which Brown prevailed, one of the few African-American musicians to do so in the 1950s. This coincidence has led some, such as the writer Nick Tosches (in his book *Unsung Heroes of Rock 'n' Roll*, which contains a chapter on Brown) to believe that Brown may have been blacklisted. Brown's other misfortunes included trouble with the Internal Revenue Service. When confronted by the government for unpaid taxes he owed, he approached Elvis Presley for help. Presley wrote him a check on a brown paper bag, but it was not enough to keep Brown out of prison for tax evasion. From 1953 Brown started recording directly for King Records

In 1951, Brown performed at the seventh famed Cavalcade of Jazz concert held at Wrigley Field in Los Angeles which was produced by Leon Hefflin, Sr. on July 8. Also featured were Lionel Hampton and his Revue, Percy Mayfield, Jimmy Witherspoon, Joe Liggins' Honeydrippers and Billy Eckstine. The following year, June 1, 1952, he performed for the eighth Cavalcade of Jazz concert with His Mighty Men. Also featured that day were Anna Mae Winburn and Her Sweethearts, Jerry Wallace, Toni Harper, Louis Jordan, Jimmy Witherspoon and Josephine Baker. And Brown came back in 1953 to play at the 9th Cavalcade of Jazz on June 7. Also featured that day were, Don Tosti and His Mexican Jazzmen, Earl Bostic, Nat "King" Cole, Shorty Roger's Orchestra, and Louis Armstrong and his All Stars with Velma Middleton.

Brown had a brief comeback on Imperial Records in 1957. Working with Dave Bartholomew, he returned to the charts with the original version of "Let the Four Winds Blow", co-written with Fats Domino, who would later have a hit with it. Brown returned to King Records, but his popularity had diminished by 1959. He found sporadic work, performing wherever he was wanted, and he made some recordings through the 1960s. To supplement his income, he sold the rights to "Good Rocking Tonight". "I was selling door to door," he reminisced, referring to his stint as an encyclopedia salesman.

In 1970, Brown closed *The Johnny Otis Show* at the Monterey Jazz Festival. As a result of the positive reception by the audience, he recorded "Love for Sale", which became a hit for Mercury Records. In the late 1970s, a compilation album of his old recordings brought about a minor revival of interest in his music. In 1978 he made a successful tour in Scandinavia following the releases of *Laughing but Crying* and *Good Rocking Tonight*. Shortly before his death he performed at the Whisky a Go-Go in West Hollywood, California, and he was a headliner at the New Orleans Jazz and Heritage Festival in 1981. Brown died of a heart attack on May 25, 1981, at Pacoima Lutheran Memorial Hospital, near his home in the San Fernando Valley. The Reverend Johnny Otis conducted the funeral service. Brown was posthumously inducted into the Blues Hall of Fame in 1981.



THE COASTERS
THE ESSENTIAL COLLECTION

Listen to several high quality sounding Coasters Classics at youtube
["The Essential Collection"](#)

[Carl Gardner interviewed in the 1990s.](#)

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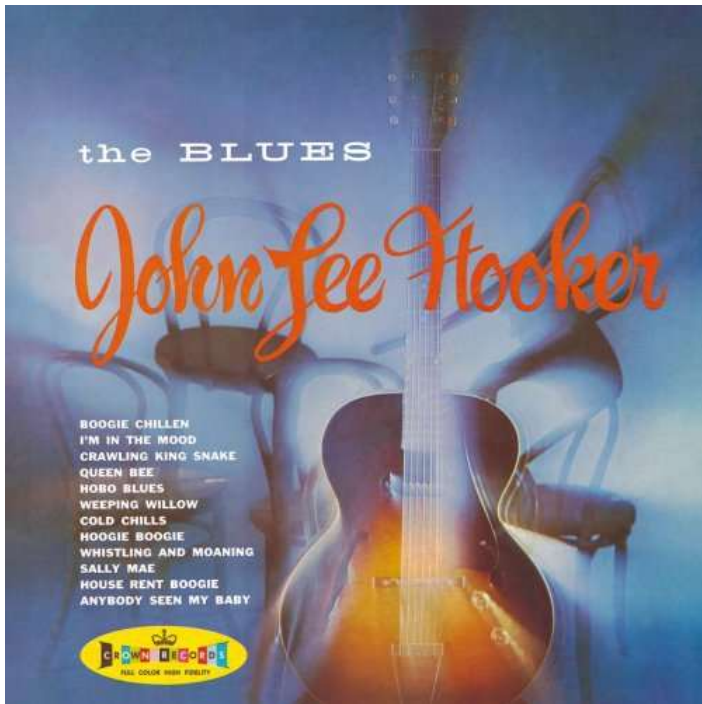


The Great R&B Files - the history of rhythm & blues:
"from Roy Brown to James Brown" - the R&B Pioneers Series

Claus Röhnisch lives in Sweden and has been collecting rhythm & blues and blues records since late 1958. He has sporadically written articles on R&B for different magazines in the 1960s, and served many "main" articles for the Jefferson Blues magazine for several years in the early days of that publication. He has been producing two albums featuring "not-on-LP recordings" (by the Clovers for Dr. Horse Records, and by the Coasters for Mr R&B Records) in the early 1980s, and been involved in several reissue CD projects as consultant, co-producer and annotator. Information from his works on the Coasters and on John Lee Hooker and others have been widely used on the internet and in late "public domain" CD releases. This is a "bonus" feature, supplementing the earlier books in the R&B Pioneers Series, titled The Great R&B Files at <https://www.johnleehooker.se/R&B-files/> - covering the history of Rhythm & Blues in its classic era (1940s, especially 1950s, and through to the 1960s).



New JLH 2CD on P-Vine (Japan) info ctsy [Steve Hoffman](#), titled "[Gotta Boogie - The Modern Recordings 1948-55](#)" (PCD-28042-3; 2020-06.10)



- DISC 1
1. Hobo Blues (Ace CDCHD 315)
 2. Roll 'N' Roll (Ace CDCHD 799)
 3. Looking For Romance (Kent LP 9006, no Ace CD)
 4. Reach My Goal (Ace CDCHD 405)
 5. It's Been A Long Time Baby (Ace CDCHD 799)
 6. Ride 'Til I Die (Ace CDCHM 530)
 7. I Tried Hard (Ace CDCHD 799)
 8. It's Stormin' And Rainin' (Ace CDCHD 799)
 9. Cool Little Car (Ace CDCHM 530)
 10. Lookin' For A Woman (Ace CDCHM 530)
 11. Love Money Can't Buy (Ace CDCHD 799)
 12. Please Take Me Back (Ace CDCHD 315)
 13. Too Much Boogie (Ace CDCHD 315)
 14. Need Somebody (Ace CDCHD 315)
 15. Down Child (Ace CDCHD 315)
- DISC 2
1. Gotta Boogie (Ace CDCHD 315)
 2. Bad Boy (Ace CDCHD 315)
 3. I Wonder Little Darling (Ace CDCHM 530)
 4. Jump Me (One More Time) (Ace CDCHD 315)
 5. Half A Stranger (Ace CDCHD 799)
 6. You Receive Me (Ace CDCHD 799)
 7. Baby You Ain't No Good (Ace CDCHD 799)
 8. Baby I'm Gonna Miss You (Ace CDCHM 530)
 9. Shake, Holler And Run (Mainstream MDCCD 903)
 10. Taxi Driver (Ace CDCHD 799)
 11. I'm Ready (Ace CDCHD 799)
 12. I Need Love So Bad (Ace CDCHM 530)
 13. Hug And Squeeze (Ace CDCHD 799)
 14. I Love You Baby (Mainstream MDCCD 903)
 15. The Syndicator (Ace CDCHM 530)

Using an old Crown LP with unrelated songs on the cover, classic P-Vine-style! It covers a couple of Besman sides and most (but not **all**) of the 1952-55 Bihari produced Modern sides. Needless to say, I was excited about the set..... until I heard it. There is exactly **one** somewhat exclusive track here, and the quality is horrendous. Tracklist, followed in brackets by the most likely CD source P-Vine used to compile their set. It would have been a great one-stop post-Besman set, were it not missing "Rock House Boogie" (Modern 897), the undubbed version of "Lookin' For A Woman" (Mainstream MDCCD 903) and "Let's Talk It Over" (both the original Modern 935 and undubbed Mainstream MDCCD 903 version – **ed note**: actually meaning the DCC LP/CD). The digitally re-pitched track of "I Love You Baby" is also entirely baffling. So bottom line, if you own the Ace CDs and Mainstream MDCCD 903 then you already have everything on here. Save your ¥2800! **Ed Note**. Check Hoffman's link above with lot of sound quality discussions.

Here are the musicians of the Twelve 1950s Blues Giants' Classics

(page 108 in the Extra Special Supplement) with representative (and recommended - best) CDs featuring the songs imaged.



Hard Luck Blues – Roy Brown And His Mighty-Mighty Men - DeLuxe 3303 (R&B #1) - Cincinnati, Ohio April 19, 1950
Roy James Brown, vcl; Wilbur Harden, tp; Jimmy Griffin, tb; Johnny Fontenette, ts; Harry Porter, bars; Edward Griffin, pno; Willie Gaddy, gtr; Ike Isaacs, b; Calvin Shields, dms
Good Rockin' Man / The Definitive Collection (Fantastic Voyage 2CD FVCD 123)



Street Walking Woman – T-Bone Walker Imperial 5202 – Los Angeles December 1951
Aaron T-Bone Walker, vcl/gtr; unkn brass and reeds; Maxwell Davis, ts; Willard McDaniel, pno; Billy Hadnott, b; Oscar Lee Bradley, dms
The Complete Imperial Recordings (EMI 2CD CDP 7-96737-2)



Honey Hush – Joe Turner and his Band Atlantic 1001 (R&B #1) – N.O. May 12, 1953
Joseph Vernon Turner, vcl; Frank Mitchell and Tommy Sheldon, tps; Pluma Davis, tb; August Dupont, as; Warren Hebrard, ts; Fats Domino (as Kathy Thomas), pno; Edgar Blanchard, gtr; John Fernandez, b; Alonzo Stewart, dms
Big, Bad & Blue / The BJT Anthology (Rhino 3CD R2 71550)



I'm Your Hoochie Cooche Man - Muddy Waters and his Guitar Chess 1560 (R&B #3) - Chicago January 7, 1954
McKinley Morganfield, vcl/gtr; Little Walter, hca; Otis Spann, pno; Jimmy Rogers, gtr; (poss Willie Dixon, b); Elga Edmonds (aka Elgin Evans), dms
Hoochie Coochie Man (Chess 2CD B002758-02)



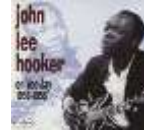
Reconsider Baby - Lowell Fulson Checker 804 (R&B #3) – Dallas September 27, 1954
Lowell Fulson, vcl/gtr; poss. Philip Guilbeau, tp; Walter Morris, tb; Julian Beasley, as; David "Fathead" Newman, ts; Leroy Cooper, bars; Paul Drake, pno; Bobby Nicholson, b; Chick Booth, dms
The Complete Chess Masters (Universal 2CD MCD09394)



Last Night - Little Walter and his Jukes Checker 805 (R&B #6) – Chicago October 5, 1954
Marion Walter Jacobs, vcl/hca; Robert Jr. Lockwood and Luther Tucker, gtrs; Willie Dixon, b; Fred Below, dms
The Complete Chess Masters (Hip-O-Select SCD B0012636-02)



Smoke Stack Lightnin' - Howlin' Wolf Chess 1618 (R&B #8) – Chicago January 1956
Chester Arthur Burnett, vcl/hca; Hosea Lee Kennard, pno; Willie Johnson and Hubert Sumlin, gtrs; Willie Dixon, b; Earl Phillips, dms
Smokestack Lightnin' / The Complete Chess Masters 1951-1960 (Chess 4CD B00115309-02)



Dimples – John Lee Hooker Vee-Jay 205 – Chicago March 27 (not 17), 1956
John Lee Hooker, vcl/gtr; Eddie Taylor, gtr; George Washington, b; Tom Whitehead, dms
JLH On Vee-Jay 1955-1959 (Vee-Jay/NVD2-173)



Sweet Little Angel - B. B. "Blues Boy" King and His Orchestra RPM 468 (R&B #6) – Little Rock, AR April/May 1956
Riley B. King, vcl/gtr; Calvin Owens and Kenneth Sands, tps; Lawrence Burdin, as; Johnny Board, ts; Floyd Newman and Fred Ford or Herman Green, bars; Millard Lee, pno; Jymie Merritt, b; Ted Curry, dms
The RPM Hits 1951-1957 (Ace CDCHD 712)



Honest I Do - Jimmy Reed Vee-Jay 253 (R&B #4) – Chicago April 3, 1957
Mathis James Reed, vcl/hca/gtr; Remo Biondi and Eddie Taylor, gtrs; (poss Milton Rector, b); Earl Phillips, dms
The Essential Boss Man (Charly 3CD SNAJ 728 CD)



Your Funeral & My Trial – Sonny Boy Williamson Checker 894 – Chicago March 27, 1958
Alex "Rice" Miller-Ford, vcl/hca; Lafayette Leake, pno; Robert Jr. Lockwood and Eugene Pearson, gtrs; Willie Dixon, b; Fred Below, dms
The Essential Sonny Boy Williamson (Chess 2CD CHD2-9343)





















The Sky Is Crying - Elmo James and his Broomdusters Fire 1016 (R&B #15) – Chicago November 3-4, 1959
Elmore James-Brooks, vcl/gtr; J. T. Brown and poss Boyd Atkins, tss; Johnny Jones, pno; Homesick James, bsg; Odie Payne or poss Sam Myers, dms
King of the Slide Guitar / The Complete Trumpet, Chief & Fire Sessions (Charly 3CD SNAJ 722 CD)















The Early Original Albums by KING CURTIS

(discographical details ctsy Roy Simonds) King Curtis tenorsax/altosax [King Curtis at wikipedia](#)

 <p>Have Tenor Sax, Will Blow Atco 33-113 (1959) Nesuhi Ertegun, prod</p>	<p>NYC February 5, 1958 Herman Foster, pno; Roger Ramez, org; Mickey Baker, gtr; Bob Bushnell, bsg; Jimmy Lewis, b; Belton Evans, d; Walter Spriggs, cga (with <i>Jest Smoochin'</i> not incl.) NYC July 1, 1958 Foster, Al Casey and Wally Richardson, gtrs; Lewis, Evans (<i>Ific</i> – session not ind) NYC December 3, 1958 with poss Noble "Thin Man" Watts, 2nd ts. (<i>Chil</i>) <i>Sessions cont'd next frame</i></p>	 <p>The Great King Curtis Clarion 615 (1965)</p>	<p>NYC April 24, 1959 Foster, pno; Al Casey and Joe Puma, gtrs; Lewis, b; Evans, d (<i>Peter Gunn, Lil Brother</i>) NYC July 8, 1959 Watts, ts; Foster, pno; Casey and Jimmy Sprull, gtrs; Lewis, and Evans (<i>Jaywalk, The Groove</i>) The LPs left feature <i>"Jaywalk"</i>; the fore-runner of <i>"Soul Twist"</i> (10 of the 11 tracks from 33-113 reissued on Clarion – <i>Birth of the Blues</i> not ic)</p>	 <p>The King's Henchmen Coral CRL 57236 (1958)</p>	<p>NYC ca December 1958 with Sam "The Man" Taylor and Lowell "Count" Hastings, also tss; Ernie Hayes, pno; Kenny Burrell, gtr; Everett Barksdale, bsg; unknown, barsax; b, d; Alan Freed, and poss Leroy Kirkland, prods.</p>
 <p>The New Scene of King Curtis New Jazz LP 8237 Also on Prestige LP 7789 (1970) as "King Soul"</p>	<p>Englewood Cliffs, New Jersey April 21, 1960 with Nat Adderley, clt; Wynton Kelly, pno; Paul Chambers, b; Oliver Jackson, d; Esmond Edwards, prod</p> 	 <p>Azure - Everest LP 5121 (1960) Also on Acrobat CD 4230 (2006) with bonus tracks incl a late 1960 version of <i>Jaywalk</i></p>	<p>Bayside, Long Island August 26-28, 1960 Sammy Lowe, cond; Eddie Burt, Marshall Royal, Heywood Henry, a.o. on reeds/brass; Billy Bower and Mundell Lowe, gtrs; Lloyd Trotman, b; Panama Francis, d. strings and chorus. Leroy Holmes, prod</p> 	 <p>Soul Meeting Prestige LP 7222 (1960)</p>	<p>Englewood Cliffs, (Rudy Van Gelder's Studios), New Jersey September 18, 1960 with Nat Adderley, clt; Wynton Kelly, pno; Sam Jones, b; Belton Evans, d; Ozzie Cadena, prod</p>
 <p>The Soul of King Curtis Mount Vernon Music LP 119 (1961)</p>	<p>Unknown location prob ca 1960 with pno, b, d and on some tracks also gtr and tamb and congas (poss Herald / Ember recordings from 1959- 1960)</p>	 <p>Trouble In Mind Status / Tru-Sound LP 15001 (1962)</p>	<p>Englewood Cliffs, New Jersey April 25, 1961 Curtis, vcls/tens/alts/gtr with Paul Griffin, pno; Al Casey and Hugh McCracken (as Mack Pierce), gtrs; Jimmy Lewis, b; Belton Evans, d; the Cookies (Margaret Ross, Dorothy Jones, and Ethel McCrea), vcls; Esmond Edwards, prod</p>	 <p>Old Gold Tru-Sound LP 15006 (1961)</p>	<p>Englewood Cliffs, New Jersey September 19, 1961 with Jack McDuff, org; Billy Butler and Eric Gale, gtrs; Bob Bushnell, b; Ray Lucas, d; Willie Rodriguez, bgo/cga; Esmond Edwards, prod</p>
 <p>It's Party Time Tru-Sound LP 15008 (1962)</p>	<p>Englewood Cliffs, New Jersey July 11, 1961 with Paul Griffin, pno; Billy Butler, gtr; Jimmy Lewis, b; Ray Lucas, d, unk cga, Esmond Edwards, prod. January 5, 1962 Curtis (tens/gtr); with Sam Taylor, ts on some tracks; Ernie Hayes, org; Griffin, pno; Butler, gtr; Lewis, b; Lucas, d; Edwards, prod</p>	 <p>Arthur Murray's Music for Dancing The Twist RCA-Victor LP 2494 (late 1961) reissued (with some differing tracks) as Sax In Motion on Camden LP 2242 (1968)</p>	<p>New York City November 2-3, 1961 The King Curtis Combo: with Warren Luckey, ts; Heywood Henry bars; Ernie Hayes, org/pno; Paul Griffin, pno; Mickey Baker, Billy Butler and Carl Lynch, gtrs; Everett Barksdale, bsg; Bob Bushnell, b; Joe Marshall, d; Ethel Gabriel, prod; plus Don Covay, Henry Ollie and John Bobby Berry, vcls on some tracks</p>	 <p>Soul Twist Enjoy LP 2001 (1962) Reissued as King Curtis on Trip LP 8017 with some extra tracks, incl an alternate version of Soul Twist and as Soul Time on UpFront LP 157</p>	<p>NYC December 1961 King Curtis & the Noble Knights: with Ernie Hayes, org; Georg Stubbs, pno; Billy Butler, gtr; Jimmy Lewis, b; Ray Lucas, d; Bobbu and Danny Robinson, prods (<i>Soul Twist, Soul Time</i> (alt of <i>Soul Twist</i>), <i>Twisting</i> <i>Time</i>) January – June 1962 Same personnel plus Curtis also vcl/gtr, and Buddy Lucas, hca</p> 
 <p>Doing The Dixie Twist Tru-Sound LP 15009 (1962)</p>	<p>Englewood Cliffs, New Jersey February 15, 1962 with Britt Woodman, tb; Paul Griffin, pno; Billy Butler and Carl Lynch, gtrs; Jimmy Lewis, b; Ray Lucas, d, unk bgo; Esmond Edwards, prod</p>	 <p>Country Soul Capitol LP 1756 (1962)</p>	<p>NYC June 5-6, 1962 (Note his first Capitol single, <i>Beach Party</i> from May 22, not incl). Collective pers. with Harold Johnson, Ernie Royal and Taft Jordan, tps; Sam Taylor, ts; Paul Griffin, Bert Keyes and Bert Burns- Russell; pno/org; Billy Butler, Carl Lynch and Charles Massey, gtrs; Everett Barksdale, bsg; Jimmy Lewi, b; Ray Lucas and Gary Chester, ds; Leroy Glover, dir; Manny Kellam, prod; female vcl group and Curtis vcl on some tracks</p>	 <p>Soul Serenade Capitol LP T2095 (1964)</p>	<p>NYC September 4, 1963 with Paul Griffin, pno; Cornell Dupree, gtr; Jimmy Lewis, b; Ray Lucas, d; Oliver Nelson, dir; Nick Venet, prod (<i>Soul Serenade</i>) NYC 1963 (Java) and January 24, 1964 with George Stubbs, pno; Ernie Hayes, org; Billy Butler and Cornell Dupree, gtrs; Jimmy Lewis, b; Ray Lucas, d; David Cavanaugh, prod.</p>

Selected compilation albums (mostly CD) of King Curtis

	<p>Wail Man Wail! – The Best of King Curtis 1952 – 1961 Fantastic Voyage 3CD FVTD 088 (2012)</p> <p>CD1: King's Rock 1953-1961 with his most famous and classic recordings with himself as the main credit. CD2: Wail, Curtis, Wail! 1952-1957 and CD3: Takin' Care Of Business 1958-1961 Last two CDs with Curtis backing classic R&B songs by famous and not so famous R&B artists.</p>		<p>His First Eight Classic Albums - Plus Singles and B-sides 1959 – 1962 Enlightenment 4CD EN4CD 9126 (2017)</p> <p>Eight special selected LPs (from top left to right: Atco, Everest, Prestige, New Jazz, Tru-Sound, Status, Capitol, and Enjoy); plus five singles tracks from 1959, two from 1960, three from 1961, and eight from 1962. All tracks with King Curtis head credited on original releases. A very interesting compilation.</p>
 <p>22 King Curtis tracks plus three extras by the Coasters, and Chuck Willis.</p>	<p>Hot Sax, Cool Licks Atco Recordings 1958-1959 Ace CDCHD 757 (2000)</p> <p>Super-great Atco recordings from <i>Jest Smoochin'</i> from February 5, 1958 via <i>Ific</i> of July 1, 1958 (with Herman Foster, Al Casey, Wally Richardson, Jimmy Lewis, and Belton Evans, plus vocal backing by Hewlen Carr and the Cummings Sisters), <i>Chili</i> on December 3, 1958, <i>Peter Gunn</i> April 24, 1959, <i>Heavenly Blues</i> May 13, 1959 <i>The Honey Dripper</i> June 2, 1959 to <i>Jaywalk</i> and <i>Midnight Rambler</i> July 8, 1959 – and including several previously unissued tracks</p>	 	<p>Groovin' With The King - Best of King Curtis 1959 – 1962 AIM (Australia) CD2010 (1997)</p> <p>Featuring <i>Soul Twist</i>, <i>Soul Serenade</i> (Capitol), <i>What'd I Say</i>, <i>Camp Meetin'</i>, <i>Memphis</i>, and other classic recordings from different sources.</p> <p>Soul Twist - 1960s compilation Sonora De Luxe CD 66114 (1995) 15 interesting instrumentals, Curtis self-credited (with the Noble Knights) and with other Curtis-connections: Noble "Thin Man" Watts, Curley Hammer, Choker Campbell, Les Cooper, Willis Jackson, and Bobby Davis. Rare Bobby&Danny Robinson prods.</p>
 <p>11 revivals of old R&B classics plus 11 mostly King-Curtis-compositions / instrumentals</p>	<p>Night Train Prestige / Tru-Sound PRCD-24153-2 Recordings 1961-1962 (1995) His Tru-Sound LPs "Old Gold" and "It's Party Time" on one CD.</p> 	 <p>52 tracks on 3 CDs.</p>	<p>Blow Man, Blow! - The Capitol Years 1962 – 1965 Bear Family 3CD BCD 15670 CI (1992)</p> <p>All his Capitol recordings (from <i>Beach Party to The Prance</i>) with a fine essay by Peter Grendysa.</p> 
 <p>14 tracks incl bonus from his Atco LP of 1971 (33-359)</p>	<p>Live At Fillmore West Rhino / Atco CD 77632-2 (2006) Recorded live on February 5-7 (or poss March), 1971 at the Fillmore West, San Francisco</p> <p>Collective personnel with a.o his Kingpins, the Memphis Horns, (Aretha Franklin and the Sweet Inspirations also present): Billy Preston, org; Truman Thomas, pno; Cornell Dupree, gtr; Jerry Jemmot, b; Bernard Purdie, d; Pancho Morales, cga; Wayne Jackson and Roger Hopps, tps; Jack Hale, tb; Andrew Love and Lou Collins, tss; Jimmiy Mitchell, bars; Arif Mardin and King Curtis, arr; Jerry Wexler, Tom Dowd and Arif Mardin, prods.</p>	 	<p>Blues at Montreaux King Curtis & Champion Jack Dupree Atlantic CD 81389 (unkn issue date) Recorded live at Montreaux festival Switzerland, June 17, 1971. Reissue of the 1973 Atlantic LP 1637 with Jack Dupree, vcl/pno; Cornell Dupree, gtr; Jerry Jemmott, b; Oliver Jackson, d; King Curtis and Joe Dom, prods. Album producer: Nesuhi Ertegun. Six long tracks.</p> <p>The Best of King Curtis Atco LP SD 33-266 (1968) reiss 2016 The "definitive" Atco compilation featuring his classic – later – hits. King Curtis & the Kingpins NYC 07-23-65 <i>Spanish Harlem</i> (with backing track from Ben E. King's original 12-27-60 recording); 02-10-66 <i>You've Lost That Lovin' Feelin'</i>; Live "Small's Paradise" 07-22-66 <i>Something On Your Mind</i> NYC 02-11-67 <i>Jump Back</i> Memphis 07-04-67 <i>Memphis Soul Stew</i> (with NY overdub later); 08-24-67 <i>Ode To Billy Joe, I Was Made To Love Her</i>. NYC 02-08-68 (<i>Sittin' On The Dock Of The Bay</i>; Memphis 04-01-68 <i>Soul Serenade</i> (with NY overdub later), <i>I Heard It Through The Grapevine</i>, and <i>Makin' Hey</i>; NYC 08-28-68 <i>Harper Valley P.T.A.</i> (Note: <i>Instant Groove</i> of NYC 04-23-69 not included).</p>

Note: Roy Simonds' nice discography has been extremely helpful for this feature.

THE KING CURTIS SINGLES DISCOGRAPHY 1953-1965



King Curtis

(ts/vcl) with Melvin Daniels, p; Dodds, b; Vernon Lewis, d
Fort Worth, Texas 1953

Wine Head / I've Got News For You Baby Monarch 702

King Curtis & His Tenorsax with Orchestra

(ts) with Melvin Daniels, vcl/p -1; Webster Armstrong, g; Dobbs, b; Vernon Lewis, d
Fort Worth, Texas 1953

Tenor In The Sky / No More Crying On My Pillow -1 Gem 208

King Curtis and his Orchestra

(ts) with Jonah Jones, tp; Elmer Crumbley, tb; Heywood Henry, bars; George Thodes, p; Jerome Darr, g; Al Lucas, b; Clarence Donaldson, d
NYC March 1, 1956

Movin 'On / Rockabye Baby Groove G-0160

(ts) with unknown, ts; Heywood Henry, bars; Ernie Hayes, p; Mickey Baker, g; Lloyd Trotman, b; Panama Francis, d
NYC November 26, 1956

King's Rock / Dynamite At Midnight Apollo 507

(ts) with org, p; Jimmy?, g; b; d
NYC June/July, 1957

Steel Guitar Rag / The Stranger DeLuxe 6142

Wickey Wacky (Pt1) / Wickey Wacky (Pt2) DeLuxe 6157

Note: Pt 1 reissued as "King Curtis Stomp" on King 5647 in 1962 (flip "Steel Guitar") and as Surfin In Blue. On October 29 Curtis recorded an EP for RCA-Victor issued as King Curtis and Count Hastings with Leroy Kirkland and His Hi-Flyers

King Curtis & His Royal Men

(ts) with Herman Foster, p; Roger Ramirez, org; Mickey Baker, g; Bob Bushnell and Jimmy Lewis, b; Belton Evans, d; Walter Spriggs, bgo
NYC February 5, 1958

Jest Smoochin' / Birth Of The Blues Atco 6114

King Curtis & His Orchestra

(ts) with Herman Foster, p; Al Casey and Wally Richardson, g; Jimmy Lewis, b; Belton Evans, d; Helen Carr and the Cummings Sisters, back vcls
NYC July 1, 1958

Ifc / You Made Me Love You Atco 6124

(ts) with poss Noble "Thin Man" Watts, ts; Herman Foster, p; Al Casey, g; Jimmy Lewis, b; Belton Evans, d
NYC December 3, 1958

Castle Rock / Chili Atco 6135

Note: At this session the original Jay Walk (originally unissued forerunner of Soul Twist) was recorded.

(ts) with Ernie Hayes and Mike Stoller, p; Al Caiola and George Barnes, g; Abie Baker, b; Panama Francis, d; Bobby Rosengarden, perc; Ruth Berman, harp
NYC May 19, 1959

Heavenly Blues / Restless Guitar Atco 6152

(ts) with Budd Johnson, bars; Phil Kraus, perc and unknown vcl chorus overdubbed on previous session
NYC June 2, 1959

The Honeydripper Prts 1 and 2 Atco 6143

King Curtis

(ts) with Bob Gallo and another, g; second ts-1; unknown b and d
NYC June 1960

King Neptune's Guitar -1 / Beatnick Howdown ABC Par 10133

(Nat Adderley &) King Curtis

(ts) with Adderley, tp; Wynton Kelly, p; Sam Jones, b; Belton Evans, d
Englewood Cliffs, NJ September 18, 1960

Soul Meeting / All The Way New Jazz 510

King Curtis Combo

(ts) with unkn 2nd ts; Herman Foserr, p; two gtrs; prob Jimmy Lewis, b; Belton Evans, d
Prob NYC late 1960 or early 1961

The Lone Prairie / Jay Walk Everest 19406 (and Alcor 016)

King Curtis

(ts/as/g/vcl-1) with Paul Griffin, p; Al Casey and Hugh McCracken (as Mack Pierce), g; Jimmy Lewis, b; Belton Evans, d; The Cookies, backing vcls-2
Englewood Cliffs, NJ April 25, 1961

Trouble In Mind -1 / But That's All Right -1/2 Tru-Sound 401

I Have To Worry -1/2 / Twistin' & Jiving Tru-Sound 406

(ts/as) with Jack McDuff, org; Billy Butler and Eric Gale, g; Bob Bushnell, b; Ray Lucas, d; Willie Rodriguez, bgo/cga

Englewood September 19, 1961(a), September 22, 1961 (b)

The Hucklebuck / So Rare Tru-Sound 412

King Curtis

(ts) with Warren Luckey, 2nd ts; Heywood Henry, bars; Ernie Hayes, p/org; Paul Griffin, p; Mickey Baker, Billy Butler and Carl Lynch, g; Everett Barksdale, bsg; Bob Bushnell, b; Joe Marshall, d; Don Covay, Henry Ollie and John Bobby Berry, vls-1
NYC November 3, 1961

The Arthur Murray Twist / The Fly -1 RCA Victor 46-7252

King Curtis & The Noble Knights
(ts) with Ernie Hayes, org; George Stubbs, p; Billy Butler, g; Jimmy Lewis b; Ray Lucas, d
NYC November 1961

Soul Twist / Twisting Time Enjoy 1000 (reiss on Everlast 5030)

NYC between January-May 1962

Wobble Twist / Twistin' With The King Enjoy 1001

King Curtis
(ts) with Hugh McCracken, g; Jimmy Lewis, b; Belton Evans, d; bgo & backing vcls-1
NYC circa late 1961

Bonaparte's Retreat -1 / Hot-Rod Seg-Way 1006

(ts/gtr) with Sam Taylor, ts-1; Ernie Hayes, org; Paul Griffin, p; Billy Butler, g; Jimmy Lewis, b; Ray Lucas, d
Englewood Cliffs, NJ January 5, 1962

(note 415b rec Febr 15, 1962 with Britt Woodman, tb)

Free For All -1 / When The Saints Go Marching In Tru-Sound 415

Low Down -1 / I'll Wait For You Tru-Sound 422

King Curtis & The Noble Knights
(ts) with George Stubbs, p; Ernie Hayes, org; Billy Butler and Joe Richardson g; Jimmy Lewis, b; Ray Lucas, d
NYC May 22, 1962

Turn 'Em On / Beach Party Capitol 4788

King Curtis
(ts/vcl) with Harold Johnson and Ernie Royal, tp; Ernie Hayes, p/org; Billy Butler, Carl Lynch and Charles Massey, g; Jimmy Lewis b; Ray Lucas, d; Gary Chester, perc; female chorus-1
NYC June 5, 1962

Beautiful Brown Eyes -1 / Your Cheatin' Heart Capitol 4841

NYC August 23, 1962

Slow Drag Capitol 5490 (issued 1965)

Note: The Prance is from a Capitol session March 12, 1965 (see below)

(ts) with George Stubbs, p; Ernie Hayes, org; Billy Butler and Cornell Dupree, g; Jimmy Lewis, b; Gary Chester, d; Willie Rodriguez, bgo
NYC October 25, 1962

Strollin' Home / Mess Around Capitol 4891

(ts) with Fred Zito, tb; Ted Houston bars, George Stubbs, p; Eric Gale and Cornell Dupree, g; Jimmy Lewis, b; Ray Lucas, d; backing vcls
NYC May 24, 1963

Do The Monkey / Feel All Right Capitol 4998

(ss/as/ts) with the Oliver Nelson Orchestra and Griffin, Dupree, Lewis and Lucas (only rhythm and Curtis as on -1)
Los Angeles September 4, 1963

Theme From "Lillies of the Field" (Amen) parts 1 and 2 Capitol 5061

More Soul / Soul Serenade -1 Capitol 5109

Note: Soul Serenade reissued on Capitol 6070.

(ts) with Ernie Hayes, org; George Stubbs, p; Billy Butler and Cornell Dupree, g; Jimmy Tyrell and Jimmy Lewis, b; Ray Lucas, d
NYC January 24, 1964

Soul Twist (re-recording) Capitol 6070 (issued late 1960s)

Hide Away Capitol 5270

(saxello) with poss Ernie Hayes, org; Goerge Stubbs, p, Cornell Dupree, g; Chuck Rainey, b; Ray Lucas, d
NYC May 8, 1964

Stranger On The Shore Capitol 5270

Summer Dream / Melancholy Serenade Capitol 5212

(ts) with George Stubbs, pno; unknown, org; Cornell Dupree, g; Chuck Rainey, b; Ray Lucas, d
NYC October 16-19, 1964

Tanya / Sister Sadie Capitol 5324

Soul Twine / Bill Bailey Capitol 5377

(ts/vcl) with Ernie Hayes or Horace Ott, p; Billy Butler and Cornell Dupree, g; Bob Bushnell, b; Ray Lucas, d
NYC March 12, 1965

The Prance Capitol 5490 (see flip above)

Note: In the spring of 1965 King Curtis returned to Atco Records and soon became the "main man" of Aretha Franklin's musicians.

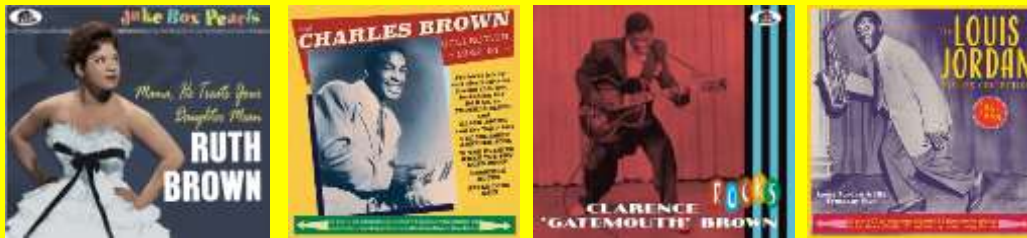
King Curtis
(saxello multitracked/ ts-1) with Cornell Dupree, g (on "Spanish Harlem" the original Ben E. King backing track of 1960 - and on "Boss" Barbara Green's original backing track from December 21, 1962)

NYC July 22, 1965 and Octoer 28, 1965

Spanish Harlem / Boss (Long Tall Sally) -1 Atco 6387

Note: Curtis followed up with several new recordings from Dec 65 up to his murder in 1971 with his Kingpins featuring Paul Griffin, Cornell Dupree, Chuck Rainey, Ray Lucas - and later Melvin Lastie, tp; Willie Bridges (Outerbridge), bars; Jerry Jemmot, b; Kenny Rice, d; Bernard Purdie, d; Pancho Morales, cga; Billy Preston, org; and Oliver Jackson, d; a.o.

Some new fine CDs by R&B legends



Ruth Brown: Bear Family BCD 17542 (2020) – 31 great tracks 1953 – 1962 with a superb 36-page inlay by Bill Dahl.
 Charles Brown: Acrobat 2CD ADDCD 3342 - 50-track selected collection of classics 1947 – 1957. Get it!
 Clarence "Gateouth" Brown: Bear Family BCD 17537 (2021) 29 tracks 1947 – 196 and suerbookletby Bill Dahl.
 The Louis Jordan Fifties Collection: Acrobat 2CD ADDCD 3353 1951-1958

A True Classic Duet



I Want To Go Home – Charles Brown & Amos Milburn – Ace 561
 Recorded in New Orleans ca April, 1959 (*not 1957 as stated somewhere earlier by me*)
 with Lee Allen, ts; Alvin "Red" Tyler, bars; Heuy Smith,pno; Justin Adams, gtr; Frank Fields, b, Charles "Hungry " Williams, d.
 Well, Sam Cooke did a "special cover" of it(- "Bring It On Home To Me", and [Here's Clifton Chenier's I'm Coming Home.](#)

THREE "RUNNER-UPS" to the Top 40 Favorite R&B Pioneers (presented in the Extra Special Supplement)

and don't miss out these further "runner-ups": Ike Turner, Joe Tex, Wilson Pickett, Otis Redding, Marvin Gaye, Bobby Day, Buddy & Ella Johnson, the Cadillacs, Rufus Thomas, Chuck Willis, the Moonglows, the Flamingos, the Miracles, the Platters, Eddie Vinson, Wynonie Harris (and you sure have your own favorites too).

Lowell Fulson



The Blues Giants of the 1950s - [Loving You](#)

Lowell Fulson (March 31, 1921 Atoka, Oklahoma – Long Beach, California March 7, 1999) was an American blues guitarist and songwriter, in the West Coast blues tradition. He also recorded for as **Lowell Fullson** and later mostly as **Lowell Fulson**. After T-Bone Walker, he was the most important figure in West Coast blues in the 1940s and 1950s. Fulson was born on a Choctaw reservation to Mamie and Martin Fulson. He stated that he was of Cherokee ancestry through his father but also claimed Choctaw ancestry. At the age of eighteen, he moved to Ada, Oklahoma, and joined Alger "Texas" Alexander for a few months in 1940, but later moved to California, where he formed a band which soon included a young Ray Charles and the tenor saxophone player Stanley Turrentine. Fulson recorded for Swing Time Records in the 1940s, Chess Records (on the Checker label) in the 1950s, Kent Records in the 1960s, and Rounder Records (Bullseye) in the 1970s. He wrote and recorded "3 O'Clock Blues" (B.B. King's first hit), "Reconsider Baby" (a blues standard), and "Tramp" (co-written with Jimmy McCracklin and recorded by several artists). His 1965 song "**Black Nights**" was his first hit in a decade, and "Tramp" did even better, restoring him to R&B stardom. Lowell was a Los Angeles resident for most of his life.

Lloyd Price



Sepia Super Stars of Rock 'n' Roll - [Baby Please Come Home](#)

Lloyd Price (born in Kenner, Louisiana, a suburb of New Orleans on March 9, 1933) is an American R&B vocalist, known as "Mr. Personality", after his 1959 million-selling hit, "Personality". His first recording, "Lawdy Miss Clawdy", was a hit for Specialty Records in 1952. He had formal training on trumpet and piano. His mother, Beatrice Price, owned the Fish 'n' Fry Restaurant, and Price picked up lifelong interests in business and food from her. Art Rupe, the owner of Specialty Records, based in Los Angeles, came to New Orleans in 1952 to record the distinctive style of rhythm and blues developing there, which had been highly successful for his competitor Imperial Records. Rupe hired Dave Bartholomew to create the arrangements and Bartholomew's band (plus Fats Domino on piano) to back Price in the recording session. The song was a massive hit. Price continued making recordings for Specialty (who issued several gems up to 1956., but none of them reached the chart. In 1954, he was drafted and sent to Korea. When he returned he found he had been replaced by Little Richard. In addition, his former chauffeur, Larry Williams, was also recording for the label, Price eventually formed KRC Records with Harold Logan and Bill Boskent. Their first single, "**Just Because**" (1957), was picked up for distribution by ABC Records. From 1958 up into the early 1960s Price recorded a series of national hits for ABC that successfully adapted the New Orleans sound, "Stagger Lee", "Personality", and "I'm Gonna Get Married". In 1962, Price formed Double L Records with Logan. In 1969, Logan was murdered. Price then founded a new label, Turntable, and opened a club by the same name in New York City. During the 1970s Price helped the boxing promoter Don King promote fights, including Muhammad Ali's "Rumble in the Jungle". He later became a builder, erecting 42 town houses in the Bronx.

King Curtis



Transitions from Rhythm to Soul - [Jest Smoochin'](#)

[Soul Serenade live](#)

Curtis Ousley (born **Curtis Montgomery** in Fort Worth, Texas February 7, 1934 – murdered in Manhattan (outside his home) on August 13, 1971), known professionally as **King Curtis**, was an American saxophonist who played rhythm and blues, jazz, and rock and roll. A bandleader, band member, and session musician, he was also a musical director and record producer., and also played the guitar (and occasionally sang). Adept at tenor, alto, and soprano saxophone, he played riffs and solos on hit singles such as "Yakety Yak", "Charlie Brown" and many others by the Coasters, "I Cried A Tear" by LaVern Baker, "Respect" by Aretha Franklin, and several other famous R&B hits. He started out joining the Lionel Hampton Band in the early 1950s. In 1952 Curtis decided to move to New York and became a session musician,. He recorded for Atco from 1958 (a.o. fine instrumental - the fore-runner of "Soul Twist" - "**Jaywalk**", Prestige / Tru-Sound, Enjoy - the hit "**Soul Twist**" aka "**Soul Time**" - "**Soul Twist/alternate**" – late 1961, and Capitol ("**Beach Party**" 1963, "**Do The Monkey**" 1963, and "**Soul Serenade**" 1964). In 1965 he moved back to Atlantic Records and recorded his most successful singles, "Memphis Soul Stew" and "Ode to Billie Joe" (1967), plus a.o. a superb new version of "**Soul Serenade**" (1968) and "**Instant Groove**" (1969). [King Curtis and the Kingpins live](#)











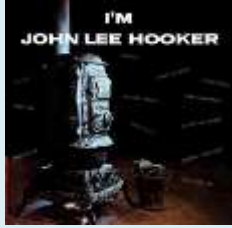


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Michael Coko Archives



ENCORE OF THE BLUES GIANTS' CLASSICS

Here are the twelve Blues Classics (presented earlier)
- now with the original LPs, on which they first appeared - plus composers and producers

<p>Hard Luck Blues (1950)</p>  <p>King LP 627 (1959) <i>Battle of the Blues Volume 2</i> C: Roy Brown P: prob Henry Glover</p>	<p>Street Walking Woman (1952)</p>  <p>Imperial LP 9146 (1961) <i>I Get So Weary</i> C: J. (Jack) White P: Lew Chudd and poss Maxwell Davis or White</p>	<p>Honey Hush (1953)</p>  <p>Atlantic LP 8005 (1957) <i>Rock & Roll</i> C: originally "Brown", later Joe and/or Lou Willie Turner P: Joe Turner</p>	<p>I'm Your Hoochie Cooche Man (1954)</p>  <p>Chess LP 1427 (1957) <i>The Best of Muddy Waters</i> (LP track title "Hoochie Coochie") C: origin. M. Waters, later Willie Dixon P: Leonard Chess and prob Willie Dixon</p>
<p>Reconsider Baby (1954)</p>  <p>Chess LP 408 (1970) <i>Hung Down Head</i> C: Lowell Fulson P: poss Stan Lewis</p>	<p>Last Night (1954)</p>  <p>Chess LP 1428 (1957) <i>The Best of Little Walter</i> C: Walter Jacobs P: Leonard Chess</p>	<p>Smoke Stack Lightning (1956)</p>  <p>Chess LP 1434 (1958) <i>Moanin' In the Moonlight</i> (LP track title "Smokestack Lightnin'") C: C. Burnett P: Leonard Chess</p>	<p>Dimples (1956)</p>  <p>Vee-Jay LP 1007 (1959) <i>I'm John Lee Hooker</i> C: J. Hooker and J. Bracken P: prob Jimmy Bracken</p>
<p>Sweet Little Angel (1956)</p>  <p>Crown LP 5020 (1957) <i>Singin' the Blues</i> (LP version rec in L.A. Nov 19, 1955 - that's before the original single version) C: originally King-Josea, but an old blues standard, "Black Angel Blues", King's version based on Robert Nighthawk's version) Single P: poss B. B. King LP P: prob Joe Bihari and poss Maxwell Davis</p>	<p>Honest I Do (1957)</p>  <p>Vee-Jay LP 1004 (1958) <i>I'm Jimmy Reed</i> C: J Reed P: prob Calvin Carter and poss Jimmy Bracken</p>	<p>Your Funeral & My Trial (1958)</p>  <p>Checker LP 1437 (1959) <i>SBW sings Down And Out Blues</i> (LP track title "Your Funeral And My Trial") C: Sonny Boy Williamson P: Leonard Chess and poss Willie Dixon</p>	<p>The Sky Is Crying (1960)</p>  <p>SphereSound LP 1427 (1965) <i>The Sky Is Crying</i> C: E. James, later Robinson-James P: Bobby Robinson</p>

Full page images in this "NEW" R&B FILES:

front page Elmore James (ca 1959), and Jimmy Reed (ca mid 1960s) - and the Clovers in 1958 with fr. I. Harold Winley, Billy Mitchell, Harold Lucas, Matthew McQuater, and Buddy Bailey (guitarist Bill Harris had just quit).

page 5: James Brown in circa 1962

page 14: Charles Brown earuy 1950s

page 16: Rosco Gordon early 1950s

page 32: Chuck Willis mid 1950s

page 9: King Curtis very early 1960s

page 15: Roy Brown in circa 1949

page 17: Rufus Thomas poss circa early 1960s

page 33: Buddy and Ella Johanson mid/late 1940s

Some small notes on Budd Johnson:

- The Atlantic Records' musical director and saxophonist is not identical to Ellas' famous brother, the pianist and orchestra leader Buddy Johnson.
- Jackie Wilson's "Lonely Teardrops", recorded in 1958, was written by Berry Gordy Jr. together with "Tyron Carlo" (who was Roquel Billy Davis, who later went to Chess Records to produced a.o. Etta James and the Dells. Later also Gordy' sister Gwen (Billy's girlfriendn at the time - who later formed Anna Records with him - was credited.

- Bobby Hendricks, who was lead of the Drifters in 1958 and sang lead on "Drip Drop") and later sang with Bill Pinkney's Original Drifters and and also had some bits of his own (one of them baecked - uncredited - by the Coasters), died on March 25, 2022

Amendment to the Johnny Otis features:

Johnny's recording debut was as drummer on Illinois Jacquet's selfcredited version of Benny Goodman's 1939 original of "Flying Home" (featuring Lionel Hampton and Charlie Christian) and soon a "standard" with Hampton's new "own" version of 1942 (featuring Illinois). Jacquet recorded it by his own on Philo's first single, 101, around June/July 1945, catalogue number 101 (Mesner's fore-runner of Aladdin) - poss same session as Wynonie Harris' "Around The Clock" (both records issued in ca August).

The "New" R&B Files in the R&B Pioneers Series

Yester-Year

Today



The Rock and Roll Hall of Fsmers, the Coasters, from the now defunct – but still up there – Coasters Web Site logo. Nowadays most of the the information from "The Coasters Web Site" – and more - is to be found on pdf-files at

<https://www.johnleehooker.se/R&B-files/>



A super-interesting live-album on Chess/Argo



Argo LP 4031 (1963) – reissued on Chess LP S 1533 (1969), and Charly CD BB 040 (1996).
Produced by Ralph Bass, recorded at Big Bill Hill's Copa Cabana in Chicago July 26, 1963
- except for SBW (which has dubbed audience on a studio recording of 1963).

FOLK FESTIVAL OF THE BLUES

- Muddy Waters/ Willie Dixon/ Billy Guy – Wee Wee Baby
- Muddy Waters vcl - Sting And Thinking
- Buddy Guy vcl/gtr - Worried Blues
- Sonny Boy Williamson - Bring It On Home
- Howlin' Wolf vcl/hca - Sugar Mama
- Muddy Waters - Clouds In My Heart
- Howlin' Wolf - May I Have A Talk With You
- Muddy Waters - Got My Mojo Working
- Buddy Guy - Don't Know Which Way To Go
- Muddy Waters - 19 Years Old

Musicians behind the stars:
Jarrett Gibson, ten sax; Donald Hankins, barsax;
Otis Spann, pno; Buddy Guy, gtr; Jack Meyers, bsg;
(Willie Dixon, b?); Fred Below, dms.

Blues Hall of Fame Inductions 2020

Among the **Performers:** George "Harmonica" Smith
Classics of Blues Literature: Earl Hooker / Blues Master by Sebastian Danchin (2001)
Classics of Blues Recording, Album: Howlin Wolf. The Chess Box (MCA/Chess 1991)
Classics of Blues Recording, Singles:
That's All Right (Mama) – Artthor "Big Boy" Crudup (RCA-Victor 1946)
Mam, He Treats Your Daughter Mean Ruth Brpown (Atlantic 1952)
Trouble In Mind – Earth "Chippie" Hill (OKeh 1926)
Future Blues – Willie Brown (Paramount 1930)
3 O'Clock Blues – B. B. King (RPM 1951)

New Acrobat CD – The Ravens Collection 1946–59
4CD-set ACQCD7152 (2021)



THE MUSICIANS OF THE JIMMY REED COMBO (on record and on stage)

Jimmy Reed, vcl/gtr/hca

Mid 1953 (the John Brim combo)

John Brim, gtr
Eddie Taylor, gtr
Albert King and/or Morris Wilkerson, d



Late 1953 – 1955 (Jimmy Reed and his Trio)

Eddie Taylor, gtr
John Littlejohn, gtr
Dave Shipp, b
Albert King and/or Ray Scott, d

Late 1955 - early 1957

Henry Grey, pno
Eddie Taylor, gtr
W.C. Dalton, gtr
Milton Rector, b
Earl Phillips and occ Vernell Fournier, d

April 1957 - 1958

Eddie Taylor, gtr
Remo Biondi, gtr/vln
Earl Phillips, d



1959 - 1960

William "Lefty" Bates, gtr
Eddie Taylor, gtr
Phil Upchurch and/or Lee Baker, occ gtr
Curtis Mayfield or occ Marcus Johnson, b
or occ Louis Brooks or poss Willie Dixon, b
Earl Phillips, d

1961

Lefty Bates, gtr
Jimmy Reed Jnr, gtr
Earl Phillips, d
Mary "Mama" Reed, co- vcl

1962

Lefty Bates, gtr
Jimmy Reed Jnr, gtr
Phil Upchurch, bsg
Al Duncan, dms
Mama Reed, co-vcl

1963 - 1964

Eddie Taylor, gtr
Jimmy Reed Jnr, gtr
Phil Upchurch and Hubert Sumlin, occ gtr
Al Duncan, d

1965 – 1966

Lefty Bates, gtr
Jimmy Reed Jnr, gtr
Phil Upchurch, bsg
Jimmy Gresham, b
Al Duncan, d



1967

occ Detroit Jr, p
Lefty Bates, gtr
Jimmy Reed Jnr, gtr
Eddie Taylor, gtr
Philip Upchurch, bsg
Al Duncan, d

Nov 1967

Lefty Bates gtr
Wayne Bennett, gtr
Eddie Taylor, gtr
Phil Upchurch, bsg
Jimmy Tillman, d

1968 - 1969

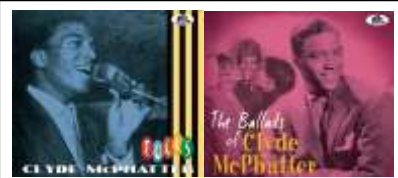
Wayne Bennett, gtr
Jimmy Reed Jr, gtr
Eddie Taylor, gtr
Phil Upchurch, bsg
Al Duncan, d

1970plus

Still with Al Smith as manager and
"bandleader", and with Johnnie Mae Dunson.

A great new "5" Royales CD comp & two great Clyde McPhatter CDs

on Bear Family (2021) BCD 17522 (31 tracks),
BCD 17614 (34 tracks) - BCD 17615 (29 tracks)
Gene Tanner in late 1953 (Jeffries out around 1954, turning manager).
Clyde was born 1931 or poss 1932 (Nov 15).
Clyde's two CDs with a total of 63 superinteresting tracks
(Atlantic, MGM and Mercury!) JUST GET *EM



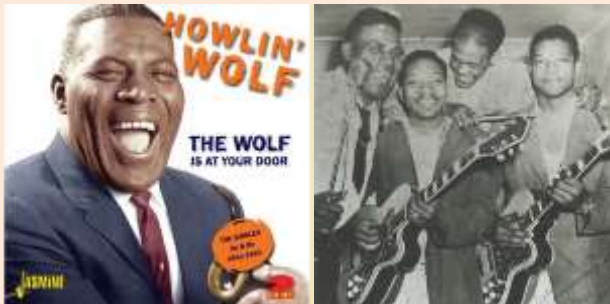
IT'S THE HOWLIN' WOLF

For a full Modern/RPM discography 1951-1952 - check Ace Records' terrific "Sings The Blues" CD with a full 20-track compilation, including all RPM singles plus all the fine Crown LP tracks and unissued masters [Ace CDCM 1013 \(2004\)](#) - Session details presented earlier in the R&B Pioneers Series (singles issued as HOWLING WOLF, HOWLIN' WOLF and THE HOWLING WOLF.



the Chess Singles of the 1950s

are to be found on the nice Jasmine 2CD-set "The Wolf Is At Your Door" (issued 2011) on JASMC 3020/1.



Imaged 1954: Howlin' Wolf, Jody Williams, Earl Phillips, and Hubert Sumlin. Several of the early singles up to 1954 were issued as THE HOWLIN' WOLF.

<p>Disc 1 Chester Burnett (Howlin' Wolf) v/fc; Willie Johnson, g; Ike Turner, p-2; Willie Steel d. Memphis July 1951</p> <ol style="list-style-type: none"> 1. MOANING AT MIDNIGHT - CHSS 1479 R&B No. 10 [2:52] 2. HOW MANY MORE YEARS - R&B No. 4 [2:40] <p>Chester Burnett (Howlin' Wolf) v/fc; Willie Johnson, g; untk tc; Albert Williams, p; Willie Steel d. Memphis December 18th 1951</p> <ol style="list-style-type: none"> 3. THE WOLF IS AT YOUR DOOR - 1497 [2:57] 4. HOWLIN' WOLF BOOGIE [2:36] <p>As above except L.C. Hubert, p. Memphis January 23rd 1952</p> <ol style="list-style-type: none"> 5. GETTING OLD AND GREY - 1510 [2:36] 6. MR. HIGHWAY MAN [2:46] <p>Chester Burnett (Howlin' Wolf) v/fc; James Cotton, tc; L. C. Hubert or Bill Johnson, p; Willie Johnson, g; Willie Steel d. Memphis April 17th 1951</p> <ol style="list-style-type: none"> 7. SADDLE MY PONY - 1515 [2:31] <p>Probably as tracks 3 & 4</p> <ol style="list-style-type: none"> 8. WORRIED ALL THE TIME [3:06] <p>Chester Burnett (Howlin' Wolf) v/fc; Walter Smith, tc; Charles Taylor, ts - 9; L. C. Hubert or Bill Johnson, p; Willie Johnson, g; Willie Steel d. Memphis October 7th 1952</p>	<ol style="list-style-type: none"> 9. OH RED - 1528 [2:35] 10. MY LAST AFFAIR [2:56] <p>Chester Burnett (Howlin' Wolf) v/fc; Willie Johnson, g; untk p, b, d. Memphis 1953</p> <ol style="list-style-type: none"> 11. ALL NIGHT BOOGIE - 1557 [2:11] 12. I LOVE MY BABY [2:55] <p>Chester Burnett (Howlin' Wolf) v/fc; Otis Spann, p; Lee Cooper, g; Willie Dixon, tc; Earl Phillips, d. Chicago March 1954</p> <ol style="list-style-type: none"> 13. NO PLACE TO GO - 1566 [2:51] 14. ROCKIN' DADDY [3:01] <p>Chester Burnett (Howlin' Wolf) v/fc; Otis Spann, p; Jody Williams, Hubert Sumlin, g; Willie Dixon, tc; Earl Phillips, d. Chicago May 25th 1954</p> <ol style="list-style-type: none"> 15. BABY HOW LONG - 1575 [2:52] 16. EVIL IS GOING ON (EVR.) (Dixon) [2:53] 17. I'LL BE AROUND - 1584 [3:11] 18. FORTY FOUR [2:47] <p>As above except Henry Gray, p. Chicago March 1955</p> <ol style="list-style-type: none"> 19. WHO WILL BE NEXT (London) - 1593 R&B No. 14 [2:32] 20. I HAVE A LITTLE GIRL [2:33] 21. COME TO ME BABY - 1607 [2:22] 22. DON'T MESS WITH MY BABY [2:36]
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Track 19 recorded February 3, 1955. The other three in March.

Note I: Chess Chicago-recorded songs not on single - March 1954: Neighbors - I'm The Wolf, July 1956: Break of day, Dec 1956: Bluebird - You ought to know, Dec 1957: Walk to Camp Hall - My baby told me; March 1958: I didn't know (1st version); April 1958: Midnight Blues; Sept 1958: You can't put me out - Getting Late; July 1959: My people's gone - Wolf in the mood.

<p>Disc 2 Chester Burnett (Howlin' Wolf) v/fc; Hosea Lee Kennard, p; Hubert Sumlin, Willie Johnson, g; Willie Dixon, tc; Earl Phillips, d. Chicago January 1956</p> <ol style="list-style-type: none"> 1. SMOKESTACK LIGHTNING - 1618 R&B No. 8 UK POP No. 42 in 1964 [3:05] 2. YOU CAN'T BE BEAT [3:04] <p>As above but Otis 'Smokey' Smothers replaces Sumlin. Chicago July 19th 1956</p> <ol style="list-style-type: none"> 3. I ASKED FOR WATER - 1632 R&B No. 8 [2:47] 4. SO GLAD [2:07] <p>Chester Burnett (Howlin' Wolf) v/fc; Adolph 'Billy' Duncan, ts; Otis 'Smokey' Smothers; Hosea Lee Kennard, p; Willie Johnson, g; Alfred Elkins, tc; Earl Phillips, d. Chicago December 1956</p> <ol style="list-style-type: none"> 5. GOIN' BACK HOME - 1648 [2:38] 6. MY LIFE [3:00] 7. SOMEBODY IN MY HOME - 1668 [2:23] 8. NATURE [2:53] <p>Chester Burnett (Howlin' Wolf) v/fc; Hosea Lee Kennard, p; Hubert Sumlin, g; Alfred Elkins, tc; Earl Phillips, d. Chicago December 1957</p> <ol style="list-style-type: none"> 9. SITTING ON TOP OF THE WORLD - 1679 [2:31] 10. POOR BOY [2:31] <p>As above - Jody Williams, g. Chicago April 3rd 1958</p> <ol style="list-style-type: none"> 11. I DIDN'T KNOW - 1695 [2:24] 12. MOANIN' FOR MY BABY [2:46] 	<p>Chester Burnett (Howlin' Wolf) v/fc; Hosea Lee Kennard, p; L.D. McGhee, Hubert Sumlin, g; S. Fleary, d. Chicago September 1958</p> <ol style="list-style-type: none"> 13. I'M LEAVING YOU - 1712 [2:54] 14. CHANGE MY WAY [3:30] <p>As tracks 9 & 10 + Abb Locke, ts. Chicago September 1958</p> <ol style="list-style-type: none"> 15. HOWLIN' BLUES - 1726 [2:43] 16. I BETTER GO NOW [2:41] <p>Chester Burnett (Howlin' Wolf) v/fc; Hosea Lee Kennard, p; Abb Locke, ts - 17; Abraham Smothers, Hubert Sumlin, g; S. Fleary, d. Chicago September 1958</p> <ol style="list-style-type: none"> 17. I'VE BEEN ABUSED - 1735 [2:14] * 18. MR. AIRPLANE MAN [2:41] * <p>As tracks 3&4</p> <ol style="list-style-type: none"> 19. THE NATCHEZ BURNING - 1744 [2:07] <p>As tracks 13 & 14 Disc One</p> <ol style="list-style-type: none"> 20. YOUR GONNA WRECK MY LIFE [2:32] <p>As tracks 5-8</p> <ol style="list-style-type: none"> 21. WHO'S BEEN TALKING - 1750 [2:21] 22. TELL ME [2:56] <p>As tracks 17-18</p> <ol style="list-style-type: none"> 23. HOWLIN' FOR MY DARLING - 1762 [2:31] <p>Chester Burnett (Howlin' Wolf) v/fc; Otis Spann, p; Freddy Robinson, Hubert Sumlin, g; Willie Dixon; Fred Below, d. Chicago June 1960</p> <ol style="list-style-type: none"> 24. SPOONFUL (Dixon) [2:43] * <p>All titles composed by Chester Burnett unless indicated</p>
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Note II. Tracks 9-10 above recorded March 1958 (track 15 also titled I'm Going Away); Tracks 7-8 and 21-22 rec June 24, 1957, 17-18 rec July 1959. Track 20 is an alternate of No Place To Go.

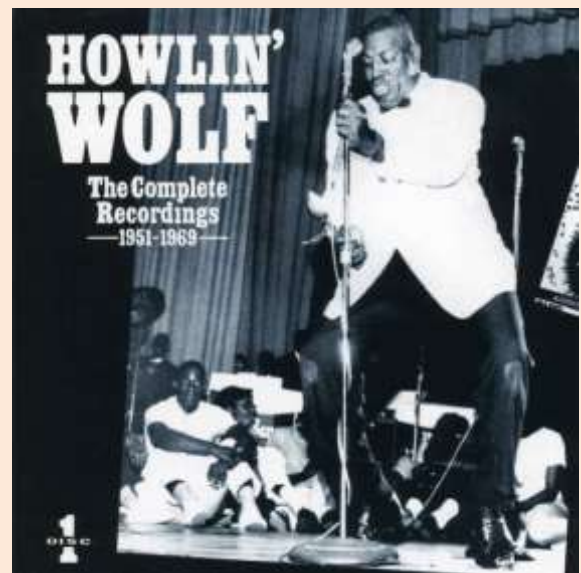
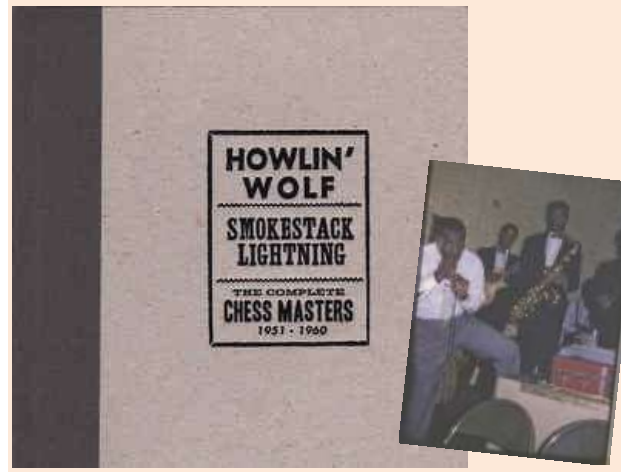


Image from disc one of the fine but soon withdrawn Charly 7CD Red Box 7. The best Chess CD - with all 1951-1960 recordings - is the [Hip-O>Select 4CD-set](#) (Geffen / Chess in 2011), but hard to find and very expensive. Both packs feature several alternate takes.



Imaged: Wolf, Sumlin, Abb Locke, unidentified drummer, and Willie Johnson (far right) in Chicago in 1959.

the Wolf's singles of the 1960s and 1970s

as shown in Stefan Wirz' illustrated discography (updated and reedited)
- all tracks recorded in Chicago, Illinois - unless otherwise indicated.

1960



Chess 1762

Spoonful (10265) # - Howlin' For My Darling (9584) *
rec. June 1960 ; Howlin' Wolf, voc; Otis Spann, p; Freddy Robinson, Hubert Sumlin, g; Willie Dixon, b; Fred Below, dr
* rec. July 1959 ; Howlin' Wolf, voc, hca; Abb Locke, ts; Hosea Lee Kennard, p; Hubert Sumlin, Abraham Smothers, g; S.P. Leary, dr



Chess 1777

Back Door Man (10264) – Wang-Dang-Doodle (10263)
rec. June 1960 ; Howlin' Wolf, voc; Otis Spann, p; Freddy Robinson, g; Willie Dixon, b; Fred Below, dr

1961



Chess 1793

Little Baby (10913) - Down In The Bottom (10917) #
rec. May 1961 ; Howlin' Wolf, voc, # g; Johnny Jones, p; Hubert Sumlin, Jimmy Rogers, g; Willie Dixon, b; Sam Lay, dr



Chess 1804

Shake For Me (10937) - The Red Rooster (10938) #
rec. June 1961 ; Howlin' Wolf, voc, # g; Johnny Jones, p; Hubert Sumlin, g; unknown, el-b; Willie Dixon, b; Sam Lay, dr



Chess 1813

You'll Be Mine (11377) - Going Down Slow (11380)
rec. December 1961 ; Howlin' Wolf, voc; Henry Gray, p; Hubert Sumlin, g; unknown, el-b; Willie Dixon, speech (on LP only), b; Sam Lay, dr

1962



Chess 1823

I Ain't Superstitious (11379) - Just Like I Treat You (11378)
rec. December 1961 ; Howlin' Wolf, voc; Henry Gray, p; Hubert Sumlin, g; unknown, el-b; Willie Dixon, b; Sam Lay, dr



Chess 1844

Mama's Baby (11914) - Do The Do (11915)
rec. September 27-28, 1962 ; Howlin' Wolf, voc; J.T. Brown, ts; sax; Johnny Jones, p; Hubert Sumlin, g; Jerome Arnold, b; Junior Blackmon, dr
Unissued on single: Long Green Stuff

1963



Chess 1870

Three Hundred Pounds Of Joy (12618) - Built For Comfort (12620)
rec. August 14, 1963 ; Howlin' Wolf, voc; J.T. Brown, ts; Donald Hankins, bs; Lafayette Leake, p; Hubert Sumlin, Buddy Guy, g; prob. Jerome Arnold, b; Sam Lay, dr
Unissued on single: Joy To My Soul



Chess 1890

Tail Dragger (11916) # - Hidden Charms (12617) *
rec. September 28, 1962 ; Howlin' Wolf, voc; J.T. Brown, ts; sax; Johnny Jones, p; Hubert Sumlin, g; Jerome Arnold, b; Junior Blackmon, dr
* rec. August 14, 1963 ; Howlin' Wolf, voc; J.T. Brown, ts; Donald Hankins, bs; Lafayette Leake, p; Hubert Sumlin, Buddy Guy, g; prob. Jerome Arnold, b; Sam Lay, dr

1964



Chess 1911

Love Me Darling (13417) - My Country Sugar Mama (13419) #
rec. August 1964 ; Howlin' Wolf, voc, # hca; Arnold Rogers, ts; sax; Johnny Jones, p; Hubert Sumlin, g; Andrew Palmer, b; Junior Blackmon, dr



Chess 1923

Killing Floor (13418) - Louise (13420)
rec. August 1964 ; Howlin' Wolf, voc; Arnold Rogers, ts; sax; Johnny Jones, p; Hubert Sumlin, g; Andrew Palmer, b; Junior Blackmon, dr

1965



Chess 1928

Tell Me What I've Done (13883) - Ooh Baby (Ooh Baby, Hold Me on LP) (13885)
rec. April 15, 1965 ; Howlin' Wolf, voc; Eddie Shaw, ts; sax; Lee Eggleston, p; Hubert Sumlin, Buddy Guy, g; Sam Lay, dr

The "New" R&B Files in the R&B Pioneers Series



I Walked From Dallas (13882) - Don't Laugh At Me (13884)
 rec. April 15, 1965 ; Howlin' Wolf, voc; Eddie Shaw, ts; sax; Lee Eggleston, p; Hubert Sumlin, Buddy Guy, g; Sam Lay, dr

Chess 1945

1966



New Crawlin' King Snake (14641) - My Mind Is Ramblin' (14642)
 rec. April 11, 1966 ; Howlin' Wolf, voc; Eddie Shaw, ts; saxes; Henry Gray, p; Hubert Sumlin, g; g; b; Cassell Burrows, dr
Unissued on single: Poor Wind That Never Change – Commit A Crime

Chess 1968

1967



Pop It To Me (15816) * - I Had A Dream (15817) #
 rec. June 1967 ; Howlin' Wolf, voc, # hca; Eddie Shaw, ts; * unknown, ts; * org; # p; Hubert Sumlin, g; poss. Bob Anderson, b; Cassell Burrows, dr
Unissued on single: Dust My Broom

Chess 2009

1969



Tail Dragger (17447 remastered as 17622) - Evil (17454 remastered as 17623)
 rec. November 1968 ; Howlin' Wolf, voc, hca; Rotary Connection: # Donald Myrick, fi; * Gene Barge, el ts; § Phil Upchurch, g; Pete Cosey, Roland Faulkner, Hubert Sumlin, g; Louis Satterfield, b; Morris Jennings, dr (from Cadet Concept LPS 319)

Cadet Concept 7013



Mary Sue (17979) - Hard Luck (17980)
 rec. July 14, 1969 ; Howlin' Wolf, voc; tp; ts; bs; Lafayette Leake, p; Hubert Sumlin, g; Calvin Jones, b; Cassell Burrows, dr
Unissued on single: The Big House – Tired Of Crying

Chess 2081



Imaged: the Wolf's first three original US Chess LPs 1958, 1962, and 1965.
 Top next page (First seven LPs): original US Chess (and Cadet) LPs 1967-1972.
 Click on LP covers for details at discogs



Last five: 2LP CH 60016 (1972), LP CH 50045 (1973), LP CH 60026 (1974), LP CHV 418 (1975), 3CD/SLP CH 9332 (1991)

1971



I Smell A Rat (19852) # - Just As Long (18913) *
 # rec. September 1970 ; Howlin' Wolf, voc, hca; John Jeremiah, org; Sonny Thompson, p; Bryce Robinson, John Stocklin, g; Bob Crowder, b; Tyrone Centuray, dr
 * rec. October 6 1970 ; Howlin' Wolf, voc, hca; John Jeremiah, org; Sonny Thompson, p; Bryce Robinson, John Stocklin, g; Bob Crowder, b; Tyrone Centuray, dr; voc group (from Wolf's Chess LP "Message To The Young")

Chess 2108



Do The Do (18697) # - The Red Rooster (18689) *
 rec. # May 6, 1970 / * May 7, 1970 at Olympic Sound Studios, London, England; Howlin' Wolf, voc, hca, ac g; * Lafayette Leake, p; Eric Clapton, lead g; Steve Winwood, p, org; Bill Wyman, b, shakers, cow-bell; Charlie Watts, dr, conga, percussion; Hubert Sumlin, rhythm g; Jeffery M. Carp, hca; Ian Stewart, p; prod. by Norman Dayron (from Wolf's Chess LP "The London Sessions")

Chess 2118

1973



Coon On The Moon (3082) - The Back Door Wolf (3090) (instr with moaning) #
 rec. August 14 & 17, 1973 ; Howlin' Wolf, voc, hca, # moaning; # Eddie Shaw, ts; Detroit Jr., p, # harpsichord; Hubert Sumlin, Willie Harris, g; James Green, Andrew McMahon, b; S.P. Leary, dr; prod. by Ralph Bass (from the Howlin' Wolf's last – and superlative - Chess LP "The Back Door Wolf")

Chess 2145

ELMORE JAMES SINGLES DISCOGRAPHY 1951-1966

Based on information from [Wirz' illustrated discography](#), Steve Franz' book "The Amazing Secret History of Elmore James", and "The Blues Discography".



THE AMAZING - GREAT - ELMORE JAMES SINGLES - DON'T MISS 'EM!

November 1951

Elmo James – Trumpet 146
Dust My Broom (DRC 53) c/w Catfish Blues
(flip not by Elmore, but Bobo Thomas)

Note: Re-titled "I Believe My Time Ain't Long" on U.S. Ace 508 (Sept 1955) rec. August 5, 1951 in Jackson, MS; Elmore James, voc, g; Sonny Boy (Rice Miller) Williamson, hca; Leonard Ware, b; poss Frock O'Dell, dr

December 1952

Elmore James – Meteor 5000
I Believe (MR5001) - **I Held My Baby Last Night** (MR5003)
 rec. prob November 22, 1952 in Chicago, IL; Elmore James, voc, g; J.T. Brown, ts; Johnny Jones, p; Ransom Knowling, b; Odie Payne, dr

1953

Meteor 5003 (April)
Baby, What's Wrong (MR5000) - **Sinful Women** (MR5002)
 as above

Note: Production of Elmore's third single for Meteor, scheduled to feature "Lost Woman Blues" (MR5016) and the second version of "Hawaiian Boogie" (No. 1) (MR5017) was held back in favor of Flair 1011 - *also see Flair 1031 session*. Masters MR5004-05 (Round House Boogie b/w Kickin' The Blues Around), rec at same session, are instruments issued in late December 1952 as **Bep Brown Orchestra** (reissued as **Sax Man Brown with the Broomdusters** in late 1955 on Meteor 5024, retitled Sax Symphonic Boogie - Flaming Blues). Also see Meteor 5016 of September 1954

Elmore James and the Broom Dusters – Flair 1011 (May)
Early In The Morning (FL123) - **Hawaiian Boogie** (No. 2) (FL124) (instr)
 rec. prob April 1, 1953 in Chicago, IL; Elmore James, voc, g; J.T. Brown, ts; Johnny Jones, p; Ransom Knowling, b; Odie Payne, dr

Elmore James - Checker 777 (June/July)
She Just Won't Do Right (U4324) - **Country Boogie** (U4321) (instr)
not on single from this session:
 My Best Friend (U4322) -- I See My Baby (U4323) - Whose Muddy Shoes (U4325) [Blue Horizon LP 7-63204, Chess LP 1537]
 rec. January 17, 1953 in Chicago, IL; Elmore James, voc, g; J.T. Brown, ts; Johnny Jones, p; poss Ransom Knowling, b; Odie Payne, dr

Elmore James and His Broom Dusters – Flair 1014 (August)
Make A Little Love (FL132) - **Can't Stop Lovin'** (FL131)
 as Flair 1011

Elmore James and the Broomdusters – Flair 1022 (December)
Please Find My Baby (FL 147) # - **Strange Kinda' Feeling** (FL-148-6) *
 # rec. January 25-26, 1952 in Canton, MS; Elmore James, voc, g; Ike Turner, p; dr Note: originally scheduled for issue in early 1952, but withheld for legal reasons and was to be coupled with the original version of "Long Tall Woman" (MM 1783) - see below
 * rec. August 1953 in Chicago, IL; Elmore James, voc, g; J.T. Brown, ts; Boyd Atkins, ts/as; Johnny Jones, p; Ransom Knowling, b; Odie Payne, dr



1954

Elmore James and His Broomdusters – Flair 1031 (March)
Hand In Hand (FL 161) # - **Make My Dreams Come True** (FL-162-7) *
 as above (1952 and 1953)
not on single from # session January 25-26 1952:
 Long Tall Woman (1 st version) (Ace Box 4:1/CD 813) – My Baby's Gone (Ace LP 68) - One More Drink (Kent LP 9010), Hawaiian Boogie (No 1) (Kent LP 9010) – Lost Woman Blues (*aka Please Find My Baby*) (UK Ace LP 68) with overdubs in Los Angeles May 1953

Elmore James and his "Broomdusters" – Flair 1039 (May)
Sho Nuff I Do (FL182) - **1839 Blues** (FL183)
 rec. prob April 5, 1954 in Chicago, IL; Elmore James, voc, g; Raymond Hill, ts; poss Oliver Sain, as/bs; Johnny Jones, p; Ike Turner, g; Odie Payne, dr
not on single from this session:
 Where Can My Baby Be – I Got A Strange Baby – Canton Mississippi Breakdown (instr) (all on Kent LP 9001), Quarter Past Nine (Kent LP 9010)

Elmore James and His Broomdusters – Flair 1048 (August)
Rock My Baby Right [tk. 2] (FL 201) # - **Dark And Dreary** (FL-200-4) *
 # rec. January 25-26, 1952 (see Flair 1022)
 * rec. August 1953 (see Flair 1022)

Elmo James Broom Dusters - Meteor 5016 (September)
Sax-only Boogie (MR5006-1) **Featuring Sax Man Brown** (instr)
Dumb Woman Blues (MR5007-2) **Vocal By J.T. (Big Boy) Brown**
 as Meteor 5000

Elmore James and His "Broomdusters" – Flair 1057 (October)
Sunny Land (FL216)* - **Standing At The Crossroads** (FL217)
 rec. August/September 1954 in Los Angeles, LA; Elmore James, voc, g; James Parr, tp; Maxwell Davis, ts; Jewell Grant, bs; Willard McDaniel. p; Ralph Hamilton, b; Jesse Sailes, dr *no brass

1955

Flair 1062 (Jan-Febr)
Late Hours At Midnight (FL225) - **The Way You Treat Me** (FL-226) (*aka "Mean And Evil"*)
 as above

Flair 1069 (May)
Happy Home (FL-240) - **No Love In My Heart** (FL-241)
 as above

Elmore James and His "Broom Dusters" - Flair 1074 (August)
Dust My Blues (FL-250-3) - **I Was A Fool** (FL 251)
 rec. August 1955 in New Orleans, LA; Elmore James, voc, g; Edward Frank, p; Frank Fields, b; Earl Palmer, dr

Flair 1079 (November)
Blues Before Sunrise (FL 260) - **Goodbye Baby** (FL 261) *
 as above, * voc grp added (poss the Four Speeds)

1956

Modern 983 (February)
Wild About You (Baby) (MM 2285-22) - **Long Tall Woman** (MM 2286-2)
 rec. Jan 4, 1956 in Chicago, IL; Elmore James, voc, g; Raymond Hill, and poss J.T. Brown, ts; Johnny Jones, p; Eddie Taylor, g; b; Odie Payne, dr
not on single from this session:
 So Mean To Me (Kent LP KSt 9001) - Elmo's Shuffle (Kent LP KST 9010)
General note: Several alternate takes from all sessions above issued on Kent LPs and Ace CDs

1957

Elmore James and his Broom Dusters – Chief 7001 (May)
 (reissued on Vee-Jay 249 in August)
The 12 Year Old Boy (C2402) - **Coming Home** (C2403)
 rec. prob April 12, 1957 in Chicago, IL; Elmore James, voc, g; J.T. Brown, ts; Johnny Jones, p; prob Wayne Bennett and Eddie Taylor, g; Homesick James, bsg; Odie Payne, dr



The "New" R&B Files in the R&B Pioneers Series

Elmore James and His Broomdusters - Chief 7004 (July)
(reissued on Vee-Jay 259 in October)
It Hurts Me Too (C2404) - **Elmore's Contribution To Jazz** (C2406)
as above

Chief 7006 (December) (reissued on Vee-Jay 269 same month)
Cry For Me Baby (25-117) - **Take Me Where You Go** (25-118)
rec. c. October, 1957 in Chicago, IL; Elmore James, voc, g; J.T. Brown, ts;
prob Syl Johnson (first g), Eddie Taylor, g; Willie Dixon, b; Fred Below, dr

1959

Elmore James And His Broomdusters - Fire 1011 (December)
Make My Dreams Come True [reissue of Flair 1031]
- **Bobby's Rock** (FM124) *
* rec. poss. November 3/4, 1959 in Chicago, IL; Elmore James, g (no vcl);
J.T. Brown & poss. Boyd Atkins, ts; Johnny Jones, p; Homesick James, bsg;
Odie Payne or Sam Myers, dr

1960

Elmore James and The Broom Dusters - Kent 331 (early)
(reissued on Kent 394 in early 1964)
Dust My Blues (I Believe) (from Flair 1074) - **Happy Home** (from Flair
1069)



Elmo James And His Broomdusters - Fire 1016 (March)
The Sky Is Crying (FM 133) - **Held My Baby Last Night** (FM 134)
as Fire 1011* (although James vcl/grtr). The single was reissued on Down
Home 775/76 in late 1962 or early 1963.

not on single from this session:
Baby Please Set A Date (SphereSound LP 7008)

Elmore James - Chess 1756 (May/June)
I Can't Hold Out (10109) - **The Sun Is Shining** (10110 edited)
rec. poss April 14, 1960 in Chicago, IL; Elmore James, voc, g; J.T. Brown,
ts; unkn sax; Johnny Jones, p; Homesick James, g; Henry 'Sneaky Joe'
Harris or Sam Myers or poss Fred Below, dr

not on single from this session
(later issued on Down Home single 800 around the early 1970s):
Stormy Monday Blues (10111) **Madison Blues** (10112) (both on Blue
Horizon LP 7-63204 and Chess LP 1537). One alternate of 10110 on same
LPs, plus a second alternate on Argo LP 4034.

Elmore James and His Broom Dusters - Fire 1024 (July)
Rollin And Tumblin (FM 151) - **I'm Worried** (FM-152)
rec. poss. May 23/4, 1960 in New York; Elmore James, voc, g; prob Paul
Williams, barsac plu unknown horns; prob. Johnny Acey, p; Jimmy Spruill,
g; Homesick James, bsg; Belton Evans or Sam Myers, dr

not on single from this session:
I Can't Stop Loving You (SphereSound LP7002) - Early One Morning -
Strange Angels (both Sphere Sound LP 7008), I Need You (Baby)
(complete version Relic CD 7026) - Something Inside Of Me (complete
version SphereSound LP 7008)

Elmore James - Chief 7020 (December)
Knocking At Your Door (C2405) b/w Calling All Blues (*flip not by Elmore but
an instrumental by Earl Hookey*)
as on Chief pf 1957 above

Elmo James - Fire 1031 (December)
Done Somebody Wrong (FM 165) - **Fine Little Mama** (FM 166)
as Fire 1024



December 1961

Elmore James - Fire 504 (reissued on Enjoy 2022 in the fall of 1965)
Look On Yonder Wall (FM 193)* - **Shake Your Moneymaker** (FM 194-2)
rec. prob August 1961 in New Orleans, LA; Elmore James, voc, g; Sammy
Myers, hca*; Johnny 'Big Moose' Walker, p; Sammy Lee Bully, b; King Mose
Tayler, dr

not on single from this session: (Sunnyland issued on CBS v.a. LP 86218)
(Poor Little) Angel Child - Little Girl (both on Pea-Vine LP 6101/02) - Mean
Mistreatin' Mama take 1 and 2 - Sunnyland (Train) - Footrace To A Resting Place
(all three on Blue Horizon LP 7-66230) - You Know You're Wrong (aka You Know
You Done Me Wrong) - Get (Go) Back Home Again (both Relic CD 7026)

June 1962

Fire 1503
Stranger Blues (FB 301) - **Anna Lee** (FB 302)
*Note: a complete take of Anna Lee and an alternate Strange(r) Blues issued on
Bell single 719 in 1968 (both also on Relic CD 7026 and Trip LP 8007 respectively)*
rec. poss. c. late February or early March 1961 at Beltone Studios in New
York, NY; Elmore James, voc, g; Danny Moore, tp; prob George Coleman,
ts; Paul Williams, bars; poss Dickie Harris, tbn (not audible); Johnny Acey,
p; Riff Ruffin, g; unkn b; Johnny Williams, dr;
not on single from this session:
Got To Move (SphereSound LP 7008 and Bell LP 104) - Person To Person -
So Unkind - My Kind Of Woman (all three on Bell LP 104)

1963

Not on single:
Look On Yonder Wall (2nd version) (Collectables CD 5187) - Find My Kind Of
Woman (Relic CD 7026 with an alt on Trip LP 8007) - Dust My Broom (new
version) (Relic CDF 7040) - My Baby's Gone (Trip LP 8007) - You Can Do It If You
Want To - Woke Up Happy (both on Capricorn CD 42009, and Collectables CD
8829 renamed Do It If You Wanna - Woke Up Screamin' And Cryin')
rec February 13, 1963 in New York, NY; Elmore James, voc, g; unknown
(poss Marshall Jones) b, dms



To Know A Man - Blue Horizon 2LP S7-66230, - *rec prod by Bobby Robinson. Drummer,
or poss Boyd Atkins (also there), Homesick James, J. T Brown and Elmore in Dec 1959*

1965 (from here on slightly limited selection)

Enjoy 2015 (first pressing) (April)
It Hurts Me Too (# from Elmore's last superlong session originally issued on
Blue Horizon 2LP 7-66230 n 1969) - **Bleeding Heart** (edited version from
SphereSound 702 and LP 7002)
rec. February 21, 1963 in New York; Elmore James, voc, g; Johnny
Walker, p; b (poss Marshall Jones); dr

Enjoy 2015 (second pressing) (late spring)
(reissued on Fire 2020 and Fire 5000)
It Hurts Me Too - **Pickin' The Blues** (*instr*) (both rec. as above)

Elmo James - SphereSound 702 (*a Bell label*) (June)
One Way Out - **My Bleeding Heart** (complete version, from SphereSound
LP 7002) same rec date and musicians as on Fire 1503

Elmore James - Enjoy 2020 (ca August)
Bleeding Heart (reissue of Enjoy 2015) - **Mean Mistreatin' Mama** (tk. 3 -
alternate from 504 session)

Flashback 15 (prob lat fall)
The Sky Is Crying (reissue from Fire 1016)
- **Standing At The Crossroads** * (from SphereSound LP 7002)
* see Fire 1503 session

Kent 433 (late)
Standing At The Crossroads - **Sunnyland** (reissue of Flair 1057)

Enjoy 2027 (late)
Everyday I Have The Blues (reiss on Fury 2000 in 1971) - **Up Jumped
Elmore** (*instr*), which is an alternate of "Elmore Jumps One" from the Blue
Horizon 2-set LP) - **Dust My Broom** (both from February 21, 1963)

1966

SphereSound 708 (ca January)
I Need You (edited from Fire 1024 session form Bell LP104, *alt I Need You
(Baby)* on Relic CD 7026) - **Shake Your Moneymaker** (reissue of Fire 504)

Elmo James - SphereSound 712 (June)
Rollin' And Tumblin' (reissue of Fire 1024) - **Dust My Broom** (unissued from
same session as Fire 1016)

Elmore James - SphereSound 713 (prob late)
Something Inside Me (edited version)
- **She Done Move(d)** (*instr*) (both from Fire 1024 session)

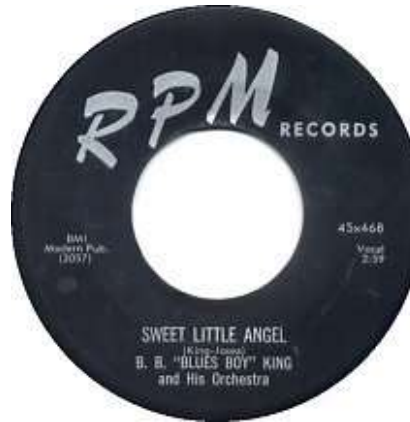
Enlarged Deja Vu: "The Selected" 1950s BLUES GIANTS' CLASSICS



issued June 1950 – Sept 1952 (rec 1951) – Aug 1953



issued Jan 1954 – Nov 1954 – Nov 1954



issued Febr 1956 – Aug 1956 – Sept 1956



issued Aug 1957 – May 1958 – April 1960 (rec 1959)

THE HOLLYWOOD FLAMES

New Acrobat 3CD issued in November 1921.



A terrific issue – Just get it! ACTRCD 9116 (imaged on CD above: Ford, Dinkins, Byrd, Nelson 1957)



The Hollywood Flames were a doowop and R&B vocal group, who formed in Los Angeles in 1949, and remained active under a variety of names and with evolving line-ups through into the early 1960s, enjoying a major pop and R&B hit with "Buzz Buzz Buzz" in 1957, and with Bobby Day as featured singer had big hits as Bobby Day & The Satellites. With Robert Byrd (aka Bobby Day), David Ford, Gaynel Hodge and Earl Nelson as long serving key members among the changing personnel, they recorded variously as the Flames, Hollywood Four Flames, The Jets, The Question Marks, The Satellites, The Ebbtides, and The Turks, their records being released on an equally bewildering

array of labels. This great-value 78-track 3-CD set comprises most of their A & B sides of their releases under those names on the Selective, Unique, Fidelity, Specialty, Recorded In Hollywood, Spin, 7-11, Swing Time, Lucky, Aladdin, Money, Cash, Class, Ebb, Chess, Goldie and Coronet labels during these years. It features their pop No. 11 and R&B No. 5 "Buzz Buzz Buzz", and R & B No. 26 "Gee", plus the pop No. 2 and R&B No. 1 "Rockin' Robin", and the pop chart entries "Little Bitty Pretty One" and "Over And Over". As a group whose music had to compete a dynamic and rapidly evolving market, it encompasses old-school doowop, R&B, and in the later years pure rock 'n' roll, and this substantial collection is thoroughly entertaining showcase for their talent and versatility.

The Hollywood Flames (& Friends) Singles Discography

- tracks featured in the fine Acrobat 3CD-set marked in red.

THE HOLLYWOOD FLAMES

(most times group names fronted with a "the")
Info based on Mary Goldberg's [R&B Notebooks](#). Group formed in Los Angeles in 1949 as the **Flames**.



Original lineup

David Ford (first tenor), Willie Ray Rockwell with alternates Clyde "Thin Man" Tillis and Leon Hughes (second tenor), Curlee Dinkins (baritone/bass), and Bobby Byrd – known as Bobby Day from 1957 (bass, baritone, tenor)



SELECTIVE (Flames)

- 113 Please Tell Me Now (BB) / Young Girl (BB) 1/50
- 113 Please Tell Me Now (BB) / See See Rider (DF) 2/50
- 118 Sugar Man, Part 1/Sugar Man, Part 2 3/50
- Peppy Prince & His Sugar Men (voc: Flames) –

UNIQUE (Hollywood's Four Flames)

- 003 Dividend Blues (BB) / W-I-N-E (BB) 11/51

FIDELITY (Four Flames; all Unique masters)

- 3001 Tabarin (DF) / W-I-N-E (BB) 11/51
- 3002 The Bounce (Pt 1) / The Bounce (Pt 2) 12/51
- Sherman Williams Orchestra (voc: 4 Flames)

SPECIALTY (Four Flames; Unique masters)

- 423 The Wheel Of Fortune (DF) / Later (WR) 1/52

UNIQUE (Hollywood Four Flames)

- 005 Tabarin (DF) / Cryin' For My Baby (BB) 1/52
- (Hollywood's Four Flames)
- 015 Please Say I'm Wrong (DF) / The Masquerade Is Over (CD) (Hollywood Four Flames) ca. 4/52

RECORDED IN HOLLYWOOD (Hollywood Four Flames)

- 164 I'll Always Be A Fool (DF) 8/52
- / She's Got Something (BB)
- 165 Young Girl (BB) / Baby Please (WR/BB) 8/52
- ("Young Girl" is a different version than Selective)

SPIN (Flames)

- 101 Strange Land Blues (WR) / Cryin' For My Baby (BB) 8/52
- ("Cryin' For My Baby" is a different version than Unique)

RECORDED IN HOLLYWOOD (Hollywood Four Flames)

- 165 Young Girl (BB) / The Glory Of Love (DF; recitation by DJ Robin "King" Bruin) - 9/52



New lineup:
David Ford,
Leon Hughes,
Curtis Williams,
(soon one of the original Pennquins)
and Bobby Byrd

ALADDIN (Patty Anne [Mesner] & the Flames)

- 3162 My Heart Is Free Again (PA) / Midnight (PA) 12/52

7-11 (Flames & Jets)

- 2102 Volcano (DF) / Gomen Nasai (DF) [Jets] - 3/53
- 2106 Keep On Smiling (DF) / Baby, Baby, Baby (BB) [Flames] 7/53
- 2107 Together (BB) / Baby, Pretty Baby (BB) [Flames] 8/53

ALADDIN (Patti Anne, backed up by the uncredited Flames)

- 3198 Sorrowful Heart (PA) / [Beginning To Miss You - Patti Anne] 8/53

UNRELEASED ALADDIN / 7-11

- Let's Talk It Over (DF)
- Tears Keep Tumbling Down (all)
- Check for a super-great CD by the Hollywood Flames on page 40!!

Lineup:

David Ford, Gaynel Hodge, Curtis Williams, and Bobby Byrd



SWING TIME (Hollywood Flames & Question Marks)

- 345 Let's Talk It Over (DF) / I Know (GH) 12/53
- Hollywood Flames
- 346 Go And Get Some More (BB) / [Another Soldier Gone (Violinaires)] - Question (The ?) Marks 2/54

UNRELEASED SWING TIME (practice tapes)

- Marie (DF)
- Mellow As A Man Can Be (BB)
- Rose Ann Of Charing Cross (DF)

LUCKY (Hollywood Flames)

- 001 One Night With A Fool (DF) / Ride Helen Ride (BB) 3/54

ALADDIN (Jets)

- 3247 I'll Hide My Tears (DF) / Got A Little Shadow (BB) 5/54

LUCKY (Hollywood Flames)

- 006 Peggy (GH) / Ooh La La (DF & BB duet lead) 7/54
- 009 Let's Talk It Over (DF) / I Know (GH) [the Swing Time masters] 9/54

MONEY (Hollywood Flames)

- 202 Fare Thee Well (DF) / Clickety Clack I'm Leaving (DF & BB duet lead) 9/54

DECCA (Hollywood Flames; Lucky masters)

- 29285 Peggy (GH) / Ooh-La La (DF & BB duet lead) 10/54
- 48331 Let's Talk It Over (DF) / I Know (GH) 1/55

Lineup:

David Ford, Gaynel Hodge, Curlee Dinkins (alternated by Williams and sometimes Tillis), and Bobby Byrd

HOLLYWOOD LP (Hollywood Flames)

- 104 Cat Music For Teenagers, featuring Ooh La La - Peggy - mid/55

MONEY (Turks; but recorded as Hollywood Flames)

- 211 Emily (GH) / When I Return - Turbans 2/55

ALADDIN (Patty Anne, poss baked by the Flames)

- 3280 Shtigg Boom (PA) / [Baby Baby, I'm In Love With You - Patty Anne] 2/55

During 1955-56 no Hollywood Flames existed

MODERN (Sounds – that's Bobby Byrd with Earl Nelson)

- 975 Cold Chills (BB) / So Unnecessary (BB) 11/55
- 981 Sweet Sixteen (BB) / Anything For You (BB) 1/56



CASH (Turks; had been recorded as Hollywood Flames)

- 1042 Wagon Wheels (BB) – (w. Hodge, Ford, Dinkins) 7/56
- Original Turks / [It Can't Be True - the actual Turks see below]

ALADDIN (Flames; no one has ever seen this record)

- 3349 So Alone (BB) / Flam [Flame?] Mambo (PA) 10/56

SPECIALTY (David Ford & Ebbtides)

- 588 The Sound Of Your Voice (DF) / My Confession (BB) - 11/56

The Hollywood Flames were now David Ford, Bobby Byrd, Curlee Dinkins, and Earl Nelson



However, Leon René of Class Records decided to break Bobby Byrd off from the Flames and make a soloist out of him. The Flames (now known as the "Satellites") continued to back up Bobby Byrd (now known as "Bobby Day") on Class (for a while, on some of the songs), and he kept singing with them (as the Hollywood Flames) on Ebb. Don Wyatt replaced Bobby Byrd in the Hollywood Flames in early 1958.

CLASS (Earl Nelson & Pelicans)

- 209 I Bow To You (EN) / Oh Gee, Oh Golly (EN&CW) 4/57
- CLASS (Bobby Day & Satellites)
- 211 Little Bitty Pretty One (BB) / When The Swallows Come Back To Capistrano (BB) 7/57

EBB (Hollywood Flames)

- 119 Buzz-Buzz-Buzz (EN) 10/57
- / Crazy (EN; this is a 1955 Voices cut)

CLASS (Bobby Day & Satellites)

- 215 Beep-Beep-Beep (BB) 11/57
- / [Darling If I Had You - Bobby Day solo]
- 220 Honeysuckle Baby (BB) / Sweet Little Thing (BB) 12/57
- (Satellites uncredited)

New lineup of the Hollywood Flames on Ebb: Earl Nelson (lead tenor), David Ford (tenor), Curtis Williams and Clyde Tillis (baritones)



EBB (Hollywood Flames)

- 131 Give Me Back My Heart (DF) / A Little Bird (EN) - 1/58
- 143 Two Little Bees (EN) / It's Love (EN) 2/58
- (unclear if ever issued)
- 144 Strollin' On The Beach (EN) / Frankenstein's Den (DW & CT) 3/58

CLASS (Tangiers)

- 224 Don't Try (JJ) / [School Days Will Be Over (JJ & ??, with a girl group) 3/58

CLASS (Bobby Day & Satellites – uncredited)

- 225 Little Turtle Dove (BB) / Saving My Love For You (BB) 3/58
- 229 Rock-in Robin (BB) / Over And Over (BB) 5/58

EBB (Hollywood Flames)

- 146 Chains Of Love (BB & EN) / Let's Talk It Over (DF) 6/58
- ("Chains" is a different take of a Bob & Earl recording issued that same month on Class)

CLASS (Satellites; misspelled "Satellites" on the label)

- 234 Heavenly Angel (CW) / You Ain't Sayin' Nothin' (EN) 7/58
- (reissued on Malynn 234 later that year)

EBB (Hollywood Flames)

- 149 I'll Get By (EN) / A Star Fell (EN) 10/58
- 153 I'll Be Seeing You (EN) / Just For You (EN) 11/58

CLASS (Bobby Day & Satellites uncredited)

- 241 The Bluebird, The Buzzard, And The Oriole (BB) / Alone Too Long (BB) 12/58

EBB (Hollywood Flames)

- 158 So Good (EN) / There Is Something On Your Mind (EN) 2/59
- 162 Now That You're Gone (EN) / Hawaiian Dream (DF) 5/59
- 163 Much Too Much (EN) / In The Dark (BB) 6/59

UNRELEASED EBB

- This Heart Of Mine (EN)
- Ooh Baby Ooh (BB) (act on some copies of Ebb 158)
- Your Love (EN)

New lineup:
David Ford, Earl Nelson (replaced by the returned Curtis Williams in Sept 1960), Eddie Williams (tenor, replaced by Donald Height in early 1961), and Ray Brewster (baritone, replaced by John Berry in the autumn). In 1963 Curtis was replaced by Reggie Jackson, and Height by Tony Middleton – the former Willows lead



The "New" R&B Files in the R&B Pioneers Series

ATCO (Hollywood Flames)

- 6155 Every Day, Every Way (EN) / If I Thought You Needed Me (EW) 12/59
- 6164 Ball And Chain (EN) / I Found A Boy (unkn female) 4/60
- 6171 Devil Or Angel (EW) / Do You Ever Think Of Me (unknwn female & EW) 7/60
- 6180 Money Honey (EW) / My Heart's On Fire (CW/DF) 10/60

UNRELEASED ATCO

- This Heart Of Mine [recorded 11/4/59]
- I Need You Baby [recorded 9/5/60]
- Every Day [recorded 9/5/60]
- Faith Is The Word [recorded 10/11/61]
- Lights Out [recorded 10/11/61]
- Where Did I Go Wrong [recorded 10/11/61]



CHESS (Hollywood Flames)

- 1787 Gee (DH) / Yes They Do (DH) 3/61

UNRELEASED CHESS

- Dear One
- Don't Mess With The Messer

GOLDIE (Hollywood Flames)

- 1101 Believe In Me (DH) / Elizabeth (CW) 7/62

CORONET (Hollywood Flames)

- 7025 Believe In Me (DH) / I Can't Get A Hit Record (DH) ca. late/62

VEE-JAY (Hollywood Flames)

- 515 Letter To My Love (JB) / Drop Me A Line (TM) 4/63

CORONET (as "Charlie Francis and his group")

- CX198 Brook Benton Sings (The A side has four Brook Benton songs) 8/63
- Elizabeth (CW)
- I' (DH)
- I Can't Get A Hit (DH)
- [note that the word "Record" was omitted from the title]
- Mountain Of A Man [although credited to "Charlie Francis" this track is not by the Hollywood Flames]

Lineup:

David Ford, John Berry (tenor), George Watson (second tenor), Joe Thompson (baritone/bass)

SYMBOL (Hollywood Flames)

- 211 Dance Seniorita (GW) / Annie Don't Love Me No More (GW) 1965
- 215 I'm Coming Home (GW) / I'm Gonna Stand By You (JB) 4/66

LEADS:

- BB = Bobby Byrd (Bobby Day)
- CD = Curlee Dinkins
- CT = Clyde "Thin Man" Tillis
- CW = Curtis Williams
- DF = David Ford
- DH = Donald Height
- DW = Don Wyatt
- EN = Earl Nelson
- EW = Eddie Williams
- GH = Gaynel Hodge
- GW = George Watson
- JB = John Berry
- JJ = Jody Jefferson, backed by the Hwd Flames
- PA = Patty Anne [Messnr], backed by the Flames
- TM = Tony Middleton
- WR = Willie Ray Rockwell



MISCELLANEOUS RELATED RECORDINGS

"X" (Laurels)

- (Bobby Relf, Ted Brown, Ron Brown, and Edwin Solomon or Sam Jackson)
- 4x-0143 Truly, Truly / 'Tis Night 1955

CASH (Voices)

- [Bobby Byrd multitracked, Earl Nelson, and sometimes Jules Castron]
- 1011 Two Things I Love (BB & EN) / Why (BB) 5/55
- 1014 Hey Now (BB) / My Love Grows Stronger (BB) 8/55
- 1015 Takes Two To Make A Home (EN) / I Want To Be Ready (BB) 10/55
- 1016 Santa Claus Boogie (BB) / Santa Claus Baby (all) 11/55

MILLION \$ (Ravon Darnell & Voices)

- 2015 One Of These Mornings (RD) / I'll Be Back (RD) ca. 7/55

CASH (Bobby "Baby Face" Byrd & Birds)

- 1031 Let's Live Together As One (BB) / The Truth Hurts (BB) 4/56

DECCA (Tangiers)

- [David Ford, Gaynel Hodge, Alex Hodge, and Jesse Belvin]
- 29603 Tabarin (DF) / I Won't Be Around (??) 8/55
- 29973 Remember Me (DF) / Oh Baby (GH) 7/56

ATLANTIC (Crescendos)

- [Bobby Byrd, Bobby Relf, Prentice Moreland, Earl Nelson, and Mitchell Alexander - not Will Jones]
- 1109 Sweet Dreams (BB) / Finders Keepers (BB) 9/56
- 2014 Sweet Dreams (BB) / I'll Be Seeing You (BB) 1/59

ZEPHYR (Bobby Byrd)

- 70-018 If Ww Should Meet Again (BB) / Looby Doo (BB) 1956

JAMIE (Robert Byrd & Orchestra)

- 1039 Bippin' And Boppin' (Over You) / Strawberry Stomp 2/57
- (No group on "Bippin And Boppin'". "Strawberry Stomp" it's a Gil Bernal instrumental)
- (Also on Spark 501 as "Robert Byrd & His Birdies")

CLASS (Bob and Earl)

- [Bobby Byrd & Earl Nelson]
- all later "Bob & Earl" are Bobby Relf and Earl Nelson (see far right)
- 213 That's My Desire / You Made A Boo-Boo 8/57
- 231 Gee Whiz / When She Walks 6/58
- 232 Sweet Pea / Chains Of Love 6/58
- 247 That's My Desire / You Made A Boo-Boo 3/59
- (reissued on Malynn 232 later that year)

LEADS:

- BB = Bobby Byrd (Bobby Day)
- DF = David Ford
- EN = Earl Nelson
- GH = Gaynel Hodge
- RD = Ravon Darnell, backed by the Voices



THE TURKS (up to 1959)
Original line-up Gaynel Hodge (lead tenor), Alex Hodge (baritone), Joe "Jody" Jefferson (second tenor - later succeeded by Carl Green), and Delmer Wilburn (first tenor) (from Unca Marvy)



MONEY (the Turks)

- 211 Emily (GH) / [When I Return - Turbans] 2/55
- 215 I'm A Fool (GH) / I've Been Accused (GH) 2/56
- "Emily" was actually recorded by the Hollywood Flames

SPECIALTY (backing up Wynona Carr; uncredited)

- 580 Hurt Me (WC) / Jump, Jack, Jump! (WC) 6/56

CASH (the Turks)

- 1042 It Can't Be True (GH) / Wagon Wheels (BB) 7/56
- "Wagon Wheels" was actually recorded by the Hollywood Flames

BALLY (the Turks)

- 1017 Why Did You (GH) / This Heart Of Mine (GH) - 9/56

KEEN (the Turks)

- 4016 Fathertime (GH) / Okay (GH) 4/58
- 4023 Honey (backing Johnny "Guitar" Watson / [Deana Baby - Johnny "Guitar" Watson]- 8/58

UNRELEASED KEEN

- It's You
- My Baby



CLASS (Eugene Church & the Fellows, backing Church)

- 235 Pretty Girls Everywhere (EC) 8/58
- / For The Rest Of My Life (EC)

KNIGHT (the Turks; subsidiary of Imperial; old Dolphin masters)

- 2005 I'm A Fool (GH) / It Can't Be True (GH) 11/58

CLASS (Eugene Church; Turks not credited)

- 254 Miami (EC) / I Ain't Goin' For That (EC) 5/59

CLASS (the Turks)

- 256 Rockville U.S.A. (BW) / Hulley Gulley (all) - 7/59

LEADS:

- GH = Gaynel Hodge;
- BB = Bobby Byrd;
- BW = Buster Williams;
- WC = Wynona Carr, backed by the Turks;
- EC = Backing Eugene Church as the "Fellows"

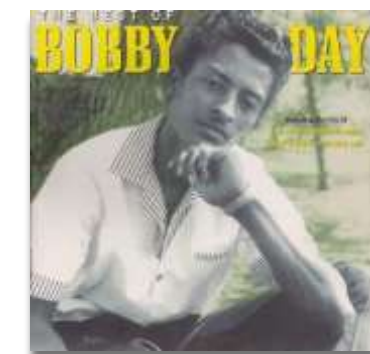
BOBBY DAY SINGLES 1957-1962

see 45.cat disco

After his recordings with the Satellites in 1957 Bobby turned TRULY SOLO in 1958.

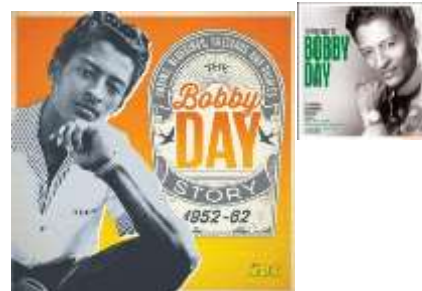


Ace CDCH200 (1991) and Varese CD 3020662492 (2001)



CLASS (only * credited as Bobby Day And The Satellites)

- 207 So Long Baby / Come Seven 3/57
- 211 Little Bitty Pretty One * / When The Swallows Come Back To Capistrano * 8/57
- 215 Beep-Beep-Beep * / Darling If I Had You 11/57
- 220 Honeysuckle Baby / Sweet Little Thing 2/58
- 225 Little Turtle Dove / Saving My Life For You 3/58
- 229 Rock-In Robin / Over And Over (Satellites not credited on this super-hit) 6/58
- 241 The Bluebird, The Buzzard And The Oriole / Alone Too Long 11/58
- 245 That's All I Want / Say Yes 2/59
- 252 Gotta New Girl / Mr. And Mrs. Rock 'N Roll 5/59
- 255 Ain't Gonna Cry No More / Love Is A One Time Affair 4/59
- 257 Three Young Rebs From Georgia / Unchained Melody 9/59
- 263 My Blue Heaven / I Don't Want To 12/59



Jasmine JASCD1077 (1021) - Not Now Music 2CD (2016) (Bobby Relf - right & Earl Nelson - left - imaged above)

RENDEZVOUS

- R-130 Teenage Philosopher / Undecided 9/60
- R-133 Rock-In Robin / Over And Over (reissues) 9/60
- R-136 Gee Whiz / Over And Over (reissues) 10/60
- R-146 Life Can Be Beautiful / I Need Help 4/61
- R-158 What Fools We Mortals Be / King's Highway 8/61
- R-167 Oop-I-Du-Pers Ball / Don't Worry 'Bout Me 2/62
- R-175 Slow Pokey Joe / Undecided 7/62

RCA-VICTOR (arr and cond by Jack Nietsche)

- 8133 Another Country, Another World / Know It All 1963

BOB And EARL singles 1962 - 1964

TEMPE

- 102 Don't Ever Leave Me / Fancy Free 8/62
- 104 Oh Baby Doll / Deep Down Inside 12/62

MARC

- 104 Harlem Shuffle / I Keep Running Back 10/63

TIP

- 1013 Oh Yeah (Have You Ever Been In Love) / As We Dance 2/64

MARC

- 105 Puppet On A String / My Woman 3/64
- 106 Your Time Is My Time / Your Lovin' Goes A Long Long Way 5/64

CHENE

- 103 The Sissy / Baby, I'm Satisfied 7/64

LOMA (UNISSUED)

- 2004 Everybody Jerk / Just One Look In Your Eyes 10/64

MIRWOOD (Jackie Lee - that's Earl Nelson)

- 5502 The Duck - Let Your Conscience Be Your Guide 1965



The "New" R&B Files in the R&B Pioneers Series



The Clovers Singles Discography 1950 - 1968

The Clovers

Original recording members::

Harold "Hal" Lucas, John "Buddy" Bailey, Matthew McQuater, and Harold Winley

Rainbow 11-122 - Yes Sir, That's My Baby (BB/HW) 11/50
/ When You Come Back To Me (BB/HW)

Members: Lucas, Bailey, McQuater, Harold ("Jerome") Winley, and Bill Harris, gtr

Atlantic 934 - Don't You Know I Love You (BB) / Skylark (BB/HW) 3/51
Atlantic 944 - Needless (BB/HW) / Fool, Fool, Fool (BB) 8/51
Atlantic 963 - One Mint Julep (BB) / Middle Of The Night (BB) 3/52
Atlantic 969 - Ting-A-Ling (BB) / Wonder Where My Baby's Gone (BB) 6/52
Atlantic 977 - I Played The Fool (BB) / Hey Miss Fannie (BB) 10/52

Around this time Buddy Bailey receives his draft notice,

he is replaced by John Phillip - not on recs

Atlantic 989 - Yes, It's You (BB) / Crawlin' (BB) 2/53

John Phillip leaves the group and is replaced by Charlie White, lead

Atlantic 1000 - Here Goes A Fool (BB) / Good Lovin' (CW) 6/53

Atlantic 1010 - Comin' On (BB) / The Feeling Is So Good (BB) 11/53

Late 1953 Charlie White leaves the group and is replaced by Billy Mitchell

Atlantic 1022 - Lovey Dovey (CW) / Little Mama (CW) 2/54

Atlantic 1035 - I've Got My Eyes On You (CW) / Your Cash Ain't Nothin' But Trash (BM) 6/54

Atlantic 1046 - I Confess (CW) / Alrighty Oh Sweetie (BB) 10/54

Around this time Buddy Bailey is discharged from the Army and rejoins the group

- Billy Mitchell staying on

Atlantic 1052 - Blue Velvet (BB) / If You Love Me (Why Don't You Tell Me So) (BB) 12/54

Atlantic 1060 - Love Bug (BB) / In The Morning Time (BM) 4/55

Atlantic 1073 - Nip Sip (BB) / If I Could Be Loved By You (BB) 8/55

Atlantic 1083 - Devil Or Angel (BB) / Hey Doll Baby (BB) 1/56

Atlantic 1094 - Love, Love, Love (all) / Your Tender Lips (BB/MM) 5/56

Atlantic 1107 - From The Bottom Of My Heart (BM) / Bring Me Love (BB) 8/56

Atlantic 1118 - Baby Baby, Oh My Darling (BB) / A Lonely Fool (BB/BM) 11/56

Atlantic 1129 - Here Comes Romance (BB) / You Good Looking Woman (BB) 3/57

Atlantic 1139 - I I I Love You (BM) / So Young (BB) 5/57

Atlantic 1152 - Down In The Alley (all) / There's No Tomorrow (BB/MM) 8/57

Atlantic 1175 - Wishing For Your Love (BB) / All About You (BM) 1/58

There is a not-on-single track, All Night Boogie (1951), and alternates of One Mint

Julep, Good Lovin' and Down In The Alley (recorded 1953), plus Your Cash Ain't

Nothin' But Trash (recorded earlier than the single version)

Poplar 110 - The Gossip Wheel (BB) / Please Come On To Me (BM) 6/58

Poplar 111 - The Good Old Summertime (BM) / Idaho (BB) 8/58

Guitarist Bill Harris leaves the group in circa late 1958

United Artists 174 - Old Black Magic (BB) / Rock And Roll Tango (BM) 5/59

United Artists 180 - Love Potion No. 9 (BM) / Stay Awhile (BB) 7/59

(the LP-version of Love Potion No. 9 has a diff ending)

United Artists 209 - One Mint Julep (new rec BB) / Lovey (BM) 1/60

United Artists 227 - Easy Lovin' (BB) / I'm Confessin' That I Love You (BB) 5/60

United Artists 263 - Yes It's You (new rec BB) / Burning Fire (BM) 11/60

United Artists 307 - Have Gun (Will Travel) (BM) / The Honeydripper (all) 4/61

Winley 225 - Wrapped Up In A Dream (BB) / Let Me Hold You (BM) 6/61

(Both Poplar and United Artists issued LPs with not-on-single recordings)

After this Matthew McQuater leaves and the group drifts apart.

Members Harold Lucas, Billy Mitchell, James "Toy" Walton and Robert Russell

Atlantic 2129 - The Bootie Green (BM) / Drive It Home (BM) 12/61

The Clovers - Buddy Bailey's new group

Winley 265 - Be My Baby / They're Rockin' Down The Street 1962

The Fabulous Clovers featuring Buddy Bailey

Winley 265 - Gotta Quit You / I Need You Now (same cat no. as above) 1962

Tippie & The Clovermen

Roosevelt "Tippie" Hubbard (lead), Harold Lucas, James Walton, and Robert Russell

Stenton 7001 - Please Mr. Sun / Gimme, Gimme, Gimme 1962

Tippie And The Clovers (same members as above)

Tiger 201 - Bossa Nova, Baby / The Bossa Nova (My Heart Said) 12/62

The Clovers Featuring Buddy Bailey

Buddy Bailey (lead), Nathaniel Bouknight, Peggy Winley Mills, and Ann Winley

Porwin 1001 - Stop Pretending / One More Time (Come On) 6/63

Buddy Bailey & The Clovers

Porwin 1004 - It's All In The Game / That's What I Will Be 1963

The Clovers (Tippie Hubbard, Lucas, Walton, and Russell)

Brunswick 55249 - The Kickapoo / Love! Love! Love! (new rec) 1963

The Clovers (Buddy Bailey, lead; Harold Lucas, and Harold Winley)

Port 3004 - He Sure Could Hypnotize / Poor Baby 7/65

The Clovers (a Buddy Bailey group)

Lana 113 - Love Potion No. 9 (new rec) / Hey Little Girl 1965

Lana 114 - Devil Or Angel (new rec) / Since I Met You 1965

Both flips by The Deltones, not Clovers

The Clovers

Harold ("Jerome") Winley, Bobby Adams (lead), Johnny Taylor, Ray Loper

Josie 992 - Too Long Without Some Loving / For Days 4/68

Josie 997 - Try My Lovin' On You / Sweet Side Of A Soulful Woman 8/68

More "off-shoot" singles were issued in the 1970s and -80s.

Sources: Soulful Kinda Music (slightly edited), and Fernando L. Gonzales.

Six Great CDs by the Clovers



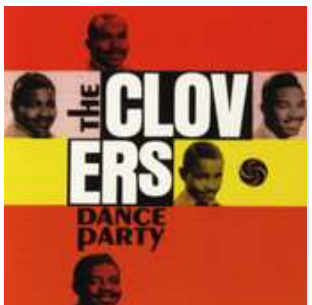
The Clovers
Sequel RSA CD 857 (1997)

Based on the group's very first Atlantic album (with the original 14 tracks, including "Devil Or Angel") plus 10 bonus tracks, including the alternates of "Down In The Alley" and "Your Cash Ain't Nothin' But Trash". Fine liner notes by Godon Skadberg and George Povall and a facsimile of the original liner notes by Jack Walker. Compilation most prob produced by Tony Rounce.



The Feelin' is Good
Jasmine 2CD JASCD 536 (2011)

This one features all of the Clovers' singles (As and Bs) from the Rainbow one of 1950, via all 22 original Atlantic singles 1951-1958, plus all of the 12 tracks from their fine Poplar LP (plus the single track, "The Gossip Wheel", not issued on LP), - and 'United Artists' single version of "Love Potion No. 9". Great inlay presentation by Bob Fisher.



The Clovers Dance Party
Sequel RSA CD 858 (1997)

Based on the group's second Atlantic LP (he original 12 tracks, including "Fool Fool Fool" and "There's No Tomorrow") plus 13 bonus tracks with the interesting "From The Bottom Of My Heart" and the 1960's "The Bootie Green". Same formula as the above. The two CDs feature all of the Clovers' recordings for Atlantic, except for the rare alternates of "One Mint Julep" and "Good Lovin'".



Love Potion No. 9 - the best of the clovers
EMI / United Artists CD 96336 (1991)

23 fine tracks from the Poplar and United Artists years 1958 - 1960 including several UA singles not issued on the UA LP 3099. Both versions of "Love Potion No. 9" are included. Compilatin produced by Ron Furmanek. Liner notes by Steve Kolanji (who also was responsible for the complete singles/LPs discography 1950-1971 together with Fernando L. Gonzales).



Down In The Alley - The Best of The Clovers
Atlantic 82312 (1991)

A 21-track compilation in Atlantic/Atco's superfine Re-Masters series, with thoroughly worked out detailed information including session dates and lineups in a nice 22-page illustrated inlay. Compilation produced by Yves Beauvais (under Ahmet Ertegun supervision).

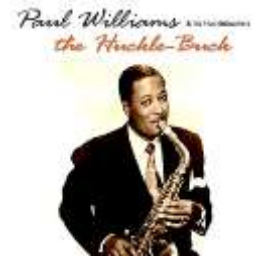


The very best of the Clovers
Rhino R2 72971 (1991)

The "classic" Rhio compilation by James Austin with liner notes by Billy Vera. The "best" of the 1951-1960 recordings. A total of 16 tracks - 13 Atlantic, one Poplar ("Pennies From Heaven") and two United Artists ("Love Potion No.9" and "Lovey").

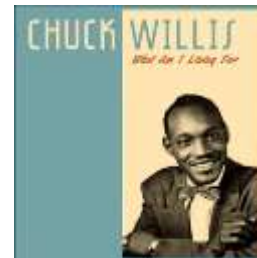
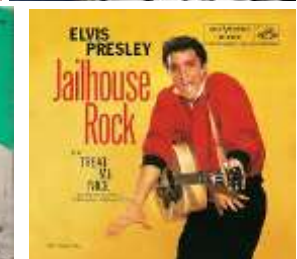
The 1950s Billboard Top R&B Year-End "Ranking" Charts
(according to wikipedia lists)

Billboard Top R&B Year-End Records Charts are made up of year-end charts compiled by *Billboard* magazine, ranking the year's top rhythm and blues records based on "Rhythm & Blues "Best Sellers" Rankings" (from October 1958 "Hot R&B Sides"), although Juke Box, Disk Jockeys, and later also Pop Rankings are presented. **Please note** that the rankings are based on weekly chart positions – not the actual weekly sales quantities. The rankings do not always coincide with the rankings of my presentation in "Top Rhythm & Blues Records" in the R&B Pioneers Series, due to the fact that I have taken more sources of information in consideration (especially Big Al Pavlov's excellent work in the matter). Links to wikipedia's complete charts (comprising several more ranking positions) are given at the years marks, which also has wikipedia links to the songs and to the artists.



YEAR-END TOP R&B Best Selling Note: Money Honey listed in 1953 (#29.) and 1954 (#11) rankings; Honey Hush also listed in 1953 (#21) and 1954 (#15); Teardrops From My Eyes also listed 1950 (#21); Blueberry Hill listed in 1956 (#25) and 1957 (#119). These songs o not get their total points deserved.

1949		
1. The Huckle-Buck	– Paul Williams and his Hucklebuckers	
2. Trouble Blues	– Charles Brown Trio	
3. Saturday Night Fish Fry	– Louis Jordan and his Tympany Five	
4. Ain't Nobody's Business	- Jimmy Witherspoon	
1950		
1. Pink Champagne	– Joe Liggins and his "Honeydrippers"	
2. Double Crossing Blues	– Johnny Otis Quintette / The Robins and Little Esther	
3. I Need You So	– Ivory Joe Hunter	
4. Hard Luck Blues	– Roy Brown and his Mighty-Mighty Men	
1951		
1. Sixty-Minute Man	– The Dominoes	
2. Black Night	- Charles Brown and his Band	
3. Teardrops From My Eyes	- Ruth Brown with Budd Johnson's Orch	
4. Chains Of Love	- Joe Turner with Van "Piano Man" Walls	
1952		
1. Lawdy Miss Clawdy	- Lloyd Price and his Orchestra	
2. Have Mercy Baby	- The Dominoes	
3. 5-10-15 Hours	- Ruth Brown with Orchestra	
4. Goin' Home	- Fats Domino	
5. Night Train	- Jimmy Forest (sic) and all star combo	
1953		
1. (Mama) He Treats Your Daughter Mean	- Ruth Brown with Orchestra	
2. Shake A Hand	- Faye Adams with the Joe Morris Orchestra	
3. Hound Dog	- Willie Mae "Big Mama" Thornton / Kansas City Bill and Orchestra	
4. Crying In The Chapel	- The Orioles	
5. The Clock	- Johnny Ace with the Beale Streeters	
1954		
1. Work With Me Annie	- The Midnighters (formerly known as the Royals)	
2. Honey Love	- The Drifters featuring Clyde McPhatter	
3. Oh What A Dream	- Ruth Brown and her Rhythmakers	
4. You'll Never Walk Alone	- Roy Hamilton	
5. Shake, Rattle And Roll	- Joe Turner and his Blues Kings	
6. The Things That I Used To Do	- Guitar Slim and his Band	
1955		
1. Pledging My Love	- Johnny Ace w. Johnny Otis Orch	
2. Ain't It A Shame	- Fats Domino	
3. Maybellene	- Chuck Berry and his Combo	
4. Earth Angel (Will You Be Mine)	- The Penguins	
5. I've Got A Woman	- Ray Charles and his Band	
6. The Wallflower	- Etta James and the "Peaches"	
7. Only You (And You Alone)	- The Platters	
1956		
1. Honky Tonk	- Bill Doggett	
2. I'm In Love Again	- Fats Domino	
3. Long Tall Sally	- Little Richard and his Band	
4. Fever	- Little Willie John	
5. The Great Pretender	- The Platters	
1957		
1. Jailhouse Rock / Treat Me Nice	- Elvis Presley	
2. Searchin' / Young Blood	- The Coasters	
3. You Send Me	- Sam Cooke w Bumps Blackwell Orch	
4. Wake Up Little Suzie	- The Everly Brothers	
5. All Shook Up	- Elvis Presley with The Jordanaires	
6. Blue Monday	- Fats Domino	
1958		
1. What Am I Living For / Hang Up My Rock And Roll Shoes	- Chuck Willis w. Reggie Obrecht Orch	
2. Rock-In Robin	- Bobby Day	
3. Don't / I Beg Of You	- Elvis Presley with The Jordanaires	
4. Looking Back / Do I Like It	- Nat "King" Cole w. Dave Cavanaugh Orch	
5. All I Have To Do Is Dream	- The Everly Brothers	
6. Just A Dream	- Jimmy Clanton	
7. Yakety Yak	- The Coasters	
1959		
1. Stagger Lee	- Lloyd Price w. Don Costa Orch	
2. It's Just A Matter Of Time	- Brook Benton	
3. Kansas City	- Wilbert Harrison	
4. Lonely Teardrops	- Jackie Wilson directed by Dick Jacobs	
5. (You've Got) Personality	- Lloyd Price and his Orchestra	
6. I Cried A Tear	- LaVern Baker	
7. Try Me (I Need You)	- James Brown and the Famous Flames	
8. There Goes My Baby	- The Drifters	
9. What'd I Say	- Ray Charles and his Orchestra	



Rhythm & Blues Records VII OCTOBER 13, 1954 **The Billboard's 10**

• R&B Best Sellers in Stores

For every week ending October 13, 1954

1. HONKY TONK (Epic) 1-10-54 Bill Doggett 10

2. DON'T BE CHASED (Dot)-G. Pender / HOPKIN DODG (Dot)-G. Pender 2 10

3. LET THE GOOD TIMES ROLL (Mercury)-Scribes & Lee 3 13

4. MY PRAYER (ASCAP)-Maurice Tabb / Home as Earth (ASCAP)-Maurice Tabb / Home as Earth (ASCAP)-Maurice Tabb / Home as Earth (ASCAP)-Maurice Tabb 4 7

5. IN THE STILL OF THE NIGHT (RCA)-Sammy Davis, Jr. / In the Still of the Night (RCA)-Sammy Davis, Jr. 5 1

6. REVERENDS HILL (ASCAP)-F. Diamond 6 1

7. CANADIAN ROAD (Mercury)-The Four Tops 7 4

8. YAKETY YAK (Mercury)-The Coasters 8 4

9. SEARCHIN' (Mercury)-The Coasters 9 4

10. YOU SEND ME (Mercury)-Sam Cooke 10 4

11. WAKE UP LITTLE SUZIE (Mercury)-The Everly Brothers 11 4

12. ALL SHOOK UP (Mercury)-Elvis Presley 12 4

13. BLUE MONDAY (Mercury)-Fats Domino 13 4

14. EARTH ANGEL (Mercury)-The Penguins 14 4

15. MAYBELLENE (Mercury)-Chuck Berry 15 4

16. I'M IN LOVE AGAIN (Mercury)-Fats Domino 16 4

17. HONKY TONK (Mercury)-Bill Doggett 17 4

18. PLEDGING MY LOVE (Mercury)-Johnny Ace 18 4

19. TEARDROPS FROM MY EYES (Mercury)-Ruth Brown 19 4

20. CHAINS OF LOVE (Mercury)-Joe Turner 20 4

21. BLACK NIGHT (Mercury)-Charles Brown 21 4

22. SUNDAY NIGHT FISH FRY (Mercury)-Louis Jordan 22 4

23. AIN'T NODODY'S BUSINESS (Mercury)-Jimmy Witherspoon 23 4

24. TROUBLE BLUES (Mercury)-Charles Brown 24 4

25. THE HUCKLE-BUCK (Mercury)-Paul Williams 25 4

26. I NEED YOU SO (Mercury)-Ivory Joe Hunter 26 4

27. DOUBLE CROSSING BLUES (Mercury)-Johnny Otis 27 4

28. PINK CHAMPAGNE (Mercury)-Joe Liggins 28 4

29. MONEY HONEY (Mercury)-The Drifters 29 4

30. WORK WITH ME ANNIE (Mercury)-The Midnighters 30 4

31. SHAKE A HAND (Mercury)-Faye Adams 31 4

32. HOUND DOG (Mercury)-Willie Mae Thornton 32 4

33. CRYING IN THE CHAPEL (Mercury)-The Orioles 33 4

34. THE CLOCK (Mercury)-Johnny Ace 34 4

35. HONEY LOVE (Mercury)-The Drifters 35 4

36. OH WHAT A DREAM (Mercury)-Ruth Brown 36 4

37. YOU'LL NEVER WALK ALONE (Mercury)-Roy Hamilton 37 4

38. SHAKE, RATTLE AND ROLL (Mercury)-Joe Turner 38 4

39. THE THINGS THAT I USED TO DO (Mercury)-Guitar Slim 39 4

40. (MAMA) HE TREATS YOUR DAUGHTER MEAN (Mercury)-Ruth Brown 40 4

41. SHAKE A HAND (Mercury)-Faye Adams 41 4

42. HOUND DOG (Mercury)-Willie Mae Thornton 42 4

43. CRYING IN THE CHAPEL (Mercury)-The Orioles 43 4

44. THE CLOCK (Mercury)-Johnny Ace 44 4

45. WORK WITH ME ANNIE (Mercury)-The Midnighters 45 4

46. HONEY LOVE (Mercury)-The Drifters 46 4

47. OH WHAT A DREAM (Mercury)-Ruth Brown 47 4

48. YOU'LL NEVER WALK ALONE (Mercury)-Roy Hamilton 48 4

49. SHAKE, RATTLE AND ROLL (Mercury)-Joe Turner 49 4

50. THE THINGS THAT I USED TO DO (Mercury)-Guitar Slim 50 4

170+ GREAT R&B PIONEERS – Birth Sheets (editors' favorites) (*imaged)

36 Golden Blues Giants

ca 1891-04	MS	Charley Patton
1903-01-8	GA	Tampa Red
1903-06-26	AR	Big Bill Broonzy
1906-01-31	AR	Roosevelt Sykes
1910-05-28	TX	T-Bone Walker *
1910-06-10	MS	the Howlin' Wolf
1910-07-4	LA	Champion Jack Dupree
1911-05-8	MS	Robert Johnson
1911-05-18	MO	Big Joe Turner
1912-03-15	TX	Lightnin' Hopkins
1912-08-22	MS	John Lee Hooker (or 1917?)
1912-12-5	MS	Sonny Boy Williamson (II)
1913-04-4	MS	Muddy Waters
1913-07-7	MS	Joe Willie "Pinetop" Perkins
1914-03-30	TN	John Lee Sonny Boy Williamson
1915-03-27	AR	Robert Jr. Lockwood
1915-07-1	MS	Willie Dixon
1915-09-3	TN	Memphis Slim
1918-01-27	MS	Elmore James
1918-12-19	LA	Professor Longhair
1919-08-13	LA	Baby Boy Warren
1920-09-10	LA	Roy Brown
1921-03-31	OK	Lowell Fulson
1921-04-6	MS	Big Walter Horton
1921-08-13	AR	Jimmy McCracklin
1924-01-11	LA	Slim Harpo
1924-03-21	MS	Otis Spann
1924-04-18	LA	Clarence "Gatemouth" Brown
1924-06-3	MS	Jimmy Rogers
1925-09-6	MS	Jimmy Reed
1925-09-16	MS	B. B. King
1926-12-10	MS	Guitar Slim
1928-04-10	TN	Rosco(e) Gordon
1930-05-1	LA	Little Walter
1931-09-16	TX	Little Willie Littlefield
1934-12-9	AR	Junior Wells *



51 Golden Vocal Group Leads

1914-06-12	PA	Bill Kenny	Ink Spots
1924-08-6	GA	Jimmy Ricks	Ravens
1925-06-24	NC	Gene Mumford	Larks, Dominoes
1925-08-15	NC	Bill Pinkney	Drifters
1925-09-20	AL	Bobby Nunn	Robins, Coasters
1926-07-14	NC	Lowman Pauling	"5" Royales
1926-11-28	NC	Johnny Tanner	"5" Royales
1927-01-9	MI	Tommy Evans	Carols, Ravens, Drifters
1927-11-18	MI	Hank Ballard	Royals, Midnighters
1928-04-5	NJ	Tony Williams	Platters
1928-04-29	TX	Carl Gardner *	Robins, Coasters
1928-05-14	LA	Will "Dub" Jones	Cadets/Jacks, Coasters
1928-07-27	KY	Harvey Fuqua	Moonglows
1928-08-18	MI	Sonny Til	Orioles
1928-09-8	CA?	Earl Nelson	Hwd Flames, Bob & Earl
1929-10-1	SC	Grady Chapman	Robins
1930-01-13	KY	Bobby Lester	Moonglows
1930-07-1	TX	Bobby Day	Flames, Bob & Earl, Satellites
1930	ML?	Charlie White	Dominoes, Checkers, Clovers
ca 1930	CA?	David Ford	Hollywood Flames
ca 1930	SC	Bill Brown	Dominoes, Checkers
1931	WDC	Billy Mitchell	Clovers
1931(or32)-11-15	NC	Clyde McPhatter	Dominoes, Drifters
1931-12-27	WDC	John Buddy" Bailey	Clovers
1932-04-10	IL	Nate Nelson	Flamingos, Platters
1932-07-25	VA	Rudy West	Five Keys
1933	NYS	Monroe Powell	Dominoes, Platters
1933	VA	Maryland Pierce	Avalons, Five Keys
1934-06-9	MI	Jackie Wilson	Dominoes
1934-06-11	IA	James "Pookie" Hudson	Spaniels
1934-12-11	CA?	Curtis Williams	Hwd Flames, Penguins
1934-12-15	NC	Johnny Moore	Hornets, Drifters
1935-07-23	CA	Cleve Duncan	Penguins
1935-11-12	ML	Terry Johnson	Flamingos
1935	CA	Alex Hodge	Platters, Turks
1936-03-26	CT	Fred Parris	Five Satins
1935-04-11	LA	Richard Berry	Flairs, Dreamers, Pharaohs
1936-02-1	NC	Gene Tanner	"5" Royales
1936-06-20	TX	Billy Guy	Coasters
1936-08-23	PA	Rudy Lewis	Drifters
1936-11-14	KS	Cornell Gunter	Platters, Flairs, Coasters
1936-12-28	TX	Young Jessie *	Flairs
1937-01-4	CA	Gaynel Hodge	Platters, Turks, Tangiers
1937-04-7	VA	Charlie Thomas	Crowns, Drifters
1937-08-14	TN	Jimmy Norman	Chargers, Coasters
1937-11-2	NYS	Earl Carroll	Cadillacs, Coasters
1938-02-22	OH	Bobby Hendricks	Swallows, Drifters
1938-09-28	NC	Ben E. King	Crowns, Drifters
1938	NYS?	David Baughan	Drifters, Checkers
1939-09-24	WV	Sonny Turner	Metrotones, Platters
1941-03-18	AL	Wilson Pickett	Falcons

18 Rock 'n' Roll Sepia Super Stars

1913-07-5	LA	Smiley Lewis *
1915-03-20	AR	Sister Rosetta Tharpe
1922-08-16	OH	Ernie Freeman
1923-05-22	NJ	Faye Adams
1926-10-18	MO	Chuck Berry
1928-01-12	VA	Ruth Brown
1928-02-26	LA	Fats Domino
1928-12-30	MS	Bo Diddley
1929-06-9	TN	Johnny Ace
1929-07-18	OH	Screamin' Jay Hawkins
1929-11-11	IL	LaVern Baker
1930-07-1	TX	Bobby Day
1932-11-15	NC	Clyde McPhatter
1932-12-5	GA	Little Richard
1932-12-15	TX	Jesse Belvin
1933-03-9	LA	Lloyd Price
1935-04-11	LA	Richard Berry
1936-12-28	TX	Young Jessie *



20 Original Soul Icons (Transitions from Rhythm to Soul)

1917-03-26	MS	Rufus Thomas *
1925-02-9	IA	Bobby Lewis
1927-11-18	MI	Hank Ballard
1929-10-12	NC	Nappy Brown
1930-01-27	TN	Bobby "Blue" Bland
1930-09-23	GA	Ray Charles
1931-01-22	MS	Sam Cooke
1931-09-19	SC	Brook Benton
1932-03-27	MS	Little Junior Parker
1933-02-22	LA	Ernie K-Doe
1933-05-3	GA	James Brown
1934-02-7	TX	King Curtis
1934-06-9	MI	Jackie Wilson
1935-02-2	TX	Johnny "Guitar" Watson
1935-03-13	GA	Margie Hendrix (Raelets)
1937-07-6	IL	Gene Chandler
1937-11-15	AR	Little Willie John
1938-01-25	CA	Etta James
1938-09-28	NC	Ben E. King
1939-12-8	MS	Jerry Butler



28 Early True R&B Pioneers

1898-05-28	KY	Andy Kirk *
1907-07-31	OK	Roy Milton
1907-12-25	NYS	Cab Calloway
1908-04-20	KY	Lionel Hampton
1908-07-8	AR	Louis Jordan
1910-08-8	AL	Lucky Millinder
1914-10-10	TX	Ivory Joe Hunter
1914-07-26	AL	Erskine Hawkins
1915-01-10	SC	Buddy Johnson
1915-04-7	PA	Billie Holiday
1915-08-25	NE	Wynonie Harris
1916-01-14	KS	Maxwell Davis
1916-02-16	PA	Bill Doggett
1917-12-18	TX	Eddie "Cleanhead" Vinson
1918-12-24	LA	Dave Bartholomew
1919-03-17	AL	Nat "King" Cole
1920-08-8	AR	Jimmy Witherspoon
1920-08-12	LA	Percy Mayfield
1921-12-29	CA	Johnny Otis
1922-03-2	AL	Joe Morris *
1922-09-13	TX	Charles Brown
1924-07-16	CA	Devonia "Lady Dee" Williams
1924-08-29	AL	Dinah Washington
1926-01-31	GA	Chuck Willis
1926-12-11	AL	Big Mama Thornton
1927-04-1	TX	Amos Milburn
1931-11-5	MS	Ike Turner
1935-12-23	TX	Little Esther



28 Soul Explosion Predecessors

1933-08-8	TX	Joe Tex *
1934-06-2	IL	Johnny Carter (Flamingos, Dells)
1934-08-15	GA	Bobby Byrd (Famous Flames)
1935-10-12	FL	Sam Moore (Sam & Dave)
1936-01-31	IL	Marvin Junior (Dells)
1936-06-6	MI	Levi Stubbs (Four Tops)
1939-03-21	PA	Solomon Burke (poss born 1936?)
1939-04-2	WDC	Marvin Gaye
1939-07-2	AL	Paul Williams (Primes, Temptations)
1939-07-10	IL	Mavis Staples (Staple Singer)
1939-11-26	TN	Tina Turner (orig Ike & Tina Turner)
1939-12-17	AL	Eddie Kendricks (Primes, Temptations)
1940-02-19	MI	William "Smokey" Robinson (Miracles)
1940-05-10	AL	Arthur Alexander
1941-01-18	MS	David Ruffin (Temptations)
1941-02-18	LA	Irma Thomas
1941-03-18	AL	Wilson Pickett (orig Falcons)
1941-05-21	OH	Ronald "Ronnie" Isley (Isley Brothers)
1941-09-9	GA	Otis Redding
1941-10-30	TX	Otis (Miles) Williams (Distants, Temptations)
1942-03-25	TN	Aretha Franklin
1942-06-3	IL	Curtis Mayfield (Impressions)
1942-10-5	MI	Richard Street (Distants, Temptations)
1942	MI	Joe Stubbs (Falcons, Contours, Originals)
1943-02-3	AL	Dennis Edwards (Contours, Temptations)
1944-03-26	MI	Diana Ross (Supremes)
1944-05-28	GA	Gladys Knight (Pips)
1950-05-13	MI	Little Stevie Wonder





Contains 16-page booklet including rare photos, vintage memorabilia, detailed liner notes and more.

ORIGINAL RECORDINGS

BUDDY & ELLA JOHNSON
ROCK ON! • The 1956-1962 Recordings

The Over-the-Top
 Edition

THE KING AND QUEEN OF THE ONE-NIGHTERS
 Legendary pianist, celebrated singer/et, and R&B band leader Buddy Johnson led an eternally swinging outfit honed by his talented wife Ella in the jazzroom. A master of several styles, Buddy's music combined saucy-driven R&B with groovy jump blues and funk-influenced pop. It will be minutes and rock'n'roll. The quintessential club doctor's career contains 26 remarkable studio recordings, combining the variety of the seminal recordings the Johnsons made for the Mercury and Roulette labels between 1956 and 1962. It is an indispensable set for any fan of Motown & Music and early rock'n'roll.

"Buddy Johnson's astute mixture of R&B, pop, blues and jump helped him transition his band into and throughout the '50s with a sound that came close at times to original rock & roll."
 — *The Cash Box magazine*

ELLA JOHNSON (lead vocals), **BUDDY JOHNSON** (piano, piano)
 Curtis Mosson (bass), Frank Robinson (drums), David "Fingers" Frenkel (sax), Lou Thomas or Floyd Byrd (sax), among others.
 Further personnel information is located inside.

Recorded in New York City, between 1956 and 1962.

24 BIT DIGITALLY REMASTERED

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BUDDY & ELLA JOHNSON
Rock On!
 The 1956-1962 Recordings



THE TRUE REAL GREAT R&B PIONEER ! - Buddy Johnson – Don't Miss 'Im !

Buddy (bandleader and pianist - born 1915) and Ella Johnson (vocalist born 1919), a brother and sister pair who recorded some of the most phenomenal R&B of the 1950s, are inexplicably way off the radar, even for most blues and oldies fans. With their driving, powerful sound, the Johnsons can certainly be seen as rock'n'roll pioneers... Ella, in particular, was an absolute dynamo, a majestic blues and soul singer whose voice will completely wow you the first time you hear her belt one out.



Among the featured singers with Buddy, who sang on many of his big band recordings, you may besides sister Ella also especially find Artur Prysock, but also Warren Evans and Steve Pulliam (of the Decca years 1939-1952), Nolan Lewis, Floyd Ryland, Bill Johnson (the Mercury years 1953-1957), and Lee Thomas (the Roulette years 1958-1961). Buddy formed a 9-piece band in 1939 – in 1944 there were at least 16 in the orchestra (including himself at the piano). Buddy was the only "big band" R&B leader who kept his band BIG during the rock-n-roll years.

Among his most well-known musicians: Henry Glover (tp), Steve Pulliam (tb), Bernard Mackey (gtr) and long-timer Leon Spann (b), and later Gil Askey (tp), Slide Hampton (tb).. On Mercury he often used famous studio musicians like Sam Taylor (ts), George Stubbs (pno), and Mickey Baker (gtr). - "[Bitter Sweet](#)" on Mercury (recorded December 15, 1954 with either Buddy's orchestra or studio musicians). - Here is a look at the band's great work.

Discography - sources: slippcue, discogs, and amazon - LPs (Vinyls)



Rock 'N Roll Stack Show - Mercury MG 20209 (1956 – reissued on Wing MGW 12005 as Rock 'N Roll – see top right),
 Walkin - Mercury MG 20322 (1957), Swing Me – Mercury MG 20347 (1958), Buddy Johnson Waits – Mercury MG 20330 (1959),
 Go Ahead And Rock Rock Rock – Roulette R 25085 (1959), The Savoy Ballroom 1945-1946 – Jazz Archives JA-25 (1975)
 Buddy Johnson & His Band 1939-1940 – MCA Coral 6.221741 AK (1975), Buddy Johnson & His Orchestra 1944-1952 – 6.22 417- MCA Coral (1976)
 Shufflin' And Rollin' (1939-1952) - MCA 510145 (1976), Fine Brown Frame – MCA 1356 (1982)
 Say Ella – Juke Box Lil JB-604 (1983), I Dearly Love You – Juk Box Lil JB-624 (1989) [Slidin' Horns](#) (Roulette Records, rec June 15, 1969)

Buddy & Ella Johnson - Selected CDs



Buddy Johnson "...And His Band: 1939-1942" (Classics 884, 1996) ..

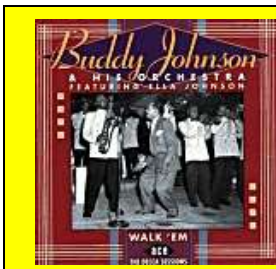
This disc captures the Johnsons at the start of their career, as Buddy emerged out of the Cotton Club jazz scene, a talented but obscure pianist who made the leap into starting a band of his own. Here he's solidly in the Chick Webb/Lionel Hampton proto-R&B camp, a swing musician with a strong bluesy bent. As World War Two ground on, Johnson developed a more muscular style, similar to Louis Jordan's, though never losing track of that original bluish of big band classiness. Although these early recordings are not as magical as his stuff from the 'Fifties, it's still pretty distinctive, and stands out among this brand of wartime dance music for it's blend of bombast and polish. If you're on the trail of the Johnsons, then this is definitely worth checking out. These four CDs are a "complete chronological" recordings series!



Buddy Johnson "...and His Orchestra: 1942-1947" (Classics 1079, 2000)

Buddy Johnson "...and His Orchestra: 1947-1949" (Classics 1151, 2000)

Buddy Johnson "...and His Orchestra: 1950-1951" (Classics 1244, 2000)



Buddy Johnson "Walk 'Em" (Ace CDCHD 623, 1996) .

This disc tracks Buddy and Ella through the '40s and early '50s, recording for Decca Records. It mainly concentrates on harder, bluesier material... jump blues type stuff. It's good, but not as wicked and sleek as their best stuff on Mercury, a few years later. Ella sings on several tracks, and they're all pretty groovy.

Editor's special note: This is (in my opinion) a supergreat selection – one of my favorite CDs (and I surely got some!). Enjoy for example "Walk 'em", "Since I fell for you", "Baby you're always on my mind", "Boogie Woogies Moterh-in-law", "Til My baby comes back home", "That's the stuff you gotta watch", the original "Fine brown frame", and "When my man comes home" and all of the other 16 songs.



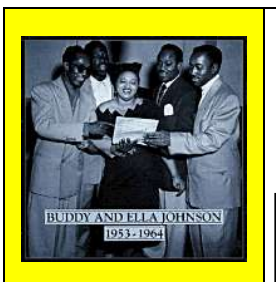
Ella Johnson "Swing Me!" (Mercury 838318-2, 1989) .
 WOW. This album is the f-ing Bomb...!! Man, oh, man, is this good. Okay, so *now* let's talk about Ella! What is up with this woman not being at the top of everyone's list of all-time awesome blues-jazz singers?? She was such a distinctive and dynamic a performer that it's amazing no one seems to remember her now. There's some crossover between her style and other, better-remembered gals... If perhaps that *other* Ella (Fitzgerald) had ever cut loose with some Big Maybelle style blues, gotten her fingers a little dirty from time to time, that would give us a good reference point. Johnson had a rawness to her that anticipated Etta James, but wasn't quite as unruly or uncontrolled. Rather, it was tempered by an uptown swankiness not unlike Dinah Washington's... but again, not as restrained or genteel. If these lofty comparisons stir up your curiosity, then get in line. This stunning 20-song CD is great because it concentrates exclusively on Ella's vocals (whereas most other collections give Buddy equal time...) and collects the best of her material from 1956 and 1957, when she and Buddy had hit upon a killer mix of black rock and latter-day '50s swing. Trust me -- if you can track this import down, don't hesitate to snap it up.



Buddy & Ella Johnson "Rockin' And Rollin" - Collectibles COL 5664 (1995) .
 This is an even more concentrated blast of the Johnsons' high-power R&B; Ella sings on about half the tracks, but this has the advantage of being relatively easy to find & affordable. Highly recommended!

The Band That Swings The Blues - Blue Boar CD 1027 (2000).

Back Beat - Mercury (NL) 510237-2 CD (1991) 1953-1957 recordings.



"Buddy And Ella Johnson: 1953-1964"

Bear Family BCD 15479 DH (1992) .

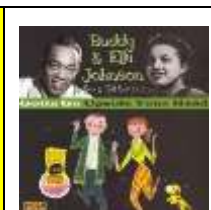
If price is no object, (out of print now) you might consider tracking down this fab 4-CD box set compiled by the posh German Bear Family label... Some find their box sets a little overwhelming, but you know the sound and the music will be top-notch. 104 "complete" Mercury, Roulette and Old Town recordings.

Buddy & Ella Johnson "At The Savoy Ballroom: New York, 1945"
 - Galaxy, CD 3899422 (2003) .

A live, concert recording from the tail end of WWII.

Buddy & Ella Johnson "Jukebox Hits: 1940-1951"
 - Acrobat ACMCD 4028 (2004) ..

The orchestra in December 1955: Johnson (pno), Gil Askey, Raymond Orr, Wallace Wilson, Andrew Wood (tps), Edmond Burke, Slide Hampton, HALEEN Rasheed (tbns), Harold Minerve, Teddy Smalls, Johnny Burdine, Purvius Henson, Maxwell Lucas, (reeds) Chancey Westbrook (gtr), Leon Spann (b), Emmanuel Sims (dm).



Rock On! / The 100th Anniversary Collection 1941-1961

- Jasmine JASCD 822 (2set 2015)

Buddy Johnson's Orchestra was one of the most exciting and indeed popular black big bands in the pre rock and roll era. Unlike most of his contemporaries Buddy was able to embrace the rock and roll era and still enjoy, if not chart hits, certainly popular jukebox and radio sellers that kept his big band on the road until the very early 60s. A hits galore with 52 superb tracks including: 'Let's Beat Out Some Love'; 'Baby Don't You Cry'; 'When My Man Comes Home'; 'That's The Stuff You Gotta Watch'; 'They All Say I'm The Biggest Fool'!

Buddy & Ella Johnson "Gotta Go Upside Your Head" - Rev-Ola CD BAND 6 (2006) ..

Rock On! - The 1956 - 1962 Recordings - Hoodoo 263507 (2015) - Interesting nice package with 16page booklet!

BUDDY JOHNSON - Is He Underrated or Greater than I thought?

from wikipedia (sl.ed)



Woodrow Wilson "Buddy" Johnson (born in Darlington, South Carolina January 10, 1915 – died February 9, 1977 in New York City) was an American jump blues pianist, vocalist and bandleader - active from the 1930s through the 1960s. His songs were often performed by his sister Ella Johnson, most notably the classic "Since I Fell for You", which became a jazz standard.

Johnson took piano lessons as a child, and classical music remained one of his passions. In 1938 he moved to New York City, and the following year toured Europe with the Cotton Club Revue, being expelled from Nazi Germany. Later in 1939 he first recorded for Decca Records with his band, soon afterwards being joined by his sister Ella as vocalist.

By 1941 he had assembled a nine-piece orchestra (growing larger the following years – being able to keep his band working long into the 1950s – although most of his Mercury recordings were done with famous studio musicians). He soon began a series of Race and Pop chart hits. These included "Let's Beat Out Some Love" (No. 2 on the Harlem Hit Parade chart, 1943, with Johnson on vocals), "Baby Don't You Cry" (No. 3 in 1943, with Warren Evans on vocals), his biggest hit "When My Man Comes Home" (No. 1 Harlem Hit Parade chart and No. 18 pop in 1944, with Ella Johnson on vocals), "That's The Stuff You Gotta Watch" (Juke Box Race Records chart No. 2 and No 14 pop in 1945, and "They All Say I'm The Biggest Fool" (No. 5 R&B in 1946, with Arthur Prysock on vocals). Ella Johnson recorded her version of "Since I Fell for You" in 1945, but it did not become a major hit until recorded by Lenny Welch in the early 1960s.

In 1946 Johnson composed a Blues Concerto, which he performed at Carnegie Hall in 1948. His orchestra remained a major touring attraction through the late 1940s and early 1950s, and continued to record in the jump blues style with some success on record on the Mercury label like "Hittin' on Me" 1953 and "I'm Just Your Fool" in 1954 (both with Ella's vocals). His song "Bring It Home to Me" from 1956 with sister Ella and the Bee-Jays appears on the 1996 Rocket Sixty-Nine release *Jump Shot*.

In 1977 Johnson died at the age of 62 from a brain tumor and sickle cell anemia in New York. Sister Ella (born in 1919), died of Alzheimer's disease in New York at the age of 84 on February 16, 2004. [Buddy Johnson discography](#)



Buddy & Ella Johnson up the Ranks on my Favorite R&B Pioneers Chart

In the last couple of years Ella & Buddy have really "grown" in my admiration – meaning they now truly deserve a place, approximately around the lower Top 30. So get this for "The Top 30 Favorites" supplement in the R&B Pioneers Series.



Favorites #s 29-30-31 Johnny Otis Orchestra, Buddy & Ella Johnson, the Temptations



Rock On! / The 100th Anniversary Collection 1941-1961 – Jasmine JASCD 822 (2set 2015)

Buddy Johnson (born 1915 in South Carolina, died 1977 in NYC)

Most Classic Song: **Buddy Johnson And His Band, vocal chorus by Ella Johnson**
When My Man Comes Home (Buddy Johnson & J. Mayo Williams) – Decca 8655A

(rec in NYC July 30, 1942) R&B # 1 (1w) April 15, 1944 – to be listed first on page 42 in "The Top 30 Favorites" (1944-1951)
Buddy Johnson, pno; Ella Johnson, vcl; Charlie Boone and Courtney Williams tps; Dan Minor, tb; Bill Brown and Leslie Johnkins, ass; Kenneth Hollon. ts; Frank Clarke, b; Alfred Taylor, dr; Producer: J. Mayo Williams

Listen to these classics, recorded in NYC November 7, 1945 with

Buddy Johnson, pno/vcl-1; Ella Johnson, vcl; Dupree Bolton, Frank Brown, Willis Nelson and John Wilson, tps; Bernard Archer, Leonrd Briggs and Gordon Thomas, tbns; Joe O'Laughton and Al Robins, ass; Jimmy Standford and David Vanguard Dyke, tss; Teddy Conyers, bars; Jerome Darr, gtr; Leon Spann, b; Teddy Stewart, d.

Since I Fell For You (Decca 48016 issued 1/47) - Walk 'Em -1 (Decca 48012 issued 9/46)

Buddy Johnson and his Orchestra

January 1947:

Buddy Johnson, pno
Ella Johnson, vcl
Arthur Prysock, vcl
John Lawton, tp
Willis Nelson, tp
Frank Royal, tp
Andre Wood, tp
Bernard Archer, tbn
William Harrison, tbn
Clement Tervalone, tbn
Joe O'Laughton, as
Al Robinson, as
Frank Hendrson, ts
David Vanguard Dyke, ts
Teddy Conyers, bars
Bernard Mackey, gtr
Leon Spann, b
Emmanuel Sims, dm

December 1949:

Buddy Johnson, pno
Ella Johnson, vcl
Arthur Prysock, vcl
Willis Nelson, tp
Frank Royal, tp
Calvin Strickland, tp
Andre Wood, tp
Donal Cole, tbn
Steve Pulliam, tbn
Julius Watson, tbn
Joe O'Laughton, as
Harold Minverve, as
Purvis Henson, ts
David Vanguard Dyke, ts
Teddy Conyers, bars
Bernard Mackey, gtr
Leon Spann, b
Emmanuel Sims, dm

1959

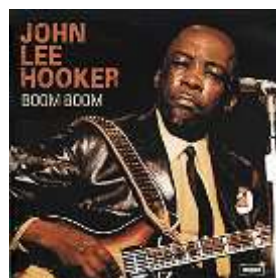
Buddy Johnson, pno
Ella Johnson, vcl
Lee Thomas, vcl
Gil Askey, tp
Irving Stokes, tp
Andre Wood, tp
Edmond Burke, tbn
Terd Donnelluy, tbn
Haleen Rasheed, tbn
Harold Minverve, as
Teddy Smalls, as
Purvis Henson, ts
Johnny Burdine, ts
Maxell Lucas, bars
Chauncey Westbrook, gtr
Leon Spann, b
Rufus Jones, dm

ENCORE: JOHN LEE HOOKER'S FORMATIVE YEARS
THE TOP 28 Songs of 1948 – 1967, Chronological



song – recording loc/date – original issue (LP) – representative CD (with label and year of issue)
 H/KB = featured on the "Hooker" (Shout!Factory) and "King of the Boogie" (Craft) CD boxes.

Boogie Chillen'	Detroit	Sept 3, 1948	Modern 20-627 (CLP 5157)	11/48	The Legendary Modern Recordings	Ace, 1993	H/KB
Black Man Blues	Detroit	Nov/Dec, 1948	King 4283 (RLLP 003)	12/48	I'm A Boogie Man	Varese Sarabande/DeLuxe, 2004	H/KB
Low Down-Midnite Boogie	Detroit	early Nov, 1948	Savoy 5558 (SLP 2265)	3/49	Savoy Blues Legends – Detroit 1948-1949	Atl/Savoy, 2000	-
Crawlin' King Snake	Detroit	Sept 3, 1948	Modern 20-714 (CLP 5157)	10/49	Original Folk Blues...Plus	Ace, 1994	H/KB
Notoriety Woman	Detroit	ca Aug, 1950	Regal 2204 (GBLP 3130)	10/50	alt on Alternative Boogie / Early Studio Recordings as "Throw This Old Dog A Bone"	Capitol, 1995	H
Bumble Bee Blues	Detroit	late 50/early 51	Staff 718 (KKLP 200)	1951	Rare Hooker	Charly, 1997	H
Just Me And My Telephone	Chicago	April 26, 1951	Chess LP 1454	early/61	The Complete 50's Chess Recordings	Universal, 1998	H
I'm In The Mood	Detroit	Aug 7, 1951	Modern 936 (CLP 5157)	9/51	The Legendary Modern Recordings	Ace, 1993	H/KB
Blues For Big Town	Detroit	mid/late 1952	Fortune LP 3002	1963	The Complete 50's Chess Recordings	Universal, 1998	H
Too Much Boogie	Detroit	ca Aug, 1953	Modern 916 (Off LP 6029)	10/53	The Legendary Modern Recordings	Ace, 1993	-
Baby You Ain't No Good	Detroit	late 1954	Crown LP 5295	1962	Half A Stranger	Mainstream, 1991	H
The Syndicator	Detroit	prob mid 1955	Modern 966 (CLP 5232)	8/55	Blues KingPins: Blues Immortal	Virgin, 2003	-
Dimples	Chicago	March 27, 1956	Vee-Jay 205 (LP 1007)	8/56	JLH on Vee-Jay 1955-1958	Vee-Jay, 1993	H/KB
I See You When You're Weak	Chicago	March 1, 1957	Vee-Jay 245 (DJMLP 28026)	4/57	JLH on Vee-Jay 1955-1958	Vee-Jay, 1993	-
I Love You Honey	Chicago	June 10, 1958	Vee-Jay 293 (LP 1007)	9/58	I'm John Lee Hooker	Charly, 2003	H/KB
Hobo Blues	Chicago	Jan 22, 1959	Vee-Jay 331 (LP 1007)	10/59	I'm John Lee Hooker	Charly, 2003	-
No Shoes	Chicago	March 1, 1960	Vee-Jay 349 (LP 1023)	4/60	Travelin'	Charly, 2003	H/KB
Whiskey And Wimmen	Chicago	March 1, 1960	VJLP 1023 and Goldies45 2451	1960 1973	Travelin'	Charly, 2003	H
I'm Going Upstairs	Chicago	Jan 4, 1961	Vee-Jay 379 (LP 1033)	2/61	The Folk Lore of JLH	Charly, 2000	H/KB
You Lost A Good Man	Miami	July 7, 1961	Atco LP 33-151	early/63	Don't Turn Me From Your Door	Atco, 1992	H
When My Wife Quit Me	Newark, NJ	late 1961	Savoy v/a LP MG16000	1963	Sad And Lonesme	Muse, 1989	H
Boom Boom	Chicago	Nov, 1961	Vee-Jay 438 (LP 1043)	4/62	Burnn'	Charly, 2000	H/KB
Let's Make It Baby	Hamburg, Ger	Oct 18, 1962	Brunswick LP 009012 and Brunswick single 12883	late/62	The Boogie Man (Charly DIG 5)	Charly, 1994	H
Birmingham Blues	Chicago	mid 1963	Vee-Jay 493 (LP 1066)	late/63	Testament	Charly, 2001	H
It Serves Me Right (To Suffer)	Chicago	mid 1964	Vee-Jay 708 (LP 7301, 1973)	11/65	The Complete 1964 Recordings	RPM/Shout. 2000	H/KB
Bottle Up And Go	New York	Nov 23, 1965	Impulse 242 (LP 9103)	4/66	It Serves You Right To Suffer	MCA, 1999	H
House Rent Blues	Chicago	May, 1966	Chess CHD 9329	1991	The Complete Chess Folk Blues Sessions	MCA, 1991	-
I'll Never Get Out Of These Blues Alive	New York	Aug 20, 1966	Bluesway LP 6002	early/67	Live at the Café Au Go-Go	Universal, 1996	-



14 ESSENTIAL HITS OF THE COASTERS - YEAR-BY-YEAR



Los Angeles April 1954

RIOT IN CELL BLOCK #9



Los Angeles July 1955

SMOKEY JOE'S CAFE



Los Angeles January 1956

DOWN IN MEXICO



Los Angeles February 1957

YOUNG BLOOD



Los Angeles February 1957

SEARCHIN'



New York March 1958

YAKETY YAK



New York December 1958

CHARLIE BROWN



New York March 1959

ALONG CAME JONES



New York July 1959

POISON IVY



New York July 1960

SHOPPIN' FOR CLOTHES



New York February 1961

LITTLE EGYPT



New York July 1962

THE CLIMB



New York Apollo Theater
November 1963

T'AIN'T NOTHIN' TO ME

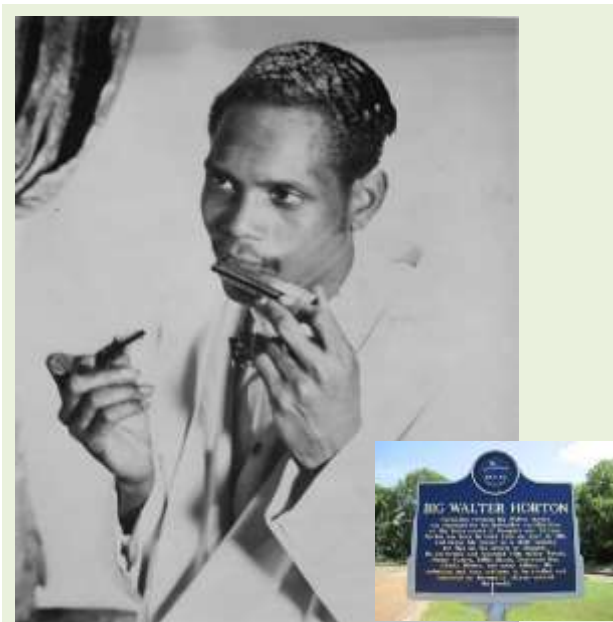


New York October 1967

D. W. WASHBURN

BIG WALTER HORTON's Early Discography (1951-1956)

from [Stefan Wirz](#) and The Blues Discography - see earlier Horton features for Walter's "side-man" recordings See next page for the ultimate compilation!



Not on single - acetate Sun unissued,
- (Little) Walter's Instrumental
rec. c. January 1951 in Memphis, TN; Walter Horton, hca; poss. Billy 'Red' Love, p;
Joe Willie Wilkins, g; dr
Note: an alternate date, May 28, 1953 has also been given for this session.



Redita LP 105, Sun Box 105

"Mumbles" - Modern 20-809 (early 1951)

- Little Boy Blue (MM1508-2) #
- Now Tell Me Baby (MM1506-2) (3:07)



originally unissued tracks from same session:

- Cotton Patch Hotfoot (MM1504) (instr) [Polydor 2383 200]
 - What's The Matter With You (MM1505-1) [Ace CHD 252]
 - What's The Matter With You (MM1505-2) [Ace CHD 252]
 - Now Tell Me Baby (MM1506-1) [Ace CHD 252]
 - Blues In The Morning (MM1507-1) [Polydor 2383 200]
 - Little Boy Blue (MM1508-1) # [Ace CHD 252]
 - I'm In Love With You Baby (MM1509-1) # [Ace CHD 252]
 - I'm In Love With You Baby (MM1509-2) (= Walter's Blues) # [Kent KST 9002]
- rec. c. February 1951 in Memphis, TN; Walter Horton, voc, hca; # poss. Billy 'Red' Love, p; unkn guitar (poss Joe Hill Louis); Willie Nix, dr

Mumbles - RPM 338 (1951)

- Black Gal (MM1619)
 - Jumpin' Blues (MM1621)
- rec. June 1951 in Memphis, TN; Walter Horton, voc, hca; Phineas Newborn Jr, p;
Calvin Newborn, g; Phineas Newborn Sr, dr



- Hard Hearted Woman (MM1620)
 - So Long Woman (MM1622)
- Modern unissued Polydor 2383 200

Jackie Boy & Little Walter [sic] - Sun 174 (cancelled)
- Blues In My Condition (U 49) (originally Wonderin' Woman)
- Selling My Whiskey (U 50) (originally Selling My Stuff) (incomplete)
rec. February 25, 1952 at the SUN Studio in Memphis, TN; Jack Kelly, voc, p; **Walter Horton**, hca; Joe Hill Louis, g, dr [both g and dr?]; unknown, g or dr



Sun Box 105

Not on single - Chess 1529 (cancelled before release!)

- Little Walter's Boogie (1041-4) (instr) [Charly CR 30127]
 - West Winds Are Blowing (1042-1) (3:08) # [Sun Box 105]
- originally unissued tracks from same session:
- Little Walter's Boogie (1041-1) (instr) (2:33) [Sun CD 27]
 - Little Walter's Boogie (1041-2) (instr) (2:29) [Bear Family BCD 15524]
 - Little Walter's Boogie (1041-3) (instr) (2:35) [Sun Box CD 7]
 - West Winds Are Blowing (1042-2) (3:06) # [Rounder SS 29]
- rec. September 15, 1952 at Sun Studios in Memphis, TN; Walter Horton, hca, # voc;
Jack Kelly, p; Joe Hill Louis, g; Willie Nix, dr

Not on single

- Grandmother Got Grandfather Told (We All Got To Go)
(Sun CD 27, Bear Family BCD 15224)
 - In The Mood - instrumental (Rounder SS 29)
 - We All Got To Go (Sometime) take 2 (Bear Family BCD 15224)
 - We All Got To Go (Sometime) take 3 (Sun CD 27)
 - We All Got To Go (Sometime) take 4 (Sun Box CD 7)
- Rec December 6 or 8, 1952 and Sun Studios Memphis, TN;
Walter Horton, hca, vcl; poss Albert Williams, p; poss Joe Hill Louis, g/dr



Jimmy & Walter - Sun 180 (1953)

- Easy (U61) (instr) #
 - Before Long (U62) *
- rec. February 25, 1953 in Memphis, TN; Jimmy DeBerry, g, * voc; # Walter Horton,
hca; Houston Stokes, dr



- untitled instrumental also recorded at this session (unissued).

Note: Walter Horton most prob not the hca player on the July 15, 1953 session with Pinetop Perkins, Earl Hooker, and Edward Irvin, dr. It is either Joe Hill Louis or Little Samjy Davis (comprising two versions of "Off The Wall").

Big Walter and his Combo - States 145 (1954)

- Hard-Hearted Woman (S1496-3)
 - Back Home To Mama (S1497-4)
- rec. November 1, 1954 in Chicago, IL; Walter Horton, voc, hca; John Cameron, James "Red" Holloway, ts; Lafayette Leake, p; Lee Cooper, g; Willie Dixon, b; Fred Below, dr



alternates of above on Delmark CD DD 712

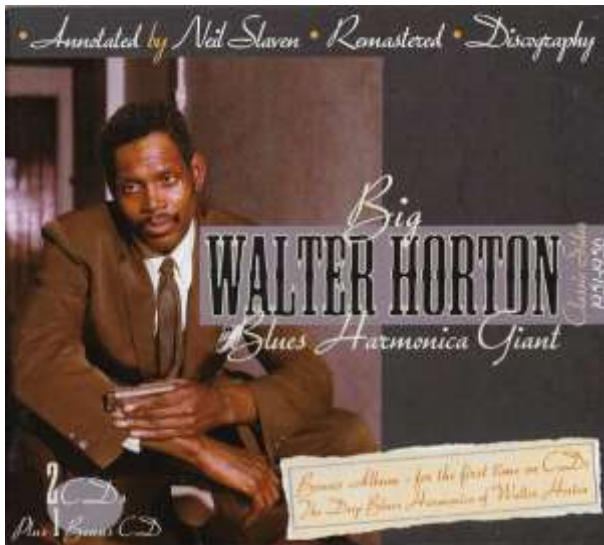
Shakey Horton - Cobra 5002 (1956)

- Have A Good Time (U3238)
 - Need My Baby (U3239-2)
- originally unissued track from same session:
- Need My Baby (U3239-1) [Flyright FLY 567]
- rec. July 11, 1956 at Kimble Hall Studio in Chicago, IL; Walter Horton, voc, hca; Harold Ashby, ts; Lafayette Leake, p; Otis Rush, g; Willie Dixon, b; Al Duncan, dr



The Super-Great CD Compilation by Big Walter Horton

JSP Records [3CD 2305](#) (2010) 2 CDs 51-56 plus a "bonus" CD featuring Horton and Carey Bell
"Blues Harmonica Giant / Classic Sides 1951 - 1956"



Big WALTER HORTON *Blues Harmonica Giant*
Classic Sides 1951-1956

CD 1: WALTER HORTON: 1. Carter Patch Holton, 2. What's The Matter With You, Take 1, 3. Little Boy Blue, Take 1, 4. Blues In The Morning, 5. How Tell Me Baby, A.J. in Love With You Baby, Take 1, 7. Black Girl, 8. Hard Hearted Woman, 9. Jump, Blues, 10. So Long Woman, 11. What's The Matter With You, Take 2, 12. Little Boy Blue, Take 2, 13. I'm In Love With You Baby, Take 2, 14. Grandmother Got Grandfather Told, Take 1, 15. In The Mood, 14. Grandmother Got Grandfather Told, Take 2, 17. We All Getta Go, Take 1, 18. Little Walter's Boogie, Take 1, 19. We All Getta Go, Take 2, 20. Little Walter's Boogie, Take 2, 21. Most Wonderful Thing, Take 1, 22. Little Walter's Boogie, Take 3, 23. Most Wonderful Thing, Take 2, 24. Walter's Instrumental, 25. Oh! The Way, 26. I've Heard That Before, 28. Back Home To Mama

CD 2: WALTER HORTON: 1. Hard Hearted Woman, Nr. 2. Back Home To Mama, Nr. 3. Most Wonderful Thing, 4. Good Time, 5. Most Wonderful Thing, Take 1, 6. JACKIE ROY & LITTLE WALTER: 4. Spring My Whiskey (Acappella), MILLE HILL: 7. Menlight Showers Of Rain, 8. Prince Royal Blues, 9. Poking In The Moonlight, 10. Let's Take A Little Walk, AMMY: 11. WALTER: 11. Easy, JOE HILL LOUIS: 12. Hydraulic Woman, 13. Tiger Man (Bag Of The Jaguar), WILLIE NIX: 14. Seems Like A Million Years, Take 1, 15. Seems Like A Million Years, Take 2, MOSE VINSON: 14. Worry You (Or My Mind), MOSE: JOE & WALTER: 17. Shine Day, JOHNNY SHINES: 18. Evening Shuffle, Take 1, 19. Evening Shuffle, Take 2, 20. Evening Star, 21. My Home Blues, 22. Grand Mother Blues, 23. Come Get The Angel, Remixed, 24. Come Get The Angel, Take 1, TAMARA REE: 25. Big Stars Falling Down, 26. Hankler's Blues, 27. Hankler's Blues, 28. Highway 51, 29. 85 You Baby

CD 3: BRUNO ALBANI - WALTER HORTON with special guest CAREY BELL - THE DEEP BLUES OF WALTER HORTON: 1. Hard Hearted Woman, 2. Sick & Tired, 3. Walter's Jock, 4. Looking In The Morning, 5. Walter & Carey, 6. Walking By Myself, 7. My Eyes Keep Me In Trouble

JSP RECORDS JSP2305
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 Manufactured in the United Kingdom
 JSP Records, PO Box 1584, London N3 3NW, England
 Visit our website: www.jsprecords.com

Discography

Tracks 1-6, 11-13:
 Walter Horton - Vocal, Harmonica
 Billy Love - Piano (where present)
 Unknown - Guitar
 Willie Nix - Drums
 Memphis, c. February 1951

Tracks 7-10:
 Walter Horton - Vocal, Harmonica
 Phineas Newborn Jr. - Piano
 Calvin Newborn - Guitar
 Phineas Newborn Sr. - Drums
 Memphis, June 1951

Tracks 14-17, 19:
 Walter Horton - Vocal, Harmonica
 Albert Williams - Piano
 Joe Hill Louis - Guitar
 Willie Nix - Drums
 Memphis, December 6, 1952

Tracks 18, 20-23:
 Walter Horton - Vocal, Harmonica
 Jack Kelly - Piano
 Joe Hill Louis - Guitar
 Willie Nix - Drums
 Memphis, September 15, 1952

Track 24:
 Walter Horton - Vocal, Harmonica
 Possibly Billy Love - Piano

Joe Willie Wilkins - Guitar
 Unknown - Drums
 Memphis, May 28, 1953

Tracks 25-26:
 Walter Horton - Vocal, Harmonica
 Finelop Perkins - Piano
 Earl Hooker - Guitar
 Edward Irvin - Drums
 Memphis, July 15, 1953

Tracks 27-28:
 Walter Horton - Vocal, Harmonica
 John Cameron, Red Holloway - Tenor Sax
 Lafayette Leake - Piano
 Lee Cooper - Guitar
 Willie Dixon - Bass
 Fred Below - Drums
 Chicago, November 1, 1954

JSP Records, PO Box 1584, London N3 3NW, England
 Sleeve Art: attkendsign@mac.com

Discography

Tracks 1, 2:
 Walter Horton - Vocal, Harmonica
 John Cameron, Red Holloway - Tenor Sax
 Lafayette Leake - Piano
 Lee Cooper - Guitar
 Willie Dixon - Bass
 Fred Below - Drums
 Chicago, November 1, 1954

Tracks 3 - 5:
 Walter Horton - Vocal, Harmonica
 Harold Ashby - Tenor Sax
 Lafayette Leake - Piano
 Otis Rush - Guitar
 Willie Dixon - Bass
 Al Duncan - Drums
 Chicago, July 11, 1956

Track 6:
 Jack Kelly - Vocal, Piano
 Walter Horton - Harmonica
 Joe Hill Louis - Guitar, Drums
 Memphis, February 25, 1952

Tracks 7 - 10:
 Willie Nix - Vocal, Drums
 Walter Horton - Harmonica
 Billy Love - Piano
 Willie Johnson - Guitar
 Memphis, April 20, 1952

Track 11:
 Walter Horton - Harmonica
 Jimmy DeBerry - Guitar
 Houston Stokes - Drums
 Memphis, February 29, 1953

Tracks 12, 13:
 Joe Hill Louis - Vocal, Guitar
 Walter Horton - Harmonica
 Mose Vinson - Piano
 Kenneth Banks - Bass
 Israel Franklin - Drums
 Memphis, September 9, 1953

Tracks 14, 15:
 Willie Nix - Vocal, Drums
 Walter Horton - Harmonica
 George Lawson - Tenor Sax
 Albert Williams - Piano
 Joe Willie Wilkins - Guitar
 Memphis, December 10, 1952

Tracks 16, 17:
 Mose Vinson - Vocal, Piano
 Walter Horton - Harmonica
 Joe Hill Louis - Guitar
 Kenneth Banks - Bass
 Israel Franklin - Drums
 Memphis, September 9, 1953

Tracks 18 - 24:
 Johnny Shines - Vocal, Guitar
 Walter Horton - Harmonica

Al Smith - Bass
 Chicago, January 23, 1953

Tracks 25 - 27:
 Tampa Red - Vocal, Guitar
 Walter Horton - Harmonica
 Johnny Jones - Vocal (25), Piano
 Willie Lacey - Guitar
 Randolph Knowling - Bass
 Ode Payne - Drums
 Chicago, December 1, 1953

Tracks 28, 29:
 Sunnyside Slim - Vocal, Piano
 Jimmy Rogers - Guitar
 Pose Bob Woodfork - Bass
 Willie Dixon - Bass
 S.P. Levey - Drums
 Chicago, 1956

Reference for Notes: The World Don't Owe Me Nothing by David Honeyboy Edwards (Chicago Review Press, 1997)

JSP Records, PO Box 1584, London N3 3NW, England
 Sleeve Art: allkennedesign@mac.com

The Super-Rare CD by the Hollywood Flames (hard to find)

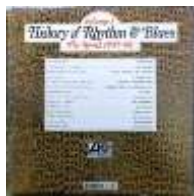
- expensive but terrific! (Vintage 1001, issued 2001)



The "New" R&B Files in the R&B Pioneers Series

THE HISTORY of Rhythm & Blues as presented on Atlantic Records in 1968-69

E = Electronic stereo; S=Stereo



SD-8161 - *History of Rhythm & Blues, Volume 1: The Roots 1947-52* - [1968] (4-68, #187) Of Man River - Ravens (E)/It's Too Soon To Know - Orioles (E)/Drinkin' Wine Spo- Dee-O-Dee - "Stick" McGhee & His Buddies (E)/Cole Slaw - Frank Cully (E)/If You See The Tears In My Eyes - Delta Rhythm Boys (E)/Anytime, Anyplace, Anywhere - Laurie Tate & Joe Morris Orchestra (E)/Goodnight Irene - Leadbelly (E)/Don't You Know I Love You - Clovers (E)/Shouldn't I Know - Cardinals (E)/Chains Of Love - Joe Turner (E)/Heavenly Father - Edna McGriff (E)/Wheel Of Fortune - Cardinals (E)/5-10-15 Hours - Ruth Brown (E)/One Mint Julep - Clovers (E)



SD-8162 - *History of Rhythm & Blues, Volume 2: The Golden Years 1953-55* - [1968] (3-68, #173) A Beggar For Your Kisses - Diamonds (E)/Mama, He Treats Your Daughter Mean - Ruth Brown (E)/Yes It's You - Clovers (E)/Money Honey - Clyde McPhatter & Drifters (E)/Sh-Boom - Chords (E)/Shake, Rattle And Roll - Joe Turner (E)/Honey Love - Clyde McPhatter & Drifters (E)/Jam Up - Tommy Ridgely (E)/Tweedlee Dee - La Vern Baker (E)/I've Got A Woman - Ray Charles (E)/Blue Velvet - Clovers (E)/Close Your Eyes - Five Keys (E)/Adorable - Drifters (E)/Greenbacks - Ray Charles (E)

SD-8163 - *History of Rhythm & Blues, Volume 3: Rock & Roll 1956-57* - [1968] (4-68, #189) Smokey Joe's Cafe - Robins (E)/Devil Or Angel - Clovers (E)/Corrina, Corrina - Joe Turner (E)/Rudy Baby - Drifters (E)/Treasure Of Love - Clyde McPhatter (E)/Since I Met You Baby - Ivory Joe Hunter (E)/Jim Dandy - La Vern Baker (E)/Fools Fall In Love - Drifters (E)/Searchin' - Coasters (E)/Young Blood - Coasters (E)/C.C. Rider - Chuck Willis (E)/Just To Hold My Hand - Clyde McPhatter (E)/Long Lonely Nights - Clyde McPhatter (E)/Down In The Alley - Clovers (E)

SD-8164 - *History of Rhythm & Blues, Volume 4: The Big Beat 1958-60* - [1968] (4-68, #180) Yakety Yak - Coasters (S)/Spish Splash - Bobby Darin (S)/A Lover's Question - Clyde McPhatter (S)/I Cried A Tear - La Vern Baker (S)/Charlie Brown - Coasters (S, alternate take)/There Goes My Baby - Drifters (E)/What'd I Say - Ray Charles (S)/Poison Ivy - Coasters (S)/If You Cry True Love, True Love - Drifters (S)/Dance With Me - Drifters (S)/This Magic Moment - Drifters (S)/Save The Last Dance For Me - Drifters (S)/Spanish Harlem - Ben E. King (S)/Gee Whiz - Carla Thomas (E)/I Count The Tears - Drifters (S)



SD-8193 - *History of Rhythm & Blues, Volume 5: The Beat Goes On 1961-62* - [1968] Early In The Mornin' - Ray Charles (S)/Little Egypt (Ying-Yang) - Coasters (S, alternate take)/Stand By Me - Ben E King (S)/Last Night - Mar-Keys (E)/Just Out Of Reach (Of My Two Empty Arms) - Solomon Burke (S)/Im Blue (The Gong-Gong Song) - Ikettes (E)/You Don't Miss Your Water - William Bell (E)/Cry To Me - Solomon Burke (S)/I Found A Love - Falcons (E)/Green Onions - Booker T. & MG's (E)/Up On The Roof - Drifters (S, LP version)/See See Rider - La Vern Baker (S)/These Arms Of Mine - Otis Redding (E)/The Dog - Rufus Thomas (E)

SD-8194 - *History of Rhythm & Blues, Volume 6: On Broadway 1963-64* - [1968] On Broadway - Drifters (S)/Hello Stranger - Barbara Lewis (S)/If You Need Me - Solomon Burke (S)/Just One Look - Doris Troy (E)/Land Of 1000 Dances - Chris Kenner (E)/Do The Mashed Potatoes, Part 1 - Nat Kendrick & Swans (E)/I Who Have Nothing - Ben E. King (E)/Walking the Dog - Rufus Thomas (E)/T'Ain't Nothin' To Me - Coasters (S)/I'm Gonna Cry - Wilson Pickett (S)/I've Got No Time To Lose - Carla Thomas (E)/Mercy, Mercy - Don Covay (S)/Hold What You've Got - Joe Tex (E)/Mr. Pitiful - Otis Redding (E)



SD-8208 - *History of Rhythm & Blues, Volume 7: The Sound of Soul 1965-66* - [1969] Teasin' You - Willie Tee (S)/Got To Get You Off My Mind - Solomon Burke (S)/Baby, I'm Yours - Barbara Lewis (S)/I've Been Loving You Too Long - Otis Redding (S)/In The Midnight Hour - Wilson Pickett (E)/Respect - Otis Redding (S)/Seesaw - Don Covay & Goodtimers (S)/You Don't Know Like I Know - Sam & Dave (S)/When A Man Loves A Woman - Percy Sledge (E)/Hold On, I'm Comin' - Sam & Dave (S)/Cool Jerk - Capitols (S)/Warm And Tender Love - Percy Sledge (E)/Land Of A Thousand Dances - Wilson Pickett (E)/Knock On Wood - Eddie Floyd (S)

SD-8209 - *History of Rhythm & Blues, Volume 8: The Memphis Sound 1967* - [1969] When Something Is Wrong With My Baby - Sam & Dave (S)/Sweet Soul Music - Arthur Conley (E)/I Never Loved A Man The Way I Love You - Aretha Franklin (S)/Hip Hug-Her - Booker T. & MG's (S)/Tramp - Otis Redding & Carla Thomas (S)/Soul Finger - Bar-Kays (S)/Shake - Otis Redding (S)/Funky Broadway - Wilson Pickett (S)/Memphis Soul Stew - King Curtis (S)/Just Out Of Reach (Of My Two Empty Arms) (S)/Soul Man - Sam & Dave (S)/Skinny Legs And All - Joe Tex (S)/I'm In Love - Wilson Pickett (S)/Chain Of Fools - Aretha Franklin (S)



Fats Domino and his band in the [Jamboree](#) movie 1957 (lip-sinc) "Wait And See"

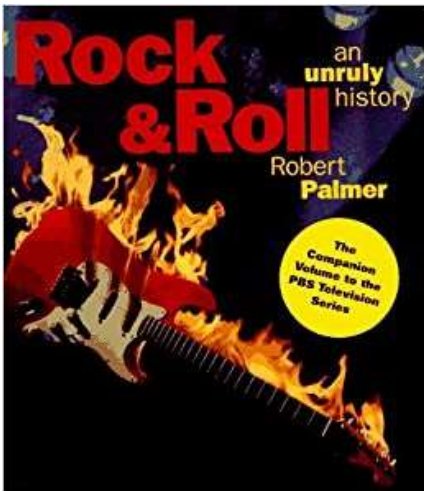


Recorded at Master Recorders, Hollywood – New Orleans, poss March 7, 1957 or more probably April 11, 1957

with Fats Domino, vcl/pno; Ramez Irizz, gtr; Howard Roberts, gtr; Andrew Lambert, bs; Earl Palmer, dms; Robert Armstrong, tenorsax; Plas Johnson, tensax; possibly Dave Pell, tenorsax; poss Barney Kessel, gtr; Jimmie Haskell, producer

Image left is from the movie and features Dominos' road band at the time: probably including Lee Allen, Herb Hardesty, Clarence Ford, saxes; Billy Diamond, bs; Earl Palmer (or Cornelius Coleman), dms; and Ernest McLean (or Papose Nelson), gtr.

Special note: Fats is backed by a combo, including two tenor saxophonists. We're not hearing who we're seeing, though, & one of saxes on the soundtrack is white guy Dave Pell & an unknown studio musician, not Fats' usual lead saxophonist Herbert Hardesty who is said to be heard heard on the official record release. The guitarist heard on the soundtrack is possibly Barney Kessel.



Rock & Roll – an unruly history by Robert Palmer

Auburn, Harmony books 1995

- 325 pages - a great presentation of a great era.
with a Rock and Roll Time-Line!
Charts below in random order.

In my presentation of **Doo-Wop** i missed one member imaged with the Harp-Tones: It ws Billl Galloway (one of six singers in the group pianist Cita also sang).

Roots of Rock Top Ten

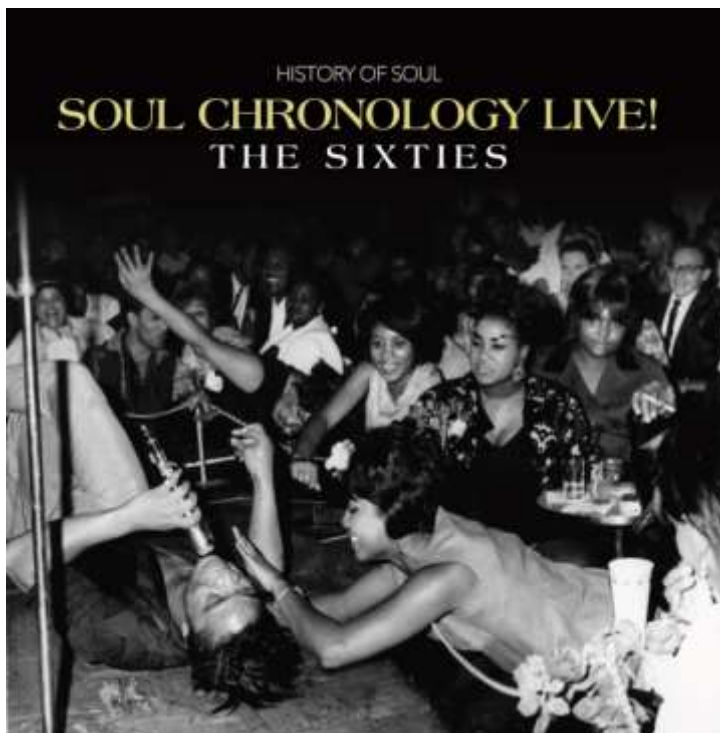
- 1 *Slave Shout Songs from the Coast of Georgia, The McIntosh County Shouters* (Folkways, LP)
- 2 *Sounds of the South*, Alan Lomax field recordings (Atlantic, 4 CD's)
- 3 *Masters of the Delta Blues*, various artists (Yazoo, CD)
- 4 *The Complete Recordings*, Robert Johnson (Columbia, 2 CD's)
- 5 *Texas Music Vol. 2: Western Swing & Honky Tonk*, various artists (Rhino, CD)
- 6 *The Immortal Hank Williams* (Polydot, CD)
- 7 *The Great 1955 Shrine Concert*, various gospel artists (Specialty, CD)
- 8 *The Chess Box*, Muddy Waters (Chess, 3 CD's)
- 9 *The Chess Box*, Howling Wolf (Chess, 3 CD's)
- 10 *Tougher Than Tough: The Story of Jamaican Music* (Island, 4 CD's)

Classical R&B Top Ten

- 1 *The R&B Box: 30 Years of Rhythm and Blues*, various artists (Rhino, 6 CD's)
- 2 *The Doo Wop Box*, various artists (Rhino, 4 CD's)
- 3 *The Birth of Soul: The Complete Atlantic Rhythm & Blues Recordings 1952-1959*, Ray Charles (Atlantic, 3 CD's)
- 4 *The Cobra Records Story*, various artists (Capricorn, 2 CD's)
- 5 *Shame, Shame, Shame*, Smiley Lewis (Bear Family, 4 CD's)
- 6 *I Like Be! The Best of Be Turner* (Rhino, CD)
- 7 *Sam Cooke's SAR Records Story*, various artists (abkco, 2 CD's)
- 8 *Fess: The Professor Longhair Anthology* (Rhino, 2 CD's)
- 9 *T-Bone Walker: The Complete Recordings 1940-1954* (Mosaic, 6 CD's)
- 10 *Good Rocking Tonight*, Roy Brown (Rhino, CD)

Classic Rock and Roll Top Ten

- 1 *The Specialty Sessions*, Little Richard (Specialty, 3 CD's)
- 2 *The Complete Sun Sessions*, Elvis Presley (RCA, CD)
- 3 *The Sun Records Collection*, various artists (Rhino, 3 CD's)
- 4 *Out of New Orleans*, Fats Domino (Bear Family, 8 CD's)
- 5 *The Chess Box*, Bo Diddley (Chess, 2 CD's)
- 6 *The Chess Box*, Chuck Berry (Chess, 3 CD's)
- 7 *The Jerry Lee Lewis Anthology* (Rhino, 2 CD's)
- 8 *The Crickets*, Buddy Holly and the Crickets (MCA, CD)
- 9 *The Coasters: 30 Coastin' Classics* (Rhino, 2 CD's)
- 10 *Monkey Hips and Rice: The "5" Royales Anthology* (Rhino, 2 CD's)



Soul Chronology Live! The Sixties

History of Soul RANBO69
1962-1959

2-set CD

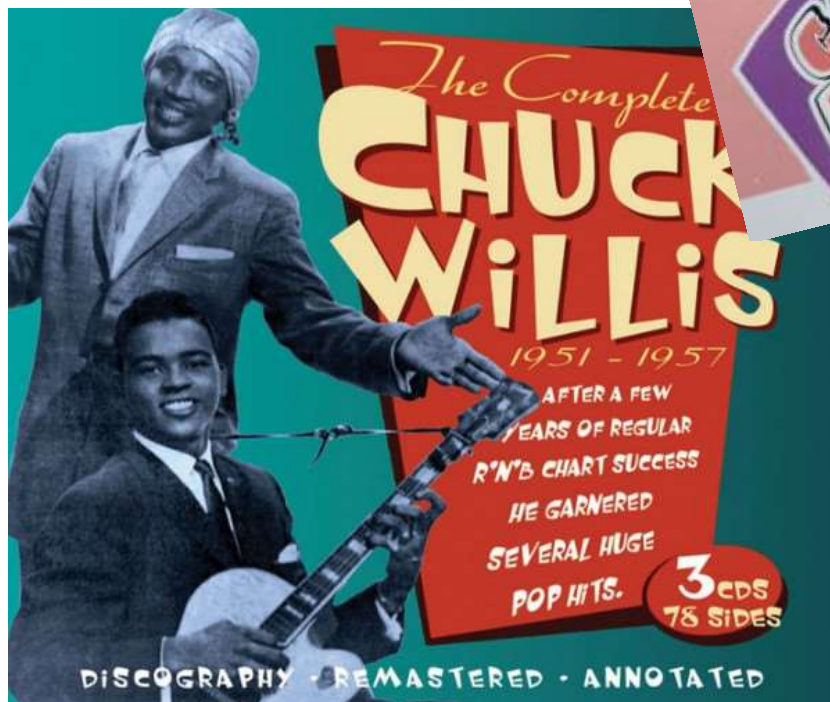
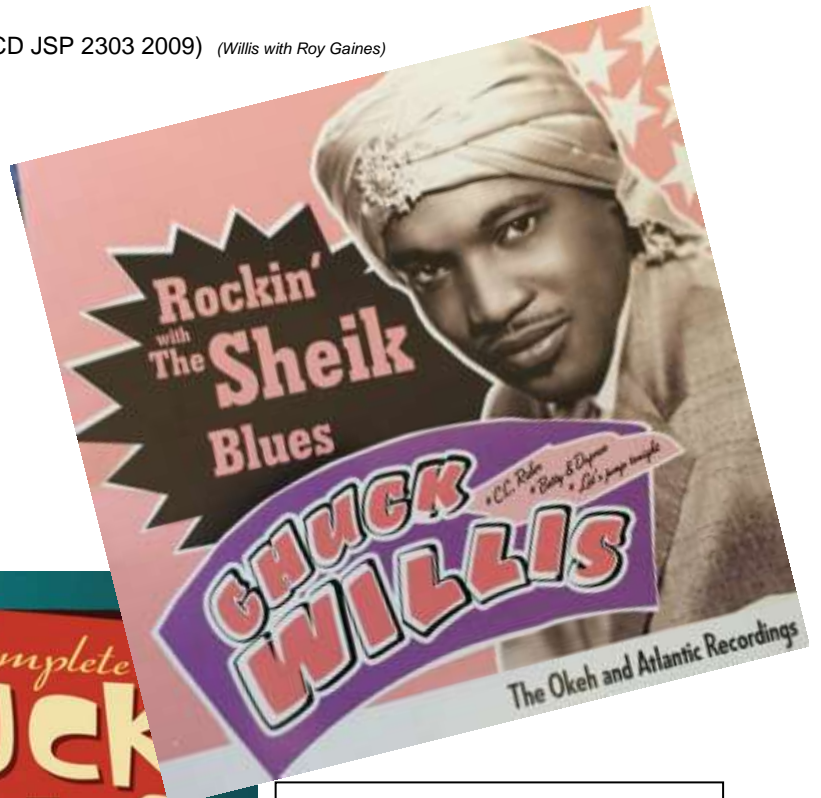
Live recordings by the original soul stars - very rare recordings of their famous hits.

Chuck Willis Wails! – The Complete Recordings 1951-1956 (Okeh) – Sundazed 2CD SC1122 (2003)
 Recorded Janury 1951 – January 1956 (26 plus 25 tracks) Bill Dahl liner notes.



This two-CD, 51-song set is indeed the complete output of Chuck Willis for Columbia. It's the kind of overview that 1950s collectors expect only of import labels such as Bear Family, in fact, gathering not only every last single, but various songs that didn't surface at the time, including three previously unissued tracks (one of them an early version of "Search My Heart"). It isn't, of course, the complete work of everything he waxed before his death in 1958, as it has nothing from his subsequent stint at Atlantic, a period which though brief included his best and most commercial music. That means there's no "What Am I Living For," "C.C. Rider," "Hang Up My Rock & Roll Shoes," or "Betty and Dupree." It also means that this collection is far more tilted toward early-'50s R&B and jump blues than rock & roll. For those reasons it's the second Willis compilation of choice, but it's still superior R&B on the verge of transition into rock & roll, including the Latin-tinged number that became something of a standard, "I Feel So Bad." Much of the earlier sides here were spirited but similar-sounding jump blues-R&B, broken up by some urbane ballads, most of the material written by Willis himself. Truthfully, it gets more interesting and diverse on the later sides on disc two, in which Willis started admitting some rock & roll and doo wop into his style, as on the romantic ballad "I Can Tell," the minor-keyed "Night of Misery," and "Bless Her Heart," which sounds like an early rock & roll spin on Little Walter's "My Babe." Also of interest is "Keep a Knockin'," a 1954 recording that seems to foreshadow some of the ideas used in the 1957 Little Richard hit of the same name, though it's far from the exact same song.

Rockin with the Sheik of the Blues – the Okeh and Atlantic Recordings (Hoodoo 1CD 2633870 (2010)
 with great layout and inlay – 29 super tracks and
The Complete Chuck Willis 1951 - 1957 (3CD JSP 2303 2009) (Willis with Roy Gaines)



Hoodoo (with recording dates and musician features):
 for OKEH / Columbia - NYC 1951 and 1952
 with Freddie Jackson
 Febr 5, 1954 with Leroy Kirkland
 Dec 17, 1954
 with Freddie Jackson (feat the Sandmen)
 1955 (with the Sandmen) with Quincey Jones
 Jan 26, 1956 for Okeh with Ray Ellis
 for Atlantic in April and August 1956
 with Jesse Stone orch, Gene Barge, Roy Gaines
 (and the Cookies trio: Margie Henricks, Darlene McCrea,
 and Dorothy Jones) plus unkn bass vcl
 January 31, 1957
 with Gene Barge, Roy Gaines and quartet backing
 vocals (three girls and one male) – not Cookies
 October 30, 1957
 with Mike Stoller, Kenny Burrell, Al Caiola
 Februry 14, 1958 with King Curtis, and the Cues vcl grp
 Atlanta Febr and April 1958
 with Gene Barge or King Curtis

The "New" R&B Files in the R&B Pioneers Series



A collection of NASA experimental aircraft (clockwise from left)

- [X-31](#) Rockwell-Messerschmitt-Bölkow-Blohm experimental jet fighter designed to test fighter thrust vectoring technology,-
- [F-15 ACTIVE](#) McDonnell Douglas F-15 STOL/MTD (Short Takeoff and Landing/Maneuver Technology Demonstrator) -a modified F-15 Eagle,
- [SR-71](#) Lockheed SR-71 "Blackbird" is a long-range, high altitude, Mach 3+ strategic reconnaissance aircraft,
- [QF-106](#) drone conversion up to 1998 of the F-106,
- [F-16XL](#) General Dynamics F-16XL ia derivative of the F-16 with a cranked-arrow delta wing. It was originally conceived as a technology demonstrator,-
- [X-38](#) an experimental re-entry vehicle designed by NASA to research a possible emergency crew return vehicle , Radio Controlled Mothership, and
- [X-36](#) McDonnell Douglas (later Boeing) X-36 Tailless Fighter Agility Research Aircraft stealthy subscale prototype.

Below – some classic jet fighters of the 1950s, 1960s and 1970s:

The first prototype XF- 104 Starfighter, an F-4J modified Phantom II (based on "USS Constellation"), and F-5E Tiger II.



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Fighter/Attack Aircraft By Manufacturer	
Aeritalia	
	(Lockheed) F-104S Starfighter
	Aermecchi / EMBRAER AMX
Aermacchi	
	M.B. 326K/Atlas Impala
AIDC	
	Ching-Kuo
Boeing	
	A-4 Skyhawk
	AV-8B Harrier II
	F-15 Eagle
	F-15E Strike Eagle
	F-4 Phantom II
	F/A-18E/F Super Hornet
	FA-18C/D Hornet
British Aerospace	
	Hunter
	Sea Harrier

Chengdu	
	F-7/J-7 Airguard
	J-10
	J-20
	JF-17 Xiaolong/Thunder
Dassault	
	Mirage 2000
	Mirage 50
	Mirage F1
	Mirage III
	Mirage V
	Rafale
	Super Etendard
Denel	
	Cheetah
Eurofighter	
	EF-2000 Typhoon
Fairchild Republic	
	A-10 Thunderbolt II

The "New" R&B Files in the R&B Pioneers Series

FMA	
	IA 58A Pucara
Grumman	
	F-14 Tomcat
HAL	
	Light Combat Aircraft (LCA)
IAI	
	Kfir
Lockheed Martin	
	F-117 Nighthawk
	F-16A/B Fighting Falcon
	F-16C/D Fighting Falcon
	F-22 Raptor
	F-35 JSF
Mikoyan-Gurevich	
	MiG-17 Fresco
	MiG-19 Farmer
	MiG-21 Fishbed
	MiG-23 Flogger
	MiG-25 Foxbat
	MiG-27 Flogger D/J














	MiG-29 Fulcrum
	MiG-31 Foxhound
Mitsubishi	
	F-2
Nanchang	
	Q-5 Fantan
Northrop	
	F-5A Freedom Fighter
	F-5E Tiger II
Panavia	
	Tornado ADV
	Tornado IDS
Rockwell	
	OV-10 Bronco
SAAB	
	35 Draken
	JA 37 Viggen
	JAS 39 Gripen
SEPECAT	
	Jaguar
Shenyang	
	J-8 II / F-8 Finback

The "New" R&B Files in the R&B Pioneers Series

Soko	
	J-1 Jastreb
	J-22 Orao
Sukhoi	
	PAK FA
	Su-17/20/22 Fitter
	Su-25 Frogfoot
	Su-27 Flanker
	Su-30 Flanker
	Su-34 Fullback
	Su-35 Flanker E
Vought	
	A-7 Corsair II
Yakovlev	
	Yak-38 Forger

Extra!	
Lockheed Martin	
	SR-71A Blackbird
	TR-1

Really try the.combataircraft.com site with detailed information and lots of photos!

Bomber Aircraft By Manufacturer	
Boeing	
	B-1 Lancer
	B-52H Stratofortress
British Aerospace	
	Canberra
Dassault	
	Mirage IV
General Dynamics	
	F-111
Ilyushin	
	IL-28 Beagle
Northrop-Grumman	
	B-2 Spirit
Sukhoi	
	SU-24 Fencer
Tupolev	
	TU-16 Badger
	TU-160 Blackjack
	TU-22 Blinder
	TU-22M Backfire
	TU-95 Bear

Tupelov Tu-144 FF 31 dec 1968 (16 built)



Tu-144



Concorde



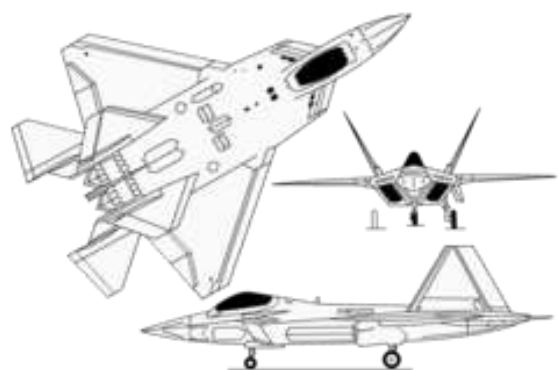
Concorde (Aerospace-BAC) FF March 2, 1969 (20 built)



Lockheed Martin F 22 RAPTOR ([wikipedia](https://en.wikipedia.org/wiki/F-22_Raptor))



Lockheed Martin F 35 LIGHTNING II ([wikipedia](https://en.wikipedia.org/wiki/F-35_Lightning_II))



The Louis Jordan Fifties Collection 1951 – 1958

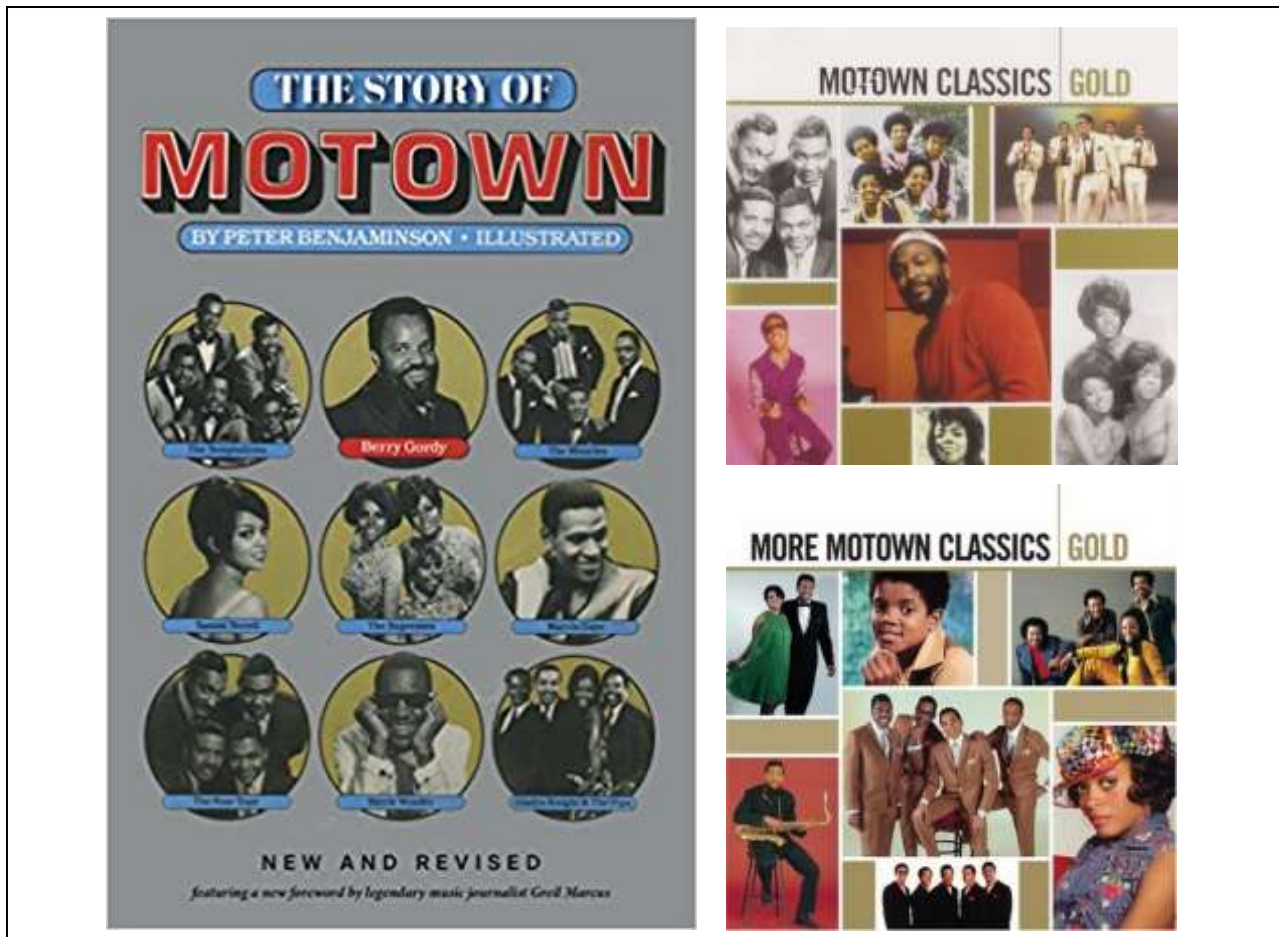
- Acrobat 2CD ADDCD3353 (52 tracks)

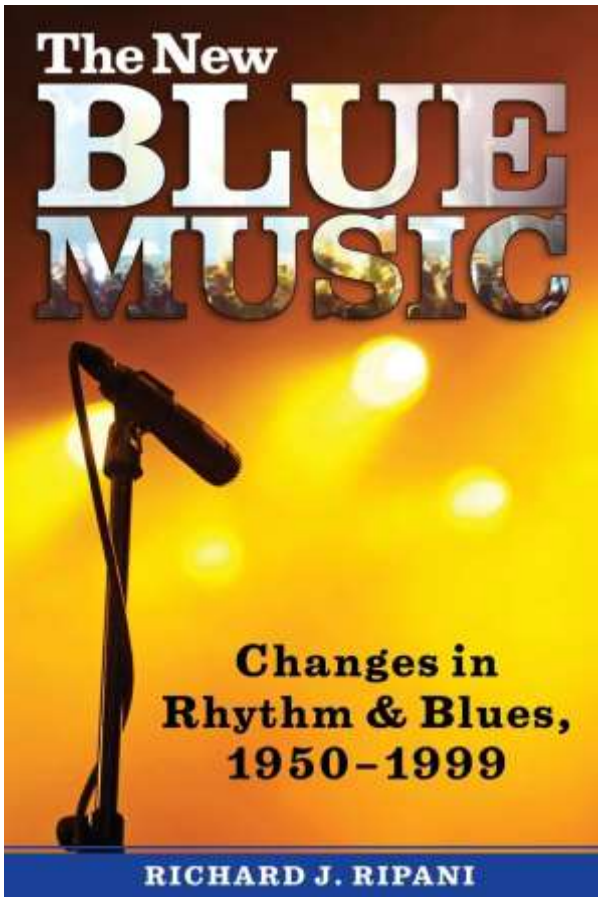


Louis Jordan's selected A- and B sides from 1951 on for Decca, Aladdin, "X", and Mercury up to 1958. Great stuff actually!!! ... and great liner notes.



Below – One classic Motown book and two classic Motown double CDs featuring a total av 80 classic 1960s Motown hits.





The New Blue Music – Changes in Rhythm & Blues 1950-1999

by Richard J. Ripani (US 2066)
A nice analysis of R&B developments (and featuring a super-great bibliography appendix).

Here are two of Rappani’s lists of the **Top 25 R&B Hits** per decade (based on Joel Whitburns publications). The sheets are chronological and give the dates of when the hits entered the R&B Top 1 position. The sheet of the 1960s misses “My Guy” by Mary Wells, which was the biggest R&B hit of 1964 (the year Billboard did not publish any R&B chart).

Rippani follows the sheets with interesting analysis of tempo, chords, 12-bar blues presence, cycle, scale and swing.

R&B Beginnings

TITLE	DATE	ARTIST	LABEL & NO.
Double Crossing Blues	3/4/50	Johnny Otis Quintette	Savoy 45-725
Pink Champagne	5/23/50	Joe Liggins and His Honeydrippers	Specialty 355
Teardrops from My Eyes	12/9/50	Ruth Brown	Atlantic 919
Black Night	3/3/51	Charles Brown and His Band	Aladdin 45-307a
Sixty-Minute Man	6/30/51	The Dominoes	Federal 45-12022
Have Mercy Baby	6/14/52	The Dominoes	Federal 45-12068
Juke	9/27/52	Little Walter and His Night Cats	Checker 758
My Song	9/27/52	Johnny Ace with the Bees Speakers	Duke 102
I Don't Know	12/27/52	Willie Mabron and His Combo	Chess 1531
Shake a Hand	9/19/53	Faye Adams	Harold 414
Money Honey	11/26/53	Clyde McPhatter and The Drifters	Atlantic 45-1006
Money Honey	12/5/53	Jas Turner and His Band	Atlantic 3001
The Things That I Used to Do	1/30/54	Guitar Slim and His Band	Specialty 480-45
You'll Never Walk Alone	3/27/54	Roy Hamilton	Epic 9015
Honey Dew	7/10/54	The Drifters Featuring Clyde McPhatter	Atlantic 1029
Hearts of Stone	11/27/54	The Charms	DeLuxe 6562
Pledging My Love	2/12/55	Johnny Ace	Duke 136
Ain't It a Shame	6/11/55	Fats Domino	Imperial 5348
Maybeline	8/20/55	Chuck Berry and His Combo	Chess 1604
The Great Pretender	1/7/56	The Platters	Mercury 70753
I'm in Love Again	5/19/56	Faye Domino	Imperial 5386
Honky Tonk (Parts 1 & 2)	8/25/56	BB King	King 4950
Raspberry Hill	11/9/56	Fats Domino	Imperial 5407
Searcher	6/10/57	The Coasters	Atco 6007
It's Just a Matter of Time	3/4/58	Brook Benton	Mercury 71394

TABLE 1. Top 25 rhythm & blues singles of the 1950s: artist and label information.

—Adapted from Joel Whitburn, *Top R&B Singles 1943-1999* (Menomonee Falls, WI: Record Research Inc., 2001).

TITLE	DATE	ARTIST	LABEL & NO.
Baby (You've Got What I Need)	2/8/60	Ornith Washington & Brook Benton	Mercury 71565
Kissin'	8/29/60	Brook Benton	Mercury 71652
We Will Break Your Heart	11/14/60	Jerry Butler	Vee-Jay 254
Shim Along	1/16/61	The Miracles	Tamla 54034
Teppin' and Turnin'	7/3/61	Bobby Lewis	Bertone 1032
Please Mr. Postman	11/13/61	The Marvelettes	Tamla 54044
I Can't Stop Loving You	5/26/62	Ray Charles	ABC-Para 10200
Fingerless, Part 2	8/3/63	Little Willie John	Tamla 54080
My Girl	1/30/65	The Temptations	Gordy 7026
I Can't Help Myself	6/9/65	Four Tops	Motown 3076
Paper's Out a Brand New Bag, Part 1	8/14/65	James Brown and the Famous Flames	King 5999
I Got You (I Feel Good)	12/14/65	James Brown and the Famous Flames	King 6011
Tonight Everything's Alright	1/22/66	Steve Wonder	Tamla 54124
604 (SW Gallop) (U.S.A.)	3/12/66	Wilson Pickett	Atlantic 2320
Ain't No Proud to Beg	6/25/66	The Temptations	Gordy 7054
Beauty is Only Skin Deep	9/24/66	The Temptations	Gordy 7060
Teddy Bear	1/7/67	Aaron Neville	Parlo 107
I Never Loved a Man (The Way I Love You)	3/25/67	Aettha Franklin	Atlantic 2386
Respect	5/20/67	Aettha Franklin	Atlantic 2403
Soul Man	10/16/67	Sam and Dave	Star 231
I Heard It Through the Grapevine	12/2/67	Gladys Knight and the Pips	Soul 30039
Say It Loud—I'm Black and I'm Proud	10/5/68	James Brown	King 6187
I Heard It Through the Grapevine	12/14/68	Marvin Gaye	Tamla 54176
Too Busy Thinking about My Baby	6/7/69	Marvin Gaye	Tamla 54181
I Can't Get Next to You	10/4/69	The Temptations	Gordy 7093

TABLE 2. Top 25 rhythm & blues singles of the 1960s: artist and label information.

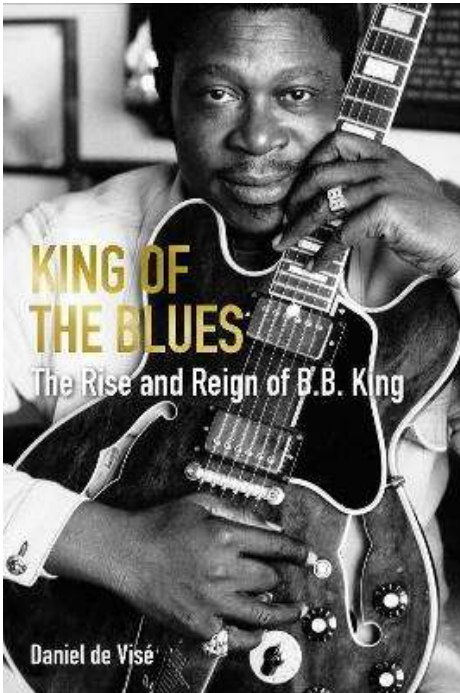
—Adapted from Joel Whitburn, *Top R&B Singles 1943-1999* (Menomonee Falls, WI: Record Research Inc., 2001).

Eagle & Falcon



New book!

2021 Groove Presse (**KING OF THE BLUES .- The Rise and Reign of B.B. King** by Daniel De Vise 496 pages) – Super-interestig - Get IT!!!!



The King's Court (acc to DeVise)

1949–50: early B.B. King bands. Robert Lockwood Jr. g, Johnny "Ace" Alexander or Ford Nelson k, Richard Sanders s, Herman Green s, Earl Forest or Solomon Hardy d.

1952–53: performing and recording personnel. Connie Mack Booker k, Floyd Jones t, Bill Harvey s, Evelyn Young s, George Coleman s, Fred Ford s, James Walker b, Ted Curry d, Charles Crosby d.

1955: Big Red crew. Millard Lee k, Kenny Sands t, Calvin Owens t, Evelyn Young s, Floyd Newman s, Lawrence Burdine s, Richard Lillie s, Earl Forest d, James Walker b, Ted Curry d.

June 1956: *Pittsburgh Courier* profile. Millard Lee k, Kenny Sands t, Lawrence Burdine s, Johnny Board s, James Merritt b, Ted Curry d.

1958: performing and recording personnel. Millard Lee k, Kenny Sands t, Henry Boozier t, Johnny Board s, Lawrence Burdine s, Louis Hubert s, Marshall York b, Ted Curry d.

November 1964: *Live at the Regal* band. Duke Jethro k, Kenny Sands t, Johnny Board s, Bobby Forte s, Leo Lauchie b, Sonny Freeman d.

November 1966: *Blues Is King* band. Duke Jethro k/b, Kenny Sands t, Bobby Forte s, Sonny Freeman d.

September 1970: *Live in Cook County Jail* band. Ron Levy k, John Browning t, Louis Hubert s, Booker Walker s, Wilbert Freeman b, Sonny Freeman d.

March 1973: Wausau, Wis. Milton Hopkins g, Ron Levy k, Eddie Rowe t, Cato Walker s, Bobby Forte s, Louis Hubert s, Joe Burton tb, Wilbert Freeman b, Sonny Freeman d.

April 1975: Burlington, Vt. Milton Hopkins g, Ron Levy k, James Toney k, Eddie Rowe t/b, Bobby Forte s, Cato Walker s, Joseph Burton tb, Jabo Starks d. (Bass duties probably shared.)

1978: *Arrival of B.B. King* era. Milton Hopkins g, James Toney k, Eddie Rowe t, Walter King s, Cato Walker s, Joe Turner b, Calep Emphrey Jr. d.

November 1985: Des Moines, Ia. Leon Warren g, Eugene Carrier k, James Bolden t, Walter King s, Edgar Synigal s, Michael Doster b, Calep Emphrey Jr. d.

May 1990: Scranton, Pa. Leon Warren g, James Toney k, James Bolden t, Melvin Jackson s, Walter King s, Michael Doster b, Calep Emphrey Jr. d.

1995–96: *Blues All Around Me* era. Leon Warren g, James Toney k, James Bolden t, Melvin Jackson s, Walter King s, Michael Doster b, Tony Coleman d, Calep Emphrey Jr. d.

Late 1999: *Makin' Love Is Good for You* band. Leon Warren g, James Toney k, James Bolden t, Stanley Abernathy t, Melvin Jackson s, Walter King s, Michael Doster b, Calep Emphrey Jr. d.

October 2006: *B.B. King Live* band. Charlie Dennis g, James Toney k, James Bolden t, Stanley Abernathy t, Melvin Jackson s, Walter King s, Reggie Richards b, Calep Emphrey Jr. d.

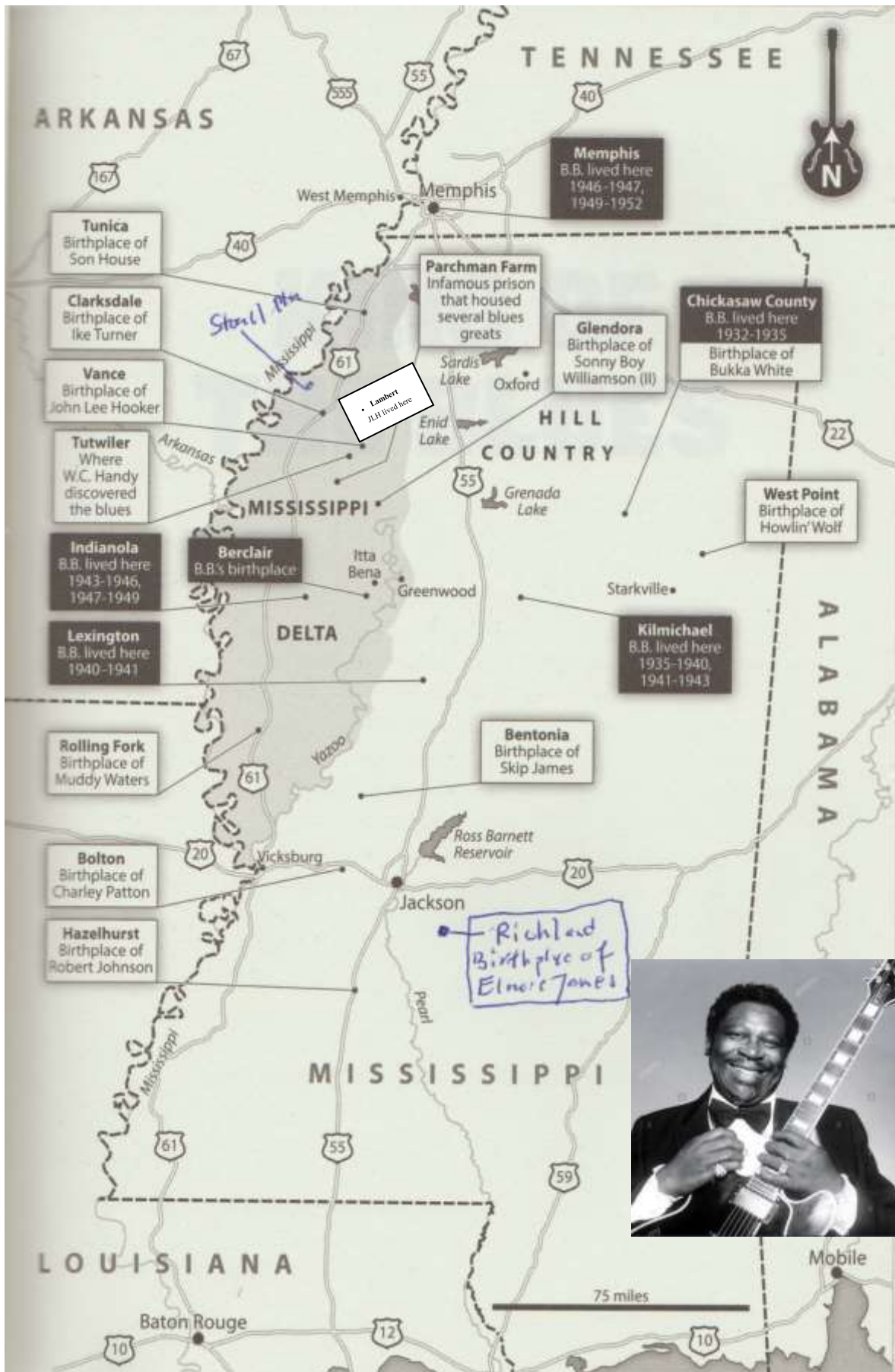
June 2011: *Live at the Royal Albert Hall* band. Charlie Dennis g, Ernest Vantrease k, James Bolden t, Stanley Abernathy t, Melvin Jackson s, Reggie Richards b, Tony Coleman d.

The B. B. King Orchestra early 1955-1956:

Millard Lee	piano, orchestra leader
Calvin Owens	trumpet
Kenny Sands	trumpet
Evelyn Young	saxophone
Lawrance Burdine	alto sax
Floyd Newman	baritone sax
George Coleman	tenor sax
Johnny Board	tenor sax
George Joyner	bassgtr
"Jerry" /or James Walker	bass
Ted Curry	drums
Onzie Horne	(arranger)
Harod Connor	vocals
Bonita Cole	vocals
Cato Walker	(transportation)



The "New" R&B Files in the R&B Pioneers Series



From De Vine: King of the Blues with some personal additions on Stovall and Richland.



The "New" R&B Files in the R&B Pioneers Series

BOBBY ROBINSON'S GREATEST PRODUCTIONS [\(wikipedia\)](#)

Early 1954 - Red Robin 130



Shim Sham Shimmy - Champion Jack Dupree



Late 1966 - SphereSound 713



Something Inside Me - Elmore James
(also unedited as Something Inside Of Me on Fire 5001 in 1976, or 1972)

March 1959 - Fury 1023 (R&B #1)



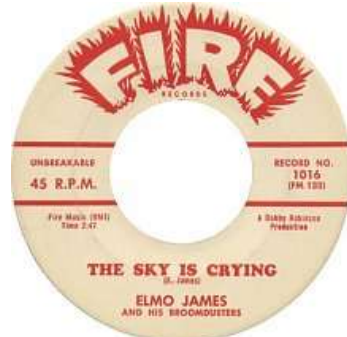
Kansas City - Wilbert Harrison

Nov 1959 - Fire 1008 (R&B #1)



Fannie Mae - Buster Brown

April 1960 - Fire 1016 (R&B #15)



The Sky Is Crying - Elmo James and His Broomdusters

Jan 1961 - Fire 1034



Mojo Hand - Lightnin' Hopkins

"The covers": April 1960 - Fire 1022 (R&B #1)
May 1961 - Fury 1050 (R&B #15)



There Is Something On Your Mind - Bobby Marchan
(original: Big Jay McNeely with Little Sonny Warner - Swingin' R&B #5)

Every Beat Of My Heart - Gladys Knight and The Pips
(originally recorded by "Pips" - Hunton / VeeJay R&B #1)

July 1961 - Fury 1053 (R&B #1)



Ya Ya - Lee Dorsey

Dec 1961 - Fire 504



Shake Your Moneymaker - Elmore James
(also on Enjoy 2022)

Febr 1962 - Enjoy 1000 (R&B #1)



Soul Twist - King Curtis and The Noble Knights

May 1962 - Fire 508 (R&B #4)



Need Your Lovin' - I Need Your Loving (Pts 1&2) - Don Gardner and Dee Dee Ford

The "New" R&B Files in the R&B Pioneers Series



The Drifters We Gotta Sing! – Strawberry 3CD-set with 76 tracks

- Collection of 76 recordings by The Drifters featuring all of their recordings for Atlantic Records from "Up On The Roof" of 1962 to 1971 (Be My Lady" ; including mono/stereo alternate takes of titles and five unissued songs only ever available on long deleted CDs released in 1996
- With two long-thought lost recordings, never originally released, 'I Dig Your Act' and 'You And Me Together Forever' making their world-wide debut on this 3 CD set. Bonus: "Young Better Move On" with a Drifters line-up featuring Ben E. King of 1982!
- Compiled, annotated and produced for re-issue by Bob Fisher with assistance from one of the leading experts on Drifter's history, Pete Burns. Designed by Michael Robson and mastered by Simon Murphy this is the definitive collection of one of The Drifters' greatest eras – 'The Soul Years'



Ruth Brown – Acrobat 4CD-set ACQCD 7158 – 109 tracks
"The Queen of R&B –The Singles and Albums Collection 1949-62" -

Perhaps more than any other artist, Ruth Brown helped lead the way in bridging the gap between R&B and pop as far as female artists were concerned, paving the way for the likes of Mary Wells and Aretha Franklin in the '60s. So successful was she that she became known as "The Queen Of R&B" and her record company Atlantic was sometimes referred to as "the house that Ruth built", so much did her hits contribute to the label's commercial fortunes. Between 1949 and 1962 she racked up 25 R&B hits, including five No. 1s, with several crossing into the pop charts. This great-value 109-track 4-CD set comprises just about all the A & B sides of her singles on Atlantic and Philips during these years, which include the titles from her albums "Rock 'n' Roll" and "Miss Rhythm", plus most of the titles from her albums "Late Date With Ruth" for Atlantic and "Along Comes Ruth" for Philips. It features all her 25 career R&B and pop chart hits including the R&B No. 1s "Teardrops From My Eyes", "5-10-15 Hours", "(Mama) He Treats Your Daughter Mean", "Oh What A Dream" and "Mambo Baby". It's a substantial and comprehensive overview of her primary career as a chart artist, and a highly entertaining showcase for her unique talent as a pop and R&B song stylist.

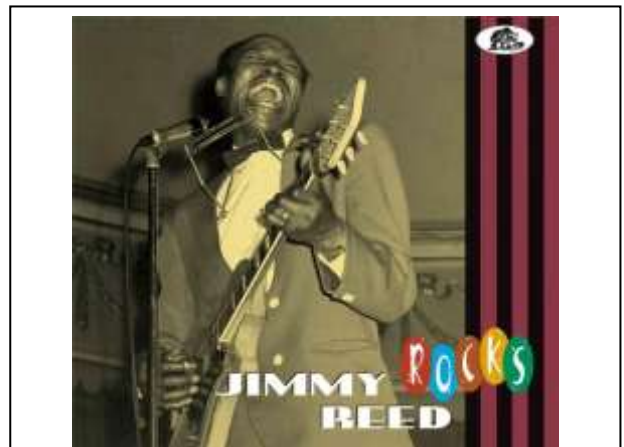
From The BLUES DISCOGRAPHY Updates and Corrections:

JOHN LEE HOOKER:
Details from Roger Armstrong & Neil Scaplehorn (Ace Records) on John Lee Hooker Ace 3CD JLHBOX 019 "Documenting The Sensation Recordings 1948-52"

	War is over (Goodbye California) (extended version of Specialty LP 2127)	3 September 1948:
	War is over (Goodbye California) (Alt. tk) War is over (Goodbye California)	
	(extended version of See see baby Greene Bottle LP 3130)	
B 7010	Alberta (alt. tk)	Poss. February 1949:
	Hastings Street boogie (Desert boogie) (extended version)	
	Build myself a cave (tk. 1)	Ace CD-799
	Build myself a cave (tk. 2)	
	Build myself a cave (tk. 3)	
	Build myself a cave (on Specialty LP 2125 is an intercut of tk. 2&3)	
B 7040	titles	Poss. March/April 1949:
B 7053	titles	Poss. June/July 1949:
B 8010	titles	Poss. December 1949
B 8035	tk. 1 Boogie chillen 2 tk. 2 also on Sensation 40, tk. 4 extended version of "Jump chillun" Greene Bottle LP 3130). Boogie chillen 2 (extended version of "21 Boogie" Specialty LP 2127, B 8042 Roll'n' roll (alt tk.). Strike blues (extended version of Specialty LP 2127)	28 April 1950:
B 8047	Give me your phone number (alt. tk) The story of a married woman (alt. tk) Moon is rising (alt. tk)	c. August 1951:
B 9001	John L's house rent boogie (incomplete tk.)	16 November 1950:
	I'm in the mood (Humming bird version of "Two voices Original mood")	7 August 1951:
	It hurts me so (alt. tk)	22 May 1952:

Maryland Pierce of the Five Keys died on July 13, 2021; born March 22, 1932. He joined the group in early 1950 and was one of several lead singers from the very beginning when they started recording.

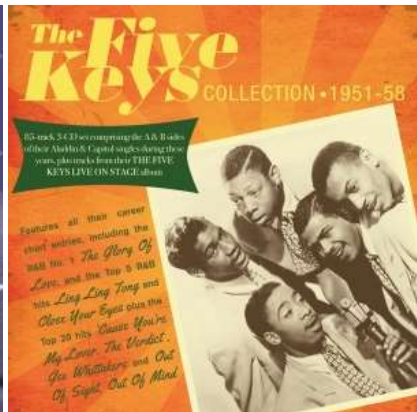
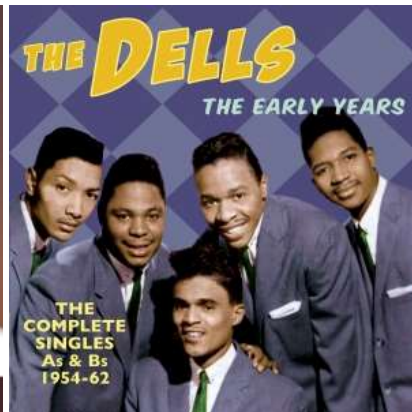
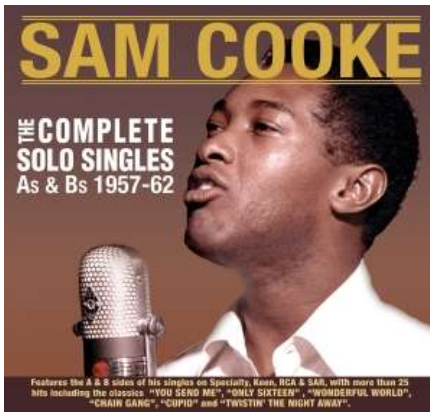
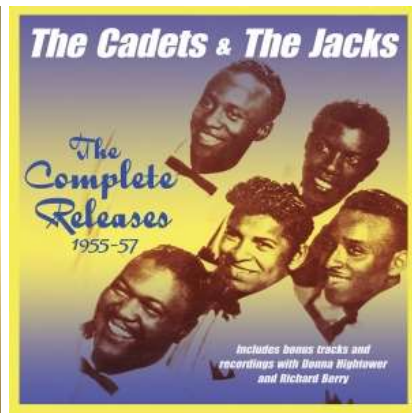
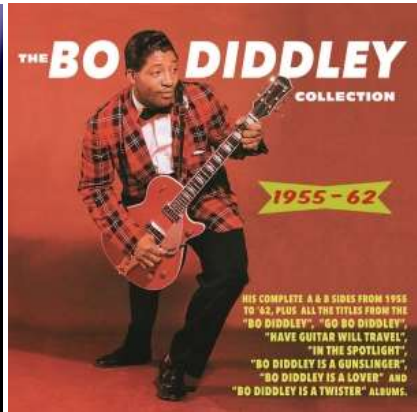
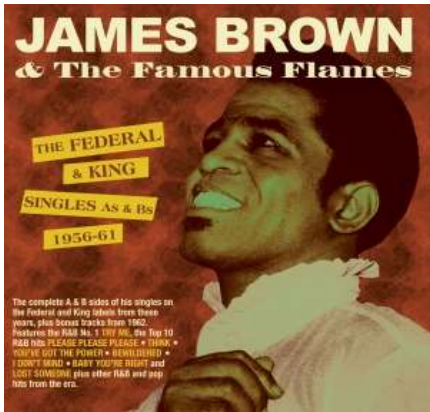
Sonny Turner of the Platters (joining the group in May 1960 and replacing Tony Williams as lead in June) died on January 14, 2022, but had to wait for his first recording until July 1961 due to Mercury, who insisted to issue records still led by Williams.



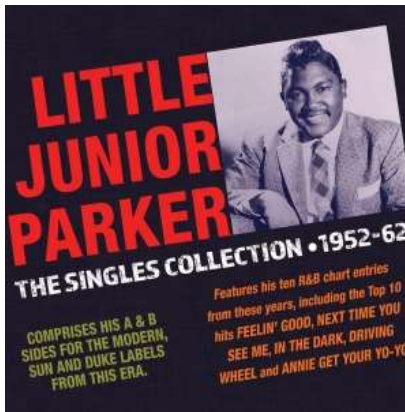
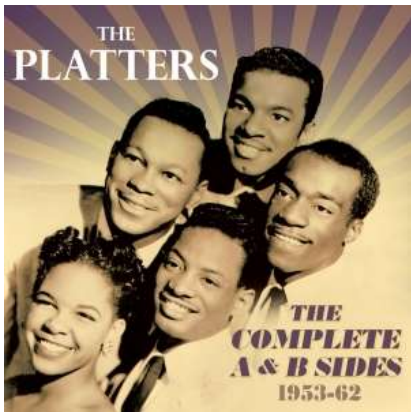
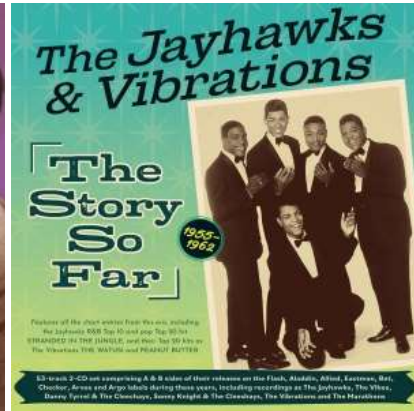
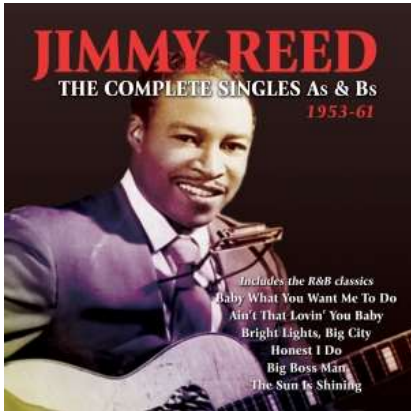
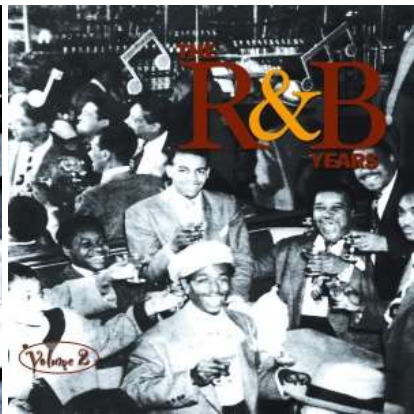
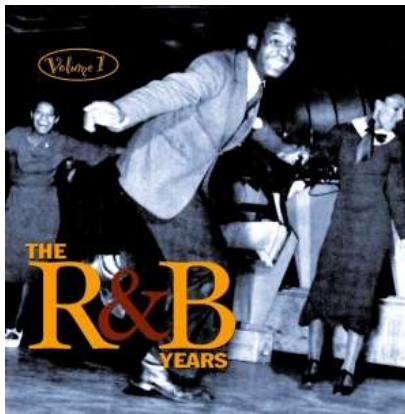
Jimmy Reed on Bear Family BCD 17572
Wynonie Harris on Jasmine JASMCD3156



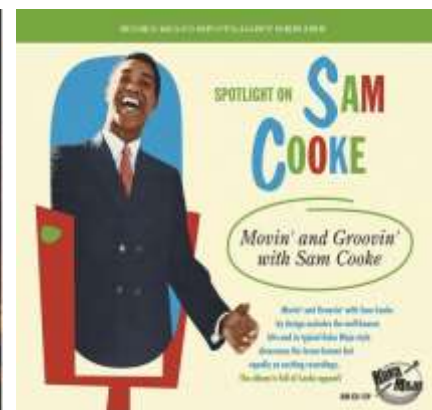
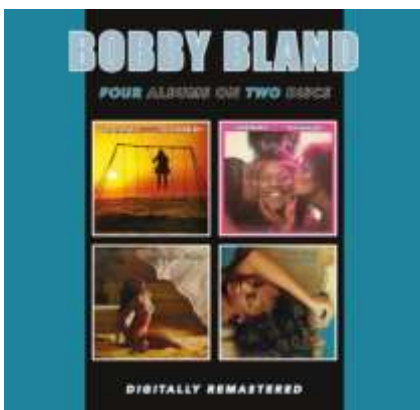
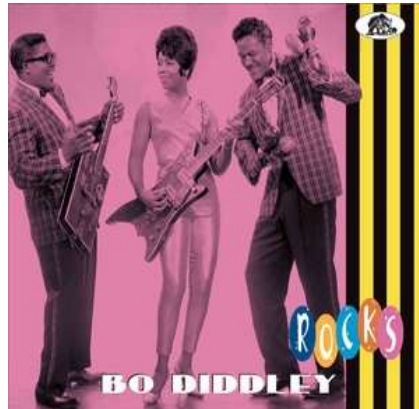
GREAT NEW ACROBAT MUSIC RELEASES – SOME OF THE BEST OF THE LATEST ONES - Part One



GREAT NEW ACROBAT MUSIC RELEASES – SOME OF THE BEST OF THE LATEST ONES - Part Two



Some Super-CDs of 2021-2022



A nice illustrated albums discography of famous and not-so-famous blues singers!
blues-sessions.com

Please note that the great R&B-files website has moved to
<https://johnleehooker.se/R&B-files/>

THE GREATEST R&B HITS OF THE GOLDEN 1950s

Super CD CD-sets (2 to 4 CDs on each volume) sets on Acrobat Music (click on label for link to contents)



This continues the strand of R&B and country collections associated with Acrobat's highly popular "America's Greatest Hits" series, this one focusing on the top R&B records in the US Billboard charts during 1950. This great value 101-track 4-CD anthology includes every record which peaked in the Billboard R&B Top 10 during that year, although for reasons of space we have not included three seasonal Christmas hits. It naturally features a host of well-known names like Louis Jordan, Johnny Otis, Jimmy Witherspoon, Nat King Cole, Ivory Joe Hunter, Dinah Washington, Wynonie Harris, Lightning Hopkins and Roy Brown, but also includes many unfamiliar names and records of which even enthusiasts of the genre may not be aware, and which will be welcome additions to their collections. It provides a fascinating snapshot of a genre that was emerging from the R&B orchestra and jump blues era of the late '40s and was seeing the development of the sounds that were already laying the groundwork for the rock 'n' roll explosion a few years later.

The CDs imaged here are the ones issued up to now - Many more to follow!





A Great New 4-CDset

in Nick Duckett's great [rhythmandbluesrecords](#) series:

A Rhythm & Blues Chronology Volume Seven RANDB078.

- If you order direct from the link you will also find a fifth bonus CD in the pack - and let us all hope for the rest of the fifties - Simply great stuff!! Below 6 4CD-sets (the 1940s, plus).



DISC ONE A Rhythm & Blues Chronology 7: 1950

Title	Composer	Artist	Label/Recording Date
1. Bad Bad Whiskey	Maxwell Davis	Amos Milburn	Atlantic 2000 Sep 1950
2. Teenage Dream My Love	Buckley-Turner	Boyz n the B	Atlantic 310 Sep 1950
3. Bad, Oh Bad	Sammy Bealshaw	Tray Bealshaw	King 4207 Feb 1950
4. Dinkin' Wine You Got O-D	Walt McEwen	Stacy McEwen	Atlantic 373 Feb 1950
5. The Fat Man	Bartholomew Clemons	Eric Clemons	Imperial 1048 Dec 1949
6. Trouble Blues	Charles Brown	Charles Brown	Meridian 3019 Jan 1950
7. So So	Bernage Thomas	Harold Bernage	Decca 48175 Aug 1950
8. Old Time Shuffle Blues	Clare	Clare King	Swing Time 237 1950
9. Just 'Til (1950 recording)	Bartholomew	Clare King	Imperial 1051 Nov 1949
10. Pink Champagne	Joe Lipps	Joe Lipps	Specialty 325 Jan 1950
11. Misdemeanor Blues	Clare	Clare King & Earl Hines	Swing 793 Feb 1950
12. Letter On It All The Time	Clare King	Wynonie Harris	King 4340 Jan 1950
13. Paper Bag Shuffle	Clare	Joe Thomas	King 4388 Jan 1950
14. Don't You	Clare	Clare King	Decca 48182 Jan 1950
15. Saturday Night Fish Fry	Clare King	Clare King	Decca 48183 Jan 1950
16. For Your My Love	Clare King	Clare King	Decca 48184 Jan 1950
17. Saturday	Clare King	Clare King	Decca 48185 Jan 1950
18. Please Send Me Someone to Love	Clare King	Clare King	Decca 48186 Jan 1950
19. Let's Rock A While	Clare King	Clare King	Decca 48187 Jan 1950
20. Breakin' Up The House	Clare King	Clare King	Decca 48188 Jan 1950
21. Love Don't Leave Nobody	Clare King	Clare King	Decca 48189 Jan 1950
22. The Whole Night In	Clare King	Clare King	Decca 48190 Jan 1950
23. Anytime Anywhere Anywhere	Clare King	Clare King	Decca 48191 Jan 1950
24. Rock Around The Clock	Clare King	Clare King	Decca 48192 Jan 1950
25. Big Top	Clare King	Clare King	Decca 48193 Jan 1950
26. Bad News	Clare King	Clare King	Decca 48194 Jan 1950
27. Cheatin' Boy	Clare King	Clare King	Decca 48195 Jan 1950
28. After Hours	Clare King	Clare King	Decca 48196 Jan 1950

DISC TWO

Title	Composer	Artist	Label/Recording Date
1. Good News Loving Her	Clare King	Clare King	Decca 48197 Jan 1950
2. What's Goin' On (1950 recording)	Clare King	Clare King	Decca 48198 Jan 1950
3. Good Man Blues	Clare King	Clare King	Decca 48199 Jan 1950
4. Please Don't Leave Me This Way	Clare King	Clare King	Decca 48200 Jan 1950
5. Dirty Deal	Clare King	Clare King	Decca 48201 Jan 1950
6. Misdemeanor Blues	Clare King	Clare King	Decca 48202 Jan 1950
7. Duck Feet	Clare King	Clare King	Decca 48203 Jan 1950
8. Let's Get Together	Clare King	Clare King	Decca 48204 Jan 1950
9. The Blue Bird	Clare King	Clare King	Decca 48205 Jan 1950
10. Let's Get Together (1950 recording)	Clare King	Clare King	Decca 48206 Jan 1950
11. Long Walk	Clare King	Clare King	Decca 48207 Jan 1950
12. Bad News	Clare King	Clare King	Decca 48208 Jan 1950
13. Good News Loving Her	Clare King	Clare King	Decca 48209 Jan 1950
14. Bad News Loving Her	Clare King	Clare King	Decca 48210 Jan 1950
15. Jump And Go	Clare King	Clare King	Decca 48211 Jan 1950
16. See You Later	Clare King	Clare King	Decca 48212 Jan 1950
17. Good News Loving Her	Clare King	Clare King	Decca 48213 Jan 1950
18. Good News Loving Her	Clare King	Clare King	Decca 48214 Jan 1950
19. Let's Get Together	Clare King	Clare King	Decca 48215 Jan 1950
20. Let's Get Together	Clare King	Clare King	Decca 48216 Jan 1950
21. Let's Get Together	Clare King	Clare King	Decca 48217 Jan 1950
22. Let's Get Together	Clare King	Clare King	Decca 48218 Jan 1950
23. Let's Get Together	Clare King	Clare King	Decca 48219 Jan 1950
24. Let's Get Together	Clare King	Clare King	Decca 48220 Jan 1950
25. Let's Get Together	Clare King	Clare King	Decca 48221 Jan 1950
26. Let's Get Together	Clare King	Clare King	Decca 48222 Jan 1950
27. Let's Get Together	Clare King	Clare King	Decca 48223 Jan 1950
28. Let's Get Together	Clare King	Clare King	Decca 48224 Jan 1950
29. Let's Get Together	Clare King	Clare King	Decca 48225 Jan 1950
30. Let's Get Together	Clare King	Clare King	Decca 48226 Jan 1950

DISC THREE

Title	Composer	Artist	Label/Recording Date
1. Walking The Walk	Clare King	Clare King	Decca 48227 Jan 1950
2. Walkin' Baby Walk	Clare King	Clare King	Decca 48228 Jan 1950
3. Walkin' Baby Walk	Clare King	Clare King	Decca 48229 Jan 1950
4. Walkin' Baby Walk	Clare King	Clare King	Decca 48230 Jan 1950
5. Walkin' Baby Walk	Clare King	Clare King	Decca 48231 Jan 1950
6. Walkin' Baby Walk	Clare King	Clare King	Decca 48232 Jan 1950
7. Walkin' Baby Walk	Clare King	Clare King	Decca 48233 Jan 1950
8. Walkin' Baby Walk	Clare King	Clare King	Decca 48234 Jan 1950
9. Walkin' Baby Walk	Clare King	Clare King	Decca 48235 Jan 1950
10. Walkin' Baby Walk	Clare King	Clare King	Decca 48236 Jan 1950
11. Walkin' Baby Walk	Clare King	Clare King	Decca 48237 Jan 1950
12. Walkin' Baby Walk	Clare King	Clare King	Decca 48238 Jan 1950
13. Walkin' Baby Walk	Clare King	Clare King	Decca 48239 Jan 1950
14. Walkin' Baby Walk	Clare King	Clare King	Decca 48240 Jan 1950
15. Walkin' Baby Walk	Clare King	Clare King	Decca 48241 Jan 1950
16. Walkin' Baby Walk	Clare King	Clare King	Decca 48242 Jan 1950
17. Walkin' Baby Walk	Clare King	Clare King	Decca 48243 Jan 1950
18. Walkin' Baby Walk	Clare King	Clare King	Decca 48244 Jan 1950
19. Walkin' Baby Walk	Clare King	Clare King	Decca 48245 Jan 1950
20. Walkin' Baby Walk	Clare King	Clare King	Decca 48246 Jan 1950
21. Walkin' Baby Walk	Clare King	Clare King	Decca 48247 Jan 1950
22. Walkin' Baby Walk	Clare King	Clare King	Decca 48248 Jan 1950
23. Walkin' Baby Walk	Clare King	Clare King	Decca 48249 Jan 1950
24. Walkin' Baby Walk	Clare King	Clare King	Decca 48250 Jan 1950
25. Walkin' Baby Walk	Clare King	Clare King	Decca 48251 Jan 1950
26. Walkin' Baby Walk	Clare King	Clare King	Decca 48252 Jan 1950
27. Walkin' Baby Walk	Clare King	Clare King	Decca 48253 Jan 1950
28. Walkin' Baby Walk	Clare King	Clare King	Decca 48254 Jan 1950
29. Walkin' Baby Walk	Clare King	Clare King	Decca 48255 Jan 1950
30. Walkin' Baby Walk	Clare King	Clare King	Decca 48256 Jan 1950

DISC FOUR

Title	Composer	Artist	Label/Recording Date
1. Mean Old Santa Fe	Clare King	Clare King	Decca 48257 Jan 1950
2. Mean Old Santa Fe	Clare King	Clare King	Decca 48258 Jan 1950
3. Mean Old Santa Fe	Clare King	Clare King	Decca 48259 Jan 1950
4. Mean Old Santa Fe	Clare King	Clare King	Decca 48260 Jan 1950
5. Mean Old Santa Fe	Clare King	Clare King	Decca 48261 Jan 1950
6. Mean Old Santa Fe	Clare King	Clare King	Decca 48262 Jan 1950
7. Mean Old Santa Fe	Clare King	Clare King	Decca 48263 Jan 1950
8. Mean Old Santa Fe	Clare King	Clare King	Decca 48264 Jan 1950
9. Mean Old Santa Fe	Clare King	Clare King	Decca 48265 Jan 1950
10. Mean Old Santa Fe	Clare King	Clare King	Decca 48266 Jan 1950
11. Mean Old Santa Fe	Clare King	Clare King	Decca 48267 Jan 1950
12. Mean Old Santa Fe	Clare King	Clare King	Decca 48268 Jan 1950
13. Mean Old Santa Fe	Clare King	Clare King	Decca 48269 Jan 1950
14. Mean Old Santa Fe	Clare King	Clare King	Decca 48270 Jan 1950
15. Mean Old Santa Fe	Clare King	Clare King	Decca 48271 Jan 1950
16. Mean Old Santa Fe	Clare King	Clare King	Decca 48272 Jan 1950
17. Mean Old Santa Fe	Clare King	Clare King	Decca 48273 Jan 1950
18. Mean Old Santa Fe	Clare King	Clare King	Decca 48274 Jan 1950
19. Mean Old Santa Fe	Clare King	Clare King	Decca 48275 Jan 1950
20. Mean Old Santa Fe	Clare King	Clare King	Decca 48276 Jan 1950
21. Mean Old Santa Fe	Clare King	Clare King	Decca 48277 Jan 1950
22. Mean Old Santa Fe	Clare King	Clare King	Decca 48278 Jan 1950
23. Mean Old Santa Fe	Clare King	Clare King	Decca 48279 Jan 1950
24. Mean Old Santa Fe	Clare King	Clare King	Decca 48280 Jan 1950
25. Mean Old Santa Fe	Clare King	Clare King	Decca 48281 Jan 1950
26. Mean Old Santa Fe	Clare King	Clare King	Decca 48282 Jan 1950
27. Mean Old Santa Fe	Clare King	Clare King	Decca 48283 Jan 1950
28. Mean Old Santa Fe	Clare King	Clare King	Decca 48284 Jan 1950
29. Mean Old Santa Fe	Clare King	Clare King	Decca 48285 Jan 1950
30. Mean Old Santa Fe	Clare King	Clare King	Decca 48286 Jan 1950

The EDITOR'S TOP 20 FAVORITE SONGS

Add this one to Editor's Top Favorite Songs (Runner-Up # 2)

(to Volume One in the R&B Pioneers Series – Top Rhythm & Blues Records – pages 44-45)

[Street Walking Woman](#)

T-Bone Walker – Imperial 5202 (issued in September 1952)



Recorded in Hollywood (L.A.) December 1951 (uncharted).
Aaron T-Bone Walker, vcl/gtr; with unknown reeds (saxes) plus Maxwell Davis, arranger/producer and tenorsax; Willard McDaniels, pno; Billy Hadnott, bass; Oscar Lee Bradley, drums.

Written by J. White (prob. T-Bone's manager) and prob also by Walker.

Point: the super guitar solo.

With this one – plus the Muddy Waters' "I'm Your Hoochie Coche Man" (presented in the extra special supplement 13C, page 59) and the 17 favorites from volume one – you now have 19 Favorite ones (for a complete collection on 20 if you include your one top favorite)

BLUES N' RHYTHM
Ramblings

Ike Turner - new book due soon. Photo: B&R Archive.

IKE TURNER BOOK: Fred Rothwell tells us that his book, "Dynamite! – Ike Turner's Recorded Legacy" is due for publication by Music Mentor Books later this year. As the title suggests its focus is on Ike's music and includes details of every recording he participated in from Jackie Brenston's 'Rocket 88' to his last recordings on his own Ikon label in 2006. It includes a full sessionography and discography and plots Turner's career from Clarksdale bluesman and talent scout for Modern Records, recording with Howlin' Wolf, B.B. King, Elmore James amongst many others, to the formation of the Kings of Rhythm and his full Revue with Tina and The Ikettes; and through to his demise and later musical resurrection, culminating in his Grammy award winning 'Risn' With The Blues' album. The 600-plus page book includes Billboard chart entries, label shots, vintage ads and previously unpublished photos. Look out for more details soon.



Otis Rush, vocal / guitar (born 1934)
(a true modern Chicago-based pioneer)

Born In Mississippi (died 2018), Made his very first recordings for Cobra in 1956-1959 (eight singles) and joined Chess in 1960 (did 7 tracks for the label). Later recordings were done for Duke and Vanguard.

Just A Reminder!



In case you have missed out the The Definitive ELECTRIC BLUES Collection 1939-2005 on Bear Family (issued in 2011), containing four 3-CD sets compiled and presented by Bill Dahl – here is a reminder of the **first three volumes** of the 3D-sets - with track listings.

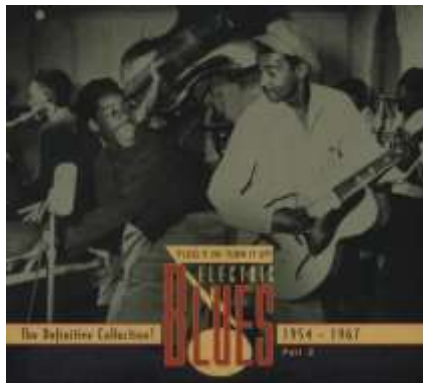
Bear Family

Vol.1 Electric Blues 1939-54 BCD 16921
3-CD Digipak (8-plated) with 160-page booklet
77 tracks. Total playing time approx. 218 mns.

Vol.2 Electric Blues 1954-67 BCD 16922
3-CD Digipak (8-plated) with 172-page booklet
79 tracks. Total playing time approx. 221 mns.

Vol.3 Electric Blues 1960-69 BCD 16923
3-CD Digipak (8-plated) with 172-page booklet
70 tracks. Total playing time approx. 221 mns

Vol.4 Electric Blues 1970-2005 BCD 16924
3-CD Digipak (8-plated) with 156-page
booklet, 65 tracks. Total playing time approx.
263 mns.



Bear Family – Electric Blues cont'd



Joe Tex's Original Atlantic LPs (the Dial Series).

(all albums also in stereo, SD-prefix)



Atlantic 8106, 8115 (both 1965), 8124, 8133 (both 1966)



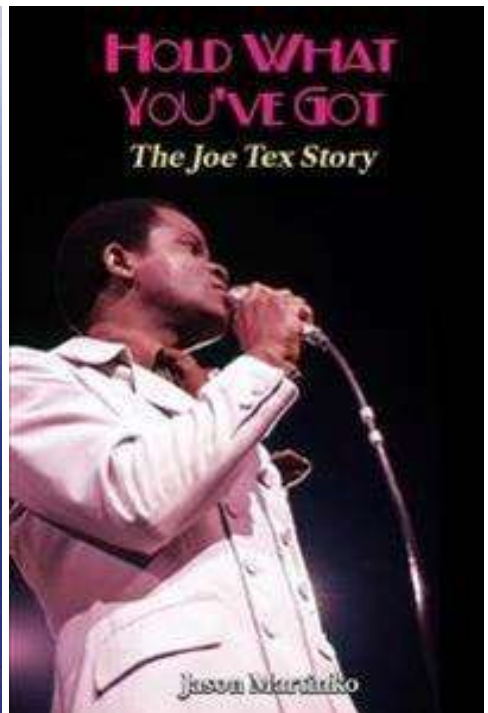
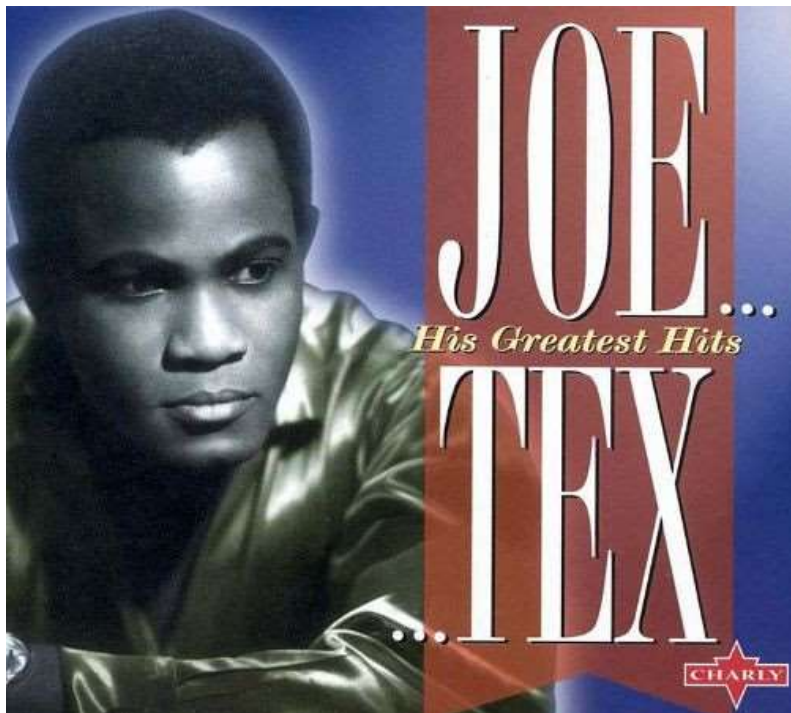
Atlantic 8144 (1967), 8156, SD 8187 (both 1968), SD 8211 (1969)




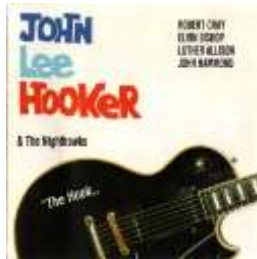
Atlantic SD 8231 (1969), SD 8254 (1970), SD 8292 (1972), Atlantic 81278-1-Y stereo (1984)

... and a great 2CD-set on UK Charly

CP CD 8266-2 (44 tracks 1996) the book is from 2018 – great reading and full discography!



Of all the John Lee Hooker bootleg CD releases listed in my Hooker Discography of later years only these two are to be found in "The Blues Discography 1971-2000" (Ford-McGrath)

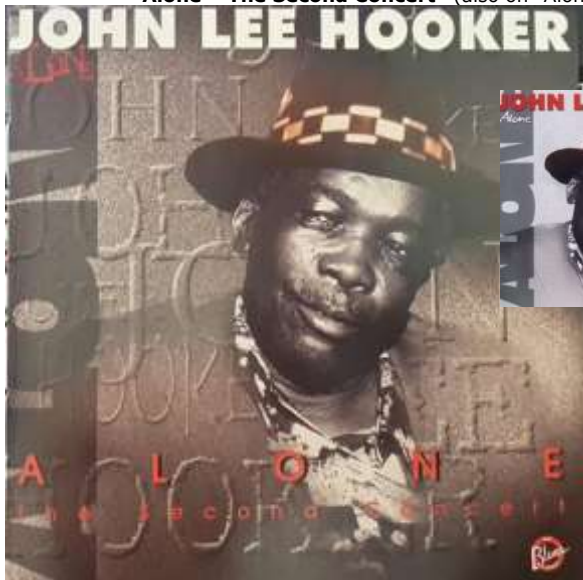
<p>"Hard Times" - Carlton Sounds CD 30360 00962 (1997) also on Arti Faxt CD 12012 "Live In Concert" Recorded unkn location 1973. Hooker vcl/gtr with Lightnin' Hopkins, pno; bs, dms</p>		<p>"The Night of the Hook" - Paradise CD PARA1060 (ca 1986) Rec Manchester, WY April 30, 1986</p>		<p>Hooker vcl/gtr with the Nighthawks: Mark Wenner, vcl/hca; John Thackery, vcl/gtr; Jan Zukowsky, vcl/bs; Pete Ragus, dms; guests: John Hammond and Robert Cray, gtrs; Elvin Bishop, gtr. (bootleg issue)</p>
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Hard times
Hobo blues
Hooker's shuffle
I hate the day I was born
Rock with me
Sally Mae
Should've been gone

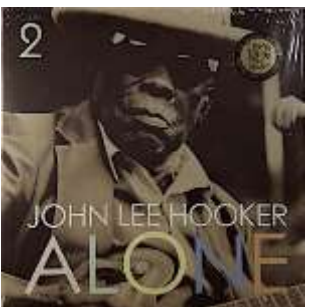
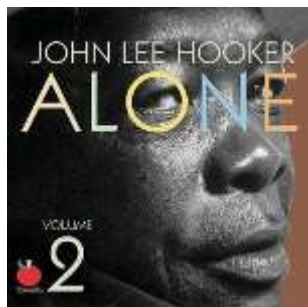
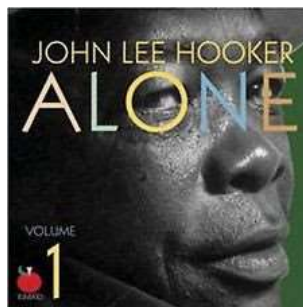
Contains two interviews (poss from Lunar #2 in 1978).

Hooker: [Blues Boogie Jam](#) youtube video July 18, 1986 (with a.o. Santana, Paul Butterfield and Elvin Bishop).
There is one bootleg recorded late 1980s/early 1990s titled Hook, Line and Sinkers on Blee Light CD NKR 011 (featuring Hooker vcl/gtr plus some songs with "guests" (not presented earlier). [Hooker & Hopkins duet](#).
There is actually a third volume in the Hooker **"ALONE"** series (acc to "The Blues Discography 1971-2000" Ford-McGrath) **"Alone - The Second Concert"** (also on "Alone 2" Vinyl (2016) Fat Possum Records - FP1148-1)



JOHN LEE HOOKER—ALONE VOLUME 1 (LAB LAB-4, MMG 640000)	
JOHN LEE HOOKER—STILL ALONE VOLUME 2 (MMG 640005)	
JOHN LEE HOOKER—ALONE: THE SECOND CONCERT (Blues Alliance TBA-13013)	
Vg with A-E	
	live, Hunter College, New York, NY, 8 Feb 1978
I miss you so	LABOR LAB-4 (LP)
Jesus James	LABOR LAB-4 (LP)
Dark room	LABOR LAB-4 (LP)
It never get out of these blues alive	LABOR LAB-4 (LP)
Boogie children	LABOR LAB-4 (LP)
When my first wife left me	LABOR LAB-4 (LP)
Room boom	LABOR LAB-4 (LP)
One Bourbon, one Scotch, one beer	LABOR LAB-4 (LP)
Feel good	MMG (G) 64005 (LP)
Some people	MMG (G) 64005 (LP)
T.B.	MMG (G) 64005 (LP)
Baby please don't go	MMG (G) 64005 (LP)
Mama killed a chicken	MMG (G) 64005 (LP)
Hobo	MMG (G) 64005 (LP)
Tired of being your doggie	MMG (G) 64005 (LP)
All night long	MMG (G) 64005 (LP)
Creakin' long snake - 1	MMG (G) 64005 (LP)
Put your hand on your hip	Blues Alliance TBA-13013 (CD)
Trying to survive	Blues Alliance TBA-13013 (CD)
I won't be back no more	Blues Alliance TBA-13013 (CD)
She will live on my bonded knee	Blues Alliance TBA-13013 (CD)
You ain't old to shift them gears	Blues Alliance TBA-13013 (CD)
Hobo blues	Blues Alliance TBA-13013 (CD)
I wish you could change your ways	Blues Alliance TBA-13013 (CD)
Boogie children	Blues Alliance TBA-13013 (CD)
Creakin' long snake	Blues Alliance TBA-13013 (CD)

(LP LAB-4 also on MMG (G) 64000 (LP) LP LAB-4 & LP 64005 reissued as "Alone" on Tomato 2696601 (LP/CD), Om (UK) 147 (LP/Mini CD) 70387 (CD); CD 13013 is from the second performance on the same day.)



LAB 4 (1980-volume 1) reissued on MMG 640000 (1981), MMG LP 64005 (1982 - 9 tracks); Tomato 2LP 2696601 (1989) and CD 70387 (1989 - also featuring MMG LP 64005 - 17 tracks); Tomato CDs [TOM 2109](#) (2003 - all 17 tracks), [2110](#) (2003 - 9 tracks from vol 1; large image: Blues Alliance "Alone - The Second Concert" CD TBA-1303 (1997); also on Corasonc Records CD 255028 (2001) - reissued ("Alone Volume 2" right above) (2016 vinyl) Fat Possum FP1148-2 LP..

The "New" R&B Files in the R&B Pioneers Series



Above: Number "29B" in my Favorite Performer's List.

Some of B.B. King's 1970s orchestra line-ups

- on recordings and on stage! Source: "The Blues Discography 1971-2000 - the later years" by Robert Ford & Bob McGrath (2011).



1971

John Browning, Joseph Burton (tbs); Louis Hubert (tens); Booker Walter and/or Earl Turbington (alts); Ron Levy (pno); Mel Brown (gtr); Wilbert Freeman (b); Sonny Freeman (dms); Victor Feldman (cg); Cliff Coulter (later pno/tamb).

1972-1973

Edward Rowe, Steve Madaio, Ernie Royal (tps); Garnett Brown, Joseph Burton (tbs); Bobby Forte, Gene Dinwiddle, Trevor Lawrence (tss); Louis Hubert (bars); Earl Turbington, David Sanborn, and sometimes Kenny Walker III (altss); Howard Johnson (bars); Ron Levy, Frank Owens (alt pno); Milton Hopkins, Cornell Dupree (gtrs); Wilbert Freeman, Jerry Jemmott (alt b); Sonny Freeman, Bernad Purdie (alt dms).

1974 (touring and recording with Bobby Bland)

(prob incl some of Bobby Bland's musicians - for the first time) Edward Rowe, Melvin Jackson, Tommy Punkson, Joseph Hardi Jnr (tps); Joe Burton, Al Thomas (tbs); Bobby Forte, Theodor Arthur (tss); Louis Hubert (bars); Cato Walker (alts); Michael Omartian, Theodore Reynolds, Ron Lavy (keyboards), Ben Benay, Mel Brown, Milton Hopkins (gtr); Wilbert Freeman (b); Sonny Freeman, Harold Potier Jr, Charles Polk (dms).

1975

Edward Rowe (tp); Herb Hardesty (tp/tb); Joe Burton (tb); Bobby Forte (ts/bars); Cato Walker (alts); Ron Levy (pno/synth); James Toney (org); Milton Hopkins, Jess Daniels (gtrs); Rudy Aikels (b); John Starks (dms); Marcus Barnette (perc).

1976

Al Aarons, Roy Pope, Bobby Bryant (tps); Garnett Brown, (tb); Jommy Forrest, Fred Jackson (tss); Ernie Watts, (alts); Jerome Richardson (bars); Sonny Burke (pno); James Toney, Ronnie Barron (orgs); Milton Hopkins, Lee Ritenour (gtrs); Joe Turner, Scott Edwards (bs); John Starkds, Ed Greene (bs); Earl Nash, Eddie Brown (percs).

1980

Wayman Reed, Charlie Miller (tps); Ronald Cuber (bars); Hank Crawford (alts); David "Fathead" Newman (ts); Dr. John (keyboards); Hugh McCracken (gtr); Wilbur Bascomb (b); Bernard "Pretty" Purdie (dms).

Three Kings and a Guy

("Industrial" guitarists – just as Otis Rush)



Albert King (born 1923)



Earl King (born 1934)



Freddie King (born 1934)



Buddy Guy (born 1936)

Some "late" thoughts on the Coasters' Session Discography



1. Top: The Coasters in a "cold" studio in mid 1960.
2. Right: At Wink Martindale's in Las Vegas in early 1961. Guner's last gig with the group was probably in June-July 1961 with Ray Charles and Betty Carter.
3. Bottom: Carroll most probably joined around September (or poss in August of 1961). Images of guitarist Sonny Forrest, who "part-joined" already in 1959, an early photo of Carroll with the Coasters, and finally an early 1970s photo of guitarist Thomas "Curley" Palmer, who joined in 1962. ([link to a nice Coasters Nostalgia Site](#))



1. **"Shoppin' For Clothes" session July 29, 1960** may (or may not) have taken place in a Chicago studio.
2. **"Little Egypt" session February 9, 1961** most probably cut with Earl Carroll not yet in.
3. **"Just Like Me" session September 25, 1961** featuring Gary Bell most probably on saxophone. Piano player not listed but may be (or not) Mike Stoller.



Insert in **"The Top 30 Favorites"** (the R&B Pioneers Series page 42, 1952-54 section after "Baby Don't Do It")



Buddy Johnson and his Orchestra - Vocal by Ella Johnson Sophisticate
- "Hittin' On Me" (Buddy Johnson) - Mercury 70116 (NYC ca January 1953) - R&B #6 May 1953

Buddy Johnson, orchleader/pno, Ella Johnson, vocals; possibly some of the following "collective" musicians: Andrew Wood, Willis Nelson, Frank Royal, Willie Nelson, Courtney Williams, trumpets; Steve Pulliam, Julius Watson, trombones; Harold Minerve, alto sax; Dave Van Dyke, Purvis Henson, tenor saxes; Teddy Conyers, William Crump, baritone saxes; Chauncey "Lord" Westbrook, Jimmy Jackson, guitars; Leon Spann, bass; Emmanuel Sims, drums; Ella Johnson, vocals; Nolan Lewis and Ricky Harper, probably present ("silent" vocalists).

THE ORIGINS OF ROCK 'N' ROLL (FROM WIKIPEDIA) https://en.wikipedia.org/wiki/Rock_and_roll



Chuck Berry in 1957

The origins of rock and roll are complex. [Rock and roll](#) emerged as a defined musical style in the [United States](#) in the early to mid-1950s. It derived most directly from the [rhythm and blues](#) music of the 1940s, which itself developed from earlier [blues](#), the beat-heavy [jump blues](#), [boogie woogie](#), up-tempo [jazz](#), and [swing music](#). It was also influenced by [gospel](#), [country](#) and [western](#), and traditional [folk music](#).^[1] Rock and roll in turn provided the main basis for the music that, since the mid-1960s, has been generally known simply as [rock music](#).

The phrase "rocking and rolling" originally described the movement of a ship on the ocean, but it was used by the early 20th century, both to describe a spiritual fervor and as a sexual analogy. Various gospel, blues and swing recordings used the phrase before it became used more frequently – but still intermittently – in the late 1930s and 1940s, principally on recordings and in reviews of what became known as "rhythm and blues" music aimed at black audiences. In 1939 during the April 5th broadcast on "The Fred Allen - Town Hall Tonight - Show" the song "Rock and Roll" appeared as a barber shop quartet lead-in. In May 1942, long before the concept of rock and roll had been defined, a [Billboard](#) record review described [Sister Rosetta Tharpe](#)'s vocals on the upbeat blues song "Rock Me", by [Lucky Millinder](#), as "rock-and-roll spiritual singing".^[2]

In 1951, Cleveland-based disc jockey [Alan Freed](#) began playing this music while popularizing the term "rock and roll" on mainstream radio.^[3] Freed was the first radio disc jockey and concert producer who frequently played and promoted rock and roll.^[4] Various recordings that date back to the 1940s have been named as the first rock and roll record, or at least as precursors of the music.^[5]

Early usage of the phrase

The alliterative phrase "rocking and rolling" originally was used by [mariners](#) at least as early as the 17th century to describe the combined "rocking" ([fore](#) and [aft](#)) and "rolling" (side to side) motion of a ship on the ocean.^[6] Examples include an 1821 reference, "... prevent her from rocking and rolling ..." ^[7] and an 1835 reference to a ship "... rocking and rolling on both beam-ends".^[8]

The [hymn](#) "Rocked in the Cradle of the Deep", with words written in the 1830s by [Emma Willard](#) and tune by [Joseph Philip Knight](#),^{[9][10]} was recorded several times around the start of the 20th century by the Original Bison City Quartet before 1894,^[11] the Standard Quartette in 1895,^[12] [John W. Myers](#) at about the same time,^[13] and Gus Reed in 1908.^[14] By that time, the specific phrase "rocking and rolling" was also used by [African Americans](#) in [spirituals](#) with a religious connotation.^[6]

On April 25, 1881, comedian John W. Morton of Morton's Minstrels performed a song entitled "Rock and Roll" as part of a repertoire of comic songs at a concert at the Theatre Royal in Victoria, British Columbia.^{[15][16]} A comic song titled "Rock and Roll Me" was performed by Johnny Gardner of the Moore's Troubadours theatrical group during a performance in Australia in 1886, and one newspaper critic wrote that Gardner "made himself so amusing that the large audience fairly rocked and rolled with laughter."^[17]

The earliest known recordings of the phrase were in several versions of "The [Camp Meeting Jubilee](#)", by both the Edison Male Quartet and the Columbia Quartette, recorded between 1896 and 1900.^[18] It contained the lyrics "Keep on rockin' an' rolling in your arms/ Rockin' an' rolling in your arms/ Rockin' an' rolling in your arms/ In the arms of Moses." "Rocking" was also used to describe the spiritual [rapture](#) felt by worshippers at certain religious events, and to refer to the rhythm often found in the accompanying music.^[6]

At around the same time, the terminology was used in secular contexts, for example to describe the motion of railroad trains. It has been suggested that it also was used by men building railroads, who would sing to keep the pace, swinging their hammers down to drill a hole into the rock, and the men who held the steel spikes would "rock" the spike back and forth to clear rock or "roll", twisting it to improve the "bite" of the

drill.^[19] "Rocking" and "rolling" were also used, both separately and together, in a sexual context; writers for hundreds of years had used the phrases "They had a roll in the hay" or "I rolled her in the clover".^[20]

20th century uses

By the early 20th century the words increasingly were used together in secular black slang with a [double meaning](#), ostensibly referring to dancing and partying, but often with the subtextual meaning of sex.^{[21][22]}

In 1922, blues singer [Trixie Smith](#) recorded "My Man Rocks Me (with One Steady Roll)," first featuring the two words in a secular context.^[23] Although it was played with a [backbeat](#) and was one of the first "around the clock" lyrics, this slow minor-key [blues](#) was by no means "rock and roll" in the later sense.^[24]

However, the terms "rocking", and "rocking and rolling", were increasingly used through the 1920s and into the late 1940s, especially but not exclusively by black secular blues and jump blues musicians, to refer to either dancing or sex, or both. The term maintained a strong sexual connotation in the blues and R&B genre into the 1950s.^{[25][26][27]}

In 1927, blues singer [Blind Blake](#) used the couplet "Now we gonna do the old country rock / First thing we do, swing your partners" in "West Coast Blues", which in turn formed the basis of "Old Country Rock" by [William Moore](#) the following year.^[28] Also in 1927, traditional country musician [Uncle Dave Macon](#), with his group the Fruit Jar Drinkers, recorded "Sail Away Ladies" with a refrain of "Don't she rock, daddy-o", and "Rock About My Saro Jane".^[29] [Duke Ellington](#) recorded "Rockin' in Rhythm" in 1928, and Robinson's Knights of Rest recorded "Rocking and Rolling" in 1930.^[6]

In 1932, the phrase "rock and roll" was heard in the [Hal Roach](#) film *Asleep in the Feet*.^[citation needed] In 1934, [the Boswell Sisters](#) had a pop hit with "Rock and Roll" from the film *Transatlantic Merry-Go-Round*,^{[30][31]} where the term was used to describe the motion of a ship at sea.^[32] In 1935, [Henry "Red" Allen](#) recorded "Get Rhythm in Your Feet and Music in Your Soul" which included the lyric "If Satan starts to hound you, commence to rock and roll / Get rhythm in your feet..." The lyrics were written by the prolific composer [J. Russel Robinson](#) with Bill Livingston. Allen's recording was a "race" record on the [Vocalion](#) label, but the tune was quickly covered by white musicians, notably [Benny Goodman](#) with singer [Helen Ward](#).^[citation needed]

Other notable recordings using the words, both released in 1938, were "Rock It for Me" by [Chick Webb](#), a swing number with [Ella Fitzgerald](#) on vocals featuring the lyrics "... Won't you satisfy my soul, With the rock and roll?"; and "Rock Me" by [Sister Rosetta Tharpe](#), a gospel song originally written by [Thomas Dorsey](#) as "Hide Me in Thy Bosom". Tharpe performed the song in the style of a city blues, with secular lyrics, ecstatic vocals and [electric guitar](#).^[33] She changed Dorsey's "singing" to "swinging," and the way she rolled the "R" in "rock me" led to the phrase being taken as a [double entendre](#), with the interpretation as religious or sexual.^[34]

The following year, [Western swing](#) musician [Buddy Jones](#) recorded "Rockin' Rollin' Mama", which drew on the term's original meaning – "Waves on the ocean, waves in the sea/ But that gal of mine rolls just right for me/ Rockin' rollin' mama, I love the way you rock and roll". In August 1939, [Irene Castle](#) devised a new dance called "The Castle Rock and Roll", described as "an easy swing step", which she performed at the Dancing Masters of America convention at the [Hotel Astor](#).^[35] The [Marx Brothers](#)' 1941 film *The Big Store* featured actress [Virginia O'Brien](#) singing a song starting out as a traditional lullaby which soon changes into a rocking boogie-woogie with lines like "Rock, rock, rock it, baby ...". Although the song was only a short comedy number, it contains references which, by then, would have been understood by a wide general audience.^[citation needed]

When Alan Freed began referring to rock and roll on mainstream radio in 1951 however, "the sexual component had been dialled down enough that it simply became an acceptable term for dancing".^[36]

"Rock and roll" as a music style

According to the [Oxford English Dictionary](#), an early use of the word "rock" in describing a style of music was in a review in [Metronome](#) magazine on July 21, 1938, which stated that "[Harry James](#)' "Lullaby in Rhythm" really rocks."^[37] In 1939, a review of "Ciribiribin" and "Yodelin' Jive" by [the Andrews Sisters](#) with [Bing Crosby](#), in the journal *The Musician*, stated that the songs "... rock and roll with unleashed enthusiasm tempered to strict four-four time".^[38]

By the early 1940s, the term "rock and roll" was being used in record reviews by [Billboard](#) journalist and columnist [Maurie Orodenker](#). In the May 30, 1942 issue, for instance, he described Sister Rosetta Tharpe's vocals on a re-recording of "Rock Me" with [Lucky Millinder](#)'s band as "rock-and-roll spiritual singing".^[39] and on October 3, 1942, he described [Count Basie](#)'s "It's Sand, Man!" as "an instrumental screamer... [which].. displays its rock and roll capacities when tackling the righteous rhythms."^[40] In the April 25, 1945 edition, Orodenker described [Erskine Hawkins](#)' version of "[Caldonia](#)" as "right rhythmic rock and roll music", a phrase precisely repeated in his 1946 review of "Sugar Lump" by [Joe Liggins](#).^{[41][42]}

A double meaning came to popular awareness in 1947 in blues artist [Roy Brown](#)'s song "[Good Rocking Tonight](#)", one of the contenders for the first rock'n'roll record.^[43] It was covered in 1948 by [Wynonie Harris](#) in a wider version, in which "rocking" was ostensibly about dancing but was in fact a thinly veiled allusion to sex. Such double-entendres were well established in blues music but were new to the radio airwaves. After the success of "Good Rocking Tonight", many other R&B artists used similar titles through the late 1940s. At least two different songs with the title "Rock and Roll" were recorded in the late 1940s: by [Paul Bascomb](#) in 1947 and [Wild Bill Moore](#) in 1948.^[44] In May 1948, [Savoy Records](#) advertised "Robbie-Dobey Boogie" by [Brownie McGehee](#) with the tagline "It jumps, it's made, it rocks, it rolls."^[45] Another record where the phrase was repeated throughout the song was "Rock and Roll Blues", recorded in 1949 by [Erlene "Rock and Roll" Harris](#).^[46] These songs were generally classed as "race music" or, from the late 1940s, "rhythm and blues", and were barely known by mainstream white audiences.^[47]

However, in 1951, Cleveland disc jockey [Alan Freed](#) began broadcasting rhythm, blues, and country music for a multi-racial audience. As one source points out, there was some controversy in his selection of recordings: "Freed would play the original singles by the black artists instead of waiting for a white singer to cover them".^[48]

Freed, familiar with the music of earlier decades, used the phrase 'rock and roll' to describe the music he aired over station [WJW](#) (850 AM); its use is also credited to

The "New" R&B Files in the R&B Pioneers Series

Freed's sponsor, record store owner [Leo Mintz](#), who encouraged Freed to play the music on the radio.^{[41][54]}

Several sources suggest that Freed discovered the term (a euphemism for sexual intercourse) on the record "[Sixty Minute Man](#)" by [Billy Ward and his Dominoes](#).^{[50][51]} The lyrics include the line, "I rock 'em, roll 'em all night long".^[52] Freed did not acknowledge the suggestion about that source (or the original meaning of the expression) in interviews, and explained the term as follows: "Rock 'n roll is really swing with a modern name. It began on the levees and plantations, took in folk songs, and features blues and rhythm".^[53]

In discussing Alan Freed's contribution to the genre, two significant sources emphasized the importance of R&B in its development. After Freed was honored with a star on the [Hollywood Walk of Fame](#) in 1991, the organization's website offered this comment: "He became internationally known for promoting African-American rhythm and blues music on the radio in the United States and Europe under the name of rock and roll".^[54] Some years later, Greg Harris, then the Executive Director of the Rock and Roll Hall of Fame, said to [CNN](#): "Freed's role in breaking down racial barriers in U.S. pop culture in the 1950s, by leading white and black kids to listen to the same music, put the radio personality 'at the vanguard' and made him 'a really important figure".^[55]

Development of the musical style

Rock and roll music principally emerged from the influences of [blues](#) and [rhythm and blues](#) music. The genre was certainly strongly influenced by R&B, according to many sources, including an article in the [Wall Street Journal](#) in 1985 titled, "Rock! It's Still Rhythm and Blues". In fact, the author states that the "two terms were used interchangeably", until about 1957. Other sources listed in the article indicate that rock and roll combined R&B with pop and country music.^[56]

Fats Domino was not convinced that there was any new genre. In 1957, Domino said: "What they call rock 'n' roll now is rhythm and blues. I've been playing it for 15 years in New Orleans".^[57] According to [Rolling Stone](#), "this is a valid statement ... all Fifties rockers, black and white, country born and city bred, were fundamentally influenced by R&B, the black popular music of the late Forties and early Fifties".^[58]

Each musical genre developed over time through changing fashion and innovation, and each one exchanged ideas and stylistic elements with all the others. Contributions came from America's black population, with an ancient heritage of oral storytelling through music of African origin, usually with strong rhythmic elements, with frequent use of "[blue notes](#)" and often using a "[call and response](#)" vocal pattern. [African music](#) was modified through the experience of slavery, and through contact with white musical styles such as the folk [ballad](#), and instruments, such as the Spanish guitar. New styles of music emerged among black Americans in the early 20th century in the form of [blues](#), [ragtime](#), [jazz](#), and [gospel music](#).^{[21][59]} According to the writer [Robert Palmer](#):

Rock 'n' roll was an inevitable outgrowth of the social and musical interactions between blacks and whites in the South and Southwest. Its roots are a complex tangle. Bedrock black church music influenced blues, rural blues influenced white folk song and the black popular music of the Northern ghettos, blues and black pop influenced jazz, and so on. But the single most important process was the influence of black music on white.^[60]

By the 1930s, [African American musicians](#), such as [Cab Calloway](#), [Fletcher Henderson](#) and [Duke Ellington](#), were developing [swing music](#), essentially jazz played for dancing, and in some areas such as New York City processes of social integration were taking place. According to Palmer, by the mid-1930s, elements of rock and roll could be found in every type of American folk and blues music. Some jazz bands, such as [Count Basie](#)'s, increasingly played rhythmic music that was heavily based on blues riffs. In Chicago, blues performers formed into small groups, such as [the Harlem Hamfats](#), and explored the use of amplification. In the Midwest, jump bands developed instrumental blues based on riffs, with saxophone solos and shouted vocals. In Nashville and elsewhere, country music played by white musicians such as [Jimmie Rodgers](#) incorporated blues styles, and in some cases was recorded with (uncredited) black musicians. In Texas and Oklahoma, [Western swing](#) bands, such as [Bob Wills](#), combined elements of big band, blues and country music into a new style of dance music. As musicians from different areas and cultures heard each other's music, so styles merged and innovations spread.^[60] Increasingly, processes of active cross-fertilisation took place between the music played and heard by white people and the music predominantly played and heard by black people. These processes of exchange and mixing were fueled by the spread of radio, [78 rpm](#) and later [records](#) and [jukeboxes](#), and the expansion of the commercial popular music business. The music also benefited from the development of new [amplification](#) and [electronic recording](#) techniques from the 1930s onward, including the invention of the [electric guitar](#), first recorded as a virtuoso instrument by [Charlie Christian](#).^[61]



[Louis Jordan](#) in 1946



[Roy Brown](#), of "[Good Rocking Tonight](#)" in 1947

In 1938, promoter and record producer [John H. Hammond](#) staged the first "[From Spirituals to Swing](#)" concert in New York City to highlight black musical styles. It featured pianist [Pete Johnson](#) and singer [Big Joe Turner](#), whose recording of "[Roll 'Em Pete](#)" helped spark a craze across American society for "boogie woogie" music, mostly played by black musicians. In both musical and social terms, this helped pave

the way for rock and roll music. Economic changes also made the earlier [big bands](#) unwieldy; [Louis Jordan](#) left [Chick Webb](#)'s orchestra the same year to form the Tympany Five. Mixing of genres continued through the shared experiences of the World War II, and afterward a new style of music emerged, featuring "honking" saxophone solos, increasing use of the electric guitar, and strongly accented boogie rhythms. This "[jump blues](#)" encompassed both novelty records, such as those by Jordan, and more heavily rhythmic recordings such as those by [Lionel Hampton](#).

Increasingly, the term "rocking" was used in the records themselves, and by the late 1940s frequently was used to describe the music of performers such as [Wynonie Harris](#) whose records reached the top of the newly christened "rhythm and blues" charts.^{[21][60]}

In 1947, blues singer [Roy Brown](#) recorded "[Good Rocking Tonight](#)", a song that parodied church music by appropriating its references, including the word "rocking" and the gospel call "Have you heard the news?", relating them to very worldly lyrics about dancing, drinking and sex. The song became much more successful the following year when recorded by Wynonie Harris, whose version changed the steady blues rhythm to an uptempo gospel beat, and it was re-recorded by Elvis Presley in 1954 as his second single. A craze began in the rhythm and blues market for songs about "rocking", including "We're Gonna Rock" by [Wild Bill Moore](#), the first commercially successful "honking" sax record, with the words "We're gonna rock, we're gonna roll" as a background chant. One of the most popular was "[Rock the Joint](#)", first recorded by [Jimmy Preston](#) in May 1949, and a R&B top 10 hit that year. Preston's version is often considered a prototype of a rock-and-roll song, and it was covered in 1952 by [Bill Haley and the Saddlemen](#), [Marshall Lytle](#), Haley's bass player, claimed that this was one of the songs that inspired [Alan Freed](#) to coin the phrase "rock and roll" to refer to the music he played.^[61]

Freed first started playing the music in 1951, and by 1953 the phrase "rock and roll" was becoming used much more widely to market the music beyond its initial black audience. The practitioners of the music were young black artists, appealing to the post-war community's need for excitement, dancing and increasing social freedoms, but the music also became very attractive to white teenagers. As well as "rocking" rhythm and blues songs, such as the massively successful and influential "[Rocket 88](#)" recorded by [Ike Turner](#) and his band but credited to singer [Jackie Brenston](#), the term was used to encompass other forms of black music. In particular, vocal harmony group recordings in the style that later became known as "doo-wop", such as "[Gee](#)" by [the Crows](#) and "[Earth Angel](#)" by [the Penguins](#), became huge commercial successes, often for the new small independent record companies becoming established. These included [Modern](#), [Imperial](#), [Specialty](#), [Atlantic](#), [King](#) and [Chess](#).

The adoption of rock and roll by white people was hindered by racist attitudes. As [Billy Burnette](#) said about his father [Dorsey Burnette](#) and uncle [Johnny Burnette](#):

They'd buy their clothes on [Beale Street](#), at Lansky Brothers, where all the black people shopped. Right outside Memphis, there was a voodoo village, all black-real mystic kind of people... A lot of real old line southern people called my dad and my uncle white nigger. Nobody was doing rock-and-roll in those days except people they called white trash. When my dad and my uncle started doin' it, they were just about the first.^[61]

Some of the rhythm and blues musicians who had been successful in earlier years – such as Joe Turner, [Ruth Brown](#), and [Fats Domino](#) who had his first R&B hit in 1950 – made the transition into new markets. In 1957, Domino said: "What they call rock 'n' roll now is rhythm and blues. I've been playing it for 15 years in New Orleans".^[62] According to [Rolling Stone](#), "this is a valid statement ... all Fifties rockers, black and white, country born and city bred, were fundamentally influenced by R&B, the black popular music of the late Forties and early Fifties".^[63]

Much of the initial breakthrough of rock and roll into the wider pop music market came from white musicians, such as Haley, Presley, [Carl Perkins](#) and [Jerry Lee Lewis](#), re-recording earlier rhythm and blues hits, often making use of technological improvements in recording and innovations such as [double tracking](#), developed by the large mainstream record companies, as well as the invention of the 45-rpm record and the rapid growth of its use in [jukeboxes](#). At the same time, younger black musicians such as [Little Richard](#), [Chuck Berry](#) and [Bo Diddley](#) took advantage of the gradual breakdown of ethnic barriers in America to become equally popular and help launch the rock and roll era.

By the time of Haley's first hits in 1953, and those of Berry, Little Richard and then Presley the next year, the term and the concept of rock and roll was firmly established.^{[61][21]}

The Pentecostal church has also been identified as a crucial component in the development of rock and roll. The modern Pentecostal movement parallels rock and roll in many ways. Further, the unheing, wild energy of the church is evidenced in the most important of early rock performers that were also raised in Pentecostal churches, including Sister Rosetta Tharpe, Elvis Presley, Little Richard, and Jerry Lee Lewis.^[64]

Another white singer, [Johnnie Ray](#), who began to achieve success in the early 1950s, has also been called a major precursor to what became rock'n'roll, for his [jazz](#) and [blues](#)-influenced music, and his animated stage personality.^[65] [Tony Bennett](#) called Ray the "father of rock and roll".^[66] Some historians have noted him as a pioneering figure in the development of the genre.^[67]

Key recordings

1920s

- "My Man Rocks Me (with One Steady Roll)" by [Trixie Smith](#) was issued in 1922, the first record to refer to "rocking" and "rolling" in a secular context.^[68]
- [Papa Charlie Jackson](#) recorded "Shake That Thing" in 1925.^[citation needed]
- "[That Black Snake Moan](#)", a [country blues](#) first recorded in 1926 by [Blind Lemon Jefferson](#), contains the lines "That's all right mama / That's all right for you / Mama, that's all right / Most any old way you do", later famously used by [Arthur Crudup](#) for his song "[That's All Right](#)", subsequently covered by [Elvis Presley](#) as his first single.^[69]
- "Honky Tonk Train Blues", by [Meade "Lux" Lewis](#) foreshadowed "Pine Top's Boogie Woogie" a year later, perhaps not coincidentally since Lewis and Pine Top had recently been roommates. Like Pine Top's later recording, it contained most of the elements that would be called Rock and Roll thirty years later, except with piano instead of guitar.

The "New" R&B Files in the R&B Pioneers Series

- "Way Down in Egypt Land" by the [Biddleville Quintette](#), a [gospel](#) group from [Biddleville, Charlotte, North Carolina](#) who recorded for [Paramount Records](#) in 1926, has been described as "the earliest recording... featuring a consistent [backbeat](#)."^[70]
- "Sail Away Ladies" and "Rock About My Saro Jane" were recorded by [Uncle Dave Macon](#) and his Fruit Jar Drinkers on May 7, 1927.^[71] "Sail Away Ladies" is a traditional [square dance](#) tune, with, in Macon's version, a vocal refrain of "Don't she rock, daddy-o", which in other versions became "Don't you rock me, daddy-o."^[71] "Don't You Rock Me, Daddy-o" later became a hit in the UK in 1957 for both the [Vipers Skiffle Group](#) and [Lonnie Donegan](#). Macon is thought to have learned the song "Rock About My Saro Jane" from black [stevedores](#) at Nashville in the 1880s, although [Alan Lomax](#) believed that the song dated from the mid-19th century.^[72]
- "Jim Jackson's Kansas City Blues" by [Jim Jackson](#), recorded on October 10, 1927, was a best selling blues, suggested as one of the first million-seller records.^{[73][74]} Its melody line was later re-used and developed by [Charlie Patton](#) in "Going to Move to Alabama" (1929) and [Hank Williams](#) ("Move It on Over") (1947) before emerging in "Rock Around the Clock", (1954) and its lyrical content presaged [Leiber and Stoller's](#) "Kansas City". It contains the line "It takes a rocking chair to rock, a rubber ball to roll," which had previously been used in 1924 by [Ma Rainey](#) in "Jealous Hearted Blues",^[75] and which Bill Haley would later incorporate into his 1952 recording "Sundown Boogie."
- "It's Tight Like That" by [Tampa Red](#) with pianist Georgia Tom ([Thomas A. Dorsey](#)), recorded on October 24, 1928, was a highly successful early [hokum](#) record, which combined bawdy rural humor with sophisticated musical technique. With his Chicago Five, Tampa Red later went on to pioneer the Chicago small group "[Bluebird](#)" sound, and Dorsey became "the father of [black gospel music](#)".
- "Pine Top's Boogie Woogie" by [Clarence "Pinetop" Smith](#), recorded on December 29, 1928, was one of the first hit "[boogie woogie](#)" recordings, and the first to include classic rock and roll references to "the girl with the red dress on" being told to "not move a peg" until she could "shake that thing" and "mess around". Smith's tune derives from [Jimmy Blythe's](#) 1925 recording "Jimmy's Blues",^[74] and earlier records had been made in a similar style by [Meade "Lux" Lewis](#) and others. A hit "pop" version of Smith's record was released by [Tommy Dorsey](#) in 1938 as "Boogie Woogie".^[76]
- "Crazy About My Baby" by [Blind Roosevelt Graves](#) and brother, Uaroy, recorded in 1929, was a rhythmic country blues with small group accompaniment. Researcher [Gayle Dean Wardlow](#) has stated that this "could be considered the first rock 'n' roll recording."^{[77][78]} The brothers also recorded rhythmic gospel music. The Graves brothers, with an additional piano player, later were recorded as the Mississippi Jook Band, whose 1936 recordings including "Skippy Whippy", "Barbecue Bust" and "Hittin' the Bottle Stomp" were highly rhythmic instrumental recordings which, according to writer Robert Palmer, "...featured fully formed rock and roll guitar riffs and a [stomping](#) rock and roll beat".^{[80][79]}



[Jimmie Rodgers](#) In 1931



[Sister Rosetta Tharpe](#) in 1938

1930s

- "Standing on the Corner (Blue Yodel No. 9)" by [Jimmie Rodgers](#), recorded on July 16, 1930, was one of a series of recordings made by the biggest early star of country music in the late 1920s and early 1930s, based on blues songs he had heard on his travels. "Blue Yodel No. 9" was recorded with an uncredited [Louis Armstrong](#) (cornet) and [Lil Armstrong](#) (piano), foreshadowing later collaborations between black and white musicians but which at the time were almost unprecedented.^[80]
- "Tiger Rag" by [the Washboard Rhythm Kings](#) (later known as the Georgia Washboard Stompers), recorded in 1932, was a virtually out-of-control performance, with a rocking [washboard](#) and unusually high energy.^[81] It opens with a repeated one-note guitar lick that would transform into a chord in the hands of [Robert Johnson](#), [T-Bone Walker](#) and others. This is just one of many recordings by spasm bands, [juq bands](#), and [skiffle groups](#) that have the same wild, informal feel that early rock and roll had. After the original recording by the [Original Dixieland Jass Band](#) in 1917, "Tiger Rag" had become a [jazz standard](#) as well as widely covered in dance band and march orchestrations.
- "Good Lord (Run Old Jeremiah)" by Austin Coleman with Joe Washington Brown, from 1934, was a frenzied and raucous [ring shout](#) recorded by [John](#) and [Alan Lomax](#) in a church in [Jennings, Louisiana](#), with the singer declaiming "I'm going to rock, you gonna rock ... I sit there and rock, I sit there and rock, yeah yeah yeah."^{[61][82]} Music historian [Robert Palmer](#) wrote that "the rhythmic singing, the hard-driving beat, the bluesy melody, and the improvised, stream-of-consciousness words... all anticipate key aspects of rock 'n roll as it would emerge some 20 years later."^[80]

- "Oh! Red" by [the Harlem Hamfats](#), recorded on April 18, 1936, was a hit record made by a small group of jazz and blues musicians assembled by [J. Mayo Williams](#) for the specific purpose of making commercially successful dance records. Viewed at the time (and subsequently by jazz fans) as a novelty group, the format became very influential, and the group's recordings included many with sex and drugs references.^[83]
- "I Believe I'll Dust My Broom" (recorded on November 23, 1936), "[Crossroad Blues](#)" (recorded on November 27, 1936), and other recordings by [Robert Johnson](#), while not particularly successful at the time, directly influenced the development of [Chicago blues](#) and, when reissued in the 1960s, also strongly influenced later rock musicians.



[Robert Johnson](#) ca 1936



[John Lee Hooker](#) ca 1949

- "Rock It for Me" was recorded by [Ella Fitzgerald](#) with [Chick Webb](#) and His Orchestra in 1937. Its lyrics mentioned a kind of music called "rock and roll": "Every night/You'll see all the nifties/Plenty tight/Swingin' down the fifties/Now they're all through with symphony/Ho ho ho, rock it for me!/Now it's true that once upon a time/The opera was the thing/But today the rage is rhythm and rhyme/So won't you satisfy my soul/With the rock and roll?"
- "One O'Clock Jump" by [Count Basie](#), arranged by [Eddie Durham](#) and recorded on July 7, 1937, was based on a 12-bar blues that builds in rhythmic intensity and features, like many of Basie's other records, the [rhythm section](#) of [Jo Jones](#) (drums), [Walter Page](#) (bass), and [Freddie Green](#) (rhythm guitar) that "all but invented the notion of swing through their innovations".^[84]
- "Sing, Sing, Sing" by [Benny Goodman](#), also from 1937, written by [Louis Prima](#), featured repeated drum breaks by [Gene Krupa](#), whose musical nature and high showmanship presaged rock and roll drumming.
- "Rock Me" by [Sister Rosetta Tharpe](#), recorded on October 31, 1938, was important not only for its lyrical content, but for its style. Many later rock and roll stars, including [Elvis Presley](#), [Jerry Lee Lewis](#), and [Little Richard](#), cited Tharpe's singing, [electric guitar](#) playing, and energetic performance style as an influence.^[85] Tharpe performed the song with pianist [Albert Ammons](#) at the [From Spirituals to Swing](#) concert presented by [John Hammond](#) in [Carnegie Hall](#) on December 23, 1938. She also re-recorded the song with [Lucky Millinder's](#) band in 1942, and columnist [Maurie Orodenker](#) described her vocals as "rock-and-roll spiritual singing".^[83]
- "Ida Red" by [Bob Wills](#) and the Texas Playboys, recorded in 1938 by a [Western swing](#) band, featuring electric guitar by [Eldon Shamblin](#). The tune was recycled again some years later by [Chuck Berry](#) in "[Maybellene](#)".^[86]
- "Roll 'Em Pete" by [Pete Johnson](#) and [Joe Turner](#), recorded on December 30, 1938 was an up-tempo, non-swung [boogie woogie](#) with a hand-clapping [backbeat](#) and a collation of [blues](#) verses.^{[85][74]}
- "Rocking the Blues" by the Port of Harlem Jazz Men, a group comprising [Frank Newton](#), [J.C. Higginbotham](#), [Albert Ammons](#), [Teddy Bunn](#), John Williams and [Sidney Catlett](#), was an upbeat instrumental issued in 1939 as [Blue Note](#) no. 3.^{[87][88]}

1940s

- "Early in the Morning" and "Jivin' the Blues", both recorded on May 17, 1940 by "[Sonny Boy](#)" [Williamson](#), the first of the two musicians who used that name, are examples of the very influential and popular rhythmic small group Chicago blues recordings on [Lester Melrose's](#) Bluebird label, and among the first on which drums (by Fred Williams) were prominently recorded.^[89]
- "Down the Road a Piece" by the [Will Bradley](#) Orchestra, a smooth rocking boogie number, was recorded in August 1940 with drummer "Eight Beat Mack" [Ray McKinley](#) sharing the vocals with the song's writer [Don Rave](#). The song would later become a rock and roll standard. The "eight beats" in McKinley's nickname and the popular phrase "eight to the bar" in many songs indicate the newness of the shift from the four beats per bar of jazz to [boogie woogie's](#) eight beats per bar, which became, and remains, characteristic of rock and roll. Bradley also recorded the first version of Raye's "[Beat Me Daddy, Eight to the Bar](#)", later recorded with greater commercial success by the [Andrews Sisters](#), whose biggest hit "[Boogie Woogie Bugle Boy](#)" also contains numerous proto-rock and roll elements.^[90]
- "Flying Home" was recorded most famously in 1942 by [Lionel Hampton](#) and His Orchestra, with [tenor sax](#) solo by [Illinois Jacquet](#), recreated and refined live by [Arnett Cobb](#). This became a model for rock and roll solos ever since: emotional, honking, long, not just an instrumental break but the keystone of the song. The [Benny Goodman](#) Sextet had a popular hit in 1939 with a more subdued version of the song, featuring electric guitarist [Charlie Christian](#). The book *What Was the First Rock'n'Roll Record?* by [Jim Dawson](#) and Steve Propes discusses 50 contenders as the "first rock and roll record", the earliest being "Blues, Part 2" from the 1944 [Jazz at the Philharmonic](#) live album, also featuring Jacquet's saxophone but with an even more "honking" solo.^[76]

The "New" R&B Files in the R&B Pioneers Series

- "**Mean Old World**" by [T-Bone Walker](#), recorded in 1942, is an early classic by this hugely influential guitarist, often cited as the first song in which he fully found his sound. [B.B. King](#) credits Walker as inspiring him to take up the electric guitar,^[91] but his influence extended far beyond the blues to jazz and rock and roll.^[92] Among other innovations, "Mean Old World" has a two-string guitar lick where Walker bends notes on the G string up to the notes on the B string, which would be used by Chuck Berry in "[Johnny B. Goode](#)" and other songs.^[93]
- "**Caldonia**" was first recorded by [Louis Jordan](#) and then by [Erskine Hawkins](#) and others; the Hawkins version was called "right rhythmic rock-and-roll music" by *Billboard*.^[94] (The actual concept of rock and roll had not actually been defined at that time.) Several sources indicate that [Little Richard](#) was influenced by Louis Jordan. In fact, the artist said *Caldonia* was the first non-gospel song he learned; and the shriek on the Jordan record "sounds eerily like the vocal tone Little Richard would adopt" in addition to the "Jordan-style pencil-thin moustache".^{[95][96]} [Chuck Berry](#) was quoted as saying, "To my recollection, Louis Jordan was the first [person] that I heard play rock and roll."^[97]
- "Rock Me Mamma" by [Arthur "Big Boy" Crudup](#), recorded on December 15, 1944, was the blues singer's first and biggest R&B chart hit, but in later decades became overshadowed by his – at the time, much less successful – 1946 recording of "[That's All Right](#)".
- "**Strange Things Happening Every Day**" by [Sister Rosetta Tharpe](#), recorded in 1944 with pianist [Sammy Price](#), was a boogie-woogie flavored gospel song that "crossed over" to become a hit on the "race records" chart, the first gospel recording to do so.^[98] It featured Tharpe on an [electric guitar](#) and is considered an important precursor to rock and roll.^{[99][100]} A *National Public Radio* article commented that "Rock 'n' roll was bred between the church and the nightclubs in the soul of a queer black woman in the 1940s named Sister Rosetta Tharpe".^[101]
- "**The Honeydripper**" by [Joe Liggins](#), recorded on April 20, 1945, synthesized boogie-woogie piano, jazz, and the riff from the folk chestnut "[Shortnin' Bread](#)", into an exciting dance performance that topped the R&B "race" charts for 18 weeks (a record later shared with Jordan's "Choo Choo Ch'Boogie") and also made the pop charts. The lyrics proclaimed urban arrogance and were sexually suggestive – "He's a solid gold cat, the honeydripper... he's a killer, a Harlem diller..."^[76]
- "**Guitar Boogie**" by [Arthur Smith](#), originally recorded in 1945 but not a hit until reissued in 1948, was the first boogie woogie played on the electric guitar, and was much imitated by later rock and roll guitarists. The tune was based on "Pinetop's Boogie Woogie" from 1929.^[76]
- "**The House of Blue Lights**" by [Freddie Slack](#) and [Ella Mae Morse](#) was recorded on February 12, 1946. The song was co-written by Slack with Don Raye, and, like Raye's "Down the Road a Piece", was recorded later by many rock and roll singers. Morse was one of the first white singers to perform what would now be regarded as rhythm and blues music.^[76] "The House of Blue Lights" was an important precursor to rock and roll.^[102]
- "**Route 66**", was recorded by the [Nat Cole](#) Trio on March 15, 1946. Written by [Bobby Troup](#), the song was a big hit for Cole – who by that time already had 11 top ten hits on the R&B chart, starting with "That Ain't Right" in 1942 – and was later widely covered by rock and roll performers, including [Chuck Berry](#).^[103]
- "Boogie Woogie Baby," "Freight Train Boogie" and "Hillbilly Boogie" by [the Delmore Brothers](#), featuring harmonica player [Wayne Raney](#), were typically up-tempo recordings, heavily influenced by the blues, by this highly influential country music duo, who had first recorded in 1931.^{[104][105]}
- "**Open the Door, Richard**" was a novelty R&B record based on a comedy routine performed by [Dusty Fletcher](#), [Pigmeat Markham](#) and others. It was first recorded in September 1946 by [Jack McVea](#), and immediately covered by many other artists, including Fletcher, [Count Basie](#), The Three Flames, and Louis Jordan, all of whom had hits with it. It was the precursor of many similar novelty R&B-based records, which became a mainstay of early rock and roll in recordings by groups such as [the Coasters](#).^[76]
- "**That's All Right**" by [Arthur Crudup](#), released as a B side in 1946 and featuring Ransom Knowling on string bass and Judge Riley on drums, may be considered a transition song between blues and rock and roll and, arguably, the first rock and roll song according to several sources, including Southeastern Louisiana University rock historian Joseph Burns, who adds that "this song could contain the first ever guitar solo break".^[106] One reliable source states that it "stands as a convincing front-runner for rock 'n' roll's ground zero".^[107] The song was covered by [Elvis Presley](#) in 1954 as his first single^[108] but Presley's version was "at least twice as fast as the original".^[109]
- "**Move It on Over**" by [Hank Williams](#) was recorded on April 21, 1947. It was Williams' first hit on the country music charts, reaching no. 4. It used a similar melody to Jim Jackson's 1927 "Kansas City Blues" and was adapted several years later for "[Rock Around the Clock](#)".^[76]
- "**Good Rocking Tonight**", in separate versions by [Roy Brown](#) (1947) on the DeLuxe label^[110] and [Wynonie Harris](#) (1948), led to a craze for blues with "rocking" in the title. Roy Brown's original version was described on the record label as a "Rocking blues".^[110] One source states that the "opening line ... could double as a rallying call for rock 'n' roll".^[107]
- "Rock and Roll" by [Wild Bill Moore](#) was recorded in 1948 and released in 1949. This was a rocking boogie where Moore repeats throughout the song "We're going to rock and roll, we're going to roll and rock" and ends the song with the line "Look out mamma, going to do the rock and roll." Another version of this song (with songwriting credit to Moore) was recorded in 1949 by [Doles Dickens](#).^[111] Also related were "Rock and Roll Blues" by [Erline "Rock and Roll" Harris](#), a female singer, with the lyrics "I'll turn out the lights, we'll rock and roll all night" and "Hole in the Wall" by [Albennie Jones](#), co-written and produced by Milt Gabler, with the lyrics "We're gonna rock and roll at the hole in the wall tonight".^{[76][112]}

- "**It's Too Soon to Know**", written by [Deborah Chessler](#) and performed by [The Orioles](#), was number one on the American rhythm and blues charts in November 1948 and is considered by some to be the first "rock and roll" song.^{[113][114]}
- "**Boogie Chillen'**" (or "Boogie Chillun") is a blues song written by [John Lee Hooker](#) and recorded in 1948. It was Hooker's debut record release and became a No. 1 *Billboard R&B chart* hit in 1949. The guitar figure from "Boogie Chillen'" has been called "the riff that launched a million songs",^[115] inspiring many popular blues and rock songs. It is considered one of the blues recordings most influential on the forthcoming rock 'n' roll.^[116]
- "**Rock Awhile**" by [Goree Carter](#) was recorded in April 1949. It has been cited as a contender for the "first rock and roll record" title and a "much more appropriate candidate" than the more frequently cited "Rocket 88" (1951) according to the *New York Times*.^[117] Carter's *over-driven electric guitar* style was similar to that of [Chuck Berry](#) from 1955 onward.^[118]
- "**Rock the Joint**", recorded by [Jimmy Preston](#) in May 1949, was a prototype rock and roll song which was successful in its own right and highly influential in that it was recorded three years later in 1952 by [Bill Haley](#) in the same hard rocking style. Although Haley first recorded in 1946, his early recordings, including "Rovin' Eyes", were essentially in the Western swing style of country music as was his 1951 cover of "Rocket 88" (see below). "Rock the Joint" became the first of his records in the style that became known as [rockabilly](#).^[76]
- "**Saturday Night Fish Fry**" by [Louis Jordan](#) and his [Tympany Five](#), recorded in August 1949, was at the top of the *R&B chart* for 11 weeks and crossed-over to reach number 21 on the national pop chart.^[119] The song had a "lively jump rhythm, call-and-response chorus and double-string electric guitar riffs that [Chuck Berry](#) would later admit to copying".^[120] Jordan is described by the [Rock and Roll Hall of Fame](#) as "The Father of Rhythm & Blues" and "The Grandfather of Rock 'n' Roll".^[121] The Hall also states that "Saturday Night Fish Fry" is "an early example of rap and possibly the first rock and roll recording".^[122]
- "**The Fat Man**" by [Fats Domino](#) was a "rollicking" song, according to [The Guardian](#), "but what made it a rocker was Fats's barrelling piano triplets, combined with a solid big beat".^[123] Recorded in New Orleans on December 10, 1949, the song featured Domino on [wah-wah](#) mouth trumpet as well as piano and vocals. The insistent [backbeat](#) of the rhythm section dominates. "The Fat Man" is cited by historians as the first rock and roll single and the first to sell more than 1 million copies".^{[124][125]} The tune is that of "[Junker Blues](#)", recorded by [Champion Jack Dupree](#) in 1940, which was itself derived from an unrecorded original by [Willie "Drive 'Em Down" Hall](#).^[126]



Fats Domino in 1962



Little Richard in 1956

Early 1950s

- "Boogie in the Park" by [Joe Hill Louis](#), recorded in July 1950 and released in August 1950, featured Louis as a [one-man band](#) performing "one of the loudest, most overdriven, and [distorted](#) guitar stomps ever recorded" while playing on a rudimentary [drum kit](#) at the same time. It was the only record released on [Sam Phillips'](#) early Phillips label before founding Sun Records.^[127] Louis' [electric guitar](#) work is also considered a distant ancestor of [heavy metal music](#).^[128]
- "**Hot Rod Race**" recorded by [Arkie Shibley](#) and His Mountain Dew Boys in late 1950, another early example of "rockabilly", highlighted the role of fast cars in teen culture.^[76]
- "**Sixty Minute Man**" by [Billy Ward and the Dominoes](#), recorded on December 30, 1950, was the first (and most sexually explicit) big *R&B* hit to cross over to the pop charts, and features guitar playing by [René Hall](#). The group featured the gospel-style lead vocals of [Clyde McPhatter](#) (though not on this song), and appeared at many of [Alan Freed'](#)s early shows. McPhatter later became lead singer of [the Drifters](#), and then a solo star.^[76]
- "**Rocket 88**" was recorded on March 5, 1951 by [Jackie Brenston](#) and His Delta Cats – actually [Ike Turner's Kings of Rhythm](#), with Brenston doing the vocals. It was covered later in the year by Bill Haley and the Saddlemen. The original version – produced in [Memphis](#) by [Sam Phillips](#) and leased to [Chess Records](#) – was highly influential for its sound and lyrical content, and was a big hit. Many writers declare it as the first, or among the first, of the rock'n'roll genre.^{[129][130]} Turner considered it to be an R&B song.^[131] It reached no. 1 on the *Billboard Rhythm and Blues chart* on June 9, 1951, and set Phillips on the road to success by helping to finance his company [Sun Records](#). Haley's version was one of the first white covers of an R&B hit.^[132] The song also features an early example of [distortion](#), or [fuzz guitar](#), played by the band's guitarist [Willie Kizart](#).^[132] Ike Turner offered this comment: "I don't think that 'Rocket 88' is rock 'n' roll. I think that 'Rocket 88' is R&B, but I think 'Rocket 88' is the cause of rock and roll existing".^[133]
- "**How Many More Years**" recorded by [Howlin' Wolf](#) in May 1951. [Robert Palmer](#) has cited it as the first record to feature a distorted [power chord](#), played by [Willie Johnson](#) on the electric guitar.^{[130][134]}

The "New" R&B Files in the R&B Pioneers Series

- "Cry" by [Johnnie Ray](#) was recorded on October 16, 1951. Ray's emotional delivery – he was mistaken for a woman, as well as for a black man – set a template for later vocal styles, and more importantly, showed that music could cross racial barriers both ways by topping the R&B chart as well as the pop chart.^[76]
- "Rock and Roll Blues" by [Anita O'Day](#) recorded on January 22, 1952. One of Anita O'Day's few compositions, she was one of the best jazz singers ever, and recorded this blues single on Mercury Records with her own orchestra.
- "Hound Dog" by [Willie Mae "Big Mama" Thornton](#) was recorded on August 13, 1952. A raucous R&B song recorded with [Johnny Otis'](#) band (uncredited for contractual reasons), it was written by white teenagers [Jerry Leiber and Mike Stoller](#), covered three years later by [Freddie Bell and the Bellboys](#) (Teen Records 101), and then more famously by [Elvis Presley](#).^[76] According to Maureen Mahon, a music professor at [New York University](#), Thornton's version is "an important beginning of rock-and-roll, especially in its use of the guitar as the key instrument".^[135]
- "Love My Baby" and "Mystery Train" were recorded by [Junior Parker](#) with his [electric blues](#) band, the Blue Flames in 1953, "contributing a pair of future rockably standards" that later would be covered by [Hayden Thompson](#) and [Elvis Presley](#), respectively.^[136] For Presley's version of "Mystery Train", [Scotty Moore](#) also borrowed the guitar riff from Parker's "Love My Baby",^[137] played by [Pat Hare](#).^[138]
- "Gee" by [the Crows](#) was recorded on February 10, 1953. This was a big hit in 1954 in the [Doo-wop](#) genre,^[139] but crossed over to the pop charts, and is credited by rock 'n' roll authority Jay Warner, as being among "the first rock 'n' roll records".^[140]
- "Crazy Man, Crazy" by [Bill Haley and his Comets](#), recorded in April 1953, was the first of his recordings to make the *Billboard* pop chart. This was not a cover, but an original composition, and has been described "the first rock and roll song to be a hit on the pop charts".^[141] The Rock and Roll Hall of Fame considers the song "an original amalgam of country and R&B that arguably became the first rock and roll record to register on *Billboard's* pop chart".^[142]
- "Mess Around" by [Ray Charles](#) was recorded in May 1953, one of his earliest hits. The writing credit was claimed by [Ahmet Ertegun](#), with some lyrics riffing off of the 1929 classic "Pinetop's Boogie Woogie". "I've Got a Woman", recorded in November 1954 and first performed when Charles was on tour with [T-Bone Walker](#), was a bigger hit, widely considered to be the first [soul](#) song, combining gospel with R&B;^{[143][144]} its tune was derived from the gospel song "My Jesus Is All the World to Me" by [Alex Bradford](#).^[76]
- "The Things That I Used to Do" by [Guitar Slim](#) was recorded on October 16, 1953. It was an electric blues song that had a major impact on rock and roll and featured distorted [overtones](#) on the electric guitar a full decade before [Jimi Hendrix](#).^[145] It is listed as one of [The Rock and Roll Hall of Fame's 500 Songs that Shaped Rock and Roll](#).^[146]
- "Work with Me, Annie" by [Hank Ballard](#) and the Midnighters, was recorded on January 14, 1954. Despite, or because of, its salacious lyrics, it was immediately successful in the R&B market, topping the R&B chart for seven weeks, and led to several sequels, including Ballard's "Annie Had a Baby" and [Etta James'](#) first hit "The Wallflower", also known as "Roll with Me, Henry". Although the records were banned from radio play and led to calls for rock and roll to be banned, the lyrics were soon rewritten for a more conservative white audience, and [Georgia Gibbs](#) topped the pop charts in 1955 with her version "Dance with Me, Henry".^[147]
- "Shake, Rattle and Roll" by [Big Joe Turner](#) was recorded on February 15, 1954, and was covered early in July by [Bill Haley and his Comets](#), whilst Turner's version topped the *Billboard* R&B chart in June. Haley's version, which substantially was different in lyric and arrangement,^[147] reached no. 7 in the pop chart at the end of August and predated his much wider success with "Rock Around the Clock" by almost a year. [Elvis Presley's](#) later 1956 version combined Haley's arrangement with Turner's lyrics, but was not a substantial hit.^[76]
- "Rock Around the Clock" by [Bill Haley and His Comets](#) (recorded on April 12, 1954) was the first no. 1 rock and roll record on the US pop charts. It stayed in the Top 100 for a then-record 38 weeks. The record is often credited with propelling rock into the mainstream, at least the teen mainstream. At first it had lackluster sales but, following the success of two other Haley recordings, "Shake Rattle and Roll" and "Dim, Dim the Lights", was later included in the movie *Blackboard Jungle* about a raucous high-school, which exposed it to a wider audience and took it to worldwide success in 1955.^[148] Eventually, the recording sold a total of 6 million copies.^[141] The song itself had first been recorded in late 1953 by [Sonny Dae & His Knights](#), a novelty group whose recording had become a modest local hit at the time Haley recorded his version.^[76]
- [James Cotton's](#) "Cotton Crop Blues" and [Pat Hare's](#) "I'm Gonna Murder My Baby" (both recorded in May 1954), were electric blues records which feature heavily distorted, [power chord](#)-driven electric guitar solos by Pat Hare that anticipate elements of [heavy metal music](#).^[60] The other side of Cotton's "Cotton Crop Blues" single "Hold Me in Your Arms" also featured a heavily distorted guitar sound by Hare that resembles the "distorted tones favored by modern rock players".^[149]
- "That's All Right, Mama" by [Elvis Presley](#) was recorded on July 5, 1954. This cover of [Arthur Crudup's](#) tune was Presley's first single. The Presley version was not identical to Crudup's since it was "at least twice as fast as the original".^[109] Its [B-side](#) was a rocking version of [Bill Monroe's](#) [bluegrass](#) song "Blue Moon of Kentucky", recognized by various rock singers as an influence on the music. Presley's version turned "it from a waltz to a bluesy rocker".^[150]

Views on the first rock and roll record

The music historian [Robert Palmer](#) wrote that [Goree Carter's](#) earlier 1949 song "Rock Awhile" is a "much more appropriate candidate" than "the more frequently cited" "Rocket 88", primarily because of the presence of loud electric guitar work on the former song.^[118] Palmer wrote that "Rocket 88" is credited for its raucous saxophone, boogie-woogie beat, fuzzy amplified guitar, and lyrics that celebrate the

automobile.^[161] However, he regards "Rock Awhile" to be a more appropriate candidate for the "first rock and roll record" title, because it was recorded two years earlier, and because of Carter's guitar work bearing a striking resemblance to [Chuck Berry's](#) later guitar work, while making use of an over-driven amplifier, along with the backing of boogie-based rhythms, and the appropriate title and lyrical subject matter.^[161] [Roger Wood](#) and [John Nova Lomax](#) also have cited "Rock Awhile" as the first rock & roll record.^{[162][163]} Others have taken the view that the first was [Roy Brown's](#) "Good Rocking Tonight", or [Wynonie Harris'](#) 1948 version; the song received greater exposure when [Elvis Presley](#) covered it in 1954.^[164] [Sister Rosetta Tharpe's](#) 1944 song "Strange Things Happening Every Day" has also been viewed as among the first.^[69]

The Rock and Roll Hall of Fame considers [Chuck Berry](#) to have been particularly significant in the origins of the genre. "While no individual can be said to have invented rock and roll ... [Chuck Berry](#) came the closest of any single figure to being the one who put all the essential pieces together".^[165]

Most rock historians have cited [Bill Haley's](#) 1953 song "Crazy Man, Crazy" as the first rock and roll record to reach the *Billboard* charts.^[166] Haley's "Rock Around the Clock" released in 1954 was the first rock and roll record to achieve significant commercial success and was joined in 1955 by a number of other records that pioneered the genre.^[165] Along with "Rock Around the Clock", several rock critics also have pointed to Presley's "That's All Right" from 1954 as a candidate for the first rock and roll record.^[167]

The 1992 book *What Was the First Rock'n'Roll Record?* by [Jim Dawson](#) and [Steve Prope](#)^[76] discusses 50 contenders, from [Illinois Jacquet's](#) "Blues, Part 2" (1944) to [Elvis Presley's](#) "Heartbreak Hotel" (1956), without reaching a definitive conclusion. In their introduction, the authors claim that since the modern definition of rock 'n' roll was set by [disc jockey Alan Freed's](#) use of the term in his groundbreaking *The Rock and Roll Show* on New York's [WINS](#) in late 1954, as well as at his *Rock and Roll Jubilee Balls* at St. Nicholas Arena in January 1955, they chose to judge their candidates according to the music Freed spotlighted: R&B combos, black vocal groups, honking saxophonists, blues belters, and several white artists playing in the authentic R&B style ([Bill Haley](#), [Elvis Presley](#)). The artists who appeared at Freed's earliest shows included orchestra leader [Buddy Johnson](#), [the Clovers](#), [Fats Domino](#), [Big Joe Turner](#), [the Moonglows](#), [Clyde McPhatter and the Drifters](#), and [the Harmonets](#). That, say Dawson and Prope, was the first music being called rock and roll during that short time when the term caught on all over America. Because the honking tenor saxophone was the driving force at those shows and on many of the records Freed was playing, the authors began their list with a 1944 squealing and squawking live performance by [Illinois Jacquet](#) with *Jazz at the Philharmonic* in Los Angeles in mid-1944. That record, "Blues, Part 2," was released as [Stinson 6024](#) and is still in print as a CD on the [Verve label](#). Several notable jazz greats accompanied Jacquet on "Blues", including [Les Paul](#) and [Nat King Cole](#), who used the pseudonyms Paul Leslie and Slim Nadine respectively.^[168]

In 2004, [Elvis Presley's](#) "That's All Right Mama" and [Bill Haley's](#) "Rock Around the Clock" both celebrated their 50th anniversaries. [Rolling Stone](#) felt that Presley's song was the first rock and roll recording.^[169] At the time, Presley recorded [Big Joe Turner's](#) "Shake, Rattle & Roll", later covered by [Haley](#), which was already at the top of the *Billboard* R&B charts.^[170] [The Guardian](#) felt that while there were rock and roll records before Presley's, his recording was the moment when all the strands came together in "perfect embodiment".^[171] Presley said: "A lot of people seem to think I started this business, but rock and roll was here a long time before I came along."^[172]

Also formative in the sound of rock and roll were [Little Richard](#) and [Chuck Berry](#).^[173] From the early 1950s,^[174] Little Richard combined gospel with New Orleans R&B, heavy backbeat,^[175] pounding piano and wailing vocals.^[176] [Ray Charles](#) referred to Little Richard as being the artist that started a new kind of music, which was a funky style of rock and roll that he was performing onstage for a few years before appearing on record in 1955 as "[Tutti Frutti](#)".^{[177][178][179]} [Chuck Berry](#), with "[Maybellene](#)" (recorded on May 21, 1955, and which reached No. 1 on the R&B chart and no. 5 on the US pop chart), "[Roll over Beethoven](#)" (1956), "[Rock and Roll Music](#)" (1957) and "[Johnny B. Goode](#)" (1958), refined and developed the major elements that made rock and roll distinctive, focusing on teen life and introducing guitar intros and lead breaks that would be a major influence on subsequent rock music.^[179] Early rock and roll used the [twelve-bar blues](#) chord progression and shared with boogie woogie the four beats (usually broken down into eight eighth-notes/quavers) to a bar. Rock and roll, however, has a greater emphasis on the [backbeat](#) than boogie woogie.^[180] [Bo Diddley's](#) 1955 hit "[Bo Diddley](#)", with its B-side "[I'm a Man](#)", introduced a [new beat](#) and unique guitar style that inspired many artists without either side using the 12-bar pattern – they instead played variations on a single chord each.^[181] His more insistent, driving rhythms, hard-edged electric guitar sound, [African rhythms](#), and signature [clave](#) beat (a simple, five-accent rhythm), have remained cornerstones of rock and pop.^{[182][183][184]}

Others point out that performers like [Arthur Crudup](#) and [Fats Domino](#) were recording blues songs as early as 1946 that are indistinguishable from later rock and roll, and that these blues songs were based on themes, chord changes, and rhythms dating back decades before that.^{[153][154][155]} [Wynonie Harris'](#) 1947 cover of [Roy Brown's](#) "Good Rocking Tonight" is also a claimant for the title of first rock and roll record, as the popularity of this record led to many answer songs, mostly by black artists, with the same rocking beat, during the late 1940s and early 1950s.^[61] [Big Joe Turner's](#) 1939 recording "Roll 'Em Pete" is close to 1950s rock and roll.^[185] [Sister Rosetta Tharpe](#) also was recording shouting, stomping music in the 1930s and 1940s, including "Strange Things Happening Every Day" (1944), which contained major elements of mid-1950s rock and roll.^[69] Pushing the date back even earlier, blues researcher [Gayle Dean Wardlow](#) has stated that "Crazy About My Baby" by [Blind Roosevelt Graves](#) and his brother, recorded in 1929, "could be considered the first rock 'n' roll recording".^[77]

By contrast, musician and writer [Billy Vera](#) argued that because rock and roll was "an evolutionary process", it would be foolish to name any single record as the first.^[186] Writer [Nick Tosches](#) similarly felt that, "It is impossible to discern the first modern rock record, just as it is impossible to discern where blue becomes indigo in the spectrum."^[26] Music writer [Rob Bowman](#) remarked that the long-debated question is useless and cannot be answered because "criteria vary depending upon who is making the selection."^[187]

Ike Turner offers an entirely different perspective, imagining [Sam Philips'](#) plan as follows: "If I get me a white boy to sound like a black boy, then I got me a gold mine", which is the truth". Ike's story continues: "So, that's when he got [Elvis](#) and he got [Jerry Lee Lewis](#) and a bunch of other guys and so they named it rock and roll rather than R&B... and so this is the reason I think rock and roll exists".^[133]

The Howlin' Wolf - Gallery of some of his fine CDs



Truly recommended: CD 5 - 7, 9, 12, and 16 - 18!

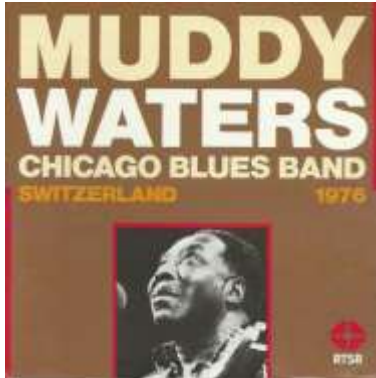
This then will probably be the very last of the Blues Pioneers Series (The Great R&B Files). The editor (Röhnisch) has been busy for more than 50 years with this labor of love. Enjoy your reading!

Imaged Vocal Group Line-ups in "The Top 30 Favorites"

Page 61: **The Coasters** fr. I. Will "Dub" Jones, Carl Gardner (lead), Cornelius "Cornell" Gunter, Billy Guy (lead) in 1958 – Guitarist Adolph Jacobs present. (image page 17 is from 1959).
 Page 62: **The Drifters** fr.I. Tommy Evans, Gerhart Thrasher, Johnny Moore (lead), Charlie Hughes, with guitarist Jimmy Oliver at the piano in late 1956 or early/mid 1957.
 Page 63: **The "5" Royales** from top Otto Jeffries, Jimmy Moore, Obediah Carter (far left), Johnny Tanner (lead) and guitarist Lowman Pauling in ca 1952.
 page 64: **The Clovers** fr. I. guitarist Bill Harris, Harold (Jerome) Winley, Harold Lucas (far left), John "Buddy" Bailey (lead), Matthew McQuater in 1952.
 Page 65: **The Midnighters** fr I. Lawson Smith, Sonny Woods, Henry Booth, Hank Ballard (lead), and guitarist Cal Green in 1955.
 Page 66: **The Temptations** top Eddie Kendricks (lead), Melvin Franklin; bottom fr.I. Otis (Miles) Williams, Paul Williams (lead); Daivd Ruffin (lead) in 1965.

Birth dates and locations thourougly checked thruout in the volume. Here are some adjustments:

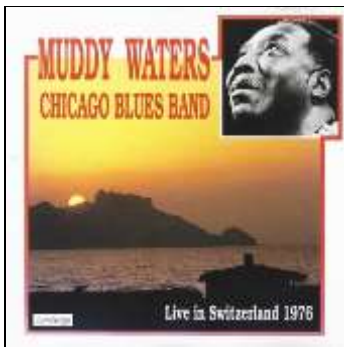
- John Lee Hooker moved to Vance, and later to "stepfather" Moore in Lambert, Miss. (both near Clarksdale).
- T-Bone Walker moved to Dallas as a teenager.
- Little Walter raised in Rapideches Parish, LA. And went north via Arkansas as a teenager (often stating his birth as to 1923).
- Muddy Waters born 1913 (or poss 1915 in Issaquena County – near Rolling Fork).
- Joe Turner born in Kansas City, Missouri.
- Ray Charles moved to Seattle, Washington State in 1948.
- Bobby Bland was born in Barrelville, Tennessee and died in Germantown, Tennessee.
- Louis Jordan was born on July 8, 1907 (prob not 1908).
- James Brown was still a toddler when he moved to Elko, South Carolina and very soon to Augusta, Georgia (and sent to prison in Toccoa, Georgia at the age of 16).
- "Favorite 29B" Buddy Johnson & His Orchestra: Buddy born in Darlington, South Carolina 1915. Moved to New York City in 1938 and died there in 1977. Sister Ella's biographical basics 1919-2004.




Bootleg: a 1CD Jazz Helvetica CD 02 (1990) "Live In Switzerland". Later (1991) reissued on 2 Landscape CDs LS 2-908 and LS 2-921 (1991)


Recorded in Montreux April 11, 1976 with Muddy Waters, vcl/gtr; Jerry Portnowy, hca; Joe Willie "Pinetop Perkins", pno; Luther "Guitar Jr." Johanson, gtr; Bob Margolin, gtr; Calvin Jones, bsg; Willie "Big Eyes" Smith, dms.

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Duke Ellington
1899-1974



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The Coasters
1954-1964



The Clovers
The Clovers
1954-1964




The Beatles
The Beatles
1963-1970



The Impressions
The Impressions
1954-1964



The Four Tops
The Four Tops
1954-1964



The Drifters
The Drifters
1954-1964




The Miracles
The Miracles
1954-1964



The Four Seasons
The Four Seasons
1954-1964



The Isley Brothers
The Isley Brothers
1954-1964



The Temptations
The Temptations
1954-1964




The Jackson 5
The Jackson 5
1968-1975



ATCO Records
ATCO Records
1954-1964



Elvis Presley
Elvis Presley
1954-1964



The New Power Generation
The New Power Generation
1987-1994

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