

Updates & Amendments to the Great R&B Files

The R&B Pioneers Series edited by Claus Röhnisch
from August 2019 – on

with special thanks to Thomas Jarlvik



Top Rhythm & Blues Records
Hits from 30 classic years of R&B
compiled by Claus Röhnisch

with special thanks to Big Al Pavlow and Joel Whitburn



The John Lee Hooker Session Discography
The World's Greatest Blues Singer
compiled by Claus Röhnisch

with special thanks to Les Fancourt

**John Lee Hooker
Part II**



The World's Greatest Blues Singer
Part II of the John Lee Hooker Session Discography
compiled by Claus Röhnisch

supplement to Hooker's presentation in the R&B Pioneer Series



The True R&B Pioneers
Twelve Hit-Makers from the Early Years
compiled by Claus Röhnisch

Li'l Hard, Teehee Howler, Louis Jordan, Buddy B. Ellis Johnson, Eddie Vinson, Wynonie Harris, Charles Brown, Johnny O'Connell, Anna Wilson, Sir Turner, Chuck Willis, and The Blue Jays



Those Hoodlum Friends
The Coasters
compiled by Claus Röhnisch

with special thanks to Bill Miller and to James Ritz



The Clown Princes of Rock and Roll
The Coasters (Part II)
by Claus Röhnisch and Todd Baptista

with special thanks to Tony Burke



There are 12 books (plus a Part II-book on Hooker) in the **R&B Pioneers Series**. They are titled **The Great R&B Files** at <http://www.rhythm-and-blues.info/> covering the history of Rhythm & Blues in its classic era (1940s, especially 1950s, and through to the 1960s).



Predecessors of the Soul Explosion in the 1960s
Twelve Famous Favorites
compiled by Claus Röhnisch

Joe Tex, Solomon Burke, Wilson Pickett, Otis Redding, Aretha Franklin, Marvin Gaye, The O'Jays, The O'Jays Band, Four Tops, The Impressions, The Miracles, and The Temptations



The Blues Giants of the 1950s
Twelve Great Legends
compiled by Claus Röhnisch

T-Bone Walker, Big Al Turner, Leonard Philbin, Roy Brown, John Lee Hooker, Muddy Waters, Sonny Roy Williamson, Howlin' Wolf, Elmore James, Little Walter, Jimmy Reed, and B.B. King



THE Top Ten Vocal Groups of the Golden '50s
Rhythm & Blues Harmony
compiled by Claus Röhnisch

with special thanks to Harry Goldberg, Bill Dahl, and James Austin

The Drifters, The Clovers, The "F" Fouries, The Midnighters, The Fourtights, The Impressions, The Drifters, The Platters, The Cadillacs, and The Coasters - plus a special feature on the Hollies



Updates to the Great R&B Files
The R&B Pioneer Series
edited by Claus Röhnisch
with special thanks to Thomas Schiff

I myself have used the "new covers" shown here for printouts on all volumes.

If you prefer prints of the series, you only have to printout once, since the updates, amendments, corrections, and supplementary information, starting from August 2019, are published in this special extra volume, titled **"Updates & Amendments to the Great R&B Files"** (book #13).



The Top 30 Favorites
R&B Pioneers Supplement
compiled by Claus Röhnisch

with special thanks to Bob Eagle and Eric S. Lefranc



Ten Sepia Super Stars of Rock 'n' Roll
Idols Making Music History
compiled by Claus Röhnisch

Pat Boone, Little Richard, Chuck Berry, Bo Diddley, Ruth Brown, Loretta Baker, Clyde McPhatter, Isaac Brown, Bobby Day, and Lloyd Price



Transitions from Rhythm to Soul
Twelve Original Soul Icons
compiled by Claus Röhnisch

Ray Charles, Sam Cooke, Jackie Wilson, Little Willie John, Brook Benton, Ella James, Rufus Thomas, Bobby "Blue" Bland, Otis Junior Parker, Johnny "Yule" Watson, King Curtis, and James Brown



Clyde McPhatter
The Original Soul Star
presented by Claus Röhnisch

An "R&B Pioneers Series" Special Feature - just an R&B Special presentation, and extra bonus views on the editor's favorite interests



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INTRODUCTION

Herein you will find updates and amendments to the twelve books, "The Great R&B Files", in the **R&B Pioneers** series (actually thirteen, since book #2 is published in two parts). Anything of significant interest, which didn't make the July, 2019 publishing date of the books, is included in this supplement. So if you have made printouts of the volumes as late as in July 2019 (or later) you can be sure that all information that has been "put" there is included in your "private books". The rest will be published here - corrections, amendments, and supplementary information on some of my absolute favorites, especially on vocal groups, on Chicago blues singers, and on some of the "soul transition icons". I did miss to present some performers in the series, who either were just mentioned or even were "neglected" - performers, who truly deserve better recognition, and which are now featured in one way or other - especially the early Ike & Tina Turner and the Ikettes, Ray Charles' backing girls the Raelets, J.B.'s Famous Flames, the super-productive Lightnin' Hopkins, and Fats' buddy Dave Bartholomew. There are also two "Super" Bonus Features (on Rosco Gordon and on Gatemouth Brown - two, who now make the original 68 performers an "even" 70). One page is also devoted to Elvis! Special thanks to Thomas Jarlvik for this "extra" volume. Good luck with your reading!

- Claus Röhnisch

Claus 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 (by the Clovers for Dr. Horse Records, and 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 have been widely used on the internet and in late "public domain" CD releases. This is an extra "update supplement" to the twelve books in the R&B Pioneers Series, titled The Great R&B Files at <http://www.rhythm-and-blues.info/> covering the history of Rhythm & Blues in its classic era (the 1940s, especially the 1950s, and through to the 1960s).

The Great R&B Files The R&B Pioneers Series

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The R&B Pioneers – Volume One

Top Rhythm & Blues Records – Hits from 30 Classic Years of R&B

http://www.rhythm-and-blues.info/01_TopRhythmAndBluesRecords.pdf



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

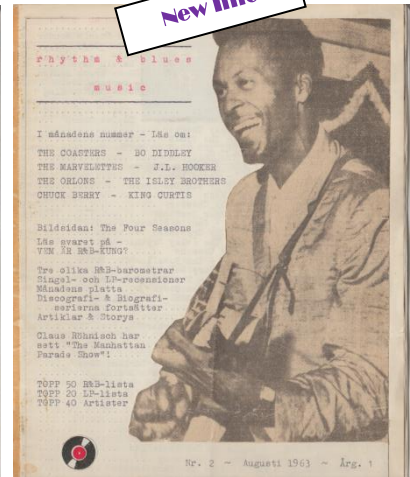
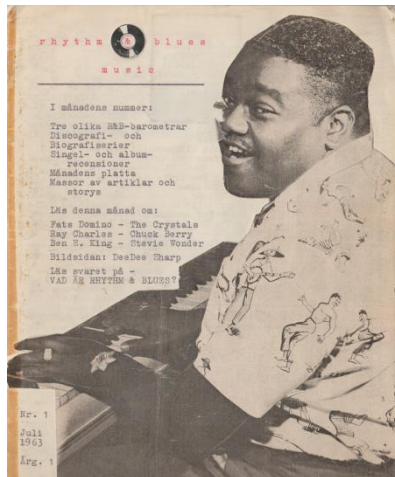
compiled by Claus Röhnisch

with special thanks to Big Al Pavlow and Joel Whitburn

In "Rock and Roll: An Unruly History", 1995, Robert Palmer defines "**Rhythm & Blues**" as a catchall rubric used to refer to any music that was made by and for black Americans. In "Blue Rhythms: Six Lives in Rhythm and Blues", 1996, Chip Deffaa notes it as popular music that arose in black communities after the swing era and before the arrival of the Beatles, roughly between 1945 and 1960. Arnold Shaw ("Honkers and Shouters", 1978) renders Pvt. Cecil Gant's ballad "I Wonder" as the start of Rhythm & Blues, originally recorded in 1944 – it hit the "The Harlem Hit Parade" charts that year and topped at #2 for two weeks on the new "Most Played Juke Box Race Records" chart introduced in February, 1945 (although Roosevelt Sykes stayed at #1 for a whole seven weeks with his cover). Gant's hit version was issued on the tiny label GiltEdge (he had already recorded it for another odd label – Bronze). The GiltEdge version spent a total of 28 weeks on the "black" charts. Shaw's choice had a strong connection to the fact it was recorded for an "independent" label. This was the "rule" for most of the great R&B records that hit the new market during the late 1940s and long into the 1950s. The major labels "stuck" to their established artists (Decca tried with Gant in the early '50s without success, and other majors tried the same formula if a newcomer became established). Here is the "Story of Rhythm & Blues", told via the top recordings of the classic years of 1940 to 1970, presented with information picked from various R&B trade papers and later publications. Special thanks to Big Al Pavlow and Joel Whitburn.

Early R&B Passion

In 1963, when I was nineteen, I worked at an office, where I hadn't too much to do, so I started my "very own special private R&B magazine", using a simple typewriter (writing in my own words) and a scissor, cutting pictures from my subscribed copies of the Cash Box (and other music magazines in my possession) in order to produce a personal passionate magic thing – to read and read again. I had been a true R&B fan since 1958. Seven issues were produced during three months of the year (it seems I lost one in later years), and by the planning of the eighth, other things came in my way (fell in love again – or was it time to do the military service? – well probably both). Here are the covers and some excerpts from the first two homemade "magazines" (the 7 issues contained ca 24-30 pages each).



New Info



rhythm & blues music
- 15 augusti -63 -

Hällo!

Ja, här är jag igen med andra nummer av vår nya tidning för oss R&B-älskare! Som ni ser kommer tidningen tillhanda till den 15:e i varje månad i fortsättningen. Därför kommer detta nummer så rätt in på introduktionsupplagan!

Baronstrarna har ändrat utseende sedan sist. Sifforna i parantes betyder placeringarna föregående månad och sifforna i klånet till höger visar antalet månader i listan. De plattor resp. artister som markerats med ett rött kryss har gått en bra bit upp sedan sist!

Hirovecken fick jag tillfälle att bekänna "Manhattan Parade" som Björn Frazer skrev om förra gången. Mina förhoppningar låg över gränset! King Coleman och hans 15 andra nämns stöd för en show som saknar mottryck i vårt land. Ett fantastiskt drive alltigenom och helt och hållet rhythm & blues! Frank Hochett och hans flickor började med ett dansnummer efter att Lester Young och hans California Playboys introducerats och Lester sjungit "I've got a woman". Sedan inträdde Ronnie Mitchell sovnen och sången ter låtar, varav blösta tolkningen var "Fever". Lester Young och hans sanner var hela tiden i bakgrunden (trumpet sax, Lester's gitarr, basgitarr, trummor). Maria Knight, en underbar flicka med ordentlig R&B-

drömbland "Summertime". Mercedes av Frank Hatchette trio med en Limbo-parodi och så The Miller Sisters som framstjng och dansade "What'd I say", "Everybody loves a lo- ver" och en Steep-variant. De här fem flickorna såg verkligen festliga ut med sina stussvängingar i solona. Hel tiden hade King Coleman agerat kontakttan mellan scen och publik och skuttat omkring som gepard och presenterat. Nu avslutades han med några låtar och sist där hans USA-hit "Do the Hully Gully" som gjorts om till en "Mashed Potato"-variant. Och så gospel allare allra sist och hela gången i "When the saints... R&B-fans som inte fick tillfälle att se den här showen tycker jag helt enkelt synd om: Ni missade tiderna tillfälle att se levande material av det slag vi berättar om i detta blad!!

The California Playboys och Lester Young skilts sedan stå för dans resten av kvällen och det gjorde dom också, nästan... King Coleman kom i tappform och visade för (den för övrigt ringa) publiken en kortare variant av sin timme-show i Brunneparken i en Örebro. Nu som hela gången i en

THE MANHATTAN PARADE 63
KING COLEMAN
LESTER YOUNG and the California Playboys
The Miller Sisters
Maria Knight
Frank Hatchette Trio

MANHATTAN PARADE (forts)

underbar form av vild hämfrälse och föra (De hade skurit hållit på hela natten om inte parkvakterna avuritit precis halv tolv). King Coleman sprang omkring, spelade trummor, sång och presenterade ännu en gång de övriga artisterna som sattes igång med sina paradednummer och så tog King upp folk ur publiken och daggolvet och satte igång med twist. Och innan "Cool Twist" som var identisk med avslutningen klagade bort och Lester Young och King Coleman gossnast hållt kort avslutat med ett "Well folks, that's all" så hann Lester Young i alla fall med en Ray Charles-tolkning av underbara "You are my sunshine".....

Tack för den showen, arrangör, folkparkgubbar och King Coleman-truppen!!!!

Nog knyts det många kontakter show-businessvärlden emellan. Här ser ni två av världens största favoriter som denna månad placerat sig på resp. 10 och 15 plats i vår Artist-barometer. Herrar Bobby Darin och Jackie Wilson som plössligt stötte på varandra på ett party!

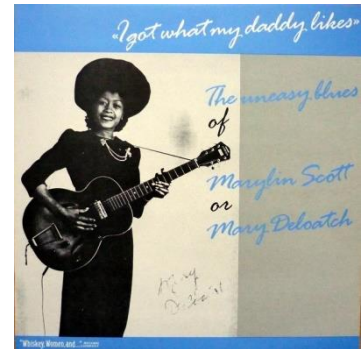
Packing-shows utan lika är en i USA-rycket vanlig historia som går på åtskilliga tusentollars sedlar. Vid det här tillfället som hade 10.000 åskådare hade disco-jockeyn Andy West, som inte är till vänster plöskat ihop förtom Del Shannon, The Drifters, The Cloisters, Curtis Lee och The Jareels (som alla inte syns på bilden) också från vänster Dee Clark, Gene McDaniels, Gary Bonds, disc-jockey Barry Sadocott och Brook Benton. Plattesamlingen Robbins åter till höger.

Förra månad presenterade jag sätningen på Ray Charles' Orkester, som kunde så lite visa någon bild på sannarna. Här kommer den nu utskilt. Den hade som fattas är sågarna Jean King. Men de övriga finns alltså med – Ray Charles själv, 16 andra gubbar och så de fyra flickorna The Kastles. Ispanseranda eller hur?

One of the editor's favorite records of 1952



"The Gospel Train (Get on Board)" is a traditional African-American spiritual first published in 1872 as one of the songs of the Fisk Jubilee Singers. Marylin Scott's version, "The Lord's Gospel Train", on Regent (a Savoy label), was issued as by **Mary Deloatch** (her real name) in 1952 (recorded in 1951), and is one of the absolute best renditions of this classic gospel. There was a "bootleg" LP issued in Sweden in 1988 featuring all of Mary's recordings (including this one) - **I Got What My Daddy Likes** on Whiskey, Women, And .. - LP KM-710. Subtitle: "The uneasy blues of Marylin Scott or Mary Deloatch" with complete recorded output of Mary Deloatch (Gospel singer) AKA Marylin Scott (R&B singer), recorded mid 1940's to 1951. Several of Scott's recordings were backed by the Johnny Otis band (including "Beer Bottle Boogie" in 1950).



	<p>Doo-Wop Centrism: The Top 2000 Songs Paperback – 3 Apr 2016 by Anthony Gribin (Author), Matthew Schiff (Contributor)</p>	
<p>It's the same when choosing doo-wop songs to be included in a list. The Top 1000 includes "musts" such as the Holy Trinity ("In The Still of the Night" by the Five Satins, "Earth Angel" by the Penguins and "Tonite Tonite" by the Mello-Kings), and chestnuts such as "I Wonder Why" by Dion & the Belmonts, "Sincerely" by the Moonglows, "Close Your Eyes" by the Five Keys, "Crazy For You" by the Heartbeats and "Tell Me Why" by Norman Fox & the Rob Roys. Anyone who thinks these songs should not be included in the Top 1000 is certifiably nuts. To round out the Top 1000, we chose the major hits</p>		



Updates

page 12

Numbers Boogie



Add Sugar Chile Robinson "Numbers Boogie" on Capitol in the 1949 Favorites list. (see [video of 1951](#)). [Capitol single](#) 1949.



page 16

The Ikettes

Add The Ikettes – I'm Blue (The Gong-Gong Song) – R&B #3 in early 1962 - to the list of Editor's Favorites.

pages 52,53

Allen (Alan) Hanlon



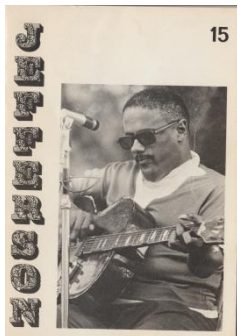
Hanlon is mentioned twice (by mistake). He was one of the very early Atlantic studio musicians (born in NYC 1919, died 1986).



New Info

Jefferson blues magazine

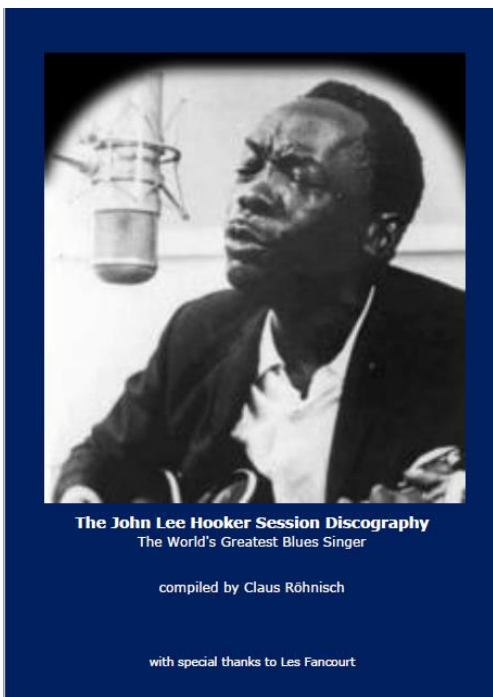
I came in contact with the founders of this magazine very early on (and was chairman of the Scandinavian Blues Association – nowadays Sweidsh Blues Association - for several years in the 1970s) and wrote many (yes really many) articles and chronicles for a long time. Here are some of those (from 1971 and 1973). I remember that I was especially proud of my articles on Little Walter, Sonny Boy, a large Muddy Waters one; and especially T-Bone Walker. It was good times – really, since I met several American blues performers on our once-a-year Concerts.



The R&B Pioneers – Volume Two

The John Lee Hooker Session Discography – The World’s Greatest Blues Singer

http://www.rhythm-and-blues.info/02_HookerSessionDiscography.pdf



John Lee Hooker was born in Tutwiler, Tallahatchie County, Mississippi (not far from Clarksdale, Coahoma County) on August 22, 1912 (or possibly 1917 – most new findings point towards 1912). Johnnie also made Vance (Quitman and Tallahatchie County) and Lambert (Quitman), and probably also Glendora in Tallahatchie County (all within a “stone’s throw” distance in the heart of the Mississippi delta) his home during the 1920s. He left the Clarksdale area for the first time already as a teenager and went to Memphis, to Knoxville, and to Cincinnati in the 1930s. In 1943 he settled in Detroit, Michigan and started his career as a recording blues artist in the summer of 1948 (with a “lease” contract for Modern Records in Hollywood). Still a resident of Detroit, he made his classic Vee-Jay recordings in Chicago up to 1965 and later was contracted to the New York City label ABC. In 1969 he made Oakland, California his new home. Hooker recorded a total of more than a 1000 songs (if you really “go” for it – including the many bootlegs of later years) up to his death on June 21, 2001 in San Francisco. His legacy includes at least 100 original albums and as many (certainly even more) CD compilations (and countless, strange and sometimes even super-interesting, reissue packages). Many regard him as the “World’s Greatest Blues Singer” – well, I surely do (a great fan ever since his Travelin’ LP). His Classic Years can be tagged 1948-1967 (although he continued his recording career up to at least 1998). Special thanks to Les Fancourt.



“I’m John Lee Hooker” - Original liner notes (no credit):

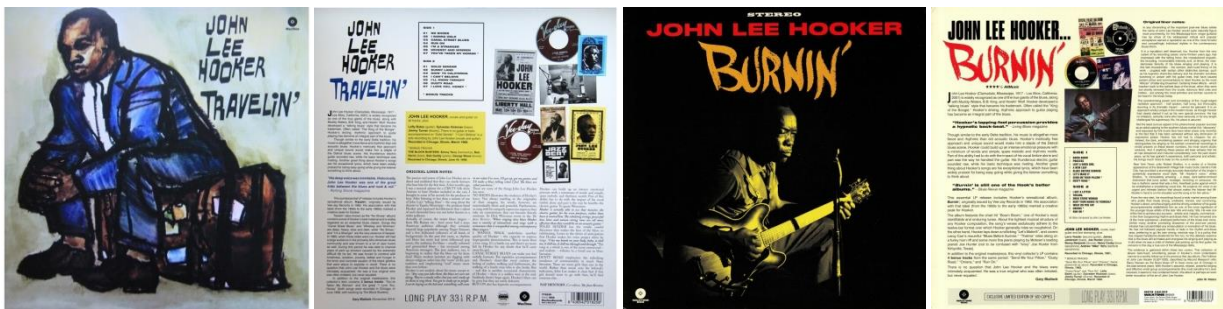
John Lee Hooker at 36 years old is already a legendary figure in the field of authentic blues and earthy rhythm and blues. Hooker himself cannot accurately recollect how many times he has cut records; how many records he’s made actually have been released; nor how many different labels he ever recorded for. Certainly it’s safe to set the number of records he’s made and had released at over 100, while he’s probably been represented on wax issued by over 30 different labels.

Hooker, we do not mean to infer, has a bad memory. He goes back perhaps half his life to his first recording session, when he was 18. Hooker is legendary, for he is an itinerant soul. A body who strayed from the Gulf of Mexico, from Corpus Christi to Brownsville, to the Blue Ridge mountains of Virginia - and plenty of area in between.

John Lee held many different kinds of jobs. But they always bankrolled him only between sessions of pickin’ and singin’ with anyone who cared to join in or listen. He absorbed the authentic folk styles and trends everywhere he travelled. He began playing guitar at 14 on his farm home in Mississippi, but thousands of miles and years of moving intervened before he hit the Monte Carlo, Detroit, where a record firm “disk-covered” him. Probably his biggest record was ‘In The Mood For Love’, which cracked the enchanted million seller circle.

Born in Clarksdale, Miss., he was first taught by his grandfather to pick out harmony on strips of inner tube nailed in different tension to the barn door. From this crude and primitive beginning comes the very distinctive and Hooker-styled strumming you’ll hear herein. His guitar work bears out the ethnic belief that a very strong tie exists between folk music of England in the 15th and 17th centuries and the slave songs brought from Africa - the mother and father of what we today call “THE BLUES”. At times, you’ll find the sound hearkening back to the Orient, while often, you’ll hear the bagpipe’s drone.

New Info



Two new vinyl reissues on WaxTime with bonus tracks.

From the [Mississippi Blues Trail](#)

John Lee Hooker



John Lee Hooker – Vance, Mississippi

John Lee Hooker (c. 1917-2001), one of the most famous and successful of all blues singers, had his musical roots here in the Delta, where he learned to play guitar in the style of his stepfather, Will Moore.

Hooker spent many of his early years with his family in the cottonfields around Vance and Lambert before he moved to Detroit in the 1940s. He became an international celebrity after recording hits such as "Boogie Chillen," "I'm in the Mood," and "Boom Boom."

John Lee Hooker was at once one of the most influential yet inimitable artists in blues history. His distinctive "boogie" style harked back to the early days of blues, but his mixture of down-home sounds and urban sensibilities resounded with many southerners who, like him, migrated north seeking work and a better life. Hooker, one of eleven children, often gave vague and contradictory details about his early life, later professing little desire to return to Mississippi. He often cited August 22, 1917, as his birth date, although census records, showing the family near Tutwiler in 1920 and 1930, indicate he was several years older. He said he was born between Clarksdale and Vance; Social Security files list his birthplace as Glendora. His father, William Hooker, at one time a sharecropper on the Fewell plantation near Vance, was a preacher who frowned upon the blues. John Lee preferred living with his stepfather, blues guitarist Will Moore, and claimed that his idiosyncratic style was "identical" to Moore's.

Hooker was also influenced by his sister Alice's boyfriend, Tony Hollins (1910-c.1959), who gave Hooker his first guitar. Hooker's song "When My First Wife Left Me" was based on a 1941 Hollins recording. Hollins once lived north of Vance in Longstreet (so named for its long street of stores, houses, and dance halls).

Following stays in Memphis and Cincinnati and returns to the Vance/Lambert area, Hooker settled in Detroit, where he made his first recordings in 1948. In 1949 his single "Boogie Chillen" reached No. 1 on the R&B charts; "I'm in the Mood" achieved the same feat in 1951. Hooker, famed for his ability to improvise new songs in the studio, recorded prolifically for many different labels, often under pseudonyms to avoid contractual problems. He later crossed over to rock 'n' roll and folk audiences, and enjoyed a remarkable resurgence beginning in 1989 with the release of *The Healer*, one of several Hooker albums that featured collaborations with leading rock artists. Hooker received four Grammy® Awards, a Rhythm & Blues Foundation Pioneer Award, and a star on the Hollywood Walk of Fame (as well as the one in Clarksdale). He was inducted into both the Rock and Roll and Blues Halls of Fame. Hooker moved to California in the late 1960s and later inspired a club, the Boom Boom Room, in San Francisco. He died at his home in Los Altos on June 21, 2001.

Hooker's cousin Earl Hooker (1929-1970), who also hailed from the Vance area, was widely regarded by his peers as the best guitarist in the blues. A versatile and innovative performer, Earl was especially celebrated for his slide guitar skills. As a teenager Earl Hooker performed on the King Biscuit Time radio show in Helena, and later played and recorded with Ike Turner, Junior Wells, and many others.

content © Mississippi Blues Commission (sl.ed.)

DELTA BLUES (from All About Blues Music)



The Mississippi Delta is the fertile alluvial plain that lies between the Mississippi and Yazoo Rivers in the north-west of the State. Highway 61 runs from Memphis to Vicksburg through the heart of the land. The rich soil needs little irrigation, and the farms and plantations produce cotton, corn and a myriad other crops. In the early years of the 20th century, a seed was planted there that grew into the Blues that, with its afflicted cousin Jazz, revolutionised Western popular music. WC Handy, known as the Father of the Blues, recalls waiting at the railroad station at Tutwiler in 1903, when he heard a tune picked out on a guitar. The player used a knife on the strings to produce a slide effect, that seemed to mimic the sad tones of the human voice, as he wailed about "Goin' where the Southern cross' the Dog". Handy's keen ears allowed him to use what he heard to write the earliest recognised Blues songs, using the characteristic chord progression and A-A-B rhyme scheme.

In 1902 a 16-year-old girl was touring through the same area with her minstrel parents, when she heard a woman singing a sad love song, and was so moved that she learned the song by heart, and used it as an encore in her vaudeville act. When the girl was married two years later to William Rainey, they performed as Ma and Pa Rainey, 'the Assassimators of the Blues.' These two incidents, so close together in time and place, could be said to mark the the Birth of the Blues.



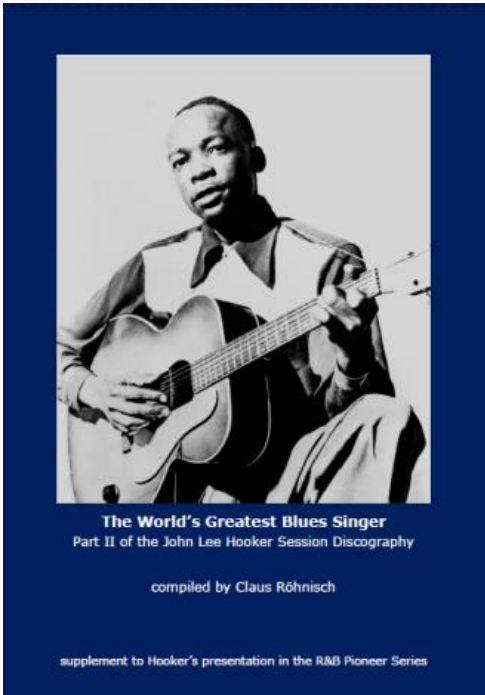
By the mid-twenties the juke-joints, dances and fish-fries in every little town in the Delta, were moving to the sound of the Blues. Delta Blues is characterised by insistent repeated guitar riffs, and heart rending vocal lines that owe a lot to the work songs and 'field hollers' that the audience, and players, heard around them every day. Just outside Clarksdale at the Will Dockery Plantation there was a worker called Henry Sloan, who rarely left the district, but whose reputation as a stylish performer spread across the Delta. Charlie Patton, Willie Brown and 'Son' House all lived at Dockery on and off, and swapped songs, tunes and licks between themselves and other musicians who would call there on their travels round the area. This focal point was an important nexus in the development of the Delta Blues. Tommy Johnson, Joe Callicott, Sam Carr, Hney Boy Edwards and most famously Robert Johnson, were among the players under the tutelage of this formative 'school'. There were many other centres for the Blues in the Delta. Skip James, for instance, was a leading light in the Bentonia 'school', which featured a high 'falsetto' vocal technique that stretched a single syllable over several notes and was often played in a minor key. Self-taught players like Mississippi John Hurt, Tommy McClennan and brothers 'Papa' Charlie and 'Kansas Joe' McCoy, and hundreds of others were playing all over the Delta.

Clarksdale is only a two hour bus ride from Memphis with its lively Blues scene around Beale Street, and many players gravitated there in search of audiences, recording deals and money. In the 20's and 30's there was a virtual black diaspora as all kinds of people left behind rural poverty in search of a better life in the cities of the north. The list of legendary Mississippi players who made classic post-war Blues records in the cities is almost endless, and they all took with them the down-home 'feel' of the players they heard in their formative years. Muddy Waters, John Lee Hooker, BB King, Jimmy Reed, Elmore James, Bo Diddley, JB Lenoir, Mose Allison, Albert King, Sonny Boy Williamson II, Big Joe Williamson, Otis Rush and Charlie Musselwhite all made the journey north from Mississippi. It wasn't just the stars either; the journey was also made by sidemen of the quality of Otis Spann, Sunnyland Slim, Little Milton, Hubert Sumlin, and Shakey Horton among hundreds of others. It is hard to explain how such a relatively small community produced such a huge wave of cultural effect. Maybe there's something in the water! (Ed. note: there are several more artists who "qualify" as "Mississippi Delta Artists" – see "The Top 30 Favorites" in this series.)



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The R&B Pioneers – Volume Two (part II)



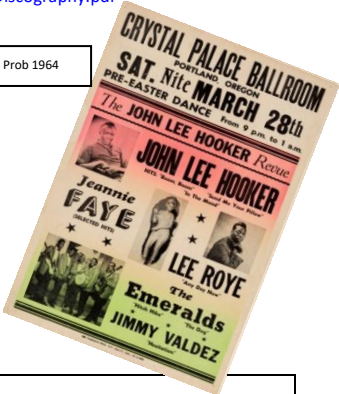
The World's Greatest Blues Singer

- John Lee Hooker (Supplement to the JLH Session Discography)

http://www.rhythm-and-blues.info/02B_HookerSessionDiscography.pdf



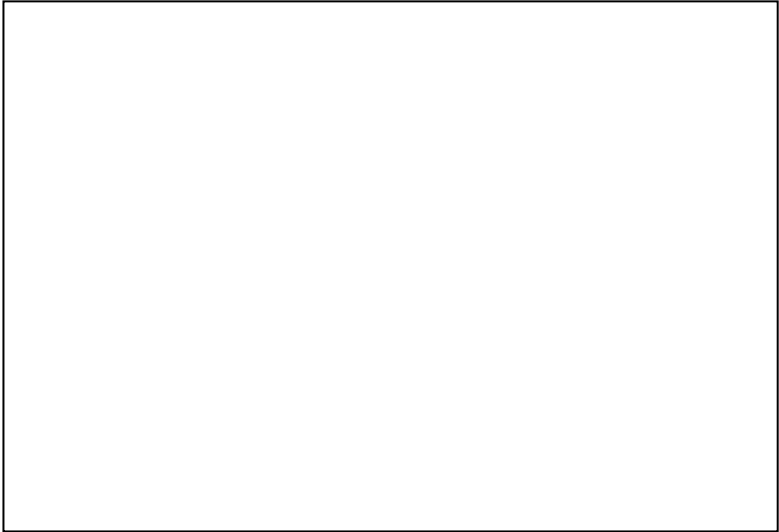
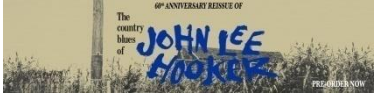
Prob 1964



Corrections

<p>page 81</p>		<p>This volume should have started with page #95 (the earlier volume had 94 pages not 80).</p>
<p>page 94</p>		<p>The Riverside 1959 LP was actually issued after the first Chess LP. There is a rare Swedish Top Rank EP issued, titled "I'm John Lee Hooker".</p>
<p>page 118</p>		<p>- Read about details on these two updates in <i>The John Lee Hooker Session Discography</i>.</p>

Craft Recordings' 60th Anniversary reissue of The Country Blues of John Lee Hooker (Riverside)



Bonus Feature

JOHN LEE HOOKER - TOP 102

This is a try to compile the Top 102 songs of John Lee Hooker's Prime Years 1948-1974. There are surely several of your favorite Hooker tracks missing – this is my personal chart. Below the chart are the best whole-career compilation CDs of JLH imaged. (youtube links)

<p style="text-align: center;">Detroit 1948 – 1955 Modern & Sensation Records</p> 	<ol style="list-style-type: none"> 1. Boogie Chillen' 2. Sally Mae 3. Hobo Blues 4. Crawlin' King Snake 5. Drifting From Door To Door 6. Whistlin' And Moanin' Blues 7. Hoogie Boogie 8. Weeping Willow Boogie 9. Canal Street Blues 10. Huckle Up Baby 11. Decoration Day Blues 12. Notoriety Woman 13. Queen Bee 	<ol style="list-style-type: none"> 14. (Four) Women In My Life 15. How Can You Do It 16. I'm In The Mood 17. Lookin' For A Woman 18. Too Much Boogie 19. Down Child 20. Bad Boy 21. Half A Stranger 22. Baby You Ain't No Good 23. Shake, Holler And Run 24. I'm Ready 25. The Syndicator 26. Hug And Squeeze
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<p style="text-align: center;">Detroit 1948 – 1954 "Pirates" & Specialty Records</p> 	<ol style="list-style-type: none"> 1. Curl My Baby's Hair 2. Black Man Blues 3. Stomp Boogie 4. Boogie Woogie 5. Low Down-Midnite Boogie 6. Cotton Pickin' Boogie 7. Highway Blues 8. Talkin' Boogie 9. Wandering Blues 10. The Numbers 11. Don't You Remember Me 12. Mad Man Blues 13. House Rent Boogie 	<ol style="list-style-type: none"> 14. Just Me And My Telephone 15. Leave My Wife Alone 16. Prison Bound 17. Bumble Bee Blues 18. Sugar Mama 19. It's My Own Fault 20. Blues For Big Town 21. Lovin' Guitar Man 22. Stuttering Blues 23. No More Doggin' 24. Boogie Rambler 25. Don't Trust Nobody 26. Blues For Christmas
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<p style="text-align: center;">Chicago 1955 - 1965 Vee-Jay Records</p> 	<ol style="list-style-type: none"> 1. Time Is Marching 2. Baby Lee 3. Dimples 4. Every Night 5. Stop Talking 6. I See You When You're Weak 7. I Love You Honey 8. Maudie 9. Whiskey And Wimmen 10. No Shoes 11. Solid Sender 12. Dusty Road 13. Want Ad Blues 	<ol style="list-style-type: none"> 14. Will The Circle Be Unbroken 15. I'm Going Upstairs 16. I'm Mad Again 17. Process 18. Boom Boom 19. Blues Before Sunrise 20. Frisco Blues 21. This Is Hip (1991 version) 22. I'm Leaving 23. Birmingham Blues 24. Don't Look Back 25. It Serves Me Right To Suffer 26. You're Mellow
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<p style="text-align: center;">Coast-to-Coast 1959 - 1974 Riverside, "Pirates", Chess & ABC</p> 	<ol style="list-style-type: none"> 1. Tupelo Blues 2. Gonna Use My Rod 3. Democrat Man 4. I Need Some Money 5. I Wish You Were Here 6. We Are All God's Chillun 7. Teachin' The Blues 8. You Lost A Good Man 9. Don't Turn Me From Your Door 10. When My Wife Quit Me 11. Let's Make It Baby 12. I'm Losin' You 	<ol style="list-style-type: none"> 13. King Of The World 14. Bottle Up And Go 15. Country Boy 16. One Bourbon, One Scotch, One Beer 17. House Rent Blues 18. I'm Bad Like Jesse James 19. I'll Never Get Out Of These Blues Alive 20. Mr. Lucky 21. Doin' The Shout 22. House Rent Boogie 23. Homework 24. Bluebird
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Shout!Factory 10198 SPVCD 95940 Craft CR 00015 Rhino R2 70572 Universal B000859002 Shout!Factory 11289 Charly DIG CD5



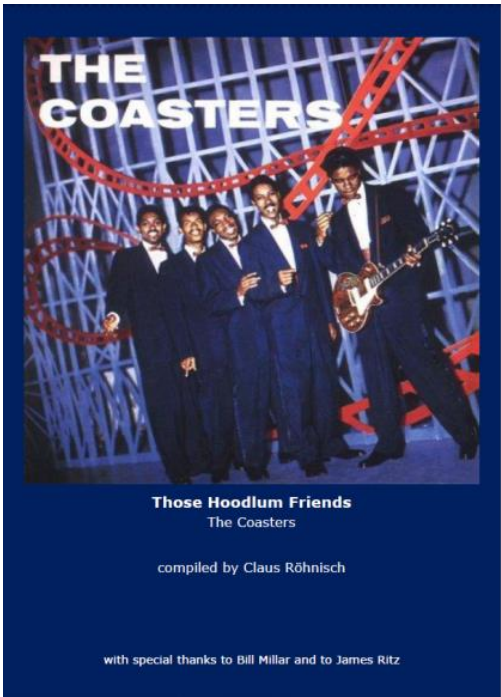




THE COASTERS



The R&B Pioneers – Volume Three



Those Hoodlum Friends – The Coasters

http://www.rhythm-and-blues.info/03_TheCoasters.pdf

According to Charlie Gillett: "The Sound of the City" (1971, 1983), the Coasters occupy the sixth position of rock 'n' roll acts with most records in the U.S. Pop Top 10, 1955-59 (one hit record could muster two hit titles - but Gillett counts a double-sided hit as one hit record); only surpassed by Elvis Presley, Fats Domino, Rick Nelson, the Everly Brothers, and Pat Boone; and with Chuck Berry, Jerry Lee Lewis, Little Richard, and Lloyd Price among the ten best scorers (note the difference between a hit record and a hit title). The Coasters are one of only six R&B acts, who during the '50s scored more than three Pop Top 10 hits (hit titles) - the other five are the Platters, Nat Cole, Fats Domino, Chuck Berry, and Little Richard. I am proud to present the first volume of one of those giant legends, "Those Hoodlum Friends" - The Coasters, in detail, within this publication (written between 2007 and 2009, with some minor later updates). The volume features several large essays, originally written by different music experts, and magazine and album cover quotes from the group's whole career. Special thanks to Bill Millar and to James Ritz. Notice that the next volume, titled "The Clown Princes of Rock and Roll", will feature more and later information, plus a great essay by Todd Baptista from 2008.



Corrections

Those Hoodlum Friends is book #3, and The Clown Princes of Rock and Roll #4.

Read "The Clown Princes of Rock And Roll" for complete updates (especially the Session Discography on Atco and King) !

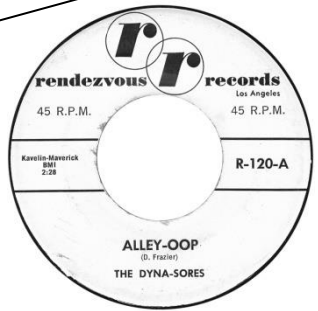
Check "The Top Ten Vocal Groups of the Golden '50s" for an updated Robins Discography !

"Ty" Terrell Leonard (original Robins member)



died in the summer of 2019 (91 years old he would have been soon). You may read about him in "Those Hoodlum Friends" and "THE Top Ten Vocal Groups". In 1960 he made a cover of Gary Paxton's "Alley-Oop" – the original written by Dallas Frazier and issued as by the Hollywood Argyles on Lute Records (the original made the Hot 100 #1 in June, 1960). Leonard's cover was also issued in 1960 (on Leon Renés Rendezvous label) with a really special vocal group – The Dyna-Sores. "Ty" was joined by no others than Jimmy Norman Scott (that's Carl Gardner's Coasters member), and H.B. Barnum (the "wonderkid" who joined the original Robins when Carl and Nunn formed the Coasters). The image left is prob a photo-montage with guitarist Rene Hall, who led the backing. Both Paxton's and the Terrell version were recorded in Los Angeles.

Update




Ernie Freeman was the pianist on "Alley-Oop" – and the flip was an instrumental. The short film "The Robins Sing" was released in around November 1954 and contained "Loop De Loop Mambo" and the not yet released "I Must Be Dreamin'" with Grady Chapman not in.

The R&B Pioneers – Volume Four

The Clown Princes of Rock and Roll: The Coasters

http://www.rhythm-and-blues.info/04_Clownprinces.pdf



The Clown Princes of Rock and Roll
The Coasters (Part II)

by Claus Röhnisch and Todd Baptista

with special thanks to Tony Burke

"If rock 'n' roll had produced nothing but the Coasters and Leiber and Stoller, it would still have commanded attention as the sound embodiment of a time and generation. They reflected the world of the young with understanding, good humor, and social insight. This was rock 'n' roll at its best – embullient, energizing, entertaining, expressive, and danceable", Arnold Shaw wrote in his book "The Rockin' '50s" (1974). The Coasters are widely regarded as the pre-eminent vocal group of the original rock 'n' roll era. "There never was - nor will there ever be - another group quite like the Coasters. Although they worked within the standard conventions of vocal group harmony, their signal achievement was to create - or to have created for them - a variety of comedic roles that both celebrated and satirized the mores of contemporary American life without falling victim to racial stereotyping. It's impossible to gauge which was the luckier party, whether the Coasters were most fortunate to have Leiber and Stoller as their providers or the songwriters to have such capable vocalists to draw out the nuances and downright insinuations in their songs", Neil Slaven stated in a review of the four fine UK Sequel CDs in "Blues & Rhythm" magazine in late 1997. This huge volume also contains an extended tour-dates section, members' endurance, label shots of all their singles, posters, lots of album covers, original liner-notes, and other memorabilia. Special thanks to Tony Burke.

Amendments



1950s Coasters 78 rpms (1956-1959)





Two fine Getty Images: The Coasters with guitarist Adolph Jacobs, and TV-host Dick Clark on August 18, 1958. Guy, Gardner, Gunter, and Jones at the Waldorf Astoria Rock and Roll Hall of Fame Awards ceremony in early 1987. (photos: Michael Ochs Archives).

Amendment

The Guardian: Carl Gardner obituary

Singer and founding member of the R&B hitmakers the Coasters by Dave Laing
 Mon 13 Jun 2011 19.17 BSTFirst published on Mon 13 Jun 2011 19.17 BST (slightly edited)

Many African-American close harmony groups flourished in the US in the 1950s, but few appealed to both black and white audiences as much as the Coasters. Their success owed a lot to the witty lyrics of Jerry Leiber and Mike Stoller on such songs as Charlie Brown and Yakety Yak, but it was also founded on the characterful vocals of Carl Gardner, who has died after a long illness aged 83. Gardner was born in Tyler, Texas, where he was exposed to a wide range of music including gospel, big bands and opera. His sister, Carol, eventually became an opera singer in New York. After high school, Gardner worked in a department store by day and sang and played drums with a local dance band by night. "We played all over Texas, mostly for the real elite," he remembered. In the early 50s, he decided to further his career in Los Angeles. He hung around the clubs and asked every band if he could get up and sing with them (including minor stage jobs and some stints at Johnny Otis' new Oasis Club). By then big bands in the style of Count Basie were being replaced by smaller R&B groups, and the first major offer of a job came from the Robins, a vocal group that had already made some recordings. The group's lead singer had recently been sent to jail, and Gardner was able to fill the vacancy. Soon he was recording Leiber and Stoller compositions with the Robins. These included ballads and rhythm records, but the first "charter" to feature Gardner was Smokey Joe's Cafe. The songwriters were fascinated with the Mexican-American culture of Los Angeles and the song combined Latin rhythms with a quirky narrative, in which Gardner describes how he is attracted to a girl in a cafe but is soon ejected by her "man", the eponymous owner of the establishment. Without losing a sense of humour, Gardner's voice manages to communicate a rapid series of emotions, by turns cool, excited and frightened. Smokey Joe's Cafe was issued on the songwriters' own Spark label, but it attracted the attention of a much bigger company, Atlantic Records in New York. Nesuhi Ertegun, co-executive of Atlantic, arranged for the Spark catalogue to be purchased and reissued on Atlantic's sub Atco. Smokey Joe's Cafe went on to sell 250,000 copies.

The plan was for Leiber, Stoller and the Robins to move to the east coast. However, three of the Robins wanted to stay in Los Angeles, so Gardner and the bass singer, Bobby

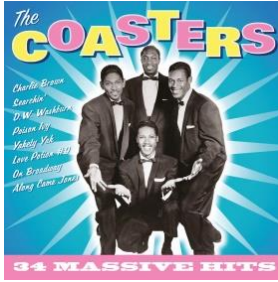
Nunn, recruited new singers (Billy Guy and Leon Hughes), and their manager, Lester Sill, called this new group the Coasters. Their first record, Down in Mexico, released in 1956, reprised the Latin theme in its tale of a young American's misadventures south of the border, and it was another big hit with black audiences. But some of the later songs that Leiber and Stoller presented to the Coasters were targeted at white teenagers as well. The lyrics for One Kiss Led to Another made a reference to "soda pop", and Searchin', the Coasters' first pop hit, listed a series of fictional detectives. Searchin' went to No 3 in the US in 1957 (the Coasters still on the west coast) and was followed by a number of American hits for the Coasters. They also achieved success in the UK with the singles, Charlie Brown, which portrayed a high-school clown who "called the English teacher daddy-o"; Yakety Yak, the plaint of a teenager who is told to "take out the papers and the trash", "scrub that kitchen floor" and ignore his "hoodlum friend outside"; and Poison Ivy, a 1959 track that was later recorded by the Rolling Stones. Several other Coasters songs were favourites with British artists. Screaming Lord Sutch attempted to emulate Gardner on his version of I'm a Hog for You Baby and the Hollies reworked Ain't That Just Like Me.

The group's hits gradually dried up in the 1960s and there were several changes of personnel. Eventually, several individuals, including Gardner, led their own versions of the Coasters, playing often at rock'n'roll revival events. In 1987, the Coasters were inducted into the Rock and Roll Hall of Fame. The following year, the "Hall of Famers" (Gardner, Guy, Gunter, Jones) reunited at a New York concert to celebrate the 40th anniversary of Atlantic Records. In order to prevent acts from unfairly performing under the Coasters' name, Gardner was instrumental in lobbying the state legislature in Florida in 2007 to pass a law restricting the use of a group's name to those bands which contained one or more original members of the lineup. That year, he also published an autobiography, Yakety Yak I Fought Back: My Life With the Coasters. He had recently managed and coached the official Coasters group, now led by his son, Carl Jr. Gardner is survived by his wife, Veta, and his son.

• Carl Edward Gardner, singer, born 29 April 1928; died 12 June 2011



The Coasters in the movie "Let The Good Times Roll", New York City 1972: (Bright, Gardner, guitarist Palmer, Speedo Carroll, and Guy), and the "Hall of Famers" in August 1958. (photo: Don Paulsen and Michael Ochs Archives)



34 Massive Hits – ENCORE 2CD BT2116

In July, 2019 this CD became available (issued as an EU label), featuring all 12 original Coasters King/Date titles, plus the 12 Trip titles from LP 8024, recorded by Billy Guy in 1962, and eight from 1977 (featuring Billy Guy and Will Jones on King). It also contains Gardner's Coasters on "Down in Mexico" from Trip 1975 and the Jimmy Norman-led "Run Red Run" from the same revival LP. This CD is only interesting to the super-true Coasters aficionados (no inside notes). A misleading album title !!! [See tracks list](#)



The Coasters ca 1983



... and in ca 1985



Palm Springs' in 2002.



Wink Martindale's TV Dance Party on April 8, 1961. (Photo by Michael Ochs Archives/Getty Images)

Corrections & Amendments

page 21
page 33

page 60

page 62

page 78

16 Greatest Hits on Trip

page 93
page 95



Martindale's TV show 1961 was on April 8.
Promo photo below "Greatest Hits" is from 1960.

An end of parenthesis sign) is missing on 58C-462 *note line 6* after (including "Hey Sexy"), ... Adolph Jacobs could occasionally have "gigged" with the group even in early 1961.

Unknown *female vclgrp marks -7* missing on two Bily Guy-led songs 65C- 8833. written by Valerie Simpson, Nicholas Ashford and Joshie Jo Armestead (a former Ikette) – one of their first "co-labs", and produced by Bert Keyes; plus on 65C-9290 (written and produced by Billy Guy).

An early promo photo of Bobby Nunn's Coasters Mark II (this is from their most famous line-up (ca 1964 with Billy Richards Jr, Bobby Sheen, and Grady Chapman). This group was formed around late 1962 soon featuring Grady (Nunn started his group before Gunter's "Famous" Coasters"). Image right is from 1982 with Herman "Sonny" Chaney top left (replacing Chapman, who had started his own spinoff "Coasters").



In 1975 Trip Records issued a Coasters LP featuring Gardner, Carroll, new baritone singer Jimmy Norman, and bass Ronnie Bright, (with Thomas Palmer on guitar) in New Jersey. It comprised ten re-recordings of Coasters hits. "Down In Mexico" from this LP was later featured in the Tarantino cult movie "Death Proof". The LP (Trip LP TOP 16-7) also featured six Billy Guy recordings of 1962 (from Trip LP 8028, credited "The Coasters").

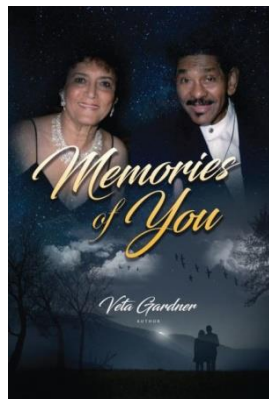
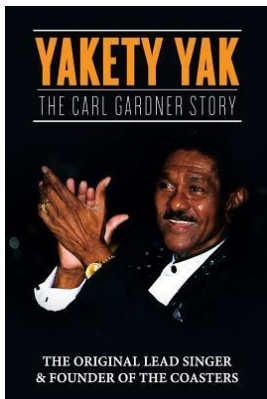
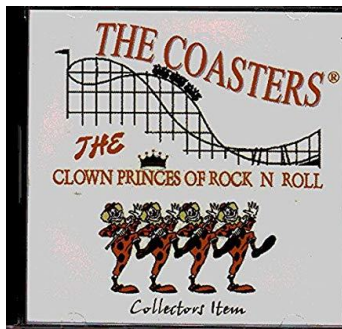
The correct name of the producer of "The Coasters on Atco" (Rhino) is of course James Ritz (not Fritz, which is prob sadly wrong-spelt in a space or two).

"I'm A Hog For You" originally recorded August 8, 1958 and edited/dubbed July 17, 1959.
"Talkin' Bout A Woman" recorded 30 October, 1967 and is a retitling of "She Can".
"Love Potion Number Nine" edited/dubbed in late 1971.

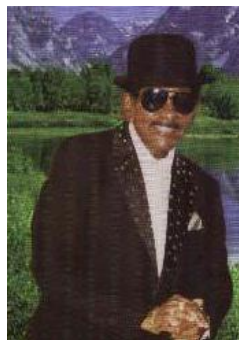


In 1958 at a Dick Clark TV-show, and in 1991 at the New York Pops concert (Carnegie Hall).

These are both actually the same "bootleg" CD. The first issued by unknowns in the U.S. and the other by the Coasters themselves half a year later (2000).



Reprints with new covers of two Veta Gardner-penned books.



THE TWO SUPER-COASTERS (as presented at wikipedia – slightly edited)



Carl Edward Gardner (April 29, 1928 – June 12, 2011) was an American singer, best known as the foremost member and founder of the Coasters. Known for the 1958 song "Yakety Yak", which spent a week at #1 on the Billboard and the Cash Box Top 100 pop lists, he was inducted into the Rock and Roll Hall of Fame in 1987.

Gardner was born in Tyler, Texas, to Rebecca and Robert Gardner. As a singer, his first major career success came with the Robins, a rhythm and blues group that had a hit in 1955, "Smokey Joe's Cafe". After leaving that group in September 1955, Gardner formed the Coasters with the Robins' bass singer Bobby Nunn, and with Leon Hughes and Billy Guy, at the behest of the songwriting/producing team of Jerry Leiber and Mike Stoller. The group had a two-sided hit in 1957, "Young Blood" (on which Gardner sang lead) and "Searchin'" (Guy lead). With new members Cornell Gunter and Will "Dub" Jones, the Coasters went on to produce several enduring classics of 1950s rock and roll music including "Yakety Yak", "Charlie Brown", and "Poison Ivy". Together with the other members of the Coasters – Cornell Gunter, Billy Guy and Will "Dub" Jones – Gardner was inducted into the Rock and Roll Hall of Fame in 1987.

Gardner's son, Carl Jr., joined the Coasters in late 2005, after Gardner semi-retired, although Carl Jr. had been touring with them (on-and-off) since early 1998. Jr. definitely "broke away" away from the group after his father's death. Since Gardner was the last of the original members the list of early Coasters songs performed live was limited in a sense, a fan recalls meeting Gardner after a concert in his last years, where this was mentioned:

"There was a nightclub in Fayetteville, NC called Cagney's and they announced they were having the Coasters. When on stage, they did their set and asked for requests. They did whatever was requested except for mine. I went outside with them between sets and spoke to the leader of the group. I asked him why they wouldn't do Run Red Run. He just smiled and said that he was the only member of the original Coasters and that these fellows had never rehearsed it. I told him it was my favorite and right then and there, the two of us did it. When they went back inside to do their next set, I was high. What a great experience."

Carl Gardner, Sr. died on June 12, 2011, after suffering with congestive heart failure and vascular dementia (according to the Coasters website). Carl, Jr., took over as lead singer, but was fired by Veta Gardner. Together Carl Jr. and Thomas (Curly) Palmer vowed to keep the legacy alive by "The Coasters featuring Carl Gardner Jr. and Thomas Curly Palmer - The legacy continuous". Carl's widow, owns the rights to the Coasters name and manages a performing group, which has no original members anymore (but still are the "authentic ones").

Billy Guy (June 20, 1936 – November 5, 2002) was an American singer, best known as a lead singer for the Coasters. He was inducted into the Rock and Roll Hall of Fame in 1987.

Born Delmar Frank Phillips in Itasca, Texas, Guy is best known as a member of the Coasters, singing lead on such hits as "Searchin'", "Little Egypt", "Run Red Run", and "Wait A Minute", among others. Songwriters Jerry Leiber and Mike Stoller praised his "marvelous sense of comedy and timing."

Before Guy joined the Coasters in September 1955, he was part of a comedy singing duo called "Bip and Bop". One single, "Ding Dong Ding", b/w "Du-Wada-Du", was released on Aladdin Records in 1955. He made a number of solo records during the 1960s and 1970s, and did sixteen solo recordings in 1963 for ABC-Paramount/Double-L Records, which later showed up on collections as by the Coasters, most notably the albums "Hungry" (Joy 189, 1971, released in the UK) and "It Ain't Sanitary" (Trip 8028, 1973). He was a true Coasters member up into 1973 leading most of the group's late 1960 recordings). Even if he often was substituted on stage, he was ever-present in the recording studios (e.g. doing the late 1971 extras for the "On Broadway" King album). When the "major" gigs occurred (e.g. the performance in the 1972-shot movie "Let The Good Times Roll") he was also at place.

Guy also produced records for others in the late 60s and early 70s, including "Love Won't Wear Off" (Calla Records) in 1968 by J.R. Bailey and a spoken words album by Universal Messengers called "An Experience In The Blackness Of Sound" (Turbo/All Platinum Records) about 1969. Bailey was a former member of the Cadillacs and writing partner of Vernon Harrell, who had replaced Guy as a member of the Coasters in the mid/late 1960s (on stage only). Guy and Bailey had a joint record company, GuyJim Records. A single released by C. Alexander and The Natural 3 called "Pay Them No Mind" b/w "Somebody Special" was released on that label. Guy also issued a comedy album on Snake Eyes/All Platinum Records in 1972 called "The Tramp Is Funky". His record "Foxy Baby" b/w "Shake A Leg" was on Chalco Records, a label created by Ed Chalpin and Jocko Henderson in 1966. Guy produced a double-album by Pearl Box Revue called "Call Me Miss-ter" on Snake Eyes/All Platinum Records, which was a spoken word album with four drag queens, including Dorian Corey. These two records are X-rated material. On his single "The Ugly" b/w "Hug One Another" (from 1971), it states that the songs were from the album "A Little Of This, A Little Of That". Another single was "Watergate" b/w "Hockey-Puck" (on Black Circle) produced by Billy Guy & H. B. Barnum (and issued as Billy Guy and the Coasters). He also recorded with his old bass-friend Will "Dub" Jones for King (including a single, "Ain't No Greends in Harlem b/w Jumbo Bwana") in later 1977. That same year he appeared, along with old the Robins singer Grady Chapman and Jerome Evans (who both sang with spin-off Coasters), on a recording, "Paid The Price", by Michelle Phillips on her album "Victim Of Romance". Billy Guy died on November 5, 2002, in Clark County, Nevada, of cardiovascular disease.



THE COASTERS at the Apollo

Here is a list of the Coasters' Apollo gigs (according to and thanks to Marv Goldberg – sl.ed).
The shows usually lasted for a week, starting on Fridays. Below is a "preliminary" list.



- 05/11/56 Al Hibbler, Mickey & Sylvia, Coasters, Miller and Manta, Machito Band
- 11/09/56 [Willie Bryant] Coasters, Cardinals, Della Reese, Gloria Lynn, Dolphus Prince, Erskine Hawkins Band
- 06/07/57 LaVern Baker, Coasters, Red Prysock ork., Johnnie & Joe, Heartbeats, Johnny Mathis
- 07/07/57 Coasters (a Sunday one-nighter)
- 11/08/57 Coasters, Ernie Freeman ork., Lillian Offitt, Pigmeat, Palmero Brothers, 3 Leggers
- 04/04/58 [Dr. Jive] Fats Domino, Coasters, Dells, Flamingos, Spaniels, Fidelities, Beverly Ann Gibson, Freddie Scott
- 06/13/58 [Jocko] Frankie Lymon, Ed Townsend, Coasters, Robert & Johnny, Jerry Butler & Impressions, Lee Andrews & Hearts, Kodoks., Storey Sisters
- 09/19/58 Coasters, Olympics, Quintones, Danleers, Bobby Long, Bobby Hendricks, Claudia Swann, Spaniels, Sil Austin Band
- 07/03/59 Coasters, Falcons, Stump & Stumpy, Frances Burnett, Tommy Brown, Reuben Phillips ork, Rockets (dancers)
- 03/18/60 [Dr. Jive] Coasters, Isley Bros., Jimmy Reed, Cruisers, Faye Simmons, Luther Bond, Clickettes, Dave "Baby" Cortez
- 08/19/60 Coasters, Bo Diddley, Little Anthony & Imperials, Big Maybelle, Billy Bland, Jean DuShon, Willie Lewis, Reuben Phillips ork.
- 09/30/60 Ray Charles, Coasters, Betty Carter, Dee Clark, Jimmy Smith Trio
- Feb-Mar/61 The Coasters
- 06/23/61 Ray Charles, Jimmy Scott, Coasters, and others
- 08/25/61 [Jocko] Coasters, Tommy Hunt, Gladys Knight & Pips, Chris Kenner, Van McCoy, Dreamlovers
- 03/09/62 Lloyd Price, Ben E. King, Solomon Burke, Huey Smith & Clowns, Coasters
- 06/29/62 Coasters, Little Willie John, Vibrations, Orlons
- 11/02/62 Sam Cooke, Crystals, Majors, Coasters, King Curtis Band
- 03/15/63 Coasters
- 08/23/63 Coasters, Contours, Baby Washington, Cupids
- 11/15/63 [King Coleman] Coasters, Ben E. King, Falcons, Doris Troy, Rufus Thomas, Otis Redding, King Curtis ork
- 03/27/64 Coasters, Vibrations
- 06/19/64 Coasters
- 03/05/65 Coasters
- 09/24/65 Coasters
- 05/24/68 Etta James, Vibrations, Coasters, Freddie Scott a.o.



Heads' New Apollo Bill

Etta James who has been absent from New York for a few years is going to make a return to the Apollo Theatre for one week beginning Friday, May 24.

Miss James, who recently became a mother, also became a hit record performer with her soulful and unique ability with a lyric.

She has come up with a record called "I Got You Babe". This rhythm and blues record is now being played by most of the radio stations across the nation.

Teamed with Miss James on this show will be the Coasters, the Vibrations, Freddie Scott and the supporting acts of the Jive Five and comic Jimmy Pelham will round out the bill.

The Apollo Theatre will continue with its Early-Bird special on Saturday, morning from 10:30 a.m. to 1 p.m. All

AMERICA'S GREATEST STAGE SHOWS

APOLLO

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125th St. near 8th Ave. • Tel. RI 9 1800

STARTS FRIDAY May 24

ETTA JAMES

VIBRATIONS

COASTERS

JACKSON FIVE

JIMMY PELHAM

FREDDIE SCOTT



Meet the Legends

SUGAR SULLIVAN & BARBARA BILLUPS

THE COASTERS

Extra Bonus Feature

Ike & Tina Turner singles 1960 – 1968

Prob not totally complete – but here is a try of a listing featuring **IKE AND TINA** together. (from East St.Louis to California)



Ike Turner, Carson Oliver & Little Ann 1958

Tune Town 501 - Boxtop / Chalypsy Love Cry
Note: one of the backing vocalists was Annie Mae Bullock (Tina Turner) and possibly Robbie Montgomery also in – flip has Fred Sample on vocal.

Ike and Tina Turner 1960

Sue 730 - A Fool In Love (# 2) / The Way You Love Me
Sue 734 - You're My Baby / A Fool Too Long
Sue 735 - I Idolize You (# 5) / Letter From Tina

1961

Sue 740 - I'm Jealous / You're My Baby
Sue 749 - It's Gonna Work Out Fine (# 2) / Won't You Forgive Me
Sue 753 - Poor Fool (# 4) / You Can't Blame Me
(the male spoken parts on this minor hit are by Mickey "Guitar" Baker)

The Ikettes

(read about the Ikettes on page 88)

The Ikettes - November 1961

Atco 6212 - I'm Blue (The Gong-Gong Song) (# 3) / Find My Baby
(Flip has a male vocal added). Tina sings backing vocals on this one and poss on some more of the following. [YouTube I'm Blue](#)

1962

Atco 6223 - Troubles On My Mind / Come On And Truck
Atco 6232 - Zizzy Zee Zum Zum / Heavenly Love
Atco 6243 - I Do Love You / I Had A Dream The Other Night

Robbie Montgomery And The Ike-Iettes

Teena 1701 - Crazy In Love / Pee Wee

Ike Turner with The Ikettes

Teena 1702 - Prisoner In Love (No Bail In This Jail) / Those Words

Vernon Guy With Ike Turner's Band & The Ikettes . 1963

Teena 1703 - You've Got Me / They Ain't Lovin' Ya

The Ikettes - 1964

Modern 1003 - Camel Walk / Nobody Loves Me
1965
Modern 1005 - Peaches N Cream / The Biggest Players
Modern 1008 - (He's Gonna Be) Fine, Fine, Fine / How Come
Modern 1011 - The Don't Feel Sorry For Me / I'm So Thankful
Modern 1015 - The Sally Go Round The Roses / (Never More) Lonely For You
Modern 1024 - Da Doo Ron Ron / Not That I Recall

1966

Phi Dan 5009 - What'cha Gonna Do (When I Leave You) / Down Down

Ike & Tina & The Ikettes - 1968

Pompeii 6667 - So Fine / So Blue Over You

Ike and Tina and The Ikettes

Pompeii 66683 - Beauty Is Just Skin Deep / Make Em Wait

Ike & Tina Turner & The Ikettes - 1969

Minit 32087 - Come Together / Honky Tonk Women

1970

Liberty 56177 - I Want To Take You Higher / Contact High

The Ikettes - 1971

UA 50866 - If You Take A Close Look / Got What It Takes

1972

UA 51103 - I'm Just Not Ready For Love / Two Timin' Double Dealin'



Ike and Tina Turner - 1962

Sue 757 - Tra La La La La (# 9) / Puppy Love

Ike and Tina's Kings Of Rhythm (instrumentals)

Sue 760 - Prancing / It's Gonna Work Out Fine

Ike and Tina Turner

Sue 765 - You Shoulda Treated Me Right / Sleepless

Sue 768 - Tina's Dilemma / I Idolize You

Sue 772 - The Argument / Mind In A Whirl

Sue 774 - Please Don't Hurt Me / Worried And Hurtin' Inside

Dolores Johnson With Ike Turner's Band

Bobbin 132 - Give Me Your Love / Gotta Find My Baby

Sue 784 - Don't Play Me Cheap / Wake Up



Ike and Tina Turner 1963

Sonja 2001 - If I Can't Be First / I'm Going Back Home

Jimmy Thomas with The Ike & Tina Revue

Sonja 2004 - You've Tasted Another's Lips / I Love Nobody But You

Fontella Bass and Tina Turner

Sonja 2006 - Poor Little Fool / This Would Make Me Happy (reiss on Vesuvius 1002)

Vanetta Fields With Ike Turner's Band

Sony 112 - You're Still My Baby / I'm Leaving You

Stacy Johnson (with Ike and Tina, composers)

Sony 113 - Remove My Doubts / Don't Believe 'Em

Ike and Tina Turner

Sonja 5002 - Strange / You Are A Jive Playboy

Sonja 2005 - You Can't Miss Nothing That

You Never Had (#29) / God Gave Me You

Ike and Tina Turner Revue With The Ikettes

Innis 3000 - Here's Your Heart / Here's Your Heart (Inslr)

Gloria Garcia With The Ike and Tina Revue

Innis 3001 - No Puedes Extranar / Koonkie Cookie

Ike and Dee Dee Johnson

Innis 3002 - You Can't Have your Cake (And Eat It Too) – The Drag

Ike and Tina Turner 1964

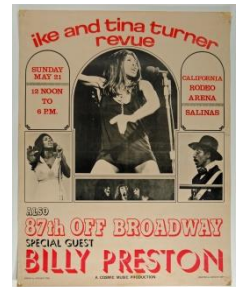
Cenco 112 – Get It / You Weren't Ready

Kent 402 - I Can't Believe What You Say (For Seeing What You Do) / My Baby Now

Warner Bros. 5433 - A Fool For A Fool (#47) / No Tears To Cry

Warner Bros. 5461 - It's All Over / Finger Poppin'

Warner Bros. 5493 - Ooh Poo Pah Doo / Merry Christmas Baby



1965

Loma 2011 - Tell Her I'm Not Home (#33) / I'm Thru With Love

Loma 2015 - Somebody Somewhere Needs You / Just To Be With You

Kent 409 - Am I A Fool In Love / Please, Please, Please

Modern 1007 - Goodbye, So Long (#32) / Hurt Is All You Gave Me

Modern 1012 - I Don't Need / Gonna Have Fun

Kent 418 - Chicken Shack / He's The One

Sue 135 - Two Is A Couple / Tin Top House

Sue 139 - Stagger Lee And Billy / Can't Chance A Breakup

Sue 146 - Dear John / I Made A Promise Up Above (poss reissued on Innis)

1966

Tangerine 963 - Beauty Is Just Skin Deep / Anything You Wasn't Born With

Tangerine 967 - Dust My Broom / I'm Hooked

Philles 131 - River Deep -- Mountain High / I'll Keep You Happy

(Ike rumoured not to have been in the studios when the above was recorded)

Philles 134 - Two To Tango / A Man Is A Man Is A Man

Kent 457 - Flee Flu Fla / I Wish My Dreams Would Come True

1967

Philles 135 - I'll Never Need More Than This / The Cash Box Blues or (Oops We Printed The Wrong Story Again) (flip instr as Ike Turner and his Kings Of Rhythm)

Philles 136 - I Idolize You / A Love Like Yours (Don't Come Knocking Every Day)

Cenco 112 - Get It-Get It / You Weren't Ready (For My Love)

1968

Ike and Tina and The Ikettes

Innis 6666 - Betcha Can't Kiss Me / Don't Lie To Me

Innis 6667 - So Fine (#50) / So Blue Over You (reissue of Pompeii)

Innis 6668 - I Better Get Ta' Steppen' / Poor Sam

Ike and Tina Turner

Pompeii 66675 - It Sho' Ain't Me / We Need An Understanding

Tina Turner with Ike Turner & The Kings Of Rhythm

Pompeii 66682 - Too Hot To Hold / You Got What You Wanted

Ike and Tina Turner

Pompeii 66700 - Shake A Tail Feather / Cussin', Cryin', And Carryin' On



The Ike & Tina Turner Revue in ca 1964 (prob East St.Louis). Image at top with the Ikettes (fr. l. Ann Thomas, Paulette Parker, Pat Pawdrill, and Jean Brown) in late 1965. In 1969 Ike & Tina started recording for Blue Thumb, Minit, and Liberty. In 1971 United Artists took over and later Capitol (Tina Turner made her first "solo" recordings for those two labels). (# R&B Chart Peaks)



NEW WEB SITES



Things have happened since we presented several www-addresses in the Series (as of October 2011). Here are some of the new artists sites I've found since then! It starts with super-interesting sites on Sun Records and the 706 Union Avenue Sessions in 1950 (the label Sun was founded first in 1952).

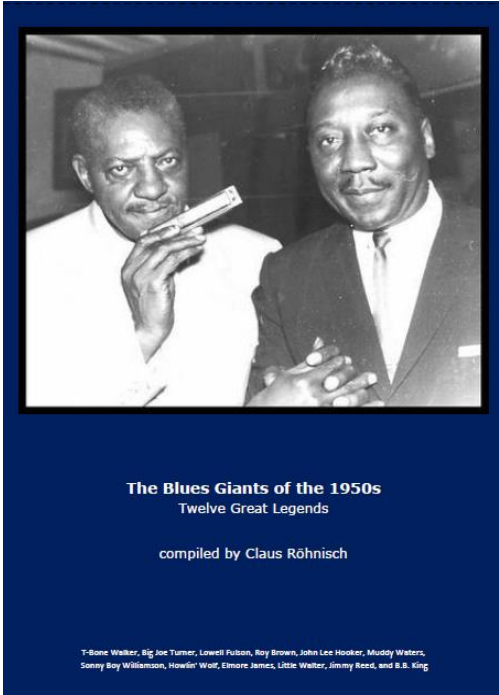
Sun Records	http://www.706unionavenue.nl/ http://www.boija.com/skivor/sun_index.htm
All About Blues Music	https://www.allaboutbluesmusic.com/ Don't miss this!
Elvis Presley	http://www.keithflynn.com/index.html
Rock and Roll History	https://www.spontaneouslunacy.net/ http://www.donaldclarkemusicbox.com/encyclopedia/index.php http://www.spectropop.com/hspector1.html https://www.500songs.com/
John Lee Hooker	https://www.bbc.co.uk/programmes/m0004j8f
The Coasters	https://theoriginalcoasters.net/
Muddy Waters	https://muddywatersofficial.com/ https://www.muddywaterstributeband.com/
Ray Charles	https://www.theguardian.com/music/raycharles https://www.rollingstone.com/music/music-news/ray-charles-whatd-i-say-origin-842880/
James Brown	http://www.jamesbrown.com/ https://www.netflix.com/se/title/80189033



James Brown, August 11, 1965



The R&B Pioneers – Volume Five



**The Blues Giants of the 1950s
– Twelve Great Legends**

http://www.rhythm-and-blues.info/05_TheBluesgiants.pdf

The artists presented here are - in the mind of the editor of this work - the definitive twelve most interesting and important Blues Giants of the 1950s (nine of them charter members of the Blues Foundation Hall of Fame; two inducted soon after - only Fulson had to wait for his induction). You will be able to read about four Texas (and Oklahoma / Kansas) rooted pioneers of early jump-oriented blues representing the Big Cities (Los Angeles, San Francisco, Kansas City, Dallas, New Orleans, Cincinnati, and New York City); about the now legendary Delta Southerners of Mississippi, Arkansas and Louisiana - who became the "Big Four" of Chess' Chicago Bar Blues; and about four Mississippi born singers, who via Memphis, Tennessee (and Gary, Indiana) turned into Blues Icons of different modern blues styles - Down Home Blues and Urban Blues (in Jackson-Mississippi, Louisiana, Memphis, Detroit, Chicago, Houston, California, and Harlem-NYC). In this volume you will get detailed discographical information on several of the Giants' original LP releases including which tracks originally were issued on singles. You will also find information on several other known and unknown blues performers. There is also a long list of blues and R&B books, which in several cases are sources of the details given.

New Info



Blues Hall of Fame Inductions 2019

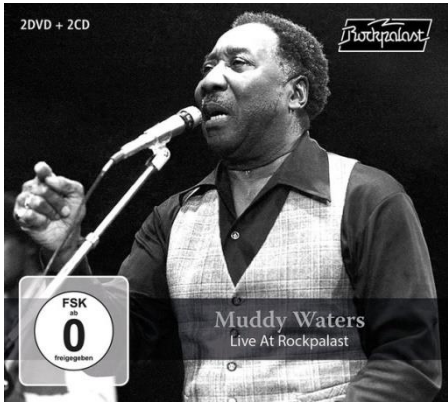
Performers: Arretha Franklin

Classics of Blues Literature: Lost Delta Found *by* Work, Jones, Adams

Classics of Blues Recordings (Album): Elmore James. The Sky Is Crying (SpereSound, 1965)

Classics of Blues Recordings: Every Day I Have The Blues – B.B. King (RPM, 1954); I've Got A Woman – Ray Charles (Atlantic, 1954); Rollin' Stone – Muddy Waters (Chess, 1950); Shake Your Moneymaker – Elmore James (Fire, 1961); St. Louis Blues – Bessie Smith (Columbia, 1925).

NEW MUDDY WATERS BOX (2 DVDs + 2 CDs - issued 2018)



Recorded in Dortmund Germany
December 19, 1978 and
the original Tribute Band in 1996



[discogs](https://www.discogs.com)

Updates

<p>page 21 page 59-61</p>	<p>Lowell Fulson Sonny Boy Williamson</p>	<p>Don't miss the CDs on page 22 (not 16). The Sugar Hill Greenline series issued an 8LP Box "The Chess Years" in 1987 (Italy) on Chess Box 1, which is identical to the 2001 Charly 4-set CD Red Box 1.</p>
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TEXAS "SUPER" BONUS FEATURE
R&B Pioneer # 69



CLARENCE "GATEMOUTH" BROWN - the "Texan wonder-fiddler"

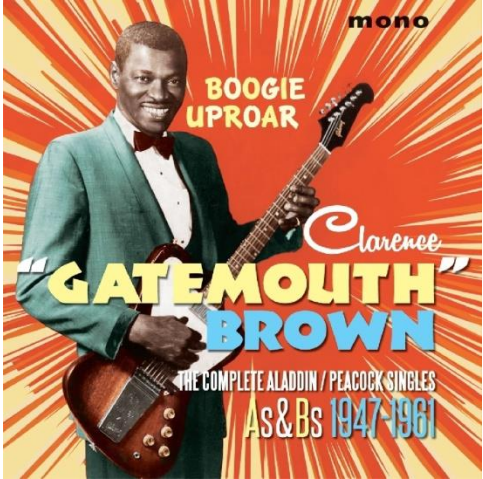


Clarence "Gatemouth" Brown (April 18, 1924 – September 10, 2005). He was an acclaimed multi-instrumentalist, who played an array of musical instruments, including the guitar, fiddle, mandolin, viola, harmonica, and drums. He is regarded as one of the most influential exponents of blues fiddle. Brown's two biggest musical influences were Louis Jordan and T-Bone Walker.

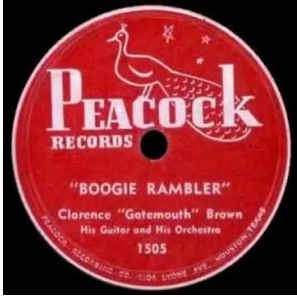
Brown was born in Vinton, Louisiana, and raised in Orange, Texas. His professional music career began in 1945, playing drums in San Antonio, Texas. He was given the nickname "Gatemouth" by a high school teacher who said he had a "voice like a gate". His career was boosted when he attended a concert by T-Bone Walker in Don Robey's Bronze Peacock Houston nightclub in 1947; Walker became ill, and Brown took up his guitar and quickly wrote and played "Gatemouth Boogie", to the delight of the audience. He made his recording debut for Aladdin on August 21, 1947 (with Maxwell Davis' and his orch.).

In 1949 Robey founded Peacock Records in order to showcase Brown's virtuoso guitar work. Brown's "Mary Is Fine" backed with "My Time Is Expensive" (recorded in Houston in January with Jack McVea) was a hit for Peacock in 1949. The instrumental "Atomic Energy" from the same session was his first single on the label. A string of Peacock releases in the 1950s were less successful commercially, but were nonetheless pioneering musically. Particularly notable was the 1954 instrumental "Okie Dokie Stomp", in which Brown solos continuously over a punchy horn section (other instrumentals from this period include "Boogie Uproar" and "Gate Walks to Board"). "Okie Dokie Stomp" was recorded by Cornell Dupree in the 1970s, who also had a commercial success with it. As for his gutsy violin playing, Robey allowed Brown to record "Just Before Dawn", his final release on the Peacock label, in 1959.

He toured Europe twelve times, beginning in 1971 and continuing throughout the 1970s. He also became an official ambassador for American music. In 1974 he recorded as a sideman with the New Orleans pianist Professor Longhair on his album, *Rock 'N' Roll Gumbo*. In later years he often turned "country" and jazz performer, and moved to New Orleans in the late 1970s, continued touring the world, and finally (after hurricane Katrina) went back to Texas. He died in his old home town Orange.



Jasmine 2CD JASMC03079 (2017)	
Disc One	Disc Two
1. GATEMOUTH BOOGIE Aladdin Aug 21, 1947	1. JUST GOT LUCKY Peacock late 1949
2. AFTER SUNSET	2. BABY TAKE IT EASY
3. GUITAR IN MY HAND	3. YOU GOT MONEY 1952
4. WITHOUT ME BABY	4. DIRTY WORK AT THE CROSSROADS
5. DIDN'T REACH MY GOAL Peacock Jan 1949	5. BOOGIE UPROAR 1953
6. ATOMIC ENERGY	6. HURRY BACK, GOOD NEWS May 15, 1953
7. MERCY ON ME	7. PLEASE TELL ME BABY
8. MY TIME'S EXPENSIVE	8. GATE WALKS TO BOARD
9. MARY IS FINE 1954	9. MIDNIGHT HOUR
10. 2 o' CLOCK IN THE MORNING lat1 1949	10. FOR NOW, SO LONG
11. BOOGIE RAMBLER	11. GOOD LOOKING WOMAN
12. I'VE BEEN MISTREATED	12. THAT'S YOUR DADDY-YADDY-YO
13. IT CAN NEVER BE THAT WAY	13. OKIE DOKIE STOMP
14. SHE WALKS RIGHT IN 1950	14. DEPRESSION BLUES
15. WIN WITH ME BABY	15. GATE'S SALTY BLUES Jan 1955
16. I LIVE MY LIFE late 1949	16. ROCK MY BLUES AWAY
17. JUSTICE BLUES	17. SEPTEMBER SONG 1953
18. PALE DRY BOOGIE (Part 1) c. 1951	18. AIN'T THAT DANDY Jan 1955
19. PALE DRY BOOGIE (Part 2)	19. JUST BEFORE DAWN Dec 10, 1959
20. SHE WINKED HER EYE	20. SWINGIN' THE GATE
21. SAD HOUR	21. SLOP TIME 1961
22. TOO LATE BABY 1950	22. GATE'S TUNE
23. TAKING MY CHANCES	



THE MYSTERY OF SONNY BOY WILLIAMSON II

"Sonny Boy" is placed at # 2 among this editor's Top Favorite Artists since many years. Here is an attempt to present his story, based on information at [wikipedia](#), the Bob Eagle - Eric S. LeBlanc "Blues – A Regional Experience" book, Mike Leadbitter's early groundwork booklet "Delta Country Blues", [Bob Corritore's web site](#) on Sonny Boy, [Sonny Boy's Lonesome Cabin website](#), Fessor Mojo's "Don't Start Me To Talkin'" book, and **very heavily** on his (that's William Donoghue) [essay on Rice Miller](#) (for [Masters Of Blues Harps](#))

Bottom image featuring Pinetop Perkins, and Houston Stackhouse; top: Robert Jr.



Alex (pronounced Aleck) "Rice" Miller was, according to himself, born in Glendora, Tallahatchie County, Mississippi on December 5, 1897. Later also known as Willie Williams and Willie Williamson in official papers - his mother was Millie Ford who later married Sonny's father (most files say stepfather) Jim Miller. Birthdate according to his passport was April 7, 1909. His headstone near Tutwiler, Miss says March 11, 1908, other files say 1905 and December 5, 1899. The years 1910 and 1912 are also listed. Bill Donoghue: "His brother Willie was the one who was born in 1897 and whose identity he stole along with Sonny Boy Williamson I's stage name." According to researchers Bob Eagle and Eric LeBlanc he was born in Money, Leflore County, near Greenwood, which is not far from Glendora Tallahatchie County (and not from Tutwiler) on December 5, 1912, son of Jim and Millie Miller. Researcher and Sonny Boy expert Bill Donoghue says he recently has found evidence that he was born in Glendora, but raised in Money. Alex "Sonny Boy" Williamson passed away in his favorite "city", Helena, Arkansas, on May 25, 1965. Yes; that makes him only 52 when he died. As many of the photos of him used on his album covers were taken in 1963 to 1965 and used on albums of recordings as early as 1951 for Trumpet and 1955 for Chess, many assumed he was much older. Not even his best friends questioned that he was claiming to be 15 years older than he was as early as when he was 19 and claiming to be 34. He was buried in Tutwiler, Miss.

Donoghue (slightly edited):

Sometime in the late 1920s it appears that Alex Miller (Sonny Boy II) and John Lee "Sonny Boy" Williamson (Sonny Boy I) met. It is safe to say they were at least well aware of each other, Rice in the northern Mississippi delta and John Lee Williamson in Tennessee. Because he was an escaped convict, Alex Miller chose to use many aliases, Rice Miller, Willie Miller, W. M., Harmonica Blowin' Slim, Little Boy Blue, Sonny Boy Miller and Sonny Boy Williamson. He may have used Sonny Boy Williamson as early as 1934 after John Lee Williamson moved to Chicago. By the end of the thirties he was simply known most commonly as "Sonny Boy." It was in 1939 that Robert Jr. Lockwood (Robert Johnson's stepson) and Sonny Boy first began to play electric blues. Robert Jr. was the first delta bluesman to follow

Charlie Christian's lead in fitting his guitar with a pickup (courtesy of Montgomery Ward's mail order catalog) and amplifier and Sonny Boy would hook up a mike to a car radio, jukebox or whatever he could find to attract a big crowd on the streets or in a juke. This was five years before Muddy Waters bought his first electric guitar raising the question, "Who invented Chicago Blues?" (Some say that Muddy left for Chicago because Sonny Boy and Robert Jr. were too much competition in the delta.)

Max Moore, owner of Interstate Grocer Company's King Biscuit Flour business, certainly was at least partially responsible for Sonny Boy's use of the "Williamson" name on King Biscuit Time on KFFA in Helena Arkansas. Later confronted by John Lee Williamson on a Southern tour, they agreed that Alex would be "Sonny Boy Williams." Of course, the names are pronounced identically in the delta. Well aware of John Lee Williamson's work, but totally unaware of King Biscuit Time, Lillian McMurry took him at his word when he signed a Trumpet recording contract as Willie "Sonny Boy Williamson." Both Williamsons recorded as "Sonny Boy Williamson". John Lee Williamson (Sonny Boy I), recorded for Bluebird from 1937-1947 and died of a mugging (not an ice pick as often claimed) in 1948, played more like a "Mississippi Saxophone" while Alex "Rice" Miller (Sonny Boy II), who recorded from 1951-1965, was more of a "St. Louis trumpet": in the style of Miles Davis or Clark Terry. Sonny Boy II savored every note and color and timing was the essence of his playing. Sonny Boy I played every note he knew.

Miller was reluctant to speak of his early life, but blues researcher David Evans has discovered that he was born in Glendora in Tallahatchie County, Mississippi, probably on December 5, 1912, and raised near Money in Leflore County from at least 1920 on, according to federal census records. Alex was born the legitimate son of blacksmith Jim Miller and his wife Millie Miller, who he had married in 1925. The youngest of 21 children, he was nicknamed "Rice" when he was a small child for his love of milk and rice and was probably playing the harmonica by age five. He even played gospel music and preached as a young man. Unlike many bluesmen of the time, he had a fairly stable family life but overstayed his welcome by being self-centered and living at home until he was around eighteen, when he began to play for the hat on street corners, church socials, fishfrys or anywhere else he could find or attract a crowd. Along with his sometime companions Robert Johnson and Robert Jr. Lockwood, he made most of his money playing for tips. They were wise enough, however, to play on separate corners to double the take. A heavy drinker, overenthusiastic gambler and womanizer he spent his money freely, knowing he could always make more. Sometime in the 1930s, he married Howlin' Wolf's half-sister Mae and taught Wolf the rudiments of the harmonica. Wolf can be seen in the 1966 Newport "Juke joint" home movies imitating Sonny Boy by playing the harmonica hands-free and sticking out of his mouth. Sonny Boy, on the other hand, would sing in that raspy voice and crawl across the floor in an imitation of Wolf. In fact, Sonny Boy recorded a song sung in a raspy voice, "Like Wolf". In 1938 "Sonny Boy" could be heard over the radio from both Belzoni and Greenville (where he met Elmore James). He was becoming a well known and acclaimed musician (also working in Greenwood and Clarksdale).

In 1941, after learning how successful he could be if he had a radio show (as he had done previously as "Little Boy Blue" on WEBQ in Harrisburg Illinois in the late 1930s), he talked Sam Anderson into giving him a radio show. Anderson was just starting radio station KFFA in late 1941 and faced with advertising cancellations after the Japanese bombed Pearl Harbor two weeks after the station opened, King Biscuit Flour just fit the bill. Anderson knew that Sonny Boy would be perfect to advertise King Biscuit Flour to the black audience King Biscuit wanted to reach. So Sonny Boy had the opportunity to become the first black media star of the South. While he did not reach very far, 10% of the nation's black population was within that 50-mile radius. Hearing him sing about his woman literally gave "Eyesight To The Blind" as the first seeds of racial pride in the delta. He sold a lot of flour. Soon after Sonny Boy had started the show as a solo act, Robert Jr. Lockwood returned from making a recording in Chicago and Sonny Boy enlisted his old friend to join him on the show. Of course, Sonny Boy was the live entertainment and not the announcer or a disc jockey, a role designated solely for a white man. Sam Anderson started as host and then Herb Langston hosted for a while and Hugh Smith was host from 1944-1953 when Sunshine Sonny Payne, today's host, took over. In order to promote the show, Max Moore decided to identify Sonny Boy as "Sonny Boy Williamson".

EXTRA BONUS FEATURE
"Sonny Boy" – part II

Donoghue (continued):

Sonny Boy, realizing that the show could make him a big star and that the show could barely be heard 50 miles away on good day, went along with it. It was a big mistake that would haunt him all his life. Still, if he did a good job, Max Moore could bail him out of a whole lot of scrapes with the lay. Miller, eager to get ahead, went along with the ploy. What Sonny Boy II had not counted on was the heavy migration of delta blacks to Chicago, Sonny Boy I's backyard. Sonny Boy I heard about the "new" Sonny Boy in Helena and reportedly traveled to Helena in a vain attempt to stop it. At one time both had radio shows on KFFA but Sonny Boy II blew Sonny Boy I away and Sonny Boy I returned to Chicago and never mentioned the confrontation to a soul. It's not even mentioned in his biography.

King Biscuit Time was a big hit and Sonny Boy "Williams", at Lockwood's insistence, added guitarist and Robert Jr. disciple Joe Willie Wilkins, drummer Peck Curtis and "pea picker" pianist Dudlow Taylor and sometimes the brilliant Willie Love. Later, Joe Willie (soon to be) "Pinetop" Perkins replaced them. Sometimes others like Houston Stackhouse would fill in when part of the band was on the road. With the radio show to promote himself Sonny Boy became a delta star. He didn't need to push the issue of the name and become a recording star. He was a big fish in a small pond and he jumped about at will. In 1944, his picture appeared on Sonny Boy Corn Meal and he became a household institution. After 1944, he developed an itch to travel and he would not be on the show regularly but would return when he was in town. Since KFFA could not be heard outside the 50 mile broadcast radius, Sonny Boy later quietly did radio shows in Little Rock Arkansas and Belzoni Mississippi outside KFFA's range. It was not until KFFA linked up with WROX in Clarksdale Mississippi in the late 1940s that King Biscuit Time would reach far enough for a young Riley King to hear it in Indianola. Later Sonny Boy would help Riley (soon to be B. B.) King get his first paid gig. Riley would feel that he knew Sonny Boy like a family member although Sonny Boy had never met him before that day in 1949. On Saturdays, the KFFA King Biscuit Entertainers would visit grocery stores performing on King Biscuit's flatbed truck throughout the Northern Mississippi delta in towns like Marianna, Brinkley, Monroe in Arkansas and Sardis and Clarksdale in Mississippi. Lockwood would leave King Biscuit in early 1943 for his own jazz-based Mother's Best Flour Show on KFFA and return to Chicago in 1945. While heavily rooted in Robert Johnson's techniques (unmatched even today) he built his own unique jazz-based vision and sound all his own. He has relied on his own inspiration all his life and, while he has influenced many, is not directly influenced by anyone other than Robert Johnson, who never saw an electric guitar before he died. Lockwood's exposure on King Biscuit drew students B. B. King, who had the unique challenge of not being able to play chords or sing and play at the same time. Lockwood taught him to listen to the bass, get a rhythm guitarist and a horn section to fill in the gaps leaving him the freedom to solo and sing in his unique gospel-based style.

In 1951 Sonny Boy began to record for the Trumpet label in Jackson, Mississippi, and scoring regionally with "Eyesight To The Blind" and helping his guitarist Elmore James hit with his first (of many versions) interpretation of Robert Johnson's "Dust My Broom". That hit got Elmore James a contract with the Bihari brothers (RPM, Modern, Meteor, Flair Records) and a round of gigs with Sonny Boy at Sylvio's and the 708 Club in Chicago. The duo was billed as Elmore "The Broomduster" James and "Sonny Boy" Williams (although the records said "Williamson"). When Sonny Boy hit big with the two-sided hit "Mighty Long Time" and "Nine Below Zero" he continued the "Sonny Boy" Williams billing in Chicago to protect him from those who resented his use of the Williamson name. The record business was played hardball in those rough and tumble days and Chess and Modern's distributor in Jackson, Mississippi quietly informed the record stores that, if they wanted their product, they couldn't buy Trumpet's. Faced with no sales and heavy returns, Trumpet was forced out of business. Sonny Boy's contract was signed over to the pressing plant owner to settle the bill and Lillian and Willard McMurry worked four and one half years to pay off the company's debts. That contract soon found its way to Chess Records whose Leonard Chess had already had a run-in with Lillian McMurry who had been generous enough to arrange a Big Boy Crudup recording session. Chess then refused to pay Crudup his travel expenses and charged him for a bottle of booze Lillian had given him. "Miss Lillian" talked the well-named Big Boy into backing off and keeping out of jail. Chess was just checking out the competition. Chess quickly brought Sonny Boy to the Windy City to record with Muddy Waters' band on the Checker label.

The first session produced "Don't Start Me Talkin'" and "All My Love In Vain" and "Good Evening Everybody" (the King Biscuit Time theme previously recorded by Big Joe Williams and Sonny Boy I as "King Biscuit Stomp"). Unlike Little Walter, Miller did not play through a microphone into an amp, instead preferring an acoustic tone. He used the tremolo masterfully, and could get a wide range of sounds out of the harp. His first three Checker singles were issued as "Sonny Boy" Williamson, the rest without the citations marks. Many people who had known the real Williamson, though, were critical of his use of the name. Chess even placed an ad for "Help Me" identifying him as "Sonny Boy Williams" even though the record read differently. But the records kept selling, and Miller stuck by his story in spite of the questions that wouldn't go away. He died insisting even to close friends he was "the original Sonny Boy Williamson, the only one".



Sonny Boy's European Recorded Albums

Recorded Album title	Label	Country	Issued
<i>Baden-Baden, Germany September 27, 1963 private party solo recordings:</i>			
Sonny Boy Williamson / Walter Shakey Horton	Document LP 575	Au	1989
<i>Copenhagen, Denmark November 1, 1963 studio</i>			
<i>with Memphis Slim, pno; Matt Murphy, gtr; Bill Stepney, dm:</i>			
Portraits In Blues	Storyville SLP 158	Dk	1963
The Blues Of Sonny Boy Williamson	Storyville SLP 170	Dk	1963
<i>Blue Bar, Paris, France December 1&2, 1963 live:</i>			
Sonny Boy Williamson and Memphis Slim in Paris	Vogue LP 639-30	Fr	1964
<i>Crawdaddy Club, Richmond, Surrey, England December 8, 1963 live:</i>			
Sonny Boy Williamson & the Yardbirds	Fontana TL 5277	En	1965
<i>Club A Go Go Newcastle-upon-Tyne, England December 30, 1963 live:</i>			
Sonny Boy Williamson + Animals	BYG LP 529.902	Fr	1972
<i>Free Trade Hall, Manchester, England May 31, 1964 live:</i>			
Sonny Boy Williamson with the Chris Barber Band	CD CST 5069X	En	2008
<i>London, England April 28, 1965 studio</i>			
<i>with Brian Auger & the Trinity feat Jimmy Page:</i>			
Don't Send Me No Flowers	Marmalade LP 608004	En	1968
<i>... and there are of course his recordings at the American Folk Blues Festivals in Baden-Baden and Bremen in Sept and Oct 1963 (with Spann, Murphy, Willie Dixon, and Stepney) - and in Hamburg and poss Munich in Sept and Oct 1964 (with Sunnyland Slim, Dixon, Hubert Sumlin and Clifton James).</i>			

Miller's date of birth is disputed. In a spoken word performance called "The Story of Sonny Boy Williamson" that was later included in several compilations, Miller states that he was born in Glendora, Mississippi in 1897. A counter claim is made that he was born Alex Ford (pronounced "Aleck") on a plantation near Ruleville, Sunflower County and raised in the Yazoo City – Belzoni area. Another claim is that he was born on December 5, 1899. David Evans, professor of music and an ethnomusicologist at the University of Memphis, claims to have found census records that Miller was born around 1912, being seven years old on February 2, 1920, the day of the census. However, it has been argued that a census record claim of age without a birth certificate is not a reliable proof, as census clerks often made mistakes, especially in rural towns where few people could read or write. Miller's gravestone near Tutwiler, Mississippi, set up by record company owner Lillian McMurry twelve years after his death, gives his date of birth as March 11, 1908. He lived and worked with his sharecropper stepfather (or legitimate true father), Jim Miller, whose last name he soon adopted, and mother, Millie Ford, until the early 1930s. Beginning in the 1930s, he traveled around Mississippi and Arkansas and soon encountered names like Big Joe Williams, Elmore James and Robert Jr. Lockwood, the latter would play guitar on his later Checker sides. He was also closely associated with Robert Johnson, and with Howlin' Wolf during this period. Miller developed his style and raffish stage persona during these years. Willie Dixon recalled seeing Lockwood and Miller playing for tips in Greenville, Mississippi in the 1930s. He entertained audiences with novelties such as inserting one end of the harmonica into his mouth and playing with no hands. At this time he was often known as "Rice" Miller - a childhood nickname stemming from his love of rice and milk - or as "Little Boy Blue". In the 1960s his nickname was "the Goat".

MEMPHIS "SUPER" BONUS FEATURE
R&B Pioneer # 70



ROSCO(E) GORDON
– the original "reggae" performer from Memphis

(Based on information from wikipedia, from all about blues music, and from "The Blues Discography") Roscoe on RPM – and Roscoe on the others.



Roscoe N. Gordon III (born in Memphis, Tennessee April 10, 1928 - not '33 or '34– died in New York City on July 11, 2002) was an American blues singer and songwriter. He is best known for his hit songs "Booted" and "No More Doggin'" (1952) and "Just a Little Bit" (1960). Gordon (often also spelled Roscoe) was a Memphis pianist who developed an off-beat shuffle that gave his work a distinctive flavour. That sound went on to be very influential in Ska and Reggae music when Roscoe's records made it to Jamaica. As one of the Beale Streeters, Roscoe played with the Blues elite and he had some very big R&B hits of his own, but he did not feature in the Blues Boom of the 60s like so many of his contemporaries.

The youngest of eight kids, he learned to play his mother's piano and when he finished school, he would sing and play with Ray Jones's sax and a drummer in gigs around the neighbourhood. Roscoe would also hang out on Beale Street with other young guys like BB King, Johnny Ace, Junior Parker and Bobby Blue Bland. They formed impromptu bands for gigs, parties and broadcasts as The Beale Streeters. When Roscoe's trio won a talent contest at The Palace Theatre in 1951, MC Rufus Thomas invited them to play on his radio show, and he also took Roscoe to Sam Phillips' Memphis Recording Services. Gordon was scouted by Ike Turner for Modern Records; Turner also worked for Sam Phillips Records. Gordon made a number of his early recordings at the Memphis Recording Service (later known as Sun Studios). Gordon played piano in a style known as "the Roscoe rhythm", with the emphasis on the off-beat. This rhythm was an influence on the Jamaican pianist Theophilus Beckford and hence on reggae music as a whole. Gordon's very first RPM singles were "Roscoe's Boogie" (recorded in February 1951), "Saddled The Cow" (recorded on April 19, 1951), "Dime A Dozen" (recorded in July). In August or possibly October 16. Two versions of "Booted" were recorded ("The Blues Discography lists it as two alternate recordings of the same date and although the records are similar they are alternates). In circa January 1952 "No More Doggin'" was born.



Gordon recorded "Booted" with Ike Turner, pno; Adolph "Billy Duncan and Willie Wilkes, tenorsaxes; plus bass and drums (and a young Robert Bland was in there too, singing "Love You Til The Day I Die"). The bass and drummer were soon Richard Sanders and John Murry Daily. Phillips sold the masters of "Booted" to both RPM (owned by the Bihari brothers) and Chess Records (owned by Leonard and Phil Chess), and both labels released the track as a single. The RPM release reached number one on the Billboard R&B record chart. Chess and the Bihari

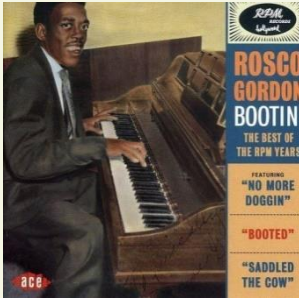
brothers later settled the conflict, with the Biharis getting Gordon and Chess signing Howlin' Wolf to an exclusive contract. Gordon also has a successful record with "No More Doggin'" (#2 R&B) which was also released by RPM in 1952. Modern were slow in paying royalties, so Roscoe cut some tracks for the new Duke label, releasing a Roscoe track as their first single, but the Biharis grabbed Roscoe back and the fledgeling Duke label was sold to Don Robey from Houston.

In 1952, Roscoe's next big record 'No More Doggin' had a distinctive off-beat piano style that became known as 'The Roscoe Shuffle', which became very influential in Jamaica through the seminal work of pianist Theophilus Beckford. A choppy rhythmic guitar, copying the piano figure, was a fundamental building block of Ska, Bluebeat and Reggae music, and Roscoe's work is much revered in the Caribbean. 'No More Doggin!' went to No.2 in the R&B charts and although Roscoe didn't have a string of major hits, he recorded a steady output in the 50s. Joining Sun Records in 1955, Roscoe pounded out a series of rocking R&B tracks, and when he joined Vee-Jay in 1959 his first single for them got to No.2 again with 'Just a Little Bit', which also crossed over into the pop charts.

Only a short time later, Roscoe moved to New York where he recorded a few tracks for Columbia which were never issued. He dropped out of the music scene to concentrate on his business, and only after the death of his wife in 1982, did Roscoe begin to perform occasionally in New York. He gradually rebuilt his career by touring in Europe and he cut occasional recordings, for instance Roscoe sang duets with Jane Powell and Martha Reeves for their albums. In 2000 Roscoe cut a full album for the Story Plain label with Duke Robillard, and in 2002 he took part in the documentary film 'The Road to Memphis', which was a tribute to Sam Phillips. Sadly, Roscoe died from a heart attack in New York a few weeks later.

Roscoe GORDON – Just A Little Bit Plus All The Singles As & Bs 1951-1961 on Jasmine 2CD JASMC D 3056 (2016) plus two other fine CDs (Snapper SNAP 222 CD (2005 – reissue of Charly) and Ace CDCHD 694 of 1998.

- 1951 RPM
- 1. CITY WOMAN
- 2. ROSCOE'S BOOGIE
- 3. OUCH PRETTY BABY
- 4. SADDLED THE COW (And Milked The Horse)
- 5. DIME A DOZEN (Women Women Women)
- 6. A NEW REMEDY FOR LOVE
- 7. BOOTED (Chess Version)
- 8. LOVE YOU 'TIL THE DAY I DIE (Ches with Bland, vcl)
- 9. BOOTED (RPM Version)
- 10. COLD, COLD WINTER
- 11. TELL DADDY
- 12. HEY, FAT GIRL
- 1952 RPM
- 13. NO MORE DOGGIN' (RPM Version)
- 14. MARIA
- 15. I REMEMBER YOUR KISSES
- 16. NEW ORLEANS WIMMEN
- 17. TWO KINDS OF WOMEN
- 18. WHAT YOU GOT ON YOUR MIND
- 19. NEW ORLEANS WOMEN
- 20. T-MODEL BOOGIE
- 21. TOO MANY WOMEN
- 22. WISE TO YOU BABY
- 23. AINT NO USE
- 24. ROSCOE'S MAMBO (last six on Duke)
- 25. TRYING
- 26. DREAM BABY
- 27. LUCILLE (Lookin' For My Baby)
- 1953 RPM
- 1. BLUES FOR MY BABY
- 2. THREE CENT LOVE (Duke)
- 3. YOU FIGURE IT OUT (Duke)
- 4. JUST IN FROM TEXAS
- 5. I'M IN LOVE
- 6. TOMORROW MAY BE TOO LATE
- 7. WE'RE ALL LOADED (Whiskey Made Me Drunk)
- 1955 Flip/Sun
- 8. JUST LOVE ME BABY
- 9. WEEPING BLUES
- 1956 Flip/Sun
- 10. THE CHICKEN (Dance With You)
- 11. LOVE FOR YOU BABY
- 12. BAD DREAM (Duke)
- 13. KEEP ON DOGGIN' (J)Duke)
- 1957 Flip/Sun
- 14. SHOOBIE OOBIE
- 15. CHEESE AND CRACKERS
- 16. TUMMER TEE (Duke)
- 17. I'VE LOVED AND LOST (Duke)
- 1958 Sun
- 18. SALLY JO
- 19. TORRO
- 1959 Vee-Jay
- 20. NO MORE DOGGIN' (Vee-Jay Version)
- 21. A FOOL IN LOVE
- 22. GOIN' HOME (Tomorrow)
- 23. JUST A LITTLE BIT
- 1960 Vee-Jay
- 24. THAT'S WHAT YOU DO TO ME
- 25. SURELY I LOVE YOU
- 26. THE DILLY BOP (Duke)
- 27. YOU'LL NEVER KNOW (The Way I Feel) (Duke)
- 1961 Vee-Jay
- 28. WHAT WOULDN'T I DO
- 29. LET 'EM TRY



THE BLUES - 1973 !!

ROY BROWN

Hard Times – **Bluesway BLS 6056** (1973)



only reissued on another vinyl: Charly R&B LP CRB 1199 (1988) as **"The Bluesway Sessions"** (and originally titled **"The Blues Are All Brown"** on a rejected Bluesway LP BLS 6019 in 1968).
 Producer: Lee Magid (Note the one year span between the sessions and the wrong spelling of Magid on label)
 Programmed by Ed Michel, mixed at the Village Recorder, Los Angeles
Rec in Hollywood, CA February 15, 1967
 with Freddie Hill, Tony Terran, tp; Richrd Leith, tb; Jim Horn, Clifford Scott, tens; Don Randi, pno; Dennis Budimir, Jeff Kaplan, gtr; Arthur Right, Bob West, bs; Earl Palmer, dm; Gary Coleman, perc; H.B Barnum, arr
 Songs: New Orleans Woman; Standing on Broadway (waching the girls); Soul Lover; Driving Me Mad (4 songs)

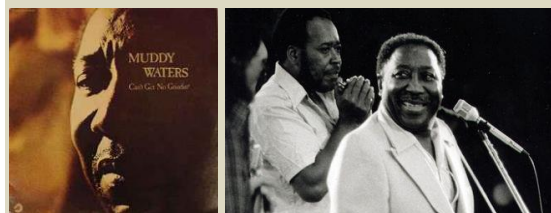
Rec in Hollywood, CA February 17 and 19, 1968
 with (collective) Freddie Hill, Mel Moore, tp; John Ewing, tb; Herman Riley, Jim Horn, Johnny Williams, Clifford Scott, tens; James Carmichel, pno; Mel Brown, Charles Wright, gtr; Carol Kaye, Bob West, bs; Abraham Mills, dm; Alan Estes, perc; Arthur Wright, arr
 Songs: Higher And Higher; Man In Trouble Blues; Deep Down In My Soul; Woman Trouble Blues; Cryin' With The Blues; Till The End Of Never; Hard Times (7 songs)



It's a real shame this LP has never been issued on CD (at least I haven't found any). The LP is **RARE**, and **UNDERRATED** and the original issue was **delayed** by several years (although thanks to Ed Michel that it actually came!)
 A truly wonderful LP with Roy in a Jackie Wilson soul mood!

MUDDY WATERS

Can't Get No Grindin' – **Chess CH 50023** (1973)



reissued on CHD-9319 (1990), and **Universal/Geffen TEG 74002 CD** (2013)
 Producer: Ralph Bass

Rec in Chicago March 1972
 with James Cotton, hca; Joe Willie "Pinetop" Perkins, pno/harpsichord; James "Pee Wee" Mdison, Sammy Lawhorn, gtrs; Calvin Jones, bs; Willie Smith, dm

Songs: Whiskey Ain't No Good; Garbage Man.; Live Weapon; Someday I'm Gonna Ketch You; Mother's Bad Luck Child; Sad Letter; Funky Butt; Muddy Waters' Shuffle; After Hours; Can't Get No Grindin' (What's The Matter With The Mill – or Meal) (10 songs, incl 2 great instrumentals)

I really love this one! Ralph Bass and Muddy in great spirit and the super-professional band (also featuring Muddy's guitar). This is very true to the live performances he did around this time (I really enjoyed his visit to Sweden).

JIMMY REED

I Ain't From Chicago – **Bluesway BLS 6054** (1973)



I haven't seen any CD issue of this one ([but here is a video](#))

Producer: Al Smith Compiler: Ed Michel

Rec at RCA studios in Chicago March 17, 20 & 24, 1969
 with unknown gtrs, bs, dm (Reed vcl/hca/gtr)

Songs: World's Got A Problem; I Don't Know (parts 1 & 2); Got To Be A Reason; Take Out Some Insurance; I Don't Believe in Nothing; If You Want It Done Right; Life Won't Last Me Long; Turn Me On; Got Me Worried; I Ain't From Chicago

Jimmy in familiar style – this is a really rare one!

T-BONE WALKER

Dirty Mistreater – **Bluesway BLS 6058** (1973)



Compilation (by Ed Michel) based on Walker's two earlier Bluesway albums, BLS 6008, BLS 6014 (those two LP reissued on BGO CDs – but not 6058).

Producer: Bob Thiele Compiler: Ed Michel

Rec in Hollywood/Los Angeles, CA May 25, 1967
 with (collective) McKinley Johnson, Melvin Moore, tp; John "Streamline" Ewing, tb; John Williams, Mel Jernigan, Preston Love, saxes, Lloyd Glenn, pno; Mel Brown, gtr; Ron Brown, bsg. Paul Humphrey, dm
 Songs: Treat Me So Low Down; Cold Hearted Woman; Stormy Monday; Flower Blues

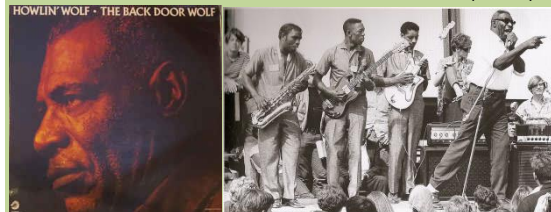
Rec in Hollywood/Los Angeles, CA February 20-21, 1968
 with acc similar to above, also featuring organ
 Songs: Jealous Woman; Why My Baby (keeps on bothering me); I'm In An Awfool Mood; Goin' To Funky Town; Going To Build Me A Play-House; Long Skirt Baby Blues;

A very fine compilation covering the best of T-Bones' "resurrection".

Note: Joe Turner's Bluesway LP 6006, "Singing The Blues", was reissued in 1973 on BLS 6060 as "Roll 'Em" in 1973. ([see Bluesway discography](#))

HOWLIN' WOLF

The Back Door Wolf – **Chess CH 50045** (1973)



reissued with bonus track on **Chess/MCA CHD-9358** (1995)

Producer: Ralph Bass (image above right is from Newport 1966)

Rec at Chess Studios Chicago August 14 & 17, 1973

with Eddie Shaw, musical director/ (tensax only on -1); Detroit Jr., pno/harpsichord; Hubert Sumlin, Willie Harris, gtrs; James Green, Andrew McvMahon, alternating on bs; S.P. Leary, dm (Wolf vcl/hca)

Songs: Moving; Coon On The Moon; Speak Now Woman; Trying To Forget You; Stop Using Me; Leave Here Walking; The Back Door Wolf-1; You Turn Slick On Me; Watergate Blues; Can't Stay Here; Speak Now Woman (alt bonus)

Don't really miss this one! – Wolf, better than ever, and his band too. Ralph Bass and Eddie Shaw could really revitalize the Howlin' Genius !!!

B. B. King



RPM and Kent singles 1950 - 1965



(# with R&B Chart Peaks)



B. B. King

1949 (the two here not on RPM)

- Bullet 309 - Miss Martha King / When Your Baby Packs Up And Goes
- Bullet 315 - Got The Blues / Take A Swing With Me

RPM (a Modern subsidiary)

B. B. King 1950

- 304 - Mistreated Woman / B. B. Boogie
- 311 - The Other Night Blues / Walkin' And Cryin'
- 318 - My Baby's Gone / Don't You Want A Man Like Me
- 1951
- 323 - B. B. Blues / She's Dynamite
- 330 - She's A Mean Woman / Hard-Working Woman
- 339 - 3 O'Clock Blues (# 1) / That Ain't The Way To Do It
- 1952
- 348 - Fine Lookin' Woman / She Don't Move Me No More

B. B. King And His Orchestra or B. B. King

- 355 - Shake It Up And Go / My Own Fault, Darlin'
- 360 - Gotta Find My Baby / Some Day Some Where
- 363 - You Know I Love You (# 1) / You Didn't Want Me
- 374 - Story From My Heart And Soul (# 9) / Boogie Woogie Woman
- 1953
- 380 - Woke Up This Morning (My Baby She Was Gone) (# 3) / Don't Have To Cry (aka Past Day)
- 386 - Please Love Me (# 1) / Highway Bound
- 391 - Please Hurry Home (# 4) / Neighborhood Affair
- 395 - Why Did You Leave Me / Blind Love
- 1954
- 403 - Praying To The Lord / Please Help Me

B. B. "Blues Boy" King and His Orchestra 1954

- 408 - Love You Baby / The Woman I Love (A-side re-rec of Take A Swing With Me)
- 411 - Everything I Do Is Wrong / Don't You Want A Man Like Me (jump version)
- 412 - When My Heart Beats Like A Hammer (# 8) / Bye! Bye! Baby
- 416 - You Upset Me Baby (# 1) / Whole Lotta' Love (# 8)
- 1955
- 421 - Every Day I Have The Blues (# 8) / Sneakin' Around (#14)
- 425 - Lonely And Blue / Jump With You Baby
- 430 - I'm In Love / Shut Your Mouth
- 435 - Talkin' The Blues / Boogie Rock
- 437 - Ten Long Years (# 9) (I Had A Woman) / What Can I Do (Just Sing The Blues)
- 450 - I'm Cracking Up Over You / Ruby Lee
- 451 - Crying Won't Help You (#15) / 16 Tons
- 451 - Crying Won't Help You / Can't We Talk It Over (alt issue)
- 1956
- 457 - Did You Ever Love A Woman / Let's Do The Boogie
- 459 - Dark Is The Night (Part 1) / Dark Is The Night (Part 2)
- 468 - Bad Luck (# 3) / Sweet Little Angel (# 6) (original Little Rock-version - the song was also recorded in studio with Davis' band before this, in 1955)

B. B. King and His Orchestra

- 479 - On My Word Of Honor (# 3) / Bim Bam
- 1957

- 486 - You Don't Know / Early In The Morning
- 490 - How Do I Love You / You Can't Fool My Heart

B. B. "Blues Boy" King and His Orchestra

- 492 - Troubles, Troubles, Troubles (#13) / I Want To Get Married (#14)
- 494 - (I'm Gonna) Quit My Baby / Be Careful With A Fool

B. B. King

- 498 - I Wonder / I Need You So Bad

B. B. King and his Orchestra

- 501 - The Key To My Kingdom / My Heart Belongs To Only You

Kent (the Bihari brothers' new label)

B. B. King 1958

- 301 - You Know I Go For You / Why Do Everything Happen To Me
- 307 - Days Of Old / Don't Look Now, But I've Got The Blues
- 315 - Please Accept My Love (# 9) / You've Been An Angel (#16)
- 1959

- 317 - Worry Worry / I Am
- 319 - The Fool / Come By Here
- 325 - A Lonely Lover's Plea / Woman I Love
- 327 - Everyday I Have The Blues (w.Count Basie-members) / Time To Say Goodbye
- 329 - Sugar Mama / Mean Old Frisco
- 330 - Sweet Sixteen (Part 1) (#2) / Sweet Sixteen (Part 2)
- 330 - Sweet Sixteen / Bad Breaks (aka Bad Luck) (stereo overdubs, poss issued 1972)

1960

- 333 - (I've) Got A Right To Love My Baby (# 8) / My Own Fault
- 336 - Please Love Me / Crying Won't Help You
- 337 - Blind Love / You Upset Me Baby
- 338 - Ten Long Years (I Had A Woman) / Everyday I Have The Blues
- 339 - Did You Ever Love A Woman / 3 O'Clock Blues (Note: four last all have overdubs with extra instruments)
- 340 - Sweet Little Angel (LP studio version of 1955) / Woke Up This Morning (overdub)
- 340 - Sweet Little Angel / You Done Gone Lost Your Good Thing Now (prob unissued)

(Note: there were five promo records issued on Kent 100/-1-5 featuring ten recordings from early Crown LPs)

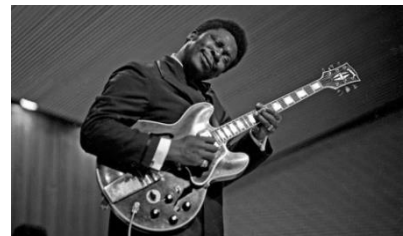
- 346 - Partin' Time (# 8) / Good Man Gone Bad
- 350 - You Done Lost Your Good Thing Now / Walking Dr. Bill (#23)
- 351 - Things Are Not The Same / Fishin' After Me (aka Catfish Blues)
- 1961

- 353 - Bad Luck Soul / Get Out Of Here
- 358 - Hold That Train / Understand
- 360 - Peace Of Mind (# 7) / Someday (#16)
- 362 - You're Breaking My Heart / Bad Case Of Love
- 1962

- 365 - My Sometime Baby (#24) / Lonely
- 372 - Gonna Miss You Around Here (#17) / Hully Gully Twist
- 373 - 3 O'clock Stomp / Mashed Potato Twist.
- 381 - Tell Me Baby / Mashing The Popeye
- 383 - Going Down Slow / When My Heart Beats Like A Hammer (re-rec)
- 1963

- 386 - Your Letter / 3 O'Clock Blues (new rec)
- 387 - Christmas Celebration / Easy Listening
- 388 - Whole Lot Of Lovin' / Down Now
- 389 - Trouble In Mind / Long Nights (The Feeling They Call The Blues)
- 389 - Trouble In Mind / I'll Survive (poss alt. release)
- 390 - My Reward / The Road I Travel
- 1964

- 391 - The Letter / You Never Know
- 392 - Army Of The Lord / Precious Lord
- 393 - Rock Me Baby (#12) / I Can't Lose
- 396 - Let Me Love You (#15) / You're Gonna Miss Me
- 403 - Beautician Blues (#15) / I Can Hear My Name
- 412 - Christmas Celebration / Easy Listening (reissue)
- 415 - The Worst Thing In My Life / Got Em Bad



1965

- 421 - Please Love Me - Baby Look At You (audience overdub of original '50s recs)
- 426 - Blue Shadows (#25) - And Like That
- 429 - Just A Dream / Why Do Everything Happen To Me (flip has overdub on original rec)
- 435 - Broken Promise / Have Mercy Baby

Note. There were several more Kent singles issued (see next page)

B. B. King

B. B. KING's musicians

To create a chart of the musicians, who thruout B.B. King's career have been a part of his Orchestra, is some kind of "mission: impossible", but here is a chart (based on the information in Ace Records' "the vintage years" box, the latest edition of the "Blues Discography", David McGee's "There Is Always One More Time", plus a little "extra reading") presenting the personnel, who recorded with B.B. King or were regular members of his Orchestra. Dates are approximative. The listings are collective (meaning that all of them may or may not have been members simultaneously). For King's session men before 1953, see Memphis discography in "The Blues Giants" in this series.

Memphis 1952 *the Beale Streeters*

Johnny Ace (pno), Billy Duncan, Richard Sanders (tensax), Junior Parker (hca/vcl), George Joyner (bs), Earl Forest, Ted Curry (dms), Willie Nix, Bobby Bland, Roscoe Gordon (vcls)

Houston 1952-1953 *Bill Harvey Band*

Bill Harvey (arr and tensax), Evelyn Young, George Coleman, Fred Ford (saxes), Floyd Jones (tp), Connie Mack Booker (pno), George Joyner, James Walker (bs), Ted Curry (dm), Charles Cosby (congas)

1954 - 1955 *B.B.'s road band*

George Coleman (sax), Millard Lee (pno) George Joyner (bs) Earl Forest, Ted Curry (dms), Charles Cosby (congas)



1956 (prob the image above - some files say the image is from 1955)

Calvin Owens (tp), Kenny Sands (tb), Lawrence Burdine, Johnny Board, Floyd Newman, Fred Ford, Herman Green (saxes), Millard Lee (pno), Jymie Merritt (bs), Ted Curry (dm)

Los Angeles 1954-1957 *Modern/RPM studios*

Maxwell Davis (arr, tensax), Bumps Myers, Charles Waller, Lorenzo Holden, Maurice Simon, Jack McVea, Floyd Turnham, Jewel Grant (saxes), Jake Porter (tp), Willard McDaniel (pno), Ralph Hamilton, Bill Hadnott, Red Callender (bs), Jessie Sailes, Jessie Price (dms), possibly Charles Cosby (congas)

1957-1960 *King's road band*

Pluma Davis (tb) Kenny Sands, John Browning (poss), Henry Boozier, Hobart Dotson, Calvin Owens (tps), Johnny Board (tensax), Lawrence Burdine (altosax), Barney Hubert, Herman Green (barsaxs), Floyd Newman (sax), Millard Lee, sometimes John Glenn (pno), Marshall York (bs), Ted Curry, Sonny Freeman (dms)

Los Angeles 1959-1962 *L.A. studios*

Maxwell Davis (leader/tensax, pno/org); Plas Johnson, Bobby Forte (tensaxes), Jewell Grant, William Green (altosaxes), Floyd Turnham (barsax), Jake Porter (tp), Lloyd Glenn (pno), Ralph Hamilton, Red Callender (bs), Jessie Sailes, Sonny Freeman, Earl Palmer (dms)

1963-1967 *(road band)*

Carl Adams, Kenny Sands (tps), John Watson (tb), Lawrence Burdine, Vernon Slater, Jerome Richardson, Johnny Board, Bobby Forte (saxes), Charles Brooks (pno), Duke Jethro (org), Leo Blevins (gtr), Leo Lauchie, Lois Satterfield (bs), Sonny Freeman (dm)

1969

Patrick Williams (tp), Lee Gatling (sax), Paul Harris, Al Kooper (pno), Charlie Boles (org), Hugh McCracken (gtr), Val Patillo, Jerry Jemmott (bs), Sonny Freeman, Herb Lovelle (dms)

1970-1971

John Browning (tp), Joseph Burton (tb), Louis Hubert, Booker Walker, Earl Turbinton (saxes), Ron Levy (pno), Wilbert Freeman (bs), Sonny Freeman (dm)

1972

Joseph Burton, Garnett Brown (tbs), Edward Rowe, Ernie Royal, Steve Madaio (tps), Earl Turbinton, Bobby Forte, Gene Dinwiddle, Trevor Lawrence, Louis Hubert, Howard Johnson, Dave Sanborn (saxes), Cornell Dupree, Milton Hopkins (gtrs), Wilbert Freeman, Jerry Jemmott (bs), Sonny Freeman, Bernard Purdie (dm)

1975

Joseph Burton (tb), Bobby Forte (bar/tensax), Eddie Rowe (tp), Cato Walker (altosax), Ron Levy (keyboards), James Toney (org), Milton Hopkins, Jess Daniels (gtrs), Rusty Aikes (bs), Marcus Barnett (perc), John "Jabo" Starks (dm)

2001 Stockholm, Sweden *(and the World)*

James Bolden (longtime bandleader and tp), Stanley Abernathy (tp), Melvin Jackson, Walter King (saxes), James Toney (keyboards), Leon Warren (gtr), Michael Doster (bs), Kaleb Emphyre (dm)

B. B. KING - Kent singles from 1966

(mostly recorded in the early 1960s, although some actually after the ABC contract).

+ his very first ABC-Paramount singles

Kent 1966

- 441 - Eyesight To The Blind (#31) - Just Like A Woman
- 445 - 5 Long Years - Love, Honor And Obey
- 447 - Ain't Nobody's Business - I Wonder Why
- 450 - I Stay In The Mood (#45) - Early Every Morning (both rec in c. 1957)
- 458 - Blues Stay Away - It's A Mean World (#49)

1967

- 462 - The Jungle (#17) - Long Gone Baby
- 467 - Who Can You Good Man Be (overdub of Blind Love) - Treat Me Right
- 470 - Bad Breaks (alt of Bad Luck) - Growing Old
- 475 - Sweet Thing - Soul Beat

1968

- 484 - Worry, Worry, Worry - Why Doe Everything Happen To Me (both overdubs)
- 492 - The Woman I Love (overdub) (#31) - Blues For Me
- 499 - 3 O'Clock Blues (overdub) - Slow Burn

1969

- 510 - Your Fool - Shoutin' The Blues
- 4513 - I'm Cracking Up Over You - Power House (aka Soul Beat)

1970

- 4515 - Dreams (aka Just A Dream dubbed) - House Rocker (alt of Boogie Rock)
- 4526 - Worried Life (#48) - Walking Dr. Bill (both overdubs)

1971

- 4542 - That Evil Child (#34) - Tell Me Baby (extended)
- 4549 - Long Nights (The Feeling They Call The Blues) - I'll Survive (both overdubs)

1972

- 4562 - Precious Lord - Swing Low Sweet Chariot (both overdubs)
- 4566 - Don't Get Around Much Anymore - Poontwangle
- 4572 - Recession Blues (rec 1958) - Walking Dr. Bill (overdub)

Kent 33^{1/2} stereo singles

- BB 100-1 - I've Got Papers On You Baby - We Can't Make It
- BB 100-2 - Treat Me Right / I Love You So
- BB 100-3 - What Way To Go - You're On The Top
- BB 100-4 - Long Nights - I'll Survive
- BB 100-5 - If I Love You (aka If I Lost You) - I'm The King (aka I'm King)



ABC-Paramount

1962

- 10316 - I'm Gonna Sit In Till You Give In / You Ask Me
- 10334 - Blues At Midnight / My Baby's Coming Home
- 10361 - Chains Of Love / Sneakin' Around
- 10367 - Tomorrow Night / Mother's Love
- 10390 - Guess Who / By Myself

1963

- 10455 - On My Word Of Honor / Young Dreamers
- 10486 - How Do I Love You / Slowly Losing My Mind

1964

- 10527 - How Blue Can You Get (#21) / Please Accept My Love
- 10552 - Help The Poor (Vocal) (#64) / I Wouldn't Have It Any Other Way
- 10576 - Whole Lotta Lovin' / The Hurt
- 10597 - Never Trust A Woman (#29) / Worryin' Blues

1965

- 10616 - Please Send Me Someone To Love / The Worst Thing In My Life
- 10634 - Everyday I Have The Blues / It's My Own Fault
- 10675 - Tired Of Your Jive / Night Owl
- 10724 - All Over Again / The Things You Put Me Through
- 10754 - Goin' To Chicago Blues / I'd Rather Drink Muddy Water

1966

- 10766 - Tormented / You're Still A Square
- 10856 - Don't Answer The Door (Parts 1 & 2) (# 2)
- 10889 - Waitin' On You / Night Life

Last two on ABC - After this B.B. recorded for ABC's label Bluesway from 1967.

From wikipedia
(sl.ed.)

TWO LEGENDARY BLUES PIANISTS



Otis Spann (born March 21, 1924 or 1930 – died April 24, 1970) was an American blues musician, whom many consider to be the leading postwar Chicago blues pianist. Sources differ over Spann's early years. Many sources state that he was born in Jackson, Mississippi, in 1930, but the researchers Bob Eagle and Eric LeBlanc concluded, on the basis of census records and other official information, that he was born in 1924 in Belzoni, Mississippi. Spann's father was, according to some sources, a pianist called Friday Ford. His mother, Josephine Erby, was a guitarist who had worked with Memphis Minnie and Bessie Smith, and his stepfather, Frank Houston Spann, was a preacher and musician. One of five children, Spann began playing the piano at the age of seven, with some instruction from Friday Ford, Frank Spann, and Little Brother Montgomery.

By the age of 14, he was playing in bands in the Jackson area. He moved to Chicago in 1946, where he was mentored by Big Maceo Merriweather. Spann performed as a solo act and with the guitarist Morris Pejoe, working a regular spot at the Tic Toc Lounge. Spann became known for his distinctive piano style. He joined Muddy Waters's in late 1952 (replacing Big Maceo) and participated in his first recording session with the band on September 24, 1953 (the first piano-feature since Sunnyland Slim and later Little Johnny Jones early on). He continued to record as a solo artist and session player with other musicians, including Bo Diddley and Howlin' Wolf, during his tenure with the group. He stayed with Waters until 1968.

Spann's work for Chess Records includes the 1954 single "It Must Have Been the Devil" backed with "Five Spot", with B.B. King and Jody Williams on guitars. During his time at Chess he played on a few of Chuck Berry's early records, including the studio version of "You Can't Catch Me". In 1956, he recorded two unreleased tracks with Big Walter Horton and Robert Lockwood. He recorded a session with the guitarist Robert Jr. Lockwood and vocalist St. Louis Jimmy in New York on August 23, 1960, which was issued on the albums *Otis Spann Is the Blues* and *Walking the Blues*. A 1963 session for Storyville Records was recorded in Copenhagen. He worked with Waters and Eric Clapton on recordings for Decca and with James Cotton for Prestige in 1964.

The Blues Is Where It's At, Spann's 1966 album for ABC-Bluesway, includes contributions from George "Harmonica" Smith, Waters, and Sammy Lawhorn. *The Bottom of the Blues* (1967), featuring Spann's wife, Lucille Spann (June 23, 1938 – August 2, 1994), was released by Bluesway. He worked on albums with Buddy Guy, Big Mama Thornton, Peter Green, and Fleetwood Mac in the late 1960s. In 2012, Silk City Records released *Someday* which featured live and studio performances from 1967 produced by the noted blues guitarist Son Lewis. DVD recordings of Spann include his performances at the Newport Jazz Festival (1960), the American Folk Blues Festival (1963), the Blues Masters (1966), and the Copenhagen Jazz Festival (1968).

Spann died of liver cancer in Chicago in 1970. He was buried in Burr Oak Cemetery, in Alsip, Illinois. His grave was unmarked for almost thirty years, until Steve Salter (president of the Killer Blues Headstone Project) wrote a letter to *Blues Revue* magazine, saying, "This piano great is lying in an unmarked grave. Let's do something about this deplorable situation". Blues enthusiasts from around the world sent donations to purchase a headstone. On June 6, 1999, the marker was unveiled in a private ceremony. The stone is inscribed, "Otis played the deepest blues we ever heard – He'll play forever in our hearts". In 1972, the site of the Ann Arbor Blues and Jazz Festival was named "Otis Spann Memorial Field". Spann was posthumously elected to the Blues Hall of Fame in 1980. On November 13, 2012, Spann (along with cousin and fellow pianist Little Johnny Jones) received a Mississippi Blues Trail Marker plaque, erected at 547 South Roach Street in Jackson, Mississippi where the family lived in the 1930s and 1940s.

Joe Willie "Pinetop" Perkins (born July 7, 1913 – died March 21, 2011) was an American blues pianist. He played with some of the most influential blues and rock-and-roll performers of his time and received numerous honors, including a Grammy Lifetime Achievement Award and induction into the Blues Hall of Fame.

Perkins was born and raised in Honey Island, Humphreys County, near Belzoni in Mississippi and in a plantation. He began his career as a guitarist, but then injured the tendons in his left arm in a knife fight with a chorus girl in Helena, Arkansas. Unable to play the guitar, he switched to the piano. He also moved from Robert Nighthawk's radio program on KFFA to Sonny Boy Williamson's *King Biscuit Time*. He continued working with Nighthawk, however, accompanying him on "Jackson Town Gal" in 1950. In the 1950s, Perkins joined Earl Hooker and began touring. He recorded "Pinetop's Boogie Woogie" at Sam Phillips's Studio in Memphis, Tennessee. The tune was written by Pinetop Smith, who created the original recording in 1928. As Perkins recalled, "They used to call me 'Pinetop' because I played that song". Perkins then relocated to Illinois and left the music business until Hooker persuaded him to record again in 1968. Perkins replaced Otis Spann in the Muddy Waters band when Spann left the band in 1969. After more than ten years with that organization, he formed the Legendary Blues Band with Willie "Big Eyes" Smith, recording from the late 1970s to the early 1990s. Perkins played a brief musical cameo on the street outside Aretha's Soul Food Cafe in the 1980 movie *The Blues Brothers*, having an argument with John Lee Hooker over who wrote "Boom Boom." (He played piano in the cameo with Hooker on "Boom Boom" (featuring the the Legendary Blues Band). He also appeared in the 1987 movie *Angel Heart* as a member of guitarist Toots Sweet's band.

Perkins was a sideman on countless recordings but never had an album devoted solely to his artistry until *After Hours*, released by Blind Pig Records in 1988.¹ The tour in support of the album featured Jimmy Rogers and guitarist Hubert Sumlin. In 1998, Perkins released the album *Legends*, featuring Sumlin. Perkins was driving his automobile in 2004 in La Porte, Indiana, when his car was hit by a train. The car was wrecked, but the 91-year-old driver was not seriously hurt. Until his death, Perkins lived in Austin, Texas. He usually performed a couple of nights a week at Momo's, on Sixth Street. The song "Hey Mr. Pinetop Perkins", performed by Perkins and Angela Strehli, played on the common misconception that he wrote "Pinetop's Boogie Woogie".

On March 21, 2011, Perkins died at his home in Austin, Texas. At the time of his death, he had more than 20 performances booked for 2011. Shortly before he died, while discussing his late career resurgence with an interviewer, he conceded, "I can't play piano like I used to either. I used to have bass rolling like thunder. I can't do that no more. But I ask the Lord, please forgive me for the stuff I done trying to make a nickel." He and David "Honeyboy" Edwards were the last surviving original Delta blues musicians. Perkins was also one of the last surviving bluesmen to have known Robert Johnson.

In 2003, Perkins was inducted into the Blues Hall of Fame. In 2005, he received a Grammy Lifetime Achievement Award. In 2008, Perkins, together with Henry Townsend, Robert Jr. Lockwood, and David "Honeyboy" Edwards, received a Grammy Award for Best Traditional Blues Album for *Last of the Great Mississippi Delta Bluesmen: Live in Dallas*. At the age of 97, Perkins won a Grammy Award in the category Best Traditional Blues Album for *Joined at the Hip*, which he recorded with Willie "Big Eyes" Smith, thus becoming the oldest winner of a Grammy Award, edging out the comedian George Burns, who had won in the spoken word category 21 years earlier.

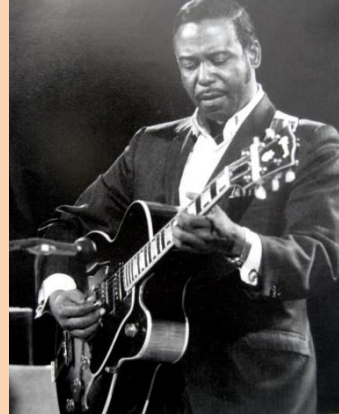


TWO TERRIFIC, but UNDERRATED, DELTA STARS

EDDIE TAYLOR, vcl/gtr

Born in Benoit (not far from Greenville and Indianola) in Mississippi January 29, 1923 – died in Chicago December 25, 1985. He was a foremost guitarist for Jimmy Reed, John Lee Hooker, Big Walter Horton and later Sammy Lay and Sunnyland Slim. Inducted into the Blues Hall of Fame in 1987.

In his early days in Mississippi he started to play guitar in Scott, Miss and listened "live" to Tommy McClennan, and Son House, plus "the original Howlin' Wolf" (prob "Funny Papewr" Smith). He taught his childhood friend Jimmy Reed how to play guitar, and played gigs and toured with such blues greats as Charley Patton, the Howlin' Wolf, Robert Johnson, and with Homesick James. Eddie left for Memphis in the late 1940s, where he met a young B.B. King, and Joe Hill Louis. He came to Chicago in 1949 and said he met Walter Horton and Jimmy Reed again in circa 1950 (note: Horton was in Memphis in 1950 and joined the Muddy Waters band shortly in 1953/54). That – by the way – was the time of a short period for Taylor in the band too. Taylor made late come-backs as a soloist with his own band in 1966 (with Floyd Jones, Horton and Fred Below – a Testament LP), and in 1970 (with Roosevelt Sykes, Louis and David Myers, Homesick James, and below again – a Black & Blue LP on a French tour), with some more recordings in the 1970s.



Early Chicago Discography

- February 7, 1954** with Snooky Pryor, hca; Sunnyland Slim, pno; Floyd Jones, gtr; Alfred Wallace, dr
VJ unissued Steady Pistol / Stroll Out West
- January 18, 1955** with Jimmy Reed, hca/gtr; Ray Scott, dr
Vee-Jay 149 Bad Boy / E.T. Blues
- December 5, 1955** with Reed, and Vernon Fournier, dr
Vee-Jay 185 Ride Em On Down / Bigtown Playboy
- July 9, 1956** with George Maywether, hca; Jimmy Lee Robinson, bs; Earl Phillips, dr
Vee-Jay 206 You'll Always Have A Home / Don't Knock At My Door
unissued Good Hearted / Bongo Beat
- November 5, 1957** (omit harmonica)
Vee-Jay 267 I'm Gonna Love You / Lookin' For Trouble
Delta Swing LP 379 Find My Baby / Stroll Out West
- 1964** with Jimmy Reed, hca; Little Johnny Jones, pno; Hubert Sumlin, gtr; Al Duncan, dr
Vivid 104 I'm Sitting Here / Do You Want Me To Cry
Charly LP 1015 Train Fare / Leave This Neighborhood

BIG WALTER HORTON, vcl/hca

Also known as "Shakey" Horton. Born in Horn Lake (not far from Eddie Taylor's birth place – and later the Elvis Presley farm) in Mississippi April 6, 1921 – died in Chicago December 8, 1981. Inducted into the Blues Hall of Fame in 1982.

Horton backed Little Buddy Doyle on Ohek and Vocalion in 1939. Horton was one of the first to be recorded by the legendary Sam Phillips in Memphis. During the early 1950s he appeared on the Chicago blues scene, frequently playing with Memphis and Delta musicians who had also moved north, including the guitarists Eddie Taylor, Johnny Shines and Jimmy Rogers, and featured on several records made in there. When Junior Wells left the Muddy Waters band at the end of 1952, Horton replaced him for a short while and "discographers" have had ever-conflicting theories about which and how many of Muddy's recordings 1951-1956 actually feature Horton on harmonica (although in later years the numbers have faded to a few sessions).

From the early 1960s onward, he recorded and frequently performed as a sideman with Taylor, Shines, Johnny Young, Sunnyland Slim, Willie Dixon and many others. He toured extensively, usually as a backing musician, and in the 1970s he performed at blues and folk music festivals in the United States and Europe, frequently with Dixon's Chicago All-Stars. He also performed on recordings by blues and rock stars, such as Fleetwood Mac and Johnny Winter, and frequently "guested" the Muddy Waters Blues Band up to Waters's death. In June 1980, Muddy Waters' backing musicians Willie "Big Eyes" Smith (drums), Pinetop Perkins (piano), Calvin "Fuzz" Jones (bass guitar), Luther (Guitar Junior) Johnson (guitar), Bob Margolin (guitar) and Jerry Portnoy (harmonica) quit over a salary dispute. The year before, Smith, Jones, Johnson and Perkins backed John Lee Hooker and Big Walter Horton in the film *The Blues Brothers*, playing a live version of "Boom Boom" in the Maxwell Street Market. In 1981, Portnoy, Jones, Smith and Perkins were joined by Louis Myers on harmonica and guitar, and they formed the Legendary Blues Band, using a monicker Muddy Waters used to introduce them when on stage.

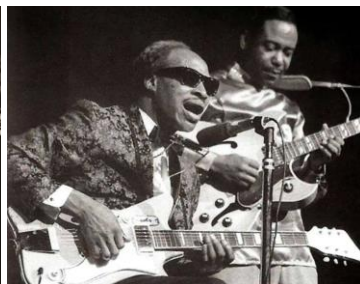
Early Memphis Discography (no alternates incl)

- ca January 1951** (or possibly May 23, 1953) with poss Billy "Red" Love, pno; Joe Willie Wilksin, gtr, and unkn dms
Redita LP 105 Walter Instrumental
(titled Little Walter's Instrumental on Sun BOX 105)
- ca February, 1951** with poss Love-1, and with Joe Hill Louis, gtr/perc
Modern 20-809 Now Tell Me Baby / Little Boy Blue -1
(the one above issued as "Mumbles")
- Polydor LP 2383 200 Cotton Patch Hotfoot / Blues In The Morning
Ace CHD 252 What's The Matter With You
Kent KST LP 9002 I'm In Love With You Baby (aka Walter's Blues)
- June 1951** with Phineas Newborn Jr., pno; Calvin Newborn, gtr; Phineas Newborn Sr., dms
RPM 338 Black Gal / Jumpin' Blues (issued as Mumbles)
Polydor LP 2383 200 Hard Hearted Woman / So Long Woman
- September 15, 1952** with Jack Kelly, pno; Joe Hill Louis, gtr; Willie Nix, dr
Chess 1529 (canc) Little Walter's Boogie / West Wings Are Blowing
- December 8, 1952** with Albert Williams, pno; Joe Hill Louis, gtr/dr
Sun CD 27 Grandmother Got Grandfather Told
/ We All Got To Go (Sometime)
- Rounder SS 27 In The Mood
- February 25, 1953** with Jimmy DeBerry, gtr; Houston Stokes, dr
Sun 180 Juke (instr) / Before Long (flip does not feature Horton and has Jimmy DeBerry on vocals – another instrumental remains unissued)
(the one above issued as **Jimmy and Walter**)
- Note: There was another Sun single (174) cancelled, to be issued as **Jackie Boy & Little Walter** (Blues In My Conition b/w the instrumental Selling My Whiskey) – recorded this date with Jack Kelly, vcl/pnoi and Joe Hill Louis, gtr/dr.
- July 15, 1953** with prob Pinetop Perkins, pno; Earl Hooker, gtr; Edward Irvin or Willie Nix, dr
(Talkin') Off The Wall
(may act. Be Joe Hill Louis or Sam Davis on hca – not Horton)

Early Chicago Discography (no alternates incl)

- November 1, 1954** with John Cameron and James "Red" Holloway, tss:
Lafayette Leake, pno; Lee Cooper, gtr; Willie Dixon, b;
Fred Below, dr
States 145 Hard Hearted Woman / Back Home To Mama
(the one above issued as **Big Walter and his Combo**)
- July 1956** with Harold Ashby, ts; Lafayette Leake, pno;
Otis Rush, gtr; Willie Dixon, b; Al Duncan, dr
Cobra 5002 Have A Good Tiime / Need My Baby (as **Shakey Horton**)
- July 1, 1962** with Jimmy Walker, pno; Johnny Young, gtr
Testament LP 2203 Everybody's Fishing / Hard-Hearted Woman (new)
Testament CD 6011 Blue Mood / Walter's Boogie

Horton followed up with two LP sessions in 1964 resulting in Argo LP 4037 ("Shakey Horton –Soul of Blues Harmonica" rec in January, featuring Buddy Guy, Bobby Buser on organ, Jack Meyers, Willie Dixon and Willie Smith), and material with Robert Nighthawk, recorded in May (later issued on Python, Red Lightnin' and Jefferson).



Eddie Taylor with John Lee Hooker, Jimmy Reed and Big Walter "Shakey" Horton.



José Antonio
"HOLLYWOOD"

Five Great Legendary "Record Men"


JESSE STONE (NYC) - [wikipedia](#)



Born November 16, 1901 in Atchinson, Kansas - died April 1, 1999. Composer, arranger, musical director and bandleader. His best-known composition (as Charles Calhoun) was "Shake, Rattle and Roll", and he is well-acclaimed as the great "coach" for the early Atlantic Records stars (including Ray Charles and LaVern Baker). Ahmet Ertegun once stated that "Jesse Stone did more to develop the basic rock 'n' roll sound than anybody else". He cut his first record, "Starvation Blues", for Okeh Records in 1927.



SAMMY LOWE (NYC) - [wikipedia](#)



SAMMY LOWE

Born May 14, 1918 in Birmingham, Alabama - died February 17, 1993. Trumpeter, arranger, conductor. His best-known arrangement is the one he made with James Brown on "It's a Man's Man's Man's World". He worked with Erskine Hawkins in the early days and arranged and directed the mega 1943 hit "Don't Cry Baby" for Hawkins. And much much later he arranged and directed a terrific new version for James Brown (1964).

WILLIE DIXON (Chicago) - [wikipedia](#)



Born July 1, 1915 in Vicksburg, Mississippi – died January 29, 1992. Vocalist, songwriter, arranger and producer. Best known as a long-time "staff" member at Chess Records, producing and writing for Chicago's "Big Four" and most other Chess/Checker artists. Among his most famous songs you will find "Hoochie Coochie Man". Dixon left Mississippi for Chicago in 1935 and sang with his own group, the Big Three Trio, for many years.

MAXWELL DAVIS (L.A.) - [wikipedia](#)



Born January 14, 1916 in Independence, Kansas – died September 18, 1970. Saxophonist, arranger, bandleader, and producer. Best known as the "father" of West-Coast Rhythm & Blues at Aladdin Records. Played the sax on Amos Milburn's classic "Chicken-Shack Boogie", and on lots of others for labels like Specialty and Federal. That was not all, he was a long-time staff-member of Modern from late 1954 and then Kent Records in the late 1960s. Worked with Fletcher Henderson already in 1937. He arranged and played on the original "Kansas City" for Little Willie Littlefield in 1952. B. B. King, Lowell Fulson, Gatemouth Brown, and T-Bone Walker (at Imperial) are among his famous "roster".

HENRY GLOVER (Mid-West) - [wikipedia](#)



Born May 21, 1921 in Hot Springs, Arkansas – died April 7, 1991. Best known for his long-time association with King Records' Syd Nathan (imaged above right). Song-writer, arranger, producer, trumpeter, talent scout, and A&R-man. Responsible for producing Bill Doggett's classic "Honky Tonk". He worked with Buddy Johnson and Lucky Millinder in the early days, and with the Midnighters, Little Willie John, and James Brown plus all the country stars of King's Queen sub.

FOUR DELTA BLUES ICONS - The Singles



MUDDY WATERS 1913 – 1983 [\(Session Discography\)](#)
(# with R&B Chart Peaks)

STOVALL, MISSISSIPPI

McKinley Morganfield *Library of Congress* 1941
AAFS 18 Country Blues / I Be's Troubled

CHICAGO

James "Sweet Lucy" Carter and his Orchestra *20th Century* 1946
20-51B Mean Red Spider (*reverse by Carter*)

Sunnyland Slim and Muddy Water

Tempo Tone 1948
102 Blue Baby / I Want My Baby
(*Little Walter, vcl on A-side; flip: Muddy, Little Walter, Slim, vcls*)

Muddy Water with Sunnyland Slim

Aristocrat 1948
1302 Gypsy Woman / Little Anna Mae

Muddy Waters

1305 I Feel Like Going Home (#11)
/ I Can't Be Satisfied (*Looking For My Baby*)
1306 Train Fare Home (Blues)
/ Sittin' Here and Drinkin' (*Whiskey Blues*)
1307 You're Gonna Miss Me (When I'm Dead and Gone)
/ Mean Red Spider
1310 Streamline Woman / Muddy Jumps One

Muddy Waters and his Guitar

1949
1311 Little Geneva / Canary
406 Screamin' and Cryin' / Where's My Woman Been

Little Walter Trio

(*Walter, Leroy Foster, Muddy, ensemble vcls*)
Parkway 1950
501 Rollin' and Tumblin' Parts 1 & 2

Muddy Waters and his Guitar

Aristocrat 1950
412 Rollin' and Tumblin' Parts 1 & 2 (*Muddy solo*)
Chess 1950
1426 Rollin' Stone / Walkin' Blues

Muddy Waters

1434 You're Gonna Need My Help I Said / Sad Letter Blues
1441 Louisiana Blues (#10) / Evan's Shuffle (*Ebony Boogie*)
1951
1452 Long Distance Call (# 8) / Too Young Too Know
1468 Honey Bee (#10) (*Sail On*) / Appealing Blues (*Hello Little Girl*)
1480 Still a Fool (# 9) / My Fault
1952
1490 She Moves Me (#10) / Early Morning Blues (*Before Daybreak*)
1509 All Night Long / Country Boy (*All Night Long*)

Muddy Waters and his Guitar

1514 Please Have Mercy / Looking For My Baby
(*flip is a reissue of I Can't Be Satisfied*)
1526 Standing Around Crying / Gone to Main Street
Muddy Waters
1537 She's All Right / Sad, Sad Day (*prob rec in Memphis*)
1953
1542 Turn the Lamp Down Low (*Baby Please Don't Go*)
/ Who's Gonna Be Your Sweet Man

Muddy Waters and his Guitar

1953
1550 Mad Love (# 6) (*I Want You to Love Me*) / Blow Wind Blow
1954
1560 I'm Your Hoochie Cooche Man (# 3) (*Hoochie Coochie Man*)
Note: some pressings as I'm Your Hootchie Kooche Man
/ She's So Pretty
1571 Just Make Love to Me (# 4)
(*I Just Want to Make Love to You*) / Oh Yeah

Muddy Waters

1579 I'm Ready (# 4) / I Don't Know Why
1585 I'm a Natural Born Lover / Loving Man
1955
1596 I Want to Be Loved / My Eyes (Keep Me in Trouble)

Muddy Waters and his Guitar

1602 Manish Boy (# 5) (*Mannish Boy*)
/ Young Fashioned Ways (*Old Fashion Ways*)
1612 Sugar Sweet (#11) / Trouble No More (# 7)
1956
1620 Forty Days and Forty Nights (#7) / All Aboard
1630 Don't Go No Farther (# 9) / Diamonds at Your Feet

Muddy Waters

1644 Just to Be with You / I Got to Find My Baby
1652 Got My Mojo Working / Rock Me
1957
1667 Good News / Come Home Baby, I Wish You Would
(*the one above as Muddy Waters and his Guitar*)
1680 I Live the Life I Love (I Love the Life I Live) / Evil
1958
1692 I Won't Go On / She's Got It
1704 Close to You (# 9) / She's Nineteen Years Old
1718 Walking Thru the Park (*Walking In the Park*)
/ Mean Mistreater
1724 Clouds in My Heart / Ooh Wee
1959
1733 Take the Bitter with the Sweet / She's Into Something
1739 Recipe for Love / Tell Me Baby
1748 I Feel So Good / When I Get to Thinkin'

1960

1752 Read Way Back / I'm Your Doctor
1758 Look What You've Done / Love Affair
1765 Tiger in Your Tank / Meanest Woman
1774 Got My Mojo Working (part 1 live Newport) / Woman Wanted
1961
1796 Messin' with the Man

/ Lonesome Bedroom Blues (*Lonesome Room Blues*)
1962

1819 Going Home / Tough Times
1827 You Shook Me / Muddy Waters Twist

1963

1839 You Need Love / Little Brown Bird
1862 Five Long Years / Twenty Four Hours
1964

1865 The Same Thing
/ You Can't Lose What You Ain't Never Had

1914 My John the Conquer Root / Short Dress Woman
1921 Put Me in Your Lay Away / Still a Fool (*flip is a reissue*)
1965

1937 My Dog Can't Bark / I Got a Rich Man's Woman
1966

1973 Corine, Corina / Hootchie Kootchie Man
(*flip: brass overdub on original single*)
1967

2018 Birdnest on the Ground / When the Eagle Flies
1969

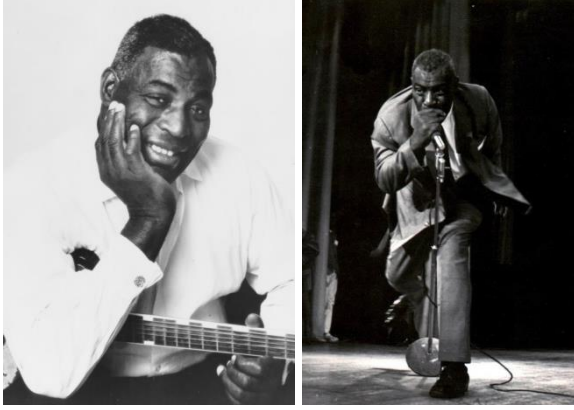
2085 Going Home / I Feel So Good (*re-recordings of 1969*)
1971

2107 Making Friends / Two Steps Forward

WESTPORT, Connecticut

Blue Sky 1977
MUDT 1 The Blues Had a Baby and They Named It Rock and Roll
/ Mannish Boy (*remake*)
MUD 1 I'm Your Hoochie Coochie Man (*remake*)
/ Mannish Boy (*edited remake*)

FOUR DELTA BLUES ICONS - The Singles



HOWLIN' WOLF 1910 – 1976 [\(Complete Discography\)](#)

MEMPHIS, TN (Chess), **WEST MEMPHIS, AR** (RPM)

The Howlin' Wolf **Chess 1951**

1479 Moanin' At Midnight (#10) / How Many More Years (# 4)

Howling Wolf **RPM 1951**

333 Riding In The Moonlight (*Baby Ride With Me*)
/ Morning At Midnight (*Moanin' At Midnight*)

Howlin' Wolf

340 Passing Bye Blues / Crying At Daybreak
(*last above aka Crying At Daylight and as Smokestack Lightning*)

The Howling Wolf

347 My Baby Stole Off / I Want Your Picture

The Howlin' Wolf **Chess 1951**

1497 The Wolf Is At Your Door (*Howlin' For My Baby*)
/ Howlin' Wolf Boogie
1952

1510 Getting Old And Grey / Mr. Highway Man (*Cadillac Daddy*)

1515 Saddle My Pony / Worried All The Time

Howlin' Wolf

1528 Oh Red! / My Last Affair

The Howlin' Wolf **1953**

1557 All Night Boogie (*All Night Long or You Done Me Wrong*)
/ I Love My Baby

CHICAGO 1954

1566 No Place To Go (*You Gonna Wreck My Life*)
/ Rockin' Daddy

1575 Evil Is Goin' On (*Evil*) / Baby How Long

1585 I'll Be Around / Forty Four

mostly **Howlin' Wolf** (sometimes **Howling Wolf**)

1955

1593 Who Will Be The Next (#14) / I Have A Little Girl

1607 Come To Me Baby / Don't Mess With Me Baby

1618 Smoke Stack Lightning (# 8) (*Smokestack Lightning*)
/ You Can't Be Beat

1632 I Asked For Water (She Gave Me Gasoline) (# 8) / So Glad
1957

1648 Going Back Home / My Life

1669 Somebody In My Home / Nature

1958

1679 Poor Boy / Sittin' On Top Of The World

1695 I Didn't Know / Moanin' For My Baby (*Midnight Blues*)

1712 I'm Leaving You / Change My Way

1726 Howlin' Blues (*I'm Going Away*) / I Better Go Now
1959

1735 I've Been Abused / Mr. Airplane Man

1744 The Natchez Burning / You Gonna Wreck My Life

1750 Who's Been Talking? / Tell Me

1960

1762 Spoonful / Howlin' For My Darling

1777 Back Door Man / Wang Dang Doodle

1961

1793 Little Baby / Down In The Bottom

1804 Shake For Me / The Red Rooster
1813 You'll Be Mine / Going Down Slow
1823 I Ain't Spermicious / Just Like I Treat You
1962

1844 Mama's Baby / Do The Do
1963

1870 Three Hundred Pounds Of Joy / Built For Comfort

1890 Tail Dragger / Hidden Charms

1964

1911 Love My Darlin' / My Country Sugar Mama

1923 Killing Floor / Louise

1965

1928 Tell Me What I've Done / Oh Baby, Hold Me

1945 I Walked From Dallas / Don't Laugh At Me

1966

1968 New Crawlin' King Snake / My Mind Is Ramblin'

1967

2009 Pop It To Me / I Had A Dream

169520 The Red Rooster Parts 1 & 2 (*French single issued as
Howlin' Wolf, Muddy Waters, Bo Diddley*)
Cadet Concept 1969

7013 Tail Dragger / Evil (#43) (*new recordings*)

Chess

2081 Mary Sue / Hard Luck

1971

2108 I Smell A Rat / Just As Long

LONDON, ENGLAND 1971

2118 Do The Do / The Red Rooster (*new recordings*)

CHICAGO 1973

2145 Coon On The Moon / The Back Door Wolf

**A list of some great musicians joining the
Howlin' Wolf in the studios (and on stage)**

Memphis and West Memphis 1951 – 1953

Piano: Albert Williams, Ike Turner, L.C. Hubert,
Bill "Struction" Johnson
Guitar: Willie Johnson, Calvin Newborn
Bass: possibly Tommie Bankhead (and poss also gtr)
Drums: Willie Steel
Harmonica: James Cotton
Trombone: Walter "Tang" Smith
Tenorsax: Charles Taylor

Chicago 1954 - 1959

Piano: Otis Spann, Henry Gray, Hosea Lee Kennard
Guitar: Lee Cooper, Hubert Sumlin, Jody Williams,
Willie Johnson, Otis Smothers, L. D. McGhee,
Abraham Smothers
Bass: Willie Dixon, Alfred Elkins
Drums: Earl Phillips, S. P. Leary
Tenorsax: Adolph "Billy" Duncan, Abb Locke

Chicago 1960 - 1964

Piano: Otis Spann, Little Johnny Jones, Lafayette Leake,
Henry Gray
Guitar: Hubert Sumlin, Freddie Robinson, Jimmy Rogers;
Buddy Guy, poss Freddie King
Bass: Willie Dixon, Jerome Arnold, Andrew Palmer
Drums: Fred Below, Sam Lay, Junior Blackmon
Saxophone: J.T. Brown, Donald Hankins, Arnold Rogers,
poss Jarrett Gibson

Chicago 1965 - 1969

Piano: Lee Egglestone, Henry Gray, Lafayette Leake
Guitar: Hubert Sumlin, Buddy Guy, Phil Upchurch
Bass: Bob Anderson, Calvin Jones
Drums: Billy Davenport, Cassell Burrow
Saxophone: Eddie Shaw, Gene Barge

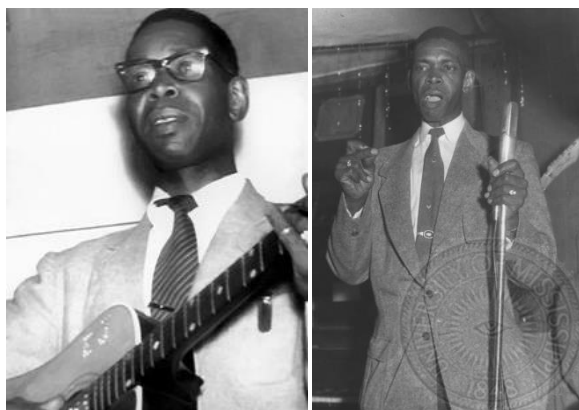
1970s

Saxophone: Eddie Shaw
Keyboards: John Jeremiah, Sonny Thompson,
Sunnyland Slim, Detroit Junior

Guitar: Hubert Sumlin, Willie Harris
Bass: Dave Myers, Andrew McMahon, James Green
Drums: Fred Below, S. P. Leary

(# with R&B Chart Peaks)

FOUR DELTA BLUES ICONS - The Singles



ELMORE JAMES 1918 – 1963 [Complete Discography](#)

JACKSON, MS

Elmo James **Trumpet** 1951

146 Dust My Broom (# 9) / Catfish Blues (*flip by Bobo Thomas*)
 Note: reissued on *Ace 508* as I Believe My Time Ain't Long in 1955, credited to **Elmore James** and on *Jewel 764* in 1966 as Dust My Broom, credited to **Elmo James**. Saxist J.T. Brown issued several Meteor instrumental singles with Elmore's, and the Broomdusters', names credited 1953-54 (no vocal).

CHICAGO

Elmore James **Meteor** 1953

5000 I Believe (# 9) / I Held My Baby Last Night
 5003 Baby What's Wrong / Sinful Woman

Elmore James and the Broom Dusters **Flair**

1001 Early In The Morning
 / Hawaiian Boogie (*No 2 – rec. in April*)

Elmore James **Checker**

777 She' Just Won't Do Right (*Dust My Broom*)
 / Country Boogie (*Tool Bag Boogie*)

Elmore James and his Broom Dusters **Flair**

1014 Make A Little Love / I Can't Stop Lovin'

Elmore James and the Broom Dusters

1022 Please Find My Baby (*Lost Woman Blues*)
 / Strange Kinda Feeling

Note: Please Find My Baby, Hand In Hand, and Rock My Baby Right recorded in **CANTON, MS**.

Elmore James and His Broomdusters

(also **Elmore James** and his "Broomdusters" or **Broom Dusters**)

1954

1031 Make My Dreams Comet True (*My Best Friend*)
 / Hand in Hand

1039 Sho Nuff I Do / 1839 Blues

1048 Dark And Dreary / Rock My Baby Right

CULVER CITY (Los Angeles), CA

1057 Standing At The Crossroads / Sunny Land (*Sunnyland*)
 (reissued on *Kent 433* in 1965, and *Modern Oldies* in 1968)
1955

1062 Late Hours At Midnight
 / The Way You Treat Me (*Mean And Evil*)

1069 No Love In My Heart / Happy Home

NEW ORLEANS, LA

1074 Dust My Blues / I Was A Fool

1079 Good Bye (*Goodbye Baby*) / Blues Before Sunrise

CHICAGO

Modern 1956

983 Wild About You / Long Tall Woman

Chief 1957

7001 The 12 Year Old Boy / Coming Home

7004 It Hurts Me To / Elmore's Contribution To Jazz

7006 Cry For Me Baby (*Cry For Me*) / Take Me Where You Go
 (*Chief's singles re-issued on Vee-Jay 249, 259 in 1957, and 269 in 1958. 7006 reissued on U.S.A. 815, S&M 101 and M-pac 7231 in 1965/1966*)

(# with R&B Chart Peaks)

Fire 1959

1011 Bobby's Rock / Make My Dreams Come True
 (*flip is the Flair 1031 recording*)

Kent 1960

331 Dust My Blues / Happy Home (*reissues of Flair*)

Elmo James And His Broomdusters **Fire**

1016 The Sky Is Crying (#15)
 / Held My Baby Last Night (*new recording*)

Elmore James **Chess**

1756 The Sun Is Shining / I Can't Hold Out

NEW YORK CITY

Elmo James And His Broom Dusters **Fire**

1024 Rollin And Tumblin / I'm Worried

CHICAGO

Elmore James **Chief**

7020 Knocking At Your Door / Calling All Blues
 (*flip not Elmore, reissued on Sue 392*)

NEW YORK CITY

Elmo James **Fire**

1031 Done Somebody Wrong / Fine Little Mama

NEW ORLEANS

Elmore James 1961

504 Shake Your Moneymaker / Look On Yonder Wall
 (*reissued on Enjoy 2022 in 1965, and Burn 504 in c. 1966*)

NEW YORK CITY 1962

1503 Stranger Blues / Anna Lee

Elmore James and The Broom Dusters

Down Home c.1963

775-76 The Sky Is Crying / Held My Baby Last Night (*Fire reissues*)
Kent & Sue 1964

394 & 335 Dust My Blues / Happy Home (*reissues*)

Elmore James **Enjoy** 1965

2015 It Hurts Me Too (#25) (*new*) / Bleeding Heart (*first pressing*)
 It Hurts Me Too / Pickin'The Blues (*second pressing*)

Note: last version reissued on *Fire 2020* in 1969, and *Trip 24* in the 1970s.

Elmo James **SphereSound**

702 My Bleeding Heart (*compl LP version*) / One Way Out

Elmore James **Sue** (reissue)

383 It Hurts Me Too / Bleeding Heart

Enjoy

2020 Bleeding Heart (*reissue*)
 / Mean Mistreatin' Mama (*flip rec in New Orleans 1961*)

Flashback

15 The Sky Is Crying / Standing At The Crossroads (*1961 version*)

Enjoy

2027 Every Day I Have The Blues / Dust My Broom (*1963 version*)

SphereSound 1966

708 Shake Your Moneymaker (*reissue*) / I Need You Baby
Sue reissue

4007 I Need You / Mean Mistreatin' Mama

Elmo James **SphereSound**

712 Dust My Broom (*1959 version*) / Rollin' and Tumblin'

Elmore James

713 Something Inside Me / She Done Move (*She Done Moved*)
 (*single reissued on Fire 5001 in 1976 with the complete LP version of*
Something.... now titled Something Inside Of Me, as on the LPs)

Kent 1967 reissue

465 Sunnyland / Goodbye Baby (*Flair recordings*)

Modern Oldies reissue

15 Dust My Blues / Happy Home

Bell 1968

719 Strange Blues (*alt of Stranger Blues*) / Anna Lee (*compl LP version*)

Modern Oldies

49 Early in The Morning (*Flair reissue*)
 / Hawaiian Boogie (No 1 - rec in May 1953 – from Kent LP 9012)

Kent 1969

508 I Believe (*Meteor reissue*) / 1839 Blues (*Modern*)

Fury 1971

2000 Everyday I Have The Blues (*reissue*) / Up Jumped Elmore

Mel c. 1972

7011 Cry For Me Baby / It Hurts me Too (*Chief reissues*)

Down Home early 1970s

800 Stormy Monday Blues (*Call It Stormy Monday*)
 / Madison Blues (*Chess 1959*)

later singles not included

FOUR DELTA BLUES ICONS - The Singles



JIMMY REED 1925 – 1976 [Complete Discography](#)
 (# with R&B Chart Peaks)

CHICAGO

Jimmy Reed and His Trio Vee-Jay July 1953

- 100 High And Lonesome / Roll And Rhumba
 (reissued on *Chance* 1142 in August 1953)
January 1954
- 105 I Found My Baby / Jimmie's Boogie
December 1954
- 119 You Don't Have To Go (# 5) / Boogie In The Dark
Jimmy Reed 1955
- 132 I'm Gonna Ruin You / Pretty Thjing
- 153 I Don't Go For That (#12) / She Don't Want Me No More
1956
- 168 Ain't That Lovin' You Baby (# 3)
 / Baby, Don't Say That No More
- 186 Rockin' With Reed / Can't Stand To See You Go (#10)
- 203 My First Plea / I Love You Baby (#13)
- 226 Honey, Don't Let Me Go / You've Got Me Dizzy (# 3)
1957
- 237 Little Rain (# 7) / Honey Where Are You Going? (#10)
- 248 The Sun Is Shining (#12) / Baby, What's On Your Mind
- 253 Honest I Do (# 4) / Signals Of Love
1958
- 270 You're Something Else / A String To Your Heart
- 275 You Got Me Crying / Go On To School
- 287 i Know It's A Sin / Down In Virginia
- 298 I'm Gonna Get My Baby (# 5) / Odds And Ends
1959
- 304 I Told You Baby (#19) / Ends And Odds
- 314 Take Out Some Insurance / You Know I Love You
- 326 I Wanna Be Loved / Going To New York
- 333 Baby What You Want Me To Do (#10) / Caress Me Baby
 (Note: Jimmy actually sings "Baby, Why You Wanna Let Go")
1960
- 347 I Found Love (#16) / Where Can You Be
- 357 Hush-Hush (# 18) / Going By The River (Part II)
1961
- 373 Laughing At The Blues / Close Together (#12)
- 380 Big Boss Man (#13) / I'm A Love You
- 398 Bright Lights Big City (# 3) / I'm Mr. Luck
1962
- 425 Aw Shucks, Hush Your Mouth
 / Baby, Whats Wrong (*What's Wrong Baby*)
- 449 Good Lover / Tell Me You Love Me

- 459 Too Much / I'll Change My Style
- 473 Let's Get Together / Oh, John
1963
- 509 Shame, Shame, Shame / There'll Be A Day
- 552 Mary Mary / I'm Gonna Help You
- 570 Outskirts Of Town / St. Louis Blues
1964
- 584 See See Rider / Wee Wee Baby Blues
- 593 Help Yourself / Heading For A Fall
- 616 Down In Mississippi / Oh John (*flip is same as 473*)
- 622 I'm Going Upside Your Head / The Devils' Shoestring Part II
- 642 I Wanna Be Loved / A New Leaf (#35)
1965
- 702 Left Handed Woman / I'm The Man Down There
- 709 When Girls Do It / Don't Think I'm Through
Exodus 1966
- 2005 Knockin' At Your Door (#39)
 / Dedication To Sonny "Boy Williamson"
- 2008 Crazy 'Bout Oklahoma / Cousin Peaches
BluesWay 1967
- 61003 Two Heads Better Than One / I Wanna Know
- 61006 Don't Press Your Luck Woman / Feel Like I Want To Ramble
- 61013 Crazy About Oklahoma (*Exodus reissue*)
 / By Me A Hound Dog (*Exodus recording*)
1968
- 61020 My Baby Told Me / Peepin' 'N Hidin'
1969
- 61025 Don't Light My Fire / The Judge Should Know
LOS ANGELES Canyon (RRG)
- 38 Hard Walkin' Hanna (Parts I & II)
RRG 1970
- 40001 Crying Blind / Christmas Present Blues
1971
- 40003 Big Legged Woman / Funky Funky Soul
Blues on Blues
- 2000 Cold Chills / You Just A Womper Stomper
CHICAGO Magic 1972
- 81172-1/2 Milking The Cow / Same Old Thing
 (issued as *Johnnie Mae with Jimmy Reed and Friends*)
- 81172-3/4 I Got The World In A Jug / We Got To Stick Together
 (flip as *Johnnie Mae and Jimmy Reed* - Johnnie Mae Dunson)
- Jewel c:a 1991**
- 862 If You Don't Want Me Baby (*unknown source/session*)
 / I'm Leavin' (*BluesWay recording Chicago*)

Note: No oldies reissues included

FAVORITE TOP 12



The Great R&B Files - Updates & Amendments (page 44)



The Top Twelve Vocal Groups of the Golden '50s

(in order of recording debut, with "prime" recording career)

the Robins



1949 - 1958

the Dominoes



1950 - 1959

the Clovers



1950 - 1960

the Five Keys



1951 - 1958

the "5" Royales



1951 - 1962

the Midnighters



1952 - 1963

the Flamingos



1953 - 1963

the Moonglows



1953 - 1958

the Drifters



1953 - 1971+

the Platters



1953 - 1967

the Cadillacs



1954 - 1960

the Coasters



1956 - 1972



The R&B Pioneers – Volume Six



THE Top Ten Vocal Groups of the Golden '50s – Rhythm & Blues Harmony

http://www.rhythm-and-blues.info/06_TopTenVocalGroups.pdf





Of all the countless (and mostly black) vocal groups, who gave us that exciting and wonderful harmony singing in the 1950s, I have selected ten outstanding pioneer R&B groups (plus a special Robins bonus - and more). Two of the groups represent the 1930s and 1940s "church" ballads and jazz roots, at least two gospel-influenced groups can be tagged fore-runners of "soul", two represent the later defined "doo-wop" style, two groups went top pop (well, actually three), and two can truly be called rock 'n' roll groups. A terrific introduction essay on the rise of vocal group harmony is written by Peter Grendysa for "The Drifters Box" (Rhino, 1996), and Bob Hyde compiled the (probably best) vocal group box set in 1993, "The Doo Wop Box" (Rhino 71463). The groups presented in "THE Top Ten" are - in the mind of the editor of this work - the definitive giants of quartet/quintet singing. You will (hopefully among many other surprises) find out that almost all of the groups multiplied (with constant judicial row) as soon as the hits dried out - a trend that had started already with the Ink Spots in 1952. The stories here concentrate on the original groups and their recordings, and present the lead singers and also all the other singers in each group. The sources of the information given in this volume are listed in a section of books, album liner notes, web sites and periodicals. Special thanks to Marv Goldberg, Bill Dahl, and James Austin.

The Drifters on previous page:

Top left: ca August 1953 with Bill Pinkney, Willie Ferbie, Clyde McPhatter, Andrew Thrasher, Gerhart Thrasher.
 Top right: ca May-June 1958 (actually the Crowns right before becoming the new Drifters): Dock Green, Elsbearly Hobbs, Pat "Lover" Patterson (manager), James "Poppa" Clark (who soon left), and below them Ben Nelson (that's Ben E. King), and Charlie Thomas.
 Lower top right: April - December 1963 (with top Gene Pearson, Charlie Thomas, and Rudy Lewis; bottom Johnny Terry and Johnny Moore).
 Main: August 1956 - late 1957 clockwise fr.l.: Jimmy Oliver (gr), Charlie Hughes, Gerhart Trasher, Johnny Moore, and Tommy Evans (bottom).
 Inserted: February 1961 - January 1962 clockwise fr.l.: Charlie Thomas, Dock Green, Rudy Lewis, and Tommy Evans (bottom).
 Below: 1963 with Johnny Terry, Gene Pearson, Johnny Moore and center front Charlie Thomas; 1955, early 1959 (with Thomas, King, Green, and Hobbs), and in mid 1967 (with Bill Fredericks, Rick Sheppard, Johnny Moore, guitarist Abdul Samad (aka Billy Davis), and center bottom Charlie Thomas.



Corrections

page 27 page 21	Johnny Terry of the Drifters	Johnny Terry of the Drifters 1963-66 seems truly be the one from the original Famous Flames. Please note that the "Original Platters" photo of 1980, with Zola Taylor, David Lynch, and Paul Robi, also features Johnny Terry far right.
page 47	Leon Hughes	 <p>Leon Hughes actually was co-former of the Lamplighters (who started as a trio in southeast Los Angeles in 1952 with Matthew Nelson and Willie Ray Rockwell). Thurston Harris joined later (after a show at the Barrelhouse), and soon after Al Frazier became fifth member. Leon left the group before they started recording (to re-join the Hollywood Flames, with whom he had sung earlier - early on also featuring Willie Ray Rockwell).</p>
page 60	The Real Roots	 <p>The Charioteers deserve their place in Group Harmony Roots (from Wilberforce, Ohio). Originally calling themselves the Harmony Four in the early/mid 1930s, and recording "Swing Low, Sweet Chariot" with their new name in 1939. The group's leader, Billy Williams (1910-1972), was a recording member for 14 years. In 1950 the group disbanded, and Williams formed the Billy Williams Quartet.</p>
page 42 center & 71	The Cadillacs	 <p>The photo actually shows the original line-up with Gus Willingham and James "Papa" Clark (who were replaced by Earl Wade and Charles Brooks) ctsy Marv Goldberg</p>

THE TOP TEN VOCAL GROUPS – Encore of Photo Gallery



Amendments

Page 67

Line-ups on photos:

The Dominoes late 1953 (Milton Merle, top Billy Ward, right Jackie Wilson, bottom James Van Loan and Cliff Givens)

The Clovers 1951 (Harold Winley, Harold Lucas, Buddy Bailey, Matthew McQuater, and guitarist Bill Harris)

The Moonglows 1956 (Harvey Fuqua, Prentiss Barnes, Pete Graves, Bobby Lester, and guitarist Billy Johnson)

The "5" Royales 1957 (Jimmy Moore, Obadiah Carter, Gene Tanner, Johnny Tanner, and Lowman Pauling)

The Midnighters ca late 1954 (prob. Sonny Woods, Lawson Smith, Henry Booth, guitarist Cal Green, and Hank Ballard)

The Flamingos 1960 (Tommy Hunt, Paul Wilson, Jake Carey, Nate Nelson. and bottom; Terry Johnson and Zeke Carey)

The Drifters late 1956 (clockwise Gerhart Thrasher, Tommy Evans, Charlie Hughes and bottom Johnny Moore and guitarist Jimmy Oliver)

The Drifters 1967 (Bill Fredericks, Rick Sheppard, Johnny Moore, guitarist Abdul Samad, and bottom Charlie Thomas)

The Platters circa 1958 (Tony Williams, Herb Reed, David Lynch, Zola Taylor, and Paul Robi)

The Cadillacs ca 1958 (Bobby Spencer, Bobby Phillips, and J.R. Bailey – prob - plus Earl Carroll far right)

The Coasters 1959 (Will "Dub" Jones, Cornell Gunter, guitarist Adolph Jaacobs, Billy Guy, and Carl Gardner)



THE LEGENDARY MONROE POWELL



A young, and a second image from the 1970s; and then a bit older Monroe Powell (with his Platters).

For over 60 years, the legendary **Monroe Powell** has been a recording and touring *lead vocalist* with internationally acclaimed groups. First with the **Dominoes** (1958-1963) and later with Charles Gray's **Modern Ink Spots** (in the 1960s), Powell, though, 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. He has never claimed to be an original member of the Platters, but it cannot be denied that he was a mainstay with the group. Powell replaced former lead singer Sonny Turner, becoming the third lead in Platters history. Today, he may be the most well known "Platter". The editor of this work had the privilege to visit a show in Las Vegas with Monroe Powell's Platters in the late 1980s, and after his superb singing there, he became one of my absolute favorites. In 1995 he broke away from Ram's Platters to start his own tribute/salute Platters (and try an Ink Spots group once again). A real legend!








with the Dominoes in 1958 - with the Ink Spots on a 1960 album - with the Platters early 1970s - with the Platters in ca 1993 - late 1990's / early 2000s

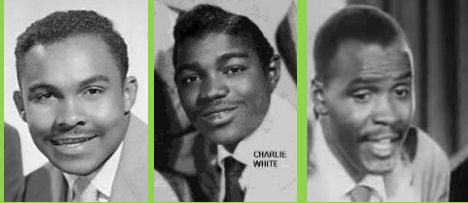



Several of these singers started their own new revival groups after their initial careers (+).
 Note. Charlie White never sang with Bailey or Mitchell.

THE "FAMOUS" TOP 25 VOCAL GROUP LEADS 1936 - 1963

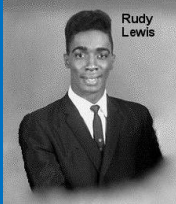



Some lead singers did quit for a short time and then returned again. Years below are the main periods (on-and-off) of their lead singing.

 <p>Bill Kenny Ink Spots 1936 - 1954</p>	 <p>Jimmy Ricks Ravens 1946 - 1956</p>	 <p>Sonny Til Orioles 1947 - (revivals up to) 1981</p>	 <p>Bobby Nunn Robins 1949 - 1955 Coasters 1956 - 1957+</p>
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 <p>Bobby Day Hollywood Flames 1949 - 1958</p>	 <p>Clyde McPhatter Dominoes 1950 - 1953 Drifters 1953 - 1954</p>	 <p>Jackie Wilson Dominoes 1953 - 1956</p>	 <p>Gene Mumford Larks 1951 - 1955 Dominoes 1957 - 1958</p>	 <p>Johnny Moore Drifters 1955 - 1957, 1963 - 1998</p>
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 <p>John "Buddy" Bailey Clovers 1950 - 1952, 1954 - 1965+ Charlie White Dominoes 1950 - 1951, Clovers 1953 Billy Mitchell Clovers 1953 - 1962</p>	 <p>Johnny Tanner "5" Royales 1951 - 1963</p>	 <p>Hank Ballard Midnighters 1953 - 1963+</p>	 <p>Nate Nelson Flamingos 1954 - 1961 Platters 1965 - 1969</p>
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 <p>Harvey Fuqua Moonglows 1953 - 1960+ Bobby Lester Moonglows 1953 - 1958+</p>	 <p>Tony Williams Platters 1953 - 1960+</p>	 <p>Sonny Turner Platters 1960 - 1970+</p>	 <p>Ben E King Drifters 1958 - 1960+ Charlie Thomas Drifters 1958 - 1967++</p>
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 <p>Rudy Lewis Drifters 1960 - 1964</p>	 <p>Earl Carroll Cadillacs 1954 - 1961, 1981 - 2012 Coasters 1961 - 1979</p>	 <p>Carl Gardner Robins 1954 - 1955 Coasters 1956 - 2005</p>	 <p>Billy Guy Coasters 1956 - 1973+</p>
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FIVE GREAT CLASSIC VOCAL GROUP RECORDS

The Penguins - Earth Angel (Will You Be Mine)
- Dootone (3 weeks at #1 January 1955)

rec. in
Los Angeles,
early/mid 1954
Prod: Dootsie Williams

featuring
Cleve Duncan (lead), Curtis Williams (*also piano intro*),
Dexter Tisby (sec. bridge), and Bruce Tate



The Platters - The Great Pretender - Mercury
(11 weeks at #1 from January 1956)

rec. in
Chicago,
Sept 29, 1955
Prod: poss Buck Ram

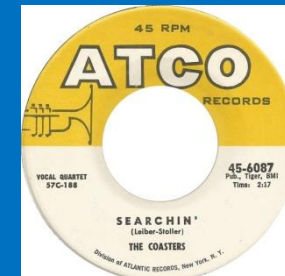
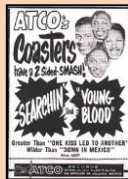
featuring
Tony Williams (lead), Herb Reed, David Lynch,
Zola Taylor, and Paul Robi



The Coasters - Young Blood c/w Searchin' - Atco
(13 weeks at #1 from June 1957)

rec. in
Los Angeles,
February 11/15, 1957
Prod: Jerry Leiber & Mike Stoller

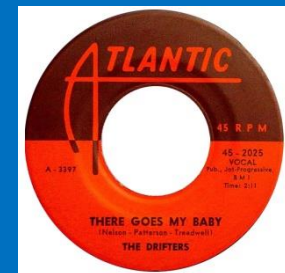
featuring
Carl Gardner & Billy Guy (lead on one side each). Bobby Nunn,
Young Jessie (subbing for Leon Hughes), Adolph Jacobs, gtr,
Mike Stoller, *pno*



The Drifters - There Goes My Baby - Atlantic
(1 week at #1, June 1959)

rec. in
New York City, March 6, 1959
Prod: Jerry Leiber & Mike Stoller
(with Stan Applebaum's strings arr)

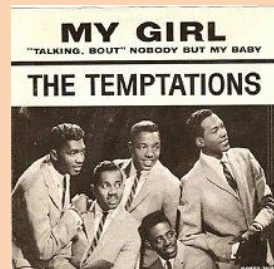
featuring
Benjamin (Ben E. King) Nelson (lead), Charlie Thomas,
Dock Green, Elsbeary Hobbs, and Reggie Kimber (gtr)
(Johnny Lee Williams subbed for King 1959-1960)
- and soon Billy Davis (Abdul Samad) became guitarist.



The Temptations - My Girl - Gordy
(6 weeks at #1 from January 1965)

rec. in
Detroit,
Sept 25, Nov 10 & 17, 1964
Prod: Smokey Robinson & Ronald White
(with Robert White, on guitar)

featuring
Otis Williams, David Ruffin (lead), Eddie Kendricks,
Paul Williams, and Melvin Franklin



THE SUPER CLASSICS OF THE GREAT VOCAL GROUPS – PT 1

The Dominoes - Sixty Minute Man - Federal
(14 weeks at #1, from May 1951)

rec. in
New York City,
Dec 30, 1950
Prod: Ralph Bass



featuring
Clyde McPhatter, Charlie White, Joe Lamont,
Bill Brown (lead), and Billy Ward (pno)
(White and Brown left for the Checkers in 1951-52,
replaced by James Van Loan and David McNeil)

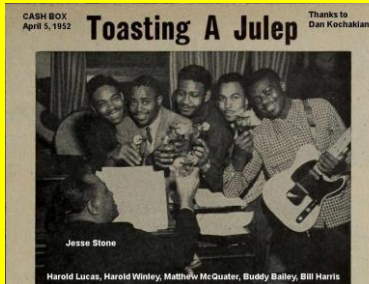


The Clovers – One Mint Julep - Atlantic
(2 weeks at #2, April 1952)

rec. in New York City,
Dec 17, 1951
Prod: Ahmet Ertegun,
Herb Abramson & Jesse Stone



featuring
Harold Lucas, Matthew McQuater, John "Buddy" Bailey
(lead), Harold "Jerome" Winley, and Bill Harris (gtr)
(Charlie White repl Bailey 1953 and soon Billy Mitchell
repl White. Bailey returned late 1954 – Mitchell stayed on)



The "5" Royales – Baby Don't Do It - Apollo
(3 weeks at #1, Febr 1953)

rec. in
New York City,
Oct 30, 1952
Prod: Carl LeBow and Bess Berman

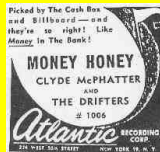


featuring
Johnny Tanner (lead), Lowman Pauling (gtr),
Jimmy Moore, Obadiah Carter, and Otto Jeffries.
Gene Tanner joined in late 1953 and Jeffries became the road manager.

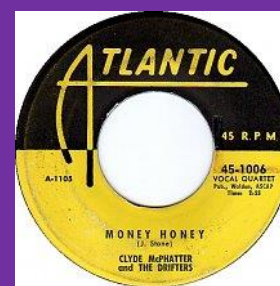


Clyde McPhatter and The Drifters – Money Honey - Atlantic
(11 weeks at #1, from Nov 1953)

rec. in
New York City, Aug 9, 1953
Prod: Ahmet Ertegun, Jerry Wexler
& Jesse Stone



featuring
Clyde McPhatter (lead), Gerhart Thrasher, Andrew Thrasher,
Bill Pinkney, Willie Ferbie, and Walter Adams (gtr).
Jimmy Oliver entered as guitarist in 1954. Ferbie died soon after this
session. After McPhatter's departure in mid 1954 Little David Baughan
became new lead singer, replaced by Johnny Moore in June 1955.



The Midnighters – Work With Me Annie - Federal
(7 weeks at #1, from May, 1954)
Originally issued as *The Royals*

rec. in
Cincinnati,
Jan 14, 1954
Prod: Ralph Bass & poss Henry Glover



featuring
Hank Ballard (lead), Charles Sutton, Henry Booth,
Sonny Woods, Alonzo Tucker (gtr or poss Arthur Porter)
(Lawson Smith returned from Army service in Jan 1955.- repl. Sutton)



THE SUPER CLASSICS OF THE GREAT VOCAL GROUPS – PT 2

The Cadillacs – Gloria – Josie (JOZ)
(issued July 1954)

rec. in
New York City,
July 1954 (Belton Studios)
Prod: Esther Navarro and poss Jerry Blaine

featuring
Earl Carroll (lead), Bobby Phillips, LaVerne Drake, Gus Willingham, and James "Papa" Clark
(Earl Wade and Charles Brooks replaced Willingham and Clark after this session)



The Moonglows – Sincerely - Chess
(2 weeks at #1, Dec 1954)

rec. in
Chicago,
October 1954
Prod: Leonard Chess

featuring
Bobby Lester (lead), Harvey Fuqua, Prentiss Barnes, and Pete Graves
(guitarist Billy Johnson entered Jan 1955)



The Platters – Only You (And You Alone) - Mercury
(7 weeks at #1, from Oct 1955)

rec. in
Los Angeles,
April 28, 1955 Prod: poss Buck Ram
(the group had recorded this song already on May 20, 1954 for Federal in a diff version with Alex Hodge preceding Robi).

featuring
Tony Williams (lead), Herb Reed, David Lynch, Zola Taylor, and Paul Robi



The Coasters – Yakety Yak - Atco
(7 weeks at #1, from June 1958)

rec. in
New York City,
March 17, 1958
(with a great sax solo by King Curtis)
Prod: Jerry Leiber & Mike Stoller

featuring
Carl Gardner and Billy Guy (dual lead), Will "Dub" Jones, Cornell Gunter, and Adolph Jacobs (gtr)



The Flamingos – I Only Have Eyes For You - End
(2 weeks at #3 June 1959)

rec. in
New York City, Oct 31, 1958
Prod: prob George Goldner and Morris Levy

featuring
Jake Carey, Zeke Carey, Paul Wilson, Nate Nelson (lead) + newc. Tommy Hunt, and Terry Johnson (gtr)
Original lead singer Sollie McElroy of 1953 was replaced by Nelson in 1954, and original member Johnny Carter joined the Dells in 1959.



THE Top Twelve Vocal Groups - Their Three First Singles – pt 1

 <p style="text-align: center;">The Robins</p>	 <p style="text-align: center;">4/49 The Four Bluebirds</p>	 <p style="text-align: center;">6/49 The Robins</p>	 <p style="text-align: center;">7/52 The Robins</p>
 <p style="text-align: center;">The Dominoes</p>	 <p style="text-align: center;">12/50</p>	 <p style="text-align: center;">1/51</p>	 <p style="text-align: center;">2/51</p>
 <p style="text-align: center;">The Clovers</p>	 <p style="text-align: center;">11/50</p>	 <p style="text-align: center;">3/51</p>	 <p style="text-align: center;">8/51</p>
 <p style="text-align: center;">The Five Keys</p>	 <p style="text-align: center;">4/51</p>	 <p style="text-align: center;">7/51</p>	 <p style="text-align: center;">12/51</p>
 <p style="text-align: center;">The "5" Royales</p>	 <p style="text-align: center;">8/51 Royal Sons Quintet</p>	 <p style="text-align: center;">11/51 The Royal Sons Quintet</p>	 <p style="text-align: center;">12/51 The Royals</p>
 <p style="text-align: center;">The Midnighters</p>	 <p style="text-align: center;">3/52 The Royals</p>	 <p style="text-align: center;">5/52 The Royals</p>	 <p style="text-align: center;">7/52 The Royals</p>

THE Top Twelve Vocal Groups - Their Three First Singles – pt 2

Please note that all of the 45 records originally were released on 78 rpm (some with diff colors and logo).

 <p>The Flamingos</p>	 <p>3/53</p>	 <p>6/53</p>	 <p>9/53</p>
 <p>The Moonglows</p>	 <p>3/53</p>	 <p>10/53</p>	 <p>12/53</p>
 <p>The Drifters</p>	 <p>9/53 Clyde McPhatter and the Drifters</p>	 <p>1/54 Clyde McPhatter and the Drifters</p>	 <p>6/54 The Drifters featuring Clyde McPhatter</p>
 <p>The Platters</p>	 <p>10/53</p>	 <p>1/54</p>	 <p>4/54</p>
 <p>The Cadillacs</p>	 <p>7/54</p>	 <p>11/54</p>	 <p>1/55</p>
 <p>The Coasters</p>	 <p>10/55 the last Robins for Spark</p>	 <p>2/56</p>	 <p>7/56</p>

TOP GUITARISTS OF THE GOLDEN VOCAL GROUPS of the 1950s - Part I



Bill Harris

with the **Clovers late 1950 – Sept 1958** born in Nashville, North Carolina (April 14, 1925 – December 10, 1988 in Washington, DC)

Harris played acoustic guitar and had worked with Irvin C. Miller's Brownskin Models. He joined the original Clovers in late 1950 – after the Rainbow single, but just in time for the Atlantic contract - Lucas, Bailey, McQuater, and Harold Winley found him in a local Washington, DC jazz club. He played on all of the Clovers famous early Atlantic recordings, and left the group to start teaching guitar.

He recorded several albums (and some singles) for Emarcy / Mercury between 1956 and 1959, made one album in his hometown Washington, DC in 1962 and three albums in France during 1972-1973. After returning to the US, Harris began managing his own jazz club, Pigfoot, in DC, but the club was repossessed by the Internal Revenue Service in 1981 due to back taxes. Harris worked as an impresario late in life, organizing and presenting concerts in a variety of genres. He died of cancer (the old Clovers had honored him earlier).



A CD of his Mercury recordings



Lowman Pauling

with the **"5" Royales 1951 – 1965** born in Winston-Salem, North Carolina (July 14, 1926 – December 26, 1973 in New York City)

Lowman – actually Lamond "Pete" (also called "El"), his cousin Clarence (who later joined Motown as a producer), brother Curtis and their father formed a gospel group in Winston-Salem, North Carolina already in c. 1942 (also featuring pianist Royal Abbit, William Samuel, and probably Windsor King). They were called the Royal Sons Quintet around 1948. Lowman was the only one of the gospel group that had stayed on from the 1940s.. They re-formed to a secular group in October of 1951 (and he became their natural leader). His guitar playing is highly rated – and Lowman wrote almost all of the groups' songs. The "5" Royales broke up in 1965, but "El" now made some records with "Abbit" as El Pauling and the Royalton. His last single (on a label called White Cliffs in 1966) had one side credited El Pauling and the 5 Royales and just The 5 Royales on the other. In later years Lowman had an alcoholic problem, but was "revitalized" by James Brown, who featured him in his review. He died of epileptic seizure in New York City.



Alonzo Tucker

with the **Royals (later Midnighters) 1952 – 1954**
(poss born November 21, 1915 – died unknown date)

Alonzo (who had been vocalist, and probably guitarist, for Jimmy Milner's Blue Ribbon Band, which had recorded for Fortune in 1949) was the "creator" of the Royals (who changed their name to the Midnighters in early 1954). When the Midnighters finally got their Rock and Roll Hall of Fame inductions in 2012, member Lawson Smith, in his speech, honored Alonzo (who wasn't inducted, but Arthur Porter was). Well, anyhow Alonzo was a guitarist and he originally joined the Falcons around 1950, who turned into the Royals. He helped Charles Sutton to form the Tornados in 1955 (when Hank Ballard really "had taken" over the group), and occasionally continued to perform with the Midnighters after 1954 (although he had concentrated on harmony coaching). Tucker truly was a Detroit "soul pioneer" and wrote several songs. He had an important role in the careers of LaVern Baker and Jackie Wilson (in the late 1950s and early 1960s).



(To me it looks like Alonzo on guitar 1954, since Arthur Porter really was a young man)



Cal Green

with the **Midnighters 1954 - 1959** (and later) born in Dayton, Texas (June 22, 1935 – July 6, 2004 in California)

He copied his idol Clarence "Gatemouth" Brown and worked with his Texas buddy Grady Gaines in the early days. He cut some tracks with pianist Connie McBooker (B.B. King's pianist) for Modern before he entered the Midnighters after Arthur Porters military draft (this was during the "Annie" craze). In 1958 Duke and Federal issued singles by Cal Green and his Orchestra, and he wrote "The Twist" with Hank Ballard. He was now the head of the Hank Ballard group of vocal and instrumental musicians. Soon after that he was busted with marijuana and jailed for 21 months, returning to Hank for a short while, but his career was damaged. He decided to move to LA and appeared on keyboard player Charles Kynard's acclaimed 'Professor Soul' album of 1963, and went on to play with Jack McDuff and Lou Rawls. He made one album with his own orchestra and two singles in the late 1960s. "Trippin'" was an interesting single on Mutt and Jeff Records. Played jazz guitar, but turned to blues again in later life (with a further LP in 1988).





J.C. Billy Davis



with **Hank Ballard & the Midnighters 1959 - 1961 and 1962 - 1965**
born in Bentonia, Miss April 29, 1938 – aged 81 in 2019



Via Memphis, Billy landed in Detroit in 1951, where John Lee Hooker introduced him to Jackie Wilson, who became a life-long friend. He backed Motown-stars like the Miracles and Marv Johnson. In 1959 he was spotted by Henry Booth of the Midnighters. He played with the group up to its disbandment in 1965 (and in their reunion tours in the 1980s). In 1960 Billy Davis and the Legends made a record for Peacock, "Spunky Onions". He also befriended B.B. King and a young Jimi Hendrix, moved to New York and started working with the likes of Joe Tex, and Isley Brothers (and poss the Drifters in the '70s). He played lead guitar in Jackie Wilson's "Higher and Higher". In 1969 he made a couple of records as Billy "Guitar" Davis for A&M. Davis now lives in Southfield, Michigan ([wikipedia](http://www.wikipedia.com)). From 2004 on he has made eight albums for different labels.







TOP GUITARISTS OF THE GOLDEN VOCAL GROUPS of the 1950s - Part II

 <p>Jimmy Oliver</p>	<p>with the Drifters c. September 1953 – 1958 (unknown life data)</p> <p>Oliver, who already was a bandleader, replaced the suddenly heart attack diseased Walter Adams as the guitarist with Clyde McPhatter & the Drifters. He soon turned arranger, composer and musical director (although Jesse Stone did those honors at recording sessions). Oliver stayed with the Drifters when Clyde got solo, but left the group (just as so many others of the early ones) in ca February 1958. Oliver soon associated himself with Henry "Juggy" Murray's Sue Records, where he would do some production work and also record some vocals ("Sneak"/"One Lover") and worked with Bobby Hendricks on that label. Both Bobby and Jimmy shortly rejoined the Drifters. In 1960 Jimmy formed the Olimac Publishing Company with Clyde McPhatter and joined him at MGM. He was also his partner on several Mercury recordings from 1964. Jimmy also made an album for Sue Records (issued 1965, "Hits Au-Go-Go") with instrumentals of favorite soul songs, he owned the Goodtime label in the mid 60s, and was part of an Ink Spots group in the early 80s. Bill Millar and Tony Allan disagree concerning Jimmy's presence in recording studios (also see Davis below).</p>	 <p>Oliver at the piano.</p>
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 <p>Billy Davis</p>	<p>with the Drifters ca late 1959 (or 1962) – mid 1967 (later known as Abdul Samad – unknown life data) – he is not to be mixed-up with the Midnighters J.C. or with "Roquel" Davis of Jackie Wilson fame!</p> <p>William Howard Davis, Jr. had played with Doc Bagnsby's early 1950s band and replaced Reggie Kimber in the new Drifters (the group that evolved in 1958, when George Traedwell fired all the original ones). According to Bill Millar he played on most of the Drifters' recordings during the period from the second session of the new Drifters in late 1959 up to May, 1967 (but Tony Allan claims he did not participate in the recording studios – although I am more obliged to agree with Millar). He was also the road manager, and composed some of the groups' fine recordings. He and Johnny Terry even wrote a song for the British U.S. visitors Nashville Teens ("Devil In Law"). By June, 1966 Billy changed his name to Abdul Samad and left the group around a year later. Sometime lead singer Charlie Thomas left the Drifters early 1967 to form his own new Drifters-group (that later recorded for among others Musicor), and Abdul (Bill) joined that group for several years from 1971.</p>	
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 <p>Billy Johnson</p>	<p>with the Moonglows 1955 – ca 1959 born in Connecticut, New England (1922 or 1924 – April 28, 1987)</p> <p>Billy replaced early (short-lived) guitarist Wayne Bennett (the later famous and high ranked one of Bobby Bland's outfit), when the Moonglows had recorded "Sincerely". This replacement took place after an Apollo gig in early 1955 ("Sincerely" was recorded in late 1954). Billy had played with Sonny Thompson in 1952. After his successful stints with the Moonglows he played/toured with Brook Benton and Jackie Wilson on several occasions.</p>	
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 <p>Adolph Jacobs</p>	<p>with the Coasters mid 1956 – mid 1959 born in Pineland, Sabine County, Texas (April 15, 1939 – July 23, 2014 in Los Angeles)</p> <p>Born Adolf (but calling himself Al in later years). He moved to Oakland in California early on and recorded with the Medallions in 1955 and joined the Coasters after the recording of "Down In Mexico" (playing the guitar on stage – and on the records from "Searchin'" up to "Charlie Brown"). He left the Coasters in mid 1959 to move back to California, but kept in touch - even recording with his buddies on Class Records' in 1959 - "Move Around Easy" b/w "Whistlin' & Walkin'". In 1971 he made a record on Romark, produced by Kent Harris, and also worked with Little Richard and Larry Williams in the late 1960s and early '70s (on several recordings for Modern/Kent and Specialty). He formed his own Orchestra on the West Coast (backing among others both the Will Jones/Billy Guy off-shoots and Leon Hughes' new group). He finished his career with his very own group of "Coasters".</p>	
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 <p>Terry Johnson</p>	<p>with the Flamingos 1957 - 1961 born in Baltimore, Maryland (November 12, 1938 – aged 80 in 2019)</p> <p>Born Isiah Johnson (later nicknamed "Buzzy"). Inspired by Baltimore groups Orioles and Swallows, he formed the Whispers in 1955. They recorded for Gotham (based in Philadelphia) and released a record that year ("Fool Heart"). In early 1957 Terry joined the Flamingos, who by then were Jake Carey, Nate Nelson, Tommy Hunt and Paul Wilson. Soon Zeke Carey also came back. Terry is the duet lead heard, along with Wilson, on the fine "Lovers Never Say Goodbye". Shortly after Tommy Hunt had left the group in 1961, the Flamingos split into two groups, one with the Careys and Paul Wilson and one with Terry Johnson and Nate Nelson, in various spin-off Flamingos names (originally "the Modern Flamingos"). Nate and Terry recorded for Atco in 1963 as the Starglows (Nate joined the Platters in 1965). In 1964 Terry worked for Motown with Smokey Robinson, and also made some solo recordings. Terry's Flamingos (who nowadays have some kind of legal status) continue to perform in concerts across the country.</p>	
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From unca marvy's (Marv Goldberg) great presentation of THE FIVE KEYS

The origins of the 5 Keys go back to 1945, in Newport News, Virginia, when two sets of brothers began singing gospel music as the Sentimental Four. They were: Rudy West and Bernie West; Ripley Ingram and Raphael Ingram. They only lived a few blocks away from each other in the Marshall Avenue area of Newport News, and at the time, they were all students. Bernie West (bass/baritone; "I was more of a second baritone") and Ripley Ingram (octave tenor) were about 16 and attending Huntington High School; Rafael (second tenor) and Rudy (first tenor), 15 and 13 respectively, both went to Dunbar Elementary School. In early 1949, they decided to change their sound, adding second tenor Edwin Hall as a fifth member. He was from the same neighborhood, and a mutual friend recommended him to the group.



Rafael was drafted in 1949 and his replacement was baritone/second tenor James "Dickie" Smith. After a trip to the Apollo Theater in August of that year, they changed their name to "5 Keys". In the early spring of 1950 Hall was replaced by Maryland Pierce. On February 22, 1951 (just a couple of weeks after Bernie's 22nd birthday), the 5 Keys went into the WOR studios in New York and recorded six sides: "Hucklebuck With Jimmy" (led by Maryland), "Too Late" (Maryland), "With A Broken Heart" (Dickie), "Happy Am I" (Maryland), "Your Teardrops" (Dickie; later retitled "Teardrops In Your Eyes"), a song they'd learned during their tour with the Brownskin Models, and "Just Like Two Drops Of Water" (Maryland). Aladdin was very unhappy with the session and only one of the sides ("With A Broken Heart") was released. The group themselves preferred "5 Keys", but Aladdin and later Capitol mostly spelt it "The Five Keys".



ALL SEVEN OF THE FIVE KEYS AT A SHOW IN CONNECTICUT - 1953

RIPLEY ULYSSES BERNIE STEVE MARYLAND DICKIE
INGRAM HICKS WEST GALLON PIERCE SMITH
(PROMOTER)



"VIRGINIA JOE" JONES (PIANO) "ROCKY MOUNT JOE" JONES (GUITAR)

THE FIVE KEYS Pioneer Vocal Group: THE SUPER CLASSIC

The Five Keys – Close Your Eyes - Capitol (#5 in March 1956 – 16 weeks on the chart) written by Chuck Willis

rec. in New York City, November 16, 1954
Prod: prob David Cavanaugh

featuring

Maryland Pierce (lead), Rudy West (echo), Ripley Ingram, Ramon Loper (who had replaced Dickie Smith in 1953), and Bernie West

(Rudy had recently re-joined the group after army service). Sixth singer Ulysses Hicks, not present, and he soon left. Dickie Smith returned in 1959 – in time for some fine records for King, also featuring new lead Thomas Threatt (from 1957).





THE DRIFTERS BOX – rockin' & driftin' – Rhino 3CD-set R2 72417 (1996)

Compilation produced by Billy Vera and James Austin (the lineups presented for the discography listed).

The images are marked – left: B, D, E, G, I; right: L, M, N, O, P (no images for lineups A, C, and F (K, L are same lineups)).

Please note there was yet another lineup in 1955 (before Moore's enter) in 1954-55, featuring David Baughan (inserted below); and some short-lived "subs" from 1960 on: James Poindexter (mid 60), William Van Dyke (mid/late 60), George Grant (late 60), Dan Danbridge (66), William Brent (66-67), Charles Baskerville (67), Milton Turner (69), and Don Thomas (69-70) – plus several others later. Girl backing vocals during the early 1960s.

The Drifters:

- (A) Clyde McPhatter: *lead vocal*
David Baughan: *tenor vocal*
William "Chick" Anderson: *tenor vocal*
David Baldwin: *baritone vocal*
James Johnson: *bass vocal*
- (B) Clyde McPhatter: *lead vocal*
Andrew Thrasher: *tenor vocal*
Bill Pinkney: *tenor vocal*
Gerhart Thrasher: *baritone vocal*
Willie Ferbie: *bass vocal*
Walter Adams: *guitar*
- (C) Clyde McPhatter: *lead vocal*
Gerhart Thrasher: *tenor vocal*
Andrew Thrasher: *baritone vocal*
Bill Pinkney: *bass vocal, lead vocal on "White Christmas"*
Jimmy Oliver: *guitar*
- (D) Johnny Moore: *tenor vocal, lead vocal on "Adorable" & "Ruby Baby"*
Gerhart Thrasher: *tenor vocal, lead vocal on "Your Promise To Be Mine" & "Drifting Away From You"*
Andrew Thrasher: *baritone vocal*
Bill Pinkney: *bass vocal, lead vocal on "Steamboat"*
Jimmy Oliver: *guitar*
- (E) Johnny Moore: *lead vocal*
Gerhart Thrasher: *tenor vocal*
Charlie Hughes: *baritone vocal*
Tommy Evans: *bass vocal*
Jimmy Oliver: *guitar*
- (F) Bobby Hendricks: *lead vocal*
Gerhart Thrasher: *tenor vocal*
Jimmy Milner: *baritone vocal*
Tommy Evans: *bass vocal*
- (G) Ben E. King: *lead vocal*
Charlie Thomas: *tenor vocal, lead vocal on "Baltimore"*
Dock Green: *baritone vocal*
Elsbeary Hobbs: *bass vocal, lead vocal on "Baltimore"*
Reggie Kimber: *guitar*
- (H) Ben E. King: *lead vocal*
Johnny Williams: *tenor vocal, lead vocal on "If You Cry True Love, True Love"*
Charlie Thomas: *tenor vocal*
Dock Green: *baritone vocal*
Elsbeary Hobbs: *bass vocal*
Billy Davis (Abdul Samad): *guitar*
- (I) Rudy Lewis: *lead vocal*
Charlie Thomas: *tenor vocal, lead vocal on "Room Full Of Tears," "Sweets For My Sweet" & "When My Little Girl Is Smiling"*
Dock Green: *baritone vocal*
Tommy Evans: *bass vocal*
Billy Davis (Abdul Samad): *guitar*
- (J) Rudy Lewis: *lead vocal*
Charlie Thomas: *tenor vocal*
Eugene Pearson: *baritone vocal*
Tommy Evans: *bass vocal*
Billy Davis (Abdul Samad): *guitar*
- (K) Rudy Lewis: *lead vocal*
Johnny Moore: *lead vocal on "I'll Take You Home" & "If You Don't Come Back"*
Charlie Thomas: *tenor vocal*
Eugene Pearson: *baritone vocal*
Johnny Terry: *bass vocal*
Billy Davis (Abdul Samad): *guitar*
- (L) Rudy Lewis: *lead vocal*
Johnny Moore: *lead vocal*
Charlie Thomas: *tenor vocal*
Eugene Pearson: *baritone vocal*
Johnny Terry: *bass vocal*
Billy Davis (Abdul Samad): *guitar*
- (M) Johnny Moore: *lead vocal*
Charlie Thomas: *tenor vocal, lead vocal on "I Don't Want To Go On Without You" & "On Broadway (Live)"*
Eugene Pearson: *baritone vocal*
Johnny Terry: *bass vocal*
Billy Davis (Abdul Samad): *guitar*
- (N) Johnny Moore: *lead vocal*
Butch Leak: *tenor vocal*
Grant Kitchings: *baritone vocal*
Bill Fredericks: *vocal*
Butch Mann: *vocal*
- (O) Johnny Moore: *lead vocal*
Butch Leak: *tenor vocal*
Billy Lewis: *baritone vocal*
Clyde Brown: *vocal*
Butch Mann: *vocal*
- (P) Johnny Moore: *lead vocal*
Joe Blunt: *tenor vocal*
Billy Lewis: *baritone vocal*
Clyde Brown: *vocal*
Butch Mann: *vocal*
- (bv) Doris Troy, Dee Dee Warwick & Dionne Warwick: *backing vocals*



B



D



E



G



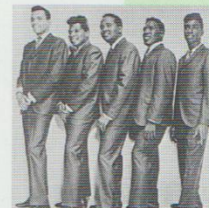
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I



A



L



M



N



O



P

- (A) May – June 1953
(B) Aug 1953
(C) late 1953 – mid 54
(ins) mid 1954 – mid 55
Baughan and Johnny Moore actually sang together in the group for a short while in late 1954 – March 1955 (Bobby Hendricks rumoured to have sung with the group the first time in 1955, but that is prob. what it is – a rumour).
(D) Aug 55 – Aug 56
(E) Aug 56 – late 57
(F) late 57 – May 58
the "new" Drifters:
(G) June 58 - mid 59
(H) mid 59 – May 60
(I) mid/late 60 – mid 62
(J) mid 62 – late 62
(K-L) April 63 – May 64
(M) May 64 – late 66

Note: Johnny Terry repl Evans in early 1963 – Johnny Moore returns to the group in April (before Lewis' death). Rick Sheppard enters in late 66 and Bill Fredericks in early 67.

Charlie Thomas quits in mid 67. Johnny Moore continues to lead the Drifters for several years – and settling with his group in England around the time Charlie Thomas "refreshes" the old group – featuring Elsbeary Hobbs and soon also Dock Green and guitarist Billy Davis (Abdul Samad) – with Al Banks as fourth singer. They made several recordings for different labels as **The Drifters**. The editor saw him perform with his group in Sweden in the 1980s – "they were quite OK". Thomas' Drifters are still around (although now with younger singers beside him).

The Box spells Jimmy Millinder as *Millner* and Pinkney is the correct spelling of "the original Drifter", often presented as *Pinkney*. He started his Original Drifters soon after the George Treadwell "transformation" of the Crowns into the Drifters in late 1958 and toured with his group up to his death.

The Box includes several solo songs by Clyde and Ben E. King.

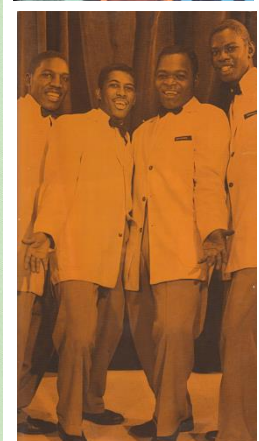
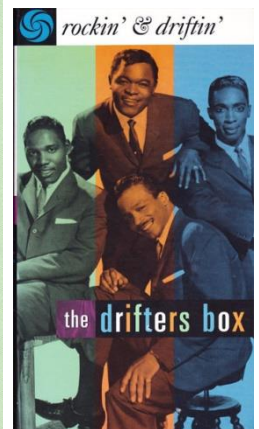


Photo: Courtesy of Marvin Goldberg

THE DRIFTERS - INTERMISSION 1955 - 1958

post Clyde McPhatter – pre Ben E. King

THE DRIFTERS 1955 (ctsy Marv Goldberg and Tony Allen)

When Clyde McPhatter left the Drifters for the Army after a draft notice in March of 1954, **Little David Baughan** (from the original Clyde-led group the Mount Lebann Singers, and had replaced Charlie White in the Checkers), was asked to return. He did, but almost immediately he became "hard to tackle" – that's why **Johnny Moore** was asked in. He entered as a supplement to David in late 1954, leaving the group in March 1955. David stayed up to August but was now fired. He made one lead with the Drifters in April 1955, "Honey Bee", which was relegated to a B-side in 1961. Johnny was asked to return - and he did – staying up to November 1957 (when he was drafted). Moore did return to the Drifters for a last time in April 1963 - leading the group (on-and-off) up to his death (in later years actually in England).



NEW VOICE TO DRIFTERS—John Moore, second from right, is welcomed by members of the Drifters quartet at the newest addition to their hot rhythm and blues act. Winners of numerous Rock 'n' Roll polls, the Drifters set a new house record recently at the Plantation cafe in Dallas where they drew 5,600 people.

The "turbulent years" of the Drifters (August 1956 – June 1958)



(Images: Bobby Hendricks at the Apollo in 1958. Hendricks, Oliver, Gerhart Thrasher, Pinkney, and Hughes in Atlanta, late 1957. 1960 reunion at the Apollo Theater with Clyde, Pinkney's Drifters, Johnny Moore as Johnny Darrow, the Jimmy Oliver Band. Photo shows Moore, Clyde, and a bit of Andrew Thrasher.

WHAT A REUNION AT THE APOLLO THEATER, AUGUST 26, 1960. THE MARQUEE SHOWS CLYDE MCPHATTER, BILL PINKNEY'S ORIGINAL DRIFTERS (WITH GERHART AND ANDREW THRASHER), JOHNNY DARROW (JOHNNY MOORE), AND THE JIMMY OLIVER BAND!

Tommy Evans replaced Bill Pinkney in August of 1956 (same month that Charlie Hughes had replaced Andrew Thrasher). Brother Gerhart Thrasher, though, stayed until the end of the "first" Drifters. August 1956 – June 1958 was really a turbulent Drifters period. Manager George Treadwell had gotten real sour of the group's behaviors as Bill Pinkney (who also acted as spokesman and road manager, was in-and-out of the group on several occasions). He got a permanent fire notice in August 1956. Andrew Thrasher even quit before Bill. His role was taken by Charlie Hughes a few days before Evans joined. **Bobby Hendricks** joined the Drifters in late 1957 to replace Johnny Moore (who was drafted). Hendricks sang lead on "Drip Drop", recorded April 28, 1958. The "official backing" lineup of this, the last "old" Drifters recording date, was Gerhart, Evans and new baritone Jimmy Millinder (or Milner). No photo is published featuring this special lineup – and actually rumour has it: some of the Coasters backed Hendricks on this with Evans as bass singer. Evans had actually sung bass with Carl Gardner and Billy Guy on their first New York recordings on December 4, 1957. And furthermore at this turbulent period, the Drifters (prob. with Hendricks and Evans up front) masqueraded as "The Coasters" on stage on some occasions. The group hadn't really made a great name by themselves. Hendricks recorded "solo" in 1958 for Sue Records (where guitarist Jimmy Oliver had landed). Bobby made a hit record there, "Itchy Twitchy Feeling", a couple of months after "Drip Drop" (the true Coasters backed him on that one – and on some more). Hendricks and Oliver rejoined the Drifters after the Sue-sessions, **but** on May 28, 1958 (when working at the Apollo Theater) Treadwell really got tired of "his group", and fired them on the spot, simply re-naming Lover Patterson's group **the Crownes** as the new Drifters. The new Drifters group did not make their first recording though until March 6, 1959 ("There Goes My Baby").

The R&B Pioneers – Volume Seven



Ten Sepia Super Stars of Rock 'n' Roll
 Idols Making Music History

compiled by Claus Röhnisch

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



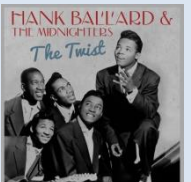

Ten Sepia Super Stars of Rock 'n' Roll – Idols Making Music History

http://www.rhythm-and-blues.info/07_SepiaStars.pdf

Let us start with the fact that the presentations herein are narrowed to Black Performers. Historians today go back to around 1947, but the general American population – including the blacks – did not “recognize” rock ‘n’ roll as a musical art until much later. The term was originally – and for several decades later - used as quite something else than dancing. It was by many understood as just a new-found name for the black Rhythm & Blues music crossing over to white teenage America in the early 1950s. In the black community rock ‘n’ roll was still Rhythm & Blues. Nick Tosches’ interesting book *Unsung Heroes of Rock ‘n’ Roll* (1984, 1991), and James Miller’s superb *Flowers in the Dustbin* (1999) are both truly readable insights to the birth of rock ‘n’ roll. The ten performers presented in this volume, are - in the mind of the editor of this work - the definitive black giants of the original rock ‘n’ roll era (all but two inducted into the Rock and Roll Hall of Fame – and four of them into the Blues Foundation Hall of Fame). You will read about “the big four” (from New Orleans to Chicago); about two great R&B thrushes (who never gave up); and about four early idols representing the three most important urban centers (“crying” in New York, “crooning & swinging” in Los Angeles, and “stomping” in New Orleans. As one of the bonuses in this volume Sister Rosetta Tharpe’s basic facts are included. This volume is truly the original black rock ‘n’ roll, presented in biographical and discographical details.

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THE STORY OF “THE TWIST” [wikipedia](https://en.wikipedia.org/wiki/The_Twist)

<p>Songs about doing the Twist went back to nineteenth-century minstrelsy, including “Grape Vine Twist” from around 1844. In 1938 Jelly Roll Morton, in “Winin’ Boy Blues”, sang, “Mama, mama, look at sis, she’s out on the levee doing the double twist”—a reference to both sex and dancing in those days. As for this particular song, “The Twist”, Hank Ballard’s guitarist, Midnighters member Cal Green, said they picked up the general idea from Brother Joe Wallace of the gospel group The Sensational Nightingales, whose position and its associated image concerns prevented him from recording the song himself. Many years later, in an interview with Tom Meros that is currently available online, Midnighters’ member Lawson Smith recalled the authorship of “The Twist” differently, that The Sensational Nightingales’ Nathaniel Bills wrote the song instead. Green and Ballard already had written a song together called “Is Your Love for Real”, which was based on Clyde McPhatter and The Drifters’ 1955 song “What’cha Gonna Do”, so they created an entirely new song by simply putting the new Twist words to the older melody. They originally recorded a loose (a good one, ed.note) version of the song in a Florida studio for Vee-Jay Records in early 1958, with slightly different lyrics, featuring Green on guitar playing like Jimmy Reed. This version appeared on the box set “The Vee-Jay Story” in 1993, but it went unreleased at the time. They did not get around to recording the released version until November 11, 1958, when the Midnighters were in Cincinnati. Ballard thought “The Twist” was the hit side, but King Records producer Henry Glover preferred the ballad “Teardrops on Your Letter”, which he’d written himself.</p>	<p>THE MIDNIGHTERS – The Twist Recorded by producer Henry Stone in his studios in Miami, Florida <i>prob July 8, 1958</i></p> <p>58-950 Vee-Jay unissued (<i>legal matter</i>) with Hank Ballard, lead vcl; Lawson Smith, baritone vcl; Henry Booth, tenor vcl; Norman Thrasher, bass vcl – and Cal Green, gtr; James E. “Hank” Moore; tenor saxophone; plus unknown bsg and drums.</p> <p><i>Issued on “Celebrating 40 Years of Classic Hits – Vee-Jay” VJ Ltd NVS2-3400 (1993)</i> - and Bear Family Box Set with Hank Ballard and the Midnighters, “Nothing But Good” BCD 16796 EK (2009)</p> <p>HANK BALLARD And The Midnighters – The Twist Recorded by producer Henry Glover in King Studios, Cincinnati, Ohio <i>November 11, 1958</i></p> <p>F 1308-3 King 5171 with sax overdub and King EP 435 (without the dub) with same singers – and Cal Green, gtr; Ray Felder and James E. “Hank” Moore; tenor saxophones; plus Sonny Thompson, pno; Navarro Hastings, bsg; Edwyn Conley, bs; George DeHart, dms</p> <p><i>The dub version also issued on King LPs 618, 781, 867, and 1147</i></p> <p>R&B #16 in April 1959 and #6 in July 1960 (POP #28)</p> <p><i>Note: This was the first Midnighters issue on the parent label King and the first as HANK BALLARD.</i></p>	<p>CHUBBY CHECKER – The Twist Recorded by producer Dave Apell in Philadelphia, PA. Checker’s version featured Buddy Savitt on sax and Ellis Tolin on drums, with backing vocals by the Dreamlovers.</p> <p><i>Issued in June 1960 on Parkway 811</i></p> <p>R&B #2 in September 1960 (POP #1) and #4 in January 1962 (POP #1 again)</p> <div style="display: flex; justify-content: space-around;">   </div> <div style="display: flex; justify-content: space-around;">   </div>
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Some interesting Jasmine CDs of late.

[Vee-Jay 3-set CD of 1993 imaged right](#)



FATS DOMINO – the Imperial singles



CHUCK BERRY – all his U.S. singles



- Fats Domino with Orchestra Accompaniment**
- 1950 5058 - The Fat Man (# 2) / Detroit City Blues
 5077 - Hide Away Blues / She's My Baby
 5085 - (Brand) New Baby / Hey La Bas Boogie
 5099 - Korea Blues / Every Night About This Time (# 5)
- Fats Domino and His Band**
- 5114 - Tired Of Crying / What's The Matter Baby
 1951 5123 - Don't You Lie To Me / Sometimes I Wonder
- Fats Domino and his Orchestra** (or with orchestral accomp)
- 5138 - Right From Wrong / No No Baby
 5145 - Careless Love / Rockin' Chair (# 9)
 1952 5167 - You Know I Miss You / I'll Be Gone
- Fats Domino**
- 5180 - Reeling And Rocking / Goin' Home (# 1)
 5197 - Poor Poor Me (#10) / Trust In Me
 5209 - How Long (# 9) / Dreaming
 1953 5220 - Cheatin' / Nobody Loves Me
 5231 - Mardi Gras In New Orleans / Goin' To The River (# 2)
 5240 - Please Don't Leave Me (# 3) / The Girl I Love
 5251 - You Said You Loved Me / Rose Mary (#10)
 1954 5262 - Don't Leave Me This Way / Something's Wrong (# 6)
 5272 - Hey Little School Girl / You Done Me Wrong (#10)
 5283 - Baby Please / Where Did You Stay
 5301 - You Can Pack Your Suitcase / I Lived My Life
 5313 - Love Me / Don't You Hear Me Calling You -
 1955 5323 - Thinking Of You (#14) / I Know
 5340 - Don't You Know (#7) / Helping Hand
 5348 - Ain't It A Shame (aka *Ain't That A Shame*) (# 1) / La La.
 5357 - All By Myself (# 1) / Troubles Of My Own
 5369 - Poor Me (# 1) / I Can't Go On (Rosalie) (# 6)
 1956 5375 - Bo Weevil (# 5) / Don't Blame It On Me (# 9)
 5386 - I'm In Love Again (# 1) / My Blue Heaven (# 5)
 5396 - So-Long / When My Dreamboat Comes Home (# 2)
 5407 - Blueberry Hill (# 1) / Honey Chile (# 2)
 1957 5417 - Blue Monday (# 1) / What's The Reason I'm Not Pleasing You (#12)
 5428 - I'm Walkin' (# 1) / I'm In The Mood For Love
 5442 - Valley Of Tears (# 2) / It's You I Love (flip hit)
 5454 - When I See You (#14) / What Will I Tell My Heart (#12)
 5467 - Wait And See (# 7) / I Still Love You
 5477 - The Big Beat (#15) / I Want You To Know
 1958 5492 - Yes, My Darling (#10) / Don't You Know I Love You
 5515 - Sick And Tired (#14) / No, No (flip hit)
 5526 - Little Mary (# 4) / The Prisoner's Song
 5537 - Young School Girl (#15) / It Must Be Love
 5553 - Whole Lotta Loving (#12) / Coquette (# 26)
 1959 5569 - When The Saints Go Marching In / Telling Lies (#13)
 5585 - I'm Ready (# 7) / Margie
 5606 - I Want To Walk You Home (# 1) / I'm Gonna Be A Wheel Some Day (#22)
 5629 - Be My Guest (#22) / I've Been Around (#19)
 1960 5645 - Country Boy / If You Need Me
 5660 - Tell Me That You Love Me / Before I Grow Too Old
 5675 - Walking To New Orleans (# 2) / Don't Come Knockin' (#28)
 5687 - Three Nights A Week (# 8) / Put Your Arms Around Me Honey
 5704 - My Girl Josephine (# 7) / Natural Born Lover (#28)
 1961 5723 - What A Price (# 7) / Ain't That Just Like A Woman (#19)
 5734 - Shu Rah / Fell In Love On Monday
 5753 - It Keeps Rainin' (#18) / I Just Cry
 5764 - Let The Four Winds Blow (# 2) / Good Hearted Man
 5779 - What A Party / Rockin' Bicycle
 5796 - Jambalaya (On The Bayou) / I Hear You Knocking
 1962 5816 - You Win Again / Ida Jane
 5833 - My Real Name (#22) / My Heart Is Bleeding
 5863 - Nothing New (Same Old Thing) / Dance With Mr. Domino
 5875 - Did You Ever See A Dream Walking / Stop The Clock
 5895 - Won't You Come On Back / Hands Across The Table
 1963 5909 - Hum Diddy Doo / Those Eyes
 5937 - You Always Hurt The One You Love / Trouble Blues
 5959 - Isle Of Capri / True Confession
 5980 - One Night / I Can't Go On This Way
 5999 - Your Cheatin' Heart / Goin' Home
 6005 - I Can't Give You Anything But Love / Goin' Home
 1964 6016 - When I Was Young / Your Cheatin' Heart

- Joe Alexander and the Cubans**
- 1954 *Ballad* 1008 - Oh Maria / I Hope These Words Will Find You Well
 (Berry plays guitar on the above, with Alexander, vcl)
- Chess**
- Chuck Berry and His Combo**
- 1955 1604 - Maybellene (aka *Maybelline*) (# 1) / Wee Wee Hours (Blues) (#10)
 1610 - Thirty Days (To Come Back Home) (# 2) / Together (We Will Always Be)
 1615 - No Money Down (# 8) / The Downbound Train
 1956 1626 - Roll Over Beethoven (# 2) / Drifting Heart
 1635 - Too Much Monkey Business (# 4) / Brown-eyed Handsome Man (# 5)
 1645 - You Can't Catch Me / Havana Moon
- Chuck Berry**
- 1957 1653 - School Day(s) (Ring! Ring! Goes The Bell) (# 1) / Deep Feeling
 1654 - Oh Baby Doll (#12) / La Jaunda
 1671 - Rock And Roll Music (# 6) / Blue Feeling
 1958 1683 - Sweet Little Sixteen (# 1) / Reelin' And Rockin'
 1691 - Johnny B. Goode (# 2) / Around And Around
 1697 - Vacation Time / Beautiful Delilah
 1700 - Carol (# 9) / Hey Pedro
 1709 - Sweet Little Rock And Roll(er) (#13) / Jo Jo Gunne
 1714 - Run Rudolph Run / Merry Christmas Baby
 1959 1716 - Anthony Boy / That's My Desire
 1722 - Almost Grown (# 3) / Little Queenie
 1729 - Back In The U.S.A. (#16) / Memphis Tennessee (aka *Memphis*)
 1737 - Broken Arrow / Childhood Sweetheart
- Argo** 5353 - Say You'll Be Mine / Let Me Sleep Woman
 (both sides above by the **Ecuadorians** with Chuck Berry, gtr)
- 1960 1747 - Too Pooped Too Pop "Cassidy" (#18) / Let It Rock
 1754 - Bye Bye Johnny / Worried Life Blues
 1763 - I Got To Find My Baby / Mad Lad
 1767 - Jaguar And Thunderbird / Our Little Rendezvous
 1961 1779 - I'm Talking About You / Little Star
 1799 - Go Go Go / Come On
 1963 1853 - I'm Talking About You (reiss) / Diploma For Two
 1866 - Sweet Little Sixteen (Surfin' U.S.A.) / Memphis
 (both sides overdubbed with audience on reissues)
- 1964 1883 - Nadine (Is It You?) (# 7) / O Rungtangtun
 1898 - No Particular Place To Go (# 2) / You Two
 1906 - You Never Can Tell / Brenda Lee
- Checker** 1089 - Chuck's Beat / Bo's Beat (both sides **Bo Diddley & Chuck Berry**)
 1912 - Little Maire / Go, Bobby Soxer
 1916 - Promised Land / Things I Used To Do
 1965 1926 - Dear Dad / Lonely Shcool Days (slow)
 1943 - It Wasn't Me / Welcome Back Pretty Baby
 1966 1963 - Lonely Shcool Days (fast) / Ramona, Say Yes
 alt. 1963 - Ramona Say, Yes / Havana Moon (reissues)
- Mercury**
- 1967 72643 - Club Nitty Gritty / Laugh And Cry
 72680 - Back To Memphis / I Do Really Love You
 72748 - It Hurts Me Too / Feelin' It
 1968 72840 - Louie To Frisco / Ma Dear
 1969 72963 - It's Too Dark In There / Good Lockin' Woman
- Chess**
- 1970 2090 - Tulane / Have Mercy Judge
 1972 2131 - My Ding-A-Ling (POP # 1) / Johnny B. Goode (both live)
 (top side originally rec by Dave Bartholomew in 1952, and by Berry in 1966 as "My Tambourine" for Mercury)
 2136 - Reelin' And Rockin' (live) / Let's Boogie
 1973 2140 - Bio / Roll' Em Pete (flip live)
 1975 2169 - Shake, Rattle And Roll / Baby What You Want Me To Do
- Atco**
- 1979 7203 - Oh What A Thrill / California



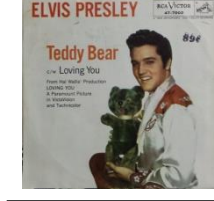
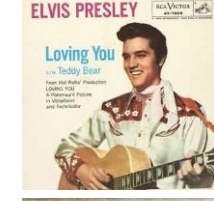
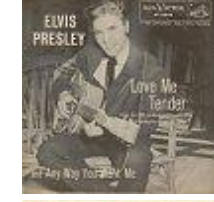
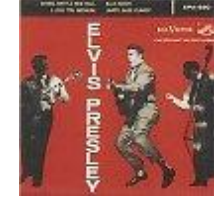
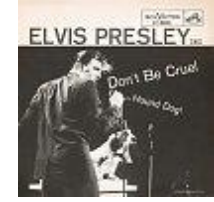
(# R&B Chart Peaks) - Fats Domino continued recording for ABC-Paramount 1963-64, and later Broadmoor. He joined the Reprise roster in 1968.

Domino's "The Rooster Song" from EP 147 hit R&B #13 in 1957. He had three minor R&B hits on ABC-Paramount.

- Chuck Berry switched to Mercury in 1967, returned to Chess 1969, and finally made his last single (for Atco) in 1979.

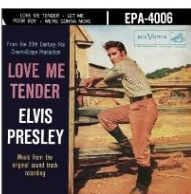
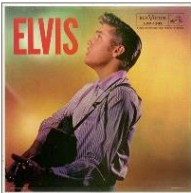
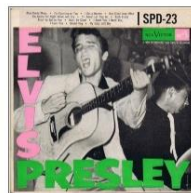
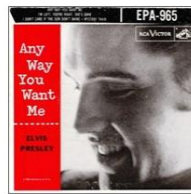
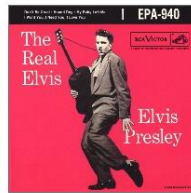
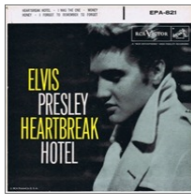
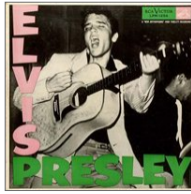
Note that artist credits can differ concerning 78 rpm / 45 rpm issues (and on repressings).

THE KING



ELVIS PRESLEY - His original singles 1954 - early 1957

Well - as you have found out very early on, Elvis is not featured in the R&B Pioneer Series, but he was the most common white performer on the R&B Hit Charts - and here is a feature on his very early singles (just to highlight how much HE was inspired by the Pioneers).



July 19 1954	Sun 209	That's All Right / Blue Moon Of Kentucky
October 4 1954	Sun 210	I Don't Care If The Sun Don't Shine / Good Rockin' Tonight
December 29 1954	Sun 215	Milkcow Blues Boogie / You're A Heartbreaker
May 9 1955	Sun 217	I'm Left, You're Right, She's Gone / Baby Let's Play House
August 1 1955	Sun 223	Mystery Train / I Forgot To Remember To Forget
December 2 1955	20/47-6357	I Forgot To Remember To Forget / Mystery Train
January 23 1956	20/47-6380	That's All Right / Blue Moon Of Kentucky
January 23 1956	20/47-6381	I Don't Care If The Sun Don't Shine / Good Rockin' Tonight
January 23 1956	20/47-6382	Milkcow Blues Boogie / You're A Heartbreaker
January 23 1956	20/47-6383	Baby Let's Play House / I'm Left, You're Right, She's Gone
January 27 1956	20/47-6420	Heartbreak Hotel / I Was The One
March 23 1956	LPM 1254	Elvis Presley (LP)
March 23 1956	Blue Suede Shoes	Tutti Frutti
March 23 1956	I'm Counting On You	Tryin' To Get To You
March 23 1956	I Got A Woman	I'm Gonna Sit Right Down And Cry
March 23 1956	One-Sided Love Affair	I'll Never Let You Go (Little Darlin')
March 23 1956	I Love You Because (sp)	Blue Moon
March 23 1956	Just Because	Money Honey
March 23 1956	EPA 747	Elvis Presley (EP)
March 23 1956	Blue Suede Shoes	I Got A Woman
March 23 1956	Tutti Frutti	Just Because
March 23 1956	EPB 1254	Elvis Presley (Double EP)
March 23 1956	Blue Suede Shoes	I Got A Woman
March 23 1956	I'm Counting On You	One-Sided Love Affair
March 23 1956	Tutti Frutti	I'm Gonna Sit Right Down And Cry
March 23 1956	Tryin' To Get To You	I'll Never Let You Go (Little Darlin')
April 20 1956	EPA 821	Heartbreak Hotel (EP)
April 20 1956	Heartbreak Hotel	Money Honey
April 20 1956	I Was The One	I Forgot To Remember To Forget
May 4 1956	20/47-6540	I Want You, I Need You, I Love You / My Baby Left Me
June 8 1956	EPA 830	Elvis Presley (EP)
June 8 1956	Shake, Rattle And Roll	Lawdy, Miss Clawdy
June 8 1956	I Love You Because (sp)	Blue Moon
June 8 1956	20/47-6604	Hound Dog / Don't Be Cruel
June 8 1956	EPA 940	The Real Elvis (EP)
June 8 1956	Don't Be Cruel	Hound Dog
June 8 1956	I Want You, I Need You, I Love You	My Baby Left Me
June 8 1956	20/47-6636	Blue Suede Shoes / Tutti Frutti
June 8 1956	20/47-6637	I'm Counting On You / I Got A Woman
June 8 1956	20/47-6638	I'm Gonna Sit Right Down And Cry / I'll Never Let You Go
June 8 1956	20/47-6639	Tryin' To Get To You / I Love You Because (sp)
June 8 1956	20/47-6640	Blue Moon / Just Because
June 8 1956	20/47-6641	Money Honey / One-Sided Love Affair
June 8 1956	20/47-6642	Shake, Rattle And Roll / Lawdy, Miss Clawdy
June 8 1956	G8MW-8705	TV Guide Presents Elvis
June 8 1956	"Pelvis" Nickname	First Public Appearance
June 8 1956	Adult's Reaction	How "Rockin' Motion" Started
September 5 1956	EPA 965	Any Way You Want Me (EP)
September 5 1956	Any Way You Want Me	I Don't Care If The Sun Don't Shine
September 5 1956	I'm Left, You're Right, She's Gone	Mystery Train
September 14 1956	20/47-6643	Any Way You Want Me / Love Me Tender
October 1956	SPD 22	Elvis Presley (Double EP)
October 1956	Blue Suede Shoes	I Got A Woman
October 1956	I'm Counting On You	One-Sided Love Affair
October 1956	I'm Gonna Sit Right Down And Cry	Tutti Frutti
October 1956	I'll Never Let You Go (Little Darlin')	Tryin' To Get To You
October 1956	SPD 23	Elvis Presley (Triple EP)
October 1956	Blue Suede Shoes	Tutti Frutti
October 1956	I'm Counting On You	Tryin' To Get To You
October 1956	I Got A Woman	Don't Be Cruel
October 1956	One-Sided Love Affair	I Want You, I Need You, I Love You
October 1956	I'm Gonna Sit Right Down And Cry	My Baby Left Me
October 1956	I'll Never Let You Go (Little Darlin')	My Baby Left Me
October 19 1956	LPM 1382	Elvis (LP)
October 19 1956	Rip It Up	So Glad You're Mine
October 19 1956	Love Me	Old Shep*
October 19 1956	When My Blue Moon Turns	Ready Teddy
October 19 1956	To Gold Again	Anyplace Is Paradise
October 19 1956	Long Tall Sally	How's The World Treating You
October 19 1956	First In Line	How Do You Think I Feel
October 19 1956	Paralyzed	
October 19 1956	(*Take 5 of Old Shep appeared by mistake on a U.S. import of this LP, which was available from the U.K. Fan Club in 1960)	
October 19 1956	EPA 992	Elvis Volume 1 (EP)
October 19 1956	Rip It Up	When My Blue Moon Turns To Gold Again
October 19 1956	Love Me	Paralyzed
October 19 1956	EPA 993	Elvis Volume 2 (EP)
October 19 1956	So Glad You're Mine	Ready Teddy
October 19 1956	Old Shep	Anyplace Is Paradise
November 1 1956	EPA 4006	Love Me Tender (EP)
November 1 1956	Love Me Tender	Poor Boy
November 1 1956	Let Me	We're Gonna Move
January 4 1957	20/47-6800	Too Much / Playing For Keeps
January 25 1957	EPA 994	Strictly Elvis (EP)
January 25 1957	Long Tall Sally	How Do You Think I Feel
January 25 1957	First In Line	How's The World Treating You
March 22 1957	20/47-6870	All Shook Up / That's When Your Heartaches Begin
April 11 1957	EPA 4054	Peace In The Valley (EP)
April 11 1957	Peace In The Valley	I Believe
April 11 1957	It Is No Secret (What God Can Do)	Take My Hand, Precious Lord
June 11 1957	20/47-7000	(Let Me Be Your) Teddy Bear / Loving You

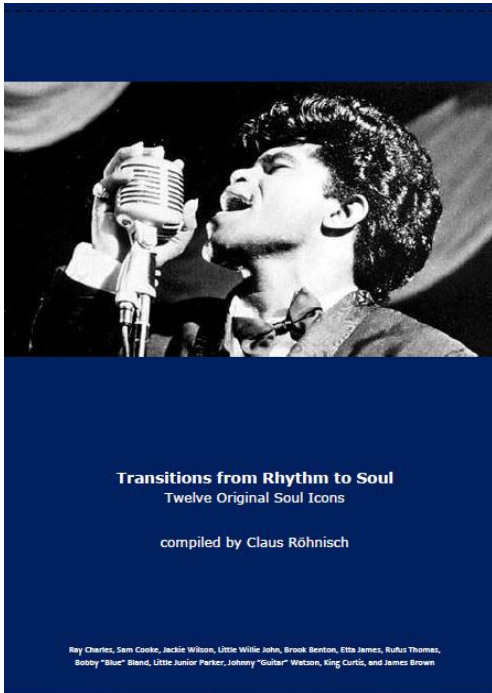
Elvis issued several more records in 1957. On June 20 the album "Loving You" was released - on September 24 the single "Jailhouse Rock" / "Treat Me Nice" was issued - and finally "Elvis Christmas Album".

ELVIS had 35 R&B Hits 1956-1963 (of which 24 reached Top 10).



**RAY
CHARLES**
By www.fox.com

The R&B Pioneers – Volume Eight



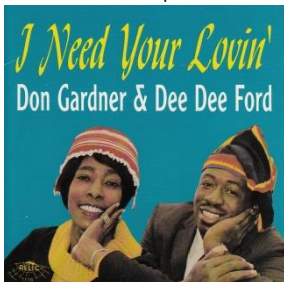
Transitions from Rhythm to Soul – Twelve Original Soul Icons

http://www.rhythm-and-blues.info/08_Transitions.pdf

The performers in this volume of "The R&B Pioneers" have all in one way or another joined the school of Clyde McPhatter transforming early roots into new paths. They all contributed very heavy in shaping the gospel-influenced Soul Era of the 1960s, although they all debuted in the early 1950s. Four of the performers were the Super Stars (with roots in St. Augustine-Florida, Chicago, Detroit, and Augusta-Georgia), four represent different moods of early soul - the gospel roots, the ever popular crooning, the exciting sounds of the innovative West-Coast, and the jazz roots. And then there are the four Southerners (three of them from Memphis, recording for Sam Phillips - and one from Texas), who truly were the ones who guaranteed that the blues was injected into the new Soul Music. So here are the twelve probably most important performers of "Rhythm & Soul". Several of the performers in this volume had an itch to explore new locations to record and practise their music - South and North, Midwest, East, and West. One thing these twelve had in common, beside the deep, thorough Blues engagement, and their skillful abilities to express the true Soul feeling, was (in a matter of speaking) - they all went Pop! (although Bland and Parker still sounded "too black" to fit into the white community's mainstream market). You will also find plenty of "bonus" reading.

A terrific "Transitions" recording

The Editor had the pleasure of seeing Don Gardner and Dee Dee Ford live in Sweden in 1964.



"I Need Your Lovin'" went R&B # 4 in June 1962 (hitting the charts for 14 weeks).

New Info

Blues at Montreux – King Curtis & Champion Jack Dupree – Atlantic Records



From Blues to Soul – the Definitive Proof of Transition, Co-Operation, and Assimilation

A Super Album

Recorded live at the Montreux Jazz Festival, Montreux, Switzerland on June 17, 1971.

- Champion Jack Dupree, vocals / piano

- King Curtis, tenor and alto sax

Cornell Dupree, guitar

Jerry Jemmott, bassguitar;

Oliver Jackson, drums;.

Executive Producer: Nesuhi Ertegun

Atlantic LP SD 1637

(issued 1973 – after King Curtis' death)

also on CD 7567-81389

Great liner notes by Mike Hennessey



Corrections & Amendment

page 18

page 10, 18



The Cookies – Raylettes (Raelettes, Raeletts – or [Raelets](#))
(from [Ray Charles Video Museum](#) – a great new site) [Ray Charles' Band Chronology](#)

The Cookies

1954 Beulah Robertson, Ethel "Darlene" McCrea, Dorothy Jones
(the above line-up never recorded with Ray)
Nov 1955 [Margie Hendricks](#) (aka Hendrix), Darlene McCrea, Dorothy Jones
Nov 1956 [Mary Ann Fisher](#) (featured), Hendricks, McCrea, Jones
around 1957 Fisher (featured), Hendricks, McCrae, Jones,
plus possibly Pat Lyles and Gwen Berry (prob not Earl-Jean McCrea)

The Raelets

Feb 1958 Cookies renamed into Raylettes or Raelettes (Jones out)
July 1958 Mary Ann Fisher (featured), Hendricks, Pat Lyles, Gwen Berry
Early 1959 Hendricks, Lyles, Berry, McCrea
May 1959 Hendricks, Lyles, McCrea
Summer? 1959 Hendricks, Lyles, Berry
Oct 1959 Margie temporarily replaced by Mae Mosely-Lyles (Pat's sister)
Nov 1959 Hendricks, Berry, Mae Mosely-(now Saunders), Betty Smith
July 1960 as above
July 1961 Hendricks, Berry, Pat Lyles, Darlene McCrea
May 1963 as above
Sep 1963 Hendricks, Berry, McCrea, Patricia Richards
June-July 1964 Hendricks, Berry, McCrea, Pat Lyles
Sep 1964 Gwen Berry, Helen Bryant, Lillie Fort, Bobbie Pierce
Nov 1964 Gwen Berry, Fort, Fritz Basket, Marilyn McCoo
March - July 1966 Gwen Berry, Fort, Merry Clayton, [Clydie King](#) (formerly of the Ikettes)
Oct 1966 Gwen Berry, Clayton, King, Vermettya Royster (soon repl by Alex Brown)
July 1968 Gwen Berry, Clayton, King, Alex Brown
Aug 1968 Rita Graham, Beverly Ann Lesure, Susaye Greene
Sep - Oct 1968 Lesure, Greene, Barbra Nel Terrault, Verlyn Flenaugh
Oct 1969 Mable John (joined in March '69), Greene, Vernita Moss, Estella Yarbrough
Oct 1971 Dorothy Berry, Susaye Greene, Mable John, Vernita Moss

This list possibly affects the personnel listed in the discography on page 10 (although it seems similar). During the 1970s and 1980s the lineup often featured five girls. Some short-lived members not listed above may have been "subbing" during these years. Dorothy Berry was Richard Berry's wife. Well – here is a tip, use **Raelets** as the best spelling!

Left: c:a 1959. Previous images on full-page

The Cookies ca 1954-55 l-r: Beulah Robertson, Ethel "Darlene" McCrea, and Dorothy Jones.

The Raelettes prob. early 1959 l-r: Margie Hendricks, Pat Lyles, Gwen Berry, Darlene McCrea.

Mary-Ann Fisher ca 1957, and **Ray Charles** ca 1958.

EARLY JAMES BROWN PRODUCTIONS (SINGLES) & SINGLES BY REVUE MEMBERS 1959-1965



released	artists credits	track titles	label	notes
07/1959	James Davis	Doodle Bee / Bucket Head	Federal 12360	tenorsaxist in band (JC)
11/1960	Nat Kendrick and the Swans	(Do the) Mashed Potatoes (Parts 1 & 2) <i>(featuring "King" Coleman vocals)</i>	Dade 1804 <i>(reissued 1963 on Dade 5004)</i>	drummer in band
05/1960	Nat Kendrick and the Swans	Dish Rag (Parts 1 and 2)	Dade 1808	
1960	Baby Lloyd	I Need Love (I Got Money / Wait And See	Dade 1809/Atco 6175	Famous Flame (Stallworth)
1961	Nat Kendrick and the Swans	Slow Down / Hot Chile	Dade 1812	
c. 02/1962	Yvonne Fair & James Brown Band	I Found You / If I Knew	King 5594	the revue
06/1962	Yvonne Fair & James Brown Band	Tell Me Why / Say So Long	King 5654	
1962	Johnnie and Bill	On My Way To School (Versions 1 & 2)	Federal 12479	Terry & Hollings
09/62	Yvonne Fair & the James Brown Band	It Hurts To Be In Love / You Can Make It If You Try	King 5687	<i>(Tell Me Why & You Can Make... reissued on King 6017 in 1965)</i>
c. 02/1963	Yvonne Fair	Straighten Up / Say Yeah Yeah	Dade 1851	<i>(reissued in Nov. on Dade 5006)</i>
1963	Bobby Byrd	I Found Out / They Are Sayin'	Federal 12486	Flames and Band
04/1963	Nat Kendrick & the Swans	Wobble, Wobble (Parts 1 & 2)	Dade 5003	<i>(Nat made more singles for others)</i>
mid 1963	Tammy Montgomery <i>(later Tammi Terrell for Motown)</i>	I Cried / If You Don't Think	Try Me 28001	the revue (later with Marvin Gaye)
1963	Johnny and Bill	This Is My Story / No, No, No	Try Me 28002	
1963	The Poets	Devils Den (Parts 1 & 2)	Try Me 28006	JB and Band
08/1963	Hank Ballard & the Midnighters	It's Love Baby / Those Lonely Lonely Feelings	King 5798	now with the revue
12/1963	Anna King	If Somebody Told You / Come And Get These Memories	Smash 1858	the revue repl Tammy
01/1964	Bobby Byrd	I'm Just A Nobody (Parts 1 & 2)	Smash 1868	
03/1964	Bobby Byrd	Baby Baby Baby (vcl feat Anna King & instr)	Smash 1884	
05/1964	Bobby Byrd	I Love You So / Write Me A Letter	Smash 1903	
05/1964	Anna King	If You Don't Think / Make Up Your Mind	Smash 1904	
05/1964	James Crawford	Farther On Up The Road / When Loneliness Knocks At Your Door	Mercury 72282	the revue – solo singer
05/1964	The Epics	The Bells Are Ringing / There'll Be Bluebirds Over The Wild Cliffs Of Dover	Mercury 72283	Doo Wop Group
06/1964	Al Brisco Clark & his Orchestra	Soul Food (Parts 1 & 2)	Fontana 1909	tenorsaxist in band
08/1964	Vicki Anderson	My Man / I Won't Be Back	Fontana 1922	the revue (Byrd' s wife)
09/1964	Bobby Byrd	I've Got A Girl / I'm Lonely	Smash 1928	
10/1964	The Five Royals	Baby, Don't Do It / I Like It Like That	Smash 1936	"5" Royales now with revue
10/1964	Anna King	Come On Home / Sittin' In The Dark	Smash 1942	
11/1964	James Crawford	Much To Much / Strung Out	Mercury 72347	
11/1964	Elsie "TV Mama" Mae	All Of Me / Whole Lot Of Lovin'	Smash 1953	the revue
12/1964	King Keels	Wondering, Wondering, Wondering / I Hear Love Bells	King 5969	soul singer
12/1964	Bill Pinkney	I Do The Jerk / Don't Call Me	Fontana 1956	ex-Drifters (and "new")
01/1965	James Crawford	I Don't Care, I Don't Care. I Don't Care / Help Poor Me	Mercury 72393	<i>(made two more later in 1965)</i>
02/1965	The Five Royals	Never Turn Your Back / Faith	Smash 1963	<i>(please note spelling)</i>
02/1965	Anna King	That's When I Cry / Tennessee Waltz	Smash 1970	
02/1965	Dizzy Jones	Unexplainable / Come On And Love Me	Blue Rock 4009	soul singer
05/1965	Baby Lloyd	There's Something On Your Mind (P t1&2)	Loma 2014	
05/1965	Dizzy Jones	Let Me Talk To You / I Don't Care	Blue Rock 4024	
06/1965	Bobby Bennett & the Dynamics	Soul Jerk (Parts 1 & 2)	Loma 2016	Famous Flame
06/1965	Walter Foster	Waitin' / Your Search Is Over	Loma 2018	soul singer
06/1965	Vicki Anderson	I Love You / Nobody Cares	Smash 1985	

JAMES BROWN with the Famous Flames 1956 – 1963 & SAM COOKE goin' solo – HIS SINGLES

James Brown with the Famous Flames

The Singles 1956 - 1963 (# R&B Charts Peak) rec. date right

from 12311: **James Brown and (or &) the Famous Flames**

Note: Several of the LPs were issued as **James Brown and His Famous Flames**

Federal Records

1956

12258 Please, Please, Please (# 5) / Why Do You Do Me 02/4
12264 I Don't Know / I Feel That Old Feeling Coming On 02/4
12277 No, No, No, No / Hold My Baby's Hand 03/27
12290 Chonnie-On-Chon / I Won't Plead No More 03/27/56

1957

12289 Just Won't Do Right (Vocal by James Brown and Bobby Byrd) 07/24
/ Let's Make It
12292 Can't Be The Same / Gonna Try 07/24/56
12295 Love Or A Game / Messing With The Blues 04/10
(12295 issued as **James Brown**)
12300 You're Mine, You're Mine / I Walked Alone 03/27/56
12311 That Dood It / Baby Cries Over The Ocean 10/21

1958

12316 Begging, Begging / That's When I Lost My Heart 10/21/57
12337 Try Me (I Need You) (#1) / Tell Me What I Did Wrong 09/18

1959

12348 I Want You So Bad (#20) 12/18/58
/ There Must Be A Reason 09/18/58
12352 I've Got To Change / It Hurts To Tell You 09/18/58 / 01/30
12360 Doodle Bee / Bucket Head as by **James Davis** (instr) 01/30
12364 Got To Cry / It Was You 12/18/58
12361 Good Good Lovin' / Don't Let It Happen To Me 06/27 / 01/30

1960

12369 I'll Go Crazy (#15) / I Know It's True (I Found Someone) 11/11/59
12370 Think (# 7) / You've Got The Power (#14) (duet with **Bea Ford**) 02/20
12378 This Old Heart (#20) / Wonder When You're Coming Home 11/11/59

King Records

5423 The Bells 10/4
/ And I Do Just What I Want (both as **James Brown**) 09/29

1961

5438 Hold It / The Scratch (as **James Brown Presents His BAND**) 10/4/60
5442 Bewildered (# 8) / If You Want me 01/30/59 / 02/20/60
5485 Suds / Sticky (as **James Brown Presents His BAND**) 02/9
5466 I Don't Mind (# 4) / Love Don't Love Nobody 09/27/60
5519 Cross Firing / Night Flying unreleased
5524 Baby, You're Right (# 2) 09/27/60
/ I'll Never, Never Let You Go 02/20/60
5547 I Love You, Yes I Do 02/10
/ Just You And Me, Darling (#17) 09/29/60
5573 Lost Someone (# 2) 02/9
/ Cross Firing (instrumental, see above) 06/9

1962

5614 Night Train (# 5) / Why Does Everything Happen 02/9/61
To Me (Strange Things Happen on LP 635) 04/10/57
5657 Shout And Shimmy (#16) / Come Over Here 02/9/61 / 09/29/60
5672 Mashed Potatoes U.S.A. (#21) / You Don't Have To Go 05/20 / 02/9/61
5701 I've Got Money / Three Hearts In A Tangle (#18) 05/21 / 07/31

1963

5710 Every Beat Of My Heart (instrumental) 01/8/62
/ Like A Baby (#24) 05/21/62
5739 Prisoner Of Love (# 6) 12/17/62
/ Choo-Choo (Locomotion) (instr) 07/30/62
5767 These Foolish Things (#25) 12/17/62
/ (Can You) Feel It Part I (instr) 09/4/62

Try Me 28006 Devil's I Den Parts 1 & 2 as **The Poets** (instr) March

King Records

5803 Signed, Sealed And Delivered / Waiting In Vain 03/31/62
5829 I've Got To Change / The Bells (reissues) 09/18/58 / 04/10/60

Note: None of the 1963 issues were actually recorded in 1963 (Brown produced several "Try Me"-recordings with Syd Nathan, Byrd, and Terry). Soon James was occupied with "Fair Deal" productions, involving manager Ben Bart (recording for Smash). Here is the only 1963 James Brown recording for King Records, who dubbed a "silly" crowd on the two single sides (later issued on CD without crowd).

1964

5842 Oh Baby Don't You Weep Parts 1 & 2 (# 4) 10/4/63



Universal Attractions Agency: Ben Bart, James Brown, Ben's son Jack Bart and NAACP pres Roy Wilkins (ca 1964).



Sam Cooke goin' solo

The Singles 1956 - 1966 (# R&B Charts Peak) some rec. dates



1957 Specialty (as Dale Cooke)

596 - Forever / Lovable J&M Studios N.O. 12/12/56

Sam Cooke (real name Samuel Cook)

Keen

44013 - You Send Me (# 1) / Summertime (Pt 2) L.A. 06/1

Specialty

619 - I'll Come Running Back To You (# 1) / Forever (od) 11/1/57

1958

627 - That's All I Need To Know / I Don't Want To Cry 12/12/56

Keen 1958

2005 - Stealing Kisses / All Of My Life L.A. 06/6/57 / 02/58

2006 - Win Your Love For Me / Almost In Your Arms

2008 - Love You Most Of All (#12) / Blue Moon

4002 - (I Love You) For Sentimental Reasons (#15)

/ Desire Me (#17) 08/23

4009 - You Were Made For Me (# 7) / Lonely Island (#10)

1959

2018 - Everybody Likes To Cha Cha Cha (# 2) 01/7
/ Little Things You Do

2022 - Only Sixteen (#13) / Let's Go Steady Again 01/4

Specialty

667 - Happy In Love / I Need You Now L.A. 08/21/56

Keen

2101 - Summertime (Part 1) / Part 2 (from above) part 1 12/58

2105 - There! I've Said It Again (#25)

/ One Hour Ahead Of The Posse

1960

2118 - Steal Away / So Glamorous

2122 - Mary, Mary Lou / Eee-Yi-Ee-Yi-Oh

2111 - T'ain't Nobody's Bizness (If I Do) / No One

2112 - Wonderful World (# 2) / Along The Navajo Trail L.A. 03/2/59

2117 - With You / I Thank God

1001 - You Send Me / Love You Most Of All (reissue)

RCA Victor

7701 - Teenage Sonata (#22) / If You Were The Only Girl N.Y. 01/28

7730 - You Understand Me / I Belong To Your Heart

7783 - Chain Gang (# 2) / I Fall In Love Every Day N.Y. 01/25

7816 - Sad Mood (#23) / Love Me

1961 SAR

122 - Just For You / Made For Me (promo issue) 07/24/59

RCA Victor

7853 - That's It-I-Quit-I'm Movin' On (#25) / What Do You Say

7883 - Cupid (#20) / Farewell, My Darling L.A. 04/14

7927 - Feel It / It's Alright

1962

7983 - Twistin' The Night Away (# 1) / One More Time L.A. 12/18/61

8036 - Bring It On Home To Me (# 2) (feat Lou Rawls) 04/26
/ Having A Party (# 4)

8088 - Nothing Can Change This Love (# 2) 02/15
/ Somebody Have Mercy (# 3)

1963

8129 - Send Me Some Lovin' (# 2) / Baby, Baby, Baby 11/29/62

8164 - Another Saturday Night (# 1) / Love Will Find A Way 02/28

8215 - Frankie And Johnny (# 4) / Cool Train

8247 - Little Red Rooster (# 2) / You Gotta Move

8299 - (Ain't That) Good News (# 1) / Basin Street Blues A-side 12/20

1964

8368 - Good Times (# 1) / Tennessee Waltz (# 6) A-side 12/21

8426 - Cousin Of Mine (# 6) / That's Where It's At (# 8)

8486 - Shake (# 2) / A Change Is Gonna Come (# 9) L.A. 11/16

1965

8539 - It's Got The Whole World Shakin' (#15)

/ (Somebody) Ease My Troublin' Mind

8586 - When A Boy Falls In Love / The Piper

8631 - Sugar Dumpling (#18) / Bridge Of Tears

8751 - Feel It / That's All

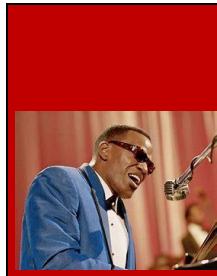
1966

8803 - Let's Go Steady Again / Trouble Blues

8934 - Meet Me At Mary's Place / If I Had A Hammer A-side 01/28/64



TOP 10 "RHYTHM to SOUL TRANSITION" ICONS & their EARLY SINGLES - Part I



Ray Charles

Downbeat 171 - Confession Blues (# 2) / I Love You, Love You 1949
 178 - Blues Before Sunrise / How Long Blues
 (171 issued as **Maxine Trio**, 178 as **The Maxim Trio**)
Ray Charles
 Swingtime 215 - I've Had My Fun / Sittin' On Top Of The World
 217 - See See Rider / What Have I Done 1950
 228 - Th' Ego Song / Late In The Evening Blues
 229 - I'll Do Anything But Work / Someday
 249 - I Wonder Who's Kissing Her Now / All To Myself
 250 - Baby Let Me Hold Your Hand (# 5) / Lonely Boy - 1951
 274 - Kiss-A Me Baby (# 8) / I'm Glad For Your Sake 1952
 297 - Baby Won't You Please Come Home / Hey Now
 Sittin' In With 641 - Baby Let Me Hear You Call My Name (aka St. Pete
 Florida Blues / Guitar Blues (single also on Swing Time 300)
 Rockin' 504 - Walkin' And Talkin' To Myself
 / I'm Wonderin' And Wonderin'
 Sittin' In With 651 - I Can't Do No More (aka Why Did You Go)
 / Roly Poly (aka Back Home) with **Rufus Becham Orch.**
 Atlantic 976 - The Midnight Hour / Roll With My Baby
 Swing Time 326 - The Snow Is Faling / Misery In My Heart 1953
 Atlantic 984 - The Sun's Gonna Shine Again / Jumpin' In The Morning

999 - Mess Around / Funny (But I Still Love You)
 1008 - Feelin' Sad / Heartbreaker
 1021 - It Should've Been Me (# 5) / Sinner's Prayer 1954
 1037 - Don't You Know (#10) / Losing Hand
 1050 - I've Got A Woman (# 1) / Come Back (# 4)
 1063 - This Little Girl Of Mine (#9) / A Fool For You (# 1) 1955
 1076 - Blackjack (# 8) / Greenbacks (# 5)
 1085 - Drown In My Own Tears (# 1) / Mary Ann (flip hit) 1956
 1096 - Hallelujah, I Love Her So (# 5) / What Would I Do Without You (flip hit)
 1108 - Lonely Avenue (# 6) / Leave My Woman Alone
 1124 - I Want To Know / Ain't That Love (# 9) 1957
 1143 - It's All Right / Get On The Right Track Baby
 1154 - Swanee River Rock (Talkin' Bout That River) (#14)
 / I Want A Little Girl
 1172 - Talkin' Bout You / What Kind Of Man Are You 1958
 (flip vocal by **Mary Ann Fisher**) *Cookies not yet credited*
 1180 - Yes Indeed / I Had A Dream (both with **The Cookies**)
 1196 - You Be My Baby / My Bonnie (both w **The Cookies**)
 2006 - Rockhouse (part 1 & 2) (#14)
 2010 - (Night Time Is) The Right Time (# 5)
 / Tell All The World About You (both with **The Raylettes**)



Sam Cooke

The Soul Stirrers
 Sam Cook (lead), Paul Foster (lead), Roy (S. R.) Crain (first tenor), Thomas L.
 Bruster (baritone), R. B. Robinson (baritone), Jesse J. Farley (bass) and
 Faidonest Wagener (piano) - recording at Universal Recorders and from 1954 at
 Master Recorders, in Hollywood, California
 Specialty 813 - Come, Let's Go Back To God
 / Joy, Joy To My Soul 1951
 821 - I'm Gonna Build Right On That Shore
 / Until Jesus Calls Me Home
 835 - Just Another Day / Let Me Go Home 1952
 845 - Jesus Paid The Debt
 / Blessed Be The Name Of The Lord 1953
 851 - He'll Welcome Me (To My Home)
 / End Of My Journey
 859 - He's My Friend Until The End
 / Come And Go To That Land 1954

868 - Jesus, I'll Never Forget / Any Day Now
 878 - Nearer To Thee / Be With Me Jesus 1955
 882 - One More River / I'm So Glad
 892 - Wonderful / Farther Along 1956
 896 - Touch The Hem Of His Garment
 / Jesus, Wash Away My Troubles
 Specialty 902 - In A Few More Days / Pilgrim Of Sorrow
Dale Cooke Specialty 596 - Forever / Loveable 1957
Sam Cooke Keen 3-4013 - You Send Me / Summertime
 Specialty 619 - I'll Come Running Back To You / Forever 1957
 627 - That's All I Need To Know
 / I Don't Want To Cry 1958
 Keen 3-2005 - Stealing Kisses / All Of My Life
see page 69 for Sam Cooke's solo discography



Jackie Wilson

Sonny Wilson
 Dee Gee 4000 - Rainy Day Blues / Rockaway Rock 1952
 4001 - Danny Boy / Bulldozer Blues
 --Σ lead with the **Dominos** 1953
Jackie Wilson
 Brunswick 55024 - Reet Petite (The Finest Girl You Ever Want To Meet)
 / By The Light Of The Silvery Moo 1957
 55052 - To Be Loved (# 7) / Come Back To Me 1958
 55070 - As Long As I Live / I'm Wanderin'
 55086 - We Have Love / Singing A Song
 55105 - Lonely Teardrops (# 1)
 / In The Blue Of The Evening - 1958
 55121 - That's Why (I Love You So) (# 2) / Love Is All 1959
 55136 - I'll Be Satisfied (# 6) / Ask
 55149 - You Better Know It (# 1) / Never Go Away
 55165 - Talk That Talk (# 3) / Only You And Only Me
 55166 - Night (# 3) / Doggin' Around (# 1) 1960

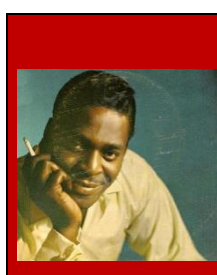
55167 - (You Were Made For) All My Love
 / A Woman, A Lover, A Friend (# 1)
 55170 - Alone At Last (#20) / Am I The Man (#10)
 55201 - My Empty Arms (#25)
 / The Tear Of The Year (#10) 1961
 55208 - Please Tell Me Why (#11)
 / Your One And Only Love
 55216 - I'm Comin' On Back To You (# 9) / Lonely Life
 55219 - Years From Now (#25)
 / You Don't Know What It Means (#19)
 King 5463 (with the **Dominos**) - Lay It On The Line
 / That's When You Know You're Growing Old
 Brunswick 55220 - The Way I Am
 / My Heart Belongs To Only You
 55224 - I Found Love / There's Nothing Like Love -
 (w. **Linda Hopkins**) 1962
 55225 - Hearts / Sing (And Tell The Blues So Long)



Little Willie John

King 4818 - All Around The World (# 5) / Don't Leave Me Dear 1955
 4841 - Need Your Love So Bad (# 5) / Home At Last (# 6)
 4893 - Are You Ever Coming Back
 / I'm Stickin' With You Baby 1956
 4935 - Fever (# 1) / Letter From My Darling (#10)
 4960 - Do Something For Me (#15) / My Nerves
 4989 - I've Been Around / Suffering With The Blues
 5003 - Will The Sun Shine Tomorrow / A Little Bit Of Loving
 5023 - Love, Life And Money
 / You Got To Get Up Early In The Morning 1957
 5045 - I've Got To Go Cry / Look What You've Done To Me
 5066 - Young Girl / If I Thought You Needed Me
 5083 - Uh Uh Baby / Summer Date
 5091 - Person To Person / Until You Do
 5108 - Talk To Me, Talk To Me (# 5) / Spasms 1958

5142 - Let's Rock While The Rockin's Good
 / You're A Sweetheart (#14)
 5147 - Tell It Like It Is (#12) / Don't Be Ashamed To Call My Name
 5154 - All My Love Belongs To You
 / Why Don't You Haul Off And Love Me
 5170 - No Regrets
 / I'll Carry Your Love Wherever I Go 1959
 5179 - Made For Me / Do More In Life
 5219 - Leave My Kitten Alone (#13) / Let Nobody Love You
 5274 - Let Them Talk (#11) / Right There
 5318 - Loving Care / My Love Is 1960
 5342 - I'm Shakin' / Cottage For Sale
 5356 - Heartbreak (It's Hurtin' Me) (# 6) / Do You Love Me
 5394 - Sleep (#10) / There's A Difference
 5428 - Walk Slow (#21) / Your Hurt Me

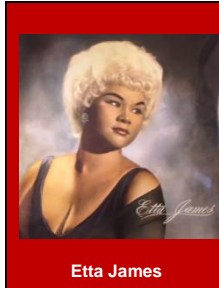


Brook Benton

--Σ with diff gospel-groups from 1948;
 and then lead with the **Sandmen** in 1955
Brook Benton
 Okeh 4-7058 - Ooh / The Kentuckian Song 1955
 4-7065 - Bring Me Love / Some Of My Best Friends 1956
 Epic 9177 - Love Made Me Your Fool / Give Me A Sign
 9199 - The Wall / All My Love Belongs To You 1957
 Vik 0285 - I Wanna Do Everything For You / Come On Be Nice
 0311 - A Million Miles From Nowhere / Devoted
 0325 - Because You Love Me / Crinoline Skirt 1958
 0336 - Crazy In Love With You / I'm Coming Back To You
 Mercury 71394 - It's Just A Matter Of Time (# 1)
 / Hurtin' Inside (#23) 1959
 71443 - Endlessly (# 3) / So Close (# 5)
 RCA Victor 47-7489 - Only Your Love / If Only I Had Known
 Mercury 71478 - Thank You Pretty Baby (# 1) / With All Of My Heart
 71512 - So Many Ways (# 1) / I Want You Forever

71554 - This Time Of The Year (#12) / Nothing In The World
 (Could Make Me Love You More Than I Do)
 71558 - This Time Of The Year / How Many Times
 71565 - Baby (You Got What It Takes) (# 1) / I Do
 (**Dinah Washington** & **Brook Benton**)
 71566 - The Ties That Bind (#15) / Hither, Thither And Yon
 71629 - A Rockin' Good Way (To Mess Around And Fall
 In Love) (# 1) / I Believe (**Washington** & **Benton**)
 71652 - Kiddio (# 1) / The Same One (#21)
 71722 - Fools Rush In (Where Angels Fear To Tread) (# 5)
 / Someday You'll Want Me To Want You
 71730 - This Time Of The Year
 / Merry Christmas, Happy New Year 1960
 71774 - Think Twice (# 6) / For My Baby (# 2) 1961
 71820 - The Boll Weevil Song (# 2) / Your Eyes
 71859 - Frankie And Johnny / It's Just A House Without You (#14)
 71903 - Revenge (#12) / Really Really

TOP 10 "RHYTHM to SOUL TRANSITION" ICONS & their EARLY SINGLES - Part II



Etta James

Modern 947 - The Wallflower (# 1) / Hold Me, Squeeze Me	1955
957 - Hey Henry / Be Mine (above two as Etta James and the Peaches)	
962 - Good Rockin' Daddy (# 6) / Crazy Feeling	
972 - W-O-M-A-N / That's All	1955
984 - Number One / I'm A Fool	
988 - Shortnin' Bread Rock / Tears Of Joy (as Etta "Miss Peaches" James)	
998 - Tough Lover / What Fools We Mortals Be	
1007 - Good Lookin' / Then I'll Care	
1016 - The Pick-Up / Market Place	1957
1022 - Come What May / By The Light Of The Silvery Moon	
Kent 304 - Sunshine Of Love / Baby Baby Every Night	1958
318 - I Hope You're Satisfied / If It Ain't One Thing (as Betty & Dupree with Harvey Fuqua)	
345 - Dance With Me Henry / Hey Henry	1959

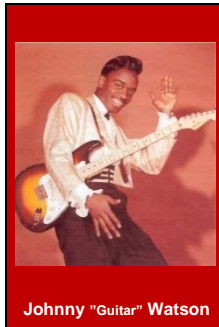
352 - How Big A Fool / Good Rockin' Daddy	
370 - Do Something Crazy / Good Rockin' Daddy	
Argo 5359 - All I Could Do Was Cry (# 2) / Girl Of My Dreams (Boy Of My Dreams)	
5368 - My Dearest Darling (# 5) / Tough Mary	
Chess 1760 - If I Can't Have You (# 6) My Heart Cries	
1771 - Spoonful (#12) / It's A Crying Shame (the two above as Etta and Harvey)	
Argo 5380 - At Last (# 2) / I Just Want To Make Love To You	1961
5385 - Trust In Me (# 4) / Anything To Say You're Mine	
5390 - Fool That I Am (#14) / Dream	
5393 - Don't Cry Baby (# 6) / A Sunday Kind Of Love	



Rufus Thomas

Star Talent 807 - I'm So Worried / I'll Be A Good Boy	1950
Chess 1466 - Night Walkin' Blues / Why Did You Dee Gee	1951
1492 - No More Doggin' Around / Crazy 'Bout You, Baby	1952
1517 - Juanita / Decorate The Counter	
Sun 181 - Bear Cat (# 3) / Walking In The Rain (above as Rufus HOUND DOG Thomas, Jr.)	1953
188 - Tiger Man (King Of The Jungle) / Save Your Money (above as Rufus Thomas, Jr.)	
Meteor 5039 - I'm Steady Holdin' On / The Easy Livin' Plan	1956
Satellite 102 - Cause I Love You / Deep Down Inside	1960
Atco 6177 - Cause I Love You / Deep Down Inside	
6199 - I Didn't Believe / Yeah, Yea-Ah	1961
(two first above as Rufus & Carla and the third as Rufus & Friend)	

Stax 126 - It's Aw-Rite / Can't Ever Let You Go	1962
130 - The Dog (#22) / Did You Ever Love A Woman	1963
140 - Walking The Dog (# 4) / You Said	
140 - Walking The Dog / Fine And Mellow	
144 - Can Your Monkey Do The Dog (#12) / I Want To Get Married	1964
149 - Somebody Stole My Dog / I Want To Be Loved	
151 - That's Really Some Good (#30) / Night Time Is The Right Time (as Rufus & Carla)	
157 - Jump Back (# 6) / All Night Worker	
167 - Baby Walk / Little Sally Walker	1965
173 - Willy Nilly / Sho' Gonna Mess Him Up	
176 - When You Move You Lose / We're Tight (as Rufus & Carla)	



Johnny "Guitar" Watson

--Σ recorded with Chuck Higgins and his Mellotones	in 1952
Young John Watson	
Federal 12120 - Highway 60 / No I Can't	1953
12131 - Motor Head Baby / Sad Fool	
12143 - I Got Eyes / Walkin' To My Baby	
12157 - What's Going On / Thinking	
12175 - Half Pint-A-Whiskey / Space Guitar	1954
12183 - Gettin' Drunk / You Can't Take It With You	
Johnny "Guitar" Watson or Johnny (Guitar) Watson	
RPM 423 - Hot Little Mama / I Love To Love You	1955
431 - Too Tired / Don't Touch Me	
436 - Those Lonely, Lonely Nights (#10) / Someone Cares For Me	
447 - Oh Baby / Give A Little	
455 - Three Hours Past Midnight / Ruben	1956
471 - She Moves Me / Love Me Baby	
Keen 3-4005 - Gangster Of Love / One Room Country Shack	1957
3-4023 - Deana Baby / Honey	

--Σ sang with the Shields and the Saxons	in 1958
Class 246 - The Bear / One More Kiss	1959
Kent 328 - Those Lonely, Lonely Nights / Someone Cares For Me	
--Σ recorded with Floyd Dixon	in 1959
Arvee 5016 - Untouchable / Johnny Guitar	1960
Goth 101 - Falling In Love / Rat Now	
Escort 106 - Looking Back / The Eagle Is Back	1961
King 5536 - Posin' / Embraceable You	
5579 - Cuttin' In (# 6) / Broke And Lonely	
5607 - The Nearness Of You / I Just Wants Me Some Love	1962
5666 - What You Do To Me / Sweet Lovin' Mama	
5716 - Cold, Cold Heart / That's The Chance You've Got To Take	1963
5774 - Gangster Of Love / In The Evenin'	
5833 - I Say, I Love You / You Better Love Me	1964



King Curtis

--Σ plays ts on several records for diff artists in Texas 1953 and in New York 1956-1957 (only credited on the two below)	
Melvin Daniels with King Curtis Orch. / w. King Curtis' tenorsax	
RPM 383 - Boogie In The Moonlight / I'll Be There - Gem 208 - Tenor In The Sky / No More Crying On My Pillow	1953
King Curtis	
Groovin 0160 - Movin' On / Rockabye Baby	1956
Apollo 507 - King's Rock / Dynamite At Midnight	
DeLuxe 6142 - Steel Guitar Rag / The Stranger	1957
6157 - Wicky Wacky Pt 1 / Pt 2	1958
--Σ RCA Victor EP 4196 is recorded in October 1957 w Count Hastings, and Leroy Kirkland & His Hi-Flyers featuring Night Before Battle / Royal Tenors / The Count and The King / Battle Royal (issued 1958)	
Atco 6114 - The Birth Of The Blues / Just Smoochin'	
6124 - You Made Me Love You / Ific (above w. and his " Royal Men ")	
6135 - Castle Rock / Chili	1959
6143 - Honey Dripper - Part 1 / Honey Dripper - Part 2	
6152 - Heavenly Blues / Restless Guitar	

ABC-Paramount 10133 - Beatnik Hoedown / King Neptune's Guitar	1960
Everest 19406 - Jay Walk / The Lone Prairie	1961
Enjoy 1000 - Soul Twist (# 1) / Twisting Time	1962
1001 - Wobble Twist / Twisting With The King (two above as King Curtis & the Noble Knights)	
Tru-Sound 401 - But That's Alright / Trouble In Mind	
406 - Jivin' Time / I Have To Worry	
406 - Twistin' And Jivin' / I Have To Worry	
415 - Free For All / When The Saints Go Marching in	
Everlast 5030 - Soul Twist / Twisting Time (<i>ressue</i>)	
King 5647 - King Curtis Stomp / Steel Guitar	
Seqway 1006 - Hot Rod / Bonaparte's Retreat	
Capitol 4788 - Turn 'Em On / Beach Party	
4841 - Your Cheatin' Heart / Beautiful Brown Eyes	
4998 - Do The Monkey / Feel All Right	1963
5061 - Theme From 'Lilies Of The Field' (Amen) / Part 2	
5109 - More Soul / Soul Serenade (#20)	1964



James Brown

For James Brown's Discography (see pages 67 and 77).



James Brown in his early days.



Bobby Bennett, Baby Lloyd, Bobby Byrd, and James Brown.



Note: (# R&B Chart Peaks)

New Info

The Dreamers – turning into The Blossoms



The faboulus Dreamers girl-group originated from California. During their height of success in the 1960s (now called the Blossoms), the group's lineup most famously consisted of Fanita James, Jean King, and Darlene Love. Although the group had a recording career in their own right, they were most famous for being the group to actually record the #1 hit "He's a Rebel" (credited the Crystals – and they backed several famous artist's hits). Their career began in Los Angeles, California, while still in high school in 1954. Originally the group was a sextet of young girls singing for fun. Calling themselves the Dreamers the group originally sang spirituals since two of the members had parents who were against their daughters singing secular rhythm and blues music popular on the radio during the early 1950s. Fanita Barrett (later known as Fanita James), Gloria Jones (the one Richard Berry sang about on Specialty Records), Jewel Cobbs, Pat Howard and twin sisters Annette and Nanette Williams all came from musical backgrounds. The Dreamers were introduced to local musicians through Dexter Tisby, then successful with his own group the Penguins who had a hit with "Earth Angel". The Dreamers joined Richard Berry in the studio and during 1955 and 1956 made several recordings for Flair and RPM Records. The group gained attention as versatile singers and began to get studio work singing backup for other artists as well as recording a few singles of their own as the Dreamers. On Capitol Records the group became the Blossoms. By 1958 Nanette was married, pregnant, (originally replaced by Janell Hawkins). Darlene Wright (later known as Darlene Love) soon came on and was selected to be the lead. The group provided back-up vocals to Sam Cooke's 1959 hit Everybody Loves to Cha Cha Cha. During the summer of 1962, the Blossoms finally emerged successful on the charts, although their biggest hit song, "He's a Rebel", would not be credited to them.



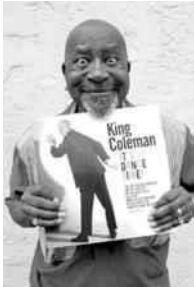
Then-unknown producer Phil Spector had learned that Vikki Carr was soon to record "He's a Rebel" for Liberty Records as her debut single, and decided he had to rush his own version to stores. Since the Crystals (his biggest girl group at the time) were touring on the east coast, the Blossoms were instead brought in to record the track. Prior to this, Spector had been using the Blossoms to contribute backing vocals behind many of his artists' tracks including the Crystals' "Da Doo Ron Ron". Darlene and Fanita sang with Bobby Sheen as Bob B. Soxx & the Blue Jeans. Although The Blossoms were attempting to establish themselves as primary artists, they still contributed backing vocals behind many of the biggest hits of the 1960s (pop and R&B and on stage). In 1964, the group was reduced to a trio of Darlene, Fanita, and newcomer Jean King. Later Blossoms members were Gracia Nitzsche, Edna Wright, and Carolyn Willis. As late as in 2013 Darlene, Fanita, Edna, and Gloria were honored (and a lot more back-up works on famous hits were revealed).

Top image: Anette, Nanette, Fanita, Gloria, Pat, and Jewel (flanking Johnny Ootis. the last two only participated on Richard Berry's Dreamers-sessions). Image 1966 clockwise: Fanita James Jean King, and Darlene Love.

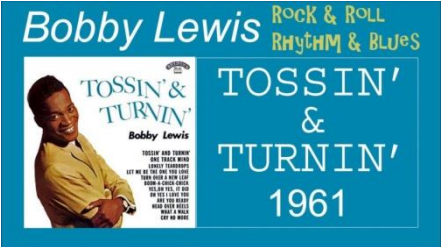
King Coleman – MC, DJ and Dance Master



Born in Tampa, Florida January 20, 1932, died in Miami September 11, 2010.. He was known for providing the vocals for the 1960 hit single, "(Do The) Mashed Potatoes", recorded with **James Brown's band as Nat Kenrick and the Swans** in December 1959 in Miami (a Henry Stone production) with Alfred Corley, alto sax; James "J.C." Davis, tenorsax; Brown at the piano; Bobby Roach, guitar; Bernard Odum, bass; and Nat Kendrick on drums. The record reached R&B #8 in February 1960. Another minor hit was "Do the Hully Gully" for Atlantic (and later "The Boo Boo Song" for King). Coleman released several singles, reissued on compilation albums, as well as the 2003 retrospective *It's Dance Time*, released by Norton Records. He performed on stage as recently as 2009. In 1963 he visited Sweden on a 28-days tour with the revue of the Manhattan Parade, featuring a.o. the Miller Sisters (which I had the fortune to see live - great show).



Tossin' and Turnin' – Bobby Lewis - the most successful R&B record of 1961



"Tossin' and Turnin'" was written by Ritchie Adams and Malou Rene, and originally recorded by Bobby Lewis in the fall of 1960 at the Beltone studios in New York City. The record was released in December 1960, and reached #1 for seven weeks on the *Billboard* Hot 100 on July 10, 1961 (and also # 1 on the R&B chart for ten weeks). On the original hit single version, the track begins with Lewis singing "I couldn't sleep at all last night", and it appears this way on most oldies compilations. However, on some releases the song has a prelude, where Lewis sings "Baby, Baby, you did something to me", followed by a musical cue into the first verse. Lewis usually includes this prelude when he performs the song live. The personnel on the original hit recording included a real who's is who fame line-up of Ritchie Adams and Eric Gale on guitar, Bob Bushnell on bass, King Curtis on a tenor sax mouthpiece, Frank Haywood Henry on baritone sax, Paul Griffin on piano, and Sticks Evans on drums. Bobby was born in Indianapolis, Indiana February 9, 1929 (not 1933) and was raised in Detroit. He is not a one-hit wonder (but close).

OUR DAY WILL COME - 3:45:33
 GET LOOSE - OH! HENRY
 LET'S GO GET STONED - HOT MIX
 HOLD ON, I'M COMIN' - THE KING
 WHEN A MAN LEAVES A WOMAN
 MESSAGE TO MICHAEL

James Brown

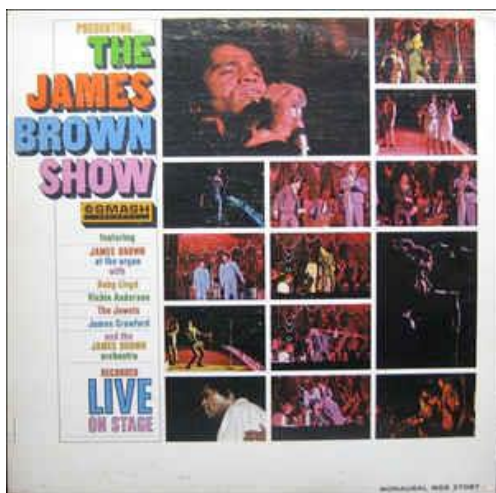
At The Organ

Handful Of Soul



SMASH

MONAURAL MGS 27084



On the Smash LP "Presenting the James Brown Show" of 1967 neither Bobby Byrd nor Johnny Terry were present. The LP was a genuine live recording of 1966. Here are the performers on that "Live On Stage" LP.

Baby Lloyd	(I Can't Get No) Satisfaction - The Dog
Vickie Anderson	Don't Mess With Bill - Nowhere To Run
The Jewels	This Is My Story - Something's Got A Hold On Me
James Crawford	Wait Till The Midnight Hour - Stop And Think It Over
James Crawford	6345-789 - Strung Out
James Brown Orchestra	(I Can't Get No) Satisfaction

Arranged by James Brown and Nat Jones (with Brown at the Organ)
 Smash LP MGS-27087 (monaural).

Above: the Smash LP MGS-27084 of 1966
 (featuring a.o. Nat Jones' arrangement of the superb "The King")

Selected Great Organ Soul Classics (kinda random order)

Bonus

Ethel Smith – [Tico Tico](#) 1954



Bill Dogget – [Slow Walk](#) 1956-57



Brother Jack McDuff – [Screamin'](#) 1962



Wild Bill Davis – [Hit The Road Jack](#) 1965



Ray Charles – [One Mint Julep](#) 1960



Billy Preston – [Soul Meeting](#) 1965



Dave "Baby" Cortez – [Rinky Dink](#) 1962



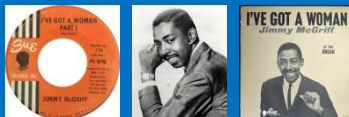
Booker T. Jones (& the M.G.s) - [Green Onions](#) 1962



Jimmy Smith – [The Organ Grinder's Swing](#) 1965



Jimmy McGriff – [I've Got A Woman](#) 1962 & [All About My Girl](#) 1963



James Brown – [Grits](#) 1964 & [The King](#) 1966 (JB instrumentals 67-68)

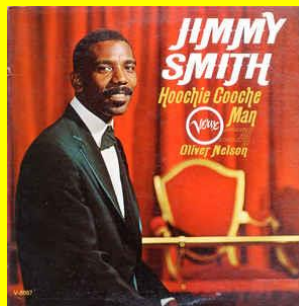


Phil Upchurch Combo (organ.: Cornell Muldrow) - [You Can't Sit Down](#) 1961

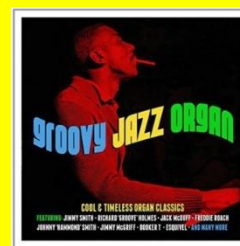


**The GREATEST of 'em -
Jimmy Smith
1925(1928) – 2005
Honky Tonk live (1980s)**

Some of his Blues Albums



I'm Your Hoochie Coochie Man 1965



amazon.co.uk

Bonus Feature – The New Bag

(# with R&B Chart Peaks)

James Brown Singles 1964 – 1971



1964. James Brown being led off stage by a member of the Famous Flames

James Brown and the Famous Flames on most up to 1968 (# R&B Chart Peak)
Smash singles issued as **James Brown and His Orchestra** (or **at the Organ**)

We start with two "bonus" singles – one on *Try Me Records* (the first true attempt on an instrumental with the "new bag" formula with his new "pseudowriter" Ted Wright credited); and one of the first *Smash* issues – a record by *Bobby Byrd*. Note that *King Records* had no hit material or new recordings until "Papa" in 1965. *rec. dates show right*

"Bonuses"

Try Me 18006 – Devil's Den Parts 1 & 2 by **The Poets** March 1963
 Smash 1868 – I'm Just A Nobody Parts I & II by **Bobby Byrd** late 63/early 64

1964

King 5842 - Oh Baby Don't You Weep Parts 1 & 2 (# 4) 10/4/63
 King 5853 - Please Please Please (1956 w. overdub) / In The Wee Wee Hours (Of The Nite) 05/20/62
 King 5376 - Again (#48) / How Long Darling 12/17/62 / 07/31/62
 Smash 1898 - Caldonia (#39) / Evil (instr) 03/24
 Smash 1908 - The Things I Used To Do (#21) / Out Of The Blue 03/24
 King 5899 - So Long / Dancin' Little Thing 12/17/62 / 02/9/61
 Fontana 1909 - Soul Food Parts 1 & 2 as **Al Brisco Clark & His Orchestra** mid 63
 Smash 1919 - Out Of Sight (# 5) / Maybe The Last Time (#45) late May / 06/6
 King 5922 - Tell Me What You're Gonna Do / I Don't Care 10/4/60 / 05/20/62
 Smash 1949 - Who's Afraid Of Virginia Woolf? (Parts 1 & 2) unissued
 King 5952 - Think (live at the Apollo) / Try Me (overdub) 10/24/62 / 09/18/58
 King 5968 - Have Mercy Baby / Just Won't Do Right (2nd version) 06/9/61
 (aka I Stay In The Chapel Every Night)

King 5956 - Fine Old Foxy Self / Medley (live from Apollo): 04/10/57
 Found Someone - Why Do You Do Me - I Want You So Bad 10/24/62

1965

King 5995 - This Old Heart / It Was You (w. overdubs) 11/11 59 / 12/18/58
 Smash 1975 - Devil's Hideaway / Who's Afraid Of Virginia Woolf? 05/64 / 08/64
 (above single issued as **James Brown at the Organ and his Orchestra**)
 Smash 1989 - I Got You / Only You (withdrawn) 09/9/64 / 03/23/64
 King 5999 - Papa's Got A Brand New Bag (Parts 1 & 2) (# 1) Febr
 Smash 2008 - Try Me (#34) / Papa's Got A Brand New Bag (instrumentals) 09/10
 King 6015 - I Got You (I Feel Good) (# 1) 05/6
 / I Can't Help It (I Just Do, Do, Do) 07/26

1966

King 11221 - Mashed Potatoes "66" (planned promo Issue)
 King 6020 - I'll Go Crazy (Apollo) (#38) / Lost Someone (Apollo) 10/24/62
 King 6025 - Ain't That A Groove (Parts 1 & 2) (# 6) 12/13 and 22/65
 Smash 2028 - New Breed (The Boo-Ga-Loo) Parts 1 & 2 (instr) 02/7
 King 6029 - Prisoner Of Love / I've Got To Change (reissues) 12/17/62 / 09/18/58
 King 6032 - Come Over Here / Tell Me What You're Gonna Do 09/29/60 / 10/4/60
 King 6035 - It's A Man's Man's World (# 1) / Is It Yes Or Is It No? 02/16
 Smash 2042 - James Brown's Boo-Ga-Loo 02/7
 / Lost In The Mood Of Changes (instrumentals) 02/8
 King 6037 - I've Got Money / Just Won't Do Right (reissues) 05/21/62 / 06/9/61
 King 6040 - I Don't Care / It Was You (reissues) 05/21/62 / 12/18/58
 King 6048 - Money Won't Change You (Parts 1 & 2) (#11) 06/9
 King 6044 - This Old Heart / How Long Darling (reiss) 11/11/59 / 07/31/62
 King 6056 - Don't Be A Drop-Out (# 4) / Tell Me That You Love Me 08/16 / 04/23
 King 6072 - Let's Make Christmas Mean Something This Year (Parts 1 & 2) 10/19
 Smash 2064 - Let's Go Get Stoned / Our Day Will Come (instr) 05/20
 King 6064 - The Christmas Song (Versions 1 & 2) 10/17
 King 6065 - Sweet Little Baby Boy (Parts 1 & 2) 10/18
 King 6071 - Bring It Up (# 7) / Nobody Knows 10/4 / 08/16

1967

King 6080 - Let Yourself Go / Stone Fox (uniss) 01/15 / Jan
 King 6086 - Kansas City (#21) / Stone Fox (same instr as above) 01/25 / Jan
 King 6087 - It's A Gas (Parts 1 & 2) (as **James Brown Dancers** uniss) spring
 King 6091 - Think (by **Vicki Anderson and James Brown**) 01/25
 / Nobody Cares **Vicki Anderson** solo
 King 6100 - Let Yourself Go (#46) 01/14
 / Good Rockin' Tonight (a *Smash* rec) 03/24/64
 Bethlehem 3089 - I Loves You Porgy / Yours And Mine (instr) 09/15/64 / 10/21/66
 Smash 2093 - Jimmy Mack / What Do You Like (Instrumentals) 04/6 / 04/4
 King 6110 - Cold Sweat (Parts 1 & 2) (# 1) May
 King 6111 - It Won't Be Me / Mona Lisa (single withdrawn) 04/5 / 09/15/64
 King 6122 - Get It Together (Parts 1 & 2) (#11) 09/5.
 King 6144 - I Can't Stand Myself (When You Touch Me) (# 4) 10/30
 / There Was A Time (live), (# 3) 06/24
 (flip later remixed for *King 6169* by the *Dapps*, f. *Alfred Ellis*)
 King 6133 - The Soul Of J. B. / Funky Soul #1 09/18 & Oct / 08/8 & 22

1968

King 6151 - You've Got To Change Your Mind (#47) / I'll Lose My Mind 04/5/67
 (above by **Bobby Byrd & James Brown** - flip by **Bobby Byrd** solo)
 King 6147 - Bringing Up The Guitar / Gittin' A Little Hipper 12/12/67
 (as **The Dapps** featuring **Alfred Ellis**)
 King 6155 - I Got The Feelin' (# 1) / If I Ruled The World 01/25
 King 6152 - You've Got The Power / What The World Needs Now Is Love 01/25/67
 (above by **Vicki Anderson & James Brown** - flip by **Vicki Anderson** solo)
 King 6164 - Shhhhhhhh (For A Little While) / Here I Go (instr) 03/3-5
 King 6112 - America Is My Home (Parts 1 & 2) (#13) 05/18/67
 King 6166 - Licking Stick --- Licking Stick (Parts 1 & 2) (# 2) 04/16
 King 6141 - I Guess I'll Have To Cry, Cry, Cry (#15) 10/4/67
 / Just Plain Funk (instr) 08/30/67

James Brown (from now on the Famous Flames are no longer credited)

1968

King 6187 - Say It Loud --- I'm Black And I'm Proud (Parts 1 & 2) (# 1) 08/7
 King 6159 - Maybe Good, Maybe Bad (Parts 1 & 2) (instr) 12/12/67
 King 6198 - Goodbye My Love (# 9) / Shades Of Brown (instr) 09/5/67 / 09/6
 King 6203 - Santa Claus Go Straight To The Ghetto / You Know It 10/7 / 10/10
 King 6204 - Tit For Tat (Ain't No Turning Back) / Believers Shall Enjoy 10/9
 King 6205 - I Love You / Maybe I'll Understand (promo single) 08/7 / 11/12/67
 King 6205 - Let's Unite The Whole World At Christmas 10/7
 / In The Middle, Part 1 (instr) 4/29
 King 6206 - In The Middle, Part 2 (vc) / Tit For Tat (Ain't No Turning Back)
 (A-side with **Marva Whitney** with the **James Brown Band**, flip by **Marva Whitney**)
 King 6169 - Little Green Apples / Come On In The House 10/18
 (as by **Alfred "Pee Wee" Ellis** featured with the **James Brown Band**)

1969

King 6213 - Give It Up Or Turnit A Loose (# 1) / I'll Lose My Mind 10/29/68 / 08/17/67
 King 6216 - Shades Of Brown Part 2 (single issued as **Steve Soul**) 09/6/68
 / James Brown - A Talk With The News
 King 6222 - Soul Pride (Parts 1 & 2) (#33) 08/26/68
 King 6218 - You've Got To Have A Job (If You Don't Work You Don't Eat) 01/13
 / I'm Tired, I'm Tired, I'm Tired (Things Better Change Before It's Too Late)
 (above **Marva Whitney** and **James Brown**, flip by **Marva Whitney**)
 King 6223 - You've Got To Have A Mother For Me (Parts 1 & 2) (unissued) 01/13
 King 6224 - I Don't Want Nobody To Give Me Nothing (# 3) 02/24
 (Open Up The Door, I'll Get It Myself) (Parts 1 & 2)
 King 6235 - Little Groove Maker (Parts 1 & 2) (Live) (unissued) 06/24/67
 King 6235 - Little Groove Maker (Part 1) (Live) / Any Day Now (unissued) 04/21
 King 6235 - Little Groove Maker (Part 1) (Live) / I'm Shook - (withdrawn) 12/2/68
 King 6240 - The Popcorn (#11) / The Chicken (instrumentals) 08/26/68
 King 6245 - Mother Popcorn (You Got To Have A Mother For Me) (Parts 1 & 2) (# 1) 05/13
 King 6250 - Lowdown Popcorn (#16) / Top Of The Stack (instr) 06/12
 King 6258 - World (Parts 1 & 2) (# 8) 07/16-17
 King 6255 - Let A Man Come In And Do The Popcorn Part One 05/13
 / Sometime 12/2/68

King 6273 - I'm Not Demanding (Parts 1 & 2) (unissued) 08/13
 King 6277 - It's Christmas Time (Parts 1 & 2) 08/13
 King 6280 - Ain't It Funky Now (Parts 1 & 2) (# 3) 10/14
 Federal 12551 - Popcorn With Feeling / Soul President (as by **Steve Soul**) 05/13
 King 6275 - Part Two (Let A Man Come In And Do The Popcorn) (# 6) 05/13
 / Gittin' A Little Hipper (Part 2) (instr) 12/12/67

King 6285 - The Brother Got To Rapp (Parts 1 & 2) (unissued) 10/14

1970

King 6292 - It's A New Day (Parts 1 & 2) (# 3) 09/3/69
 / Georgia On My Mind 12/69 and 01/4
 King 6290 - Funky Drummer (Parts 1 & 2) (#20) (instr) 11/20/69
 King 6293 - Let It Be Me / No More Heartaches, No More Pain 02/14
 (above **James Brown with Vicki Anderson** - flip by **Vicki Anderson** solo)
 King 6300 - Talkin' Loud And Sayin' Nothin' (Parts 1 & 2) (unissued) 02/24
 King 6310 - Brother Rapp (Parts 1 & 2) (# 2) / Bewildered 10/14/69 / 04/12/69
 Bethlehem 3098 - A Man Has To Go Back To The Crossroads 03/2 and 05/11
 / The Drunk 05/20
 King 6322 - I'm Not Demanding (Parts 1 & 2) (unissued) 08/13/69
 King 6318 - Get Up (I Feel Like Being Like) A Sex Machine (Parts 1 & 2) (# 2) 04/25
 King 6329 - (Call Me) Super Bad (Parts 1 & 2) / Part 3 (# 1) 06/30
 King 6339 - Hey America / Hey America (Sing Along) 10/6-8
 King 6340 - Santa Claus Is Definitely Here To Stay 10/6-8
 / Santa Claus Is Definitely Here To Stay (Sing Along)

King 6347 - Get Up, Get Into It, Get Involved (Parts 1 & 2) (# 4) 11/3

1971

King 6363 - I Cried (#15) / World (Part 2) 02/14/70 / 07/17/69
 King KP6359 - Talkin' Loud And Sayin' Nothin' (Parts 1 & 2) (withdrawn) 02/24/70
 King 6359 - Talkin' Loud And Sayin' Nothin' (Parts 1 & 2) (unissued) 10/1/70
 King 6368 - Soul Power (Part 1) / Soul Power (Part 2 & Part 3) (# 3) 01/26
 King 6366 - Spinning Wheel (Parts 1 & 2) (instr) 10/1/69
 People 2500 - Escape - Ism (Part 1) / Escape - Ism (Parts 2 & 3) (#6) 04/8
 People 2501 - Hot Pants (Part 1) (She Got To Use What She Got To Get What She Wants)
 / Hot Pants (Parts 2 & 3) (# 1) 05/13
 People 2502 - My Brother (Parts 1 & 2) as **The J.B.'s** 05/13
 Polydor 14088 - Make It Funky (Parts 1 & 2) (# 1) 07/13
 Polydor 14098 - My Part - Make It Funky (Part 3 & Part 4) 07/13
 Polydor 14100 - I'm A Greedy Man (Parts 1 & 2) (# 7) 05/13
 Polydor 14107 - Just Won't Do Right / Wheel Of Life (by **Lynn Collins**) 12/9/68
 1972 (A-side above features **Lynn and Brown**, vcls - rec date is for that one)
 Polydor 14109 - Talking Loud And Saying Nothing (Parts 1 & 2) (# 1) 10/1/70
 The above was recorded in *Macon, Georgia*.

Note: The early recordings above mainly rec. in New York City – later all over America, often in Georgia

James Brown was the #1 R&B performer of the 1960s - also of the 1970s. Of the later ones, the next two are the ones you've really qnt to qet - the first often called "Gonna Have A Funky Good Time"

1973 People 621 - Doing It To Death (# 1) rec Augusta, Georgia January 29

above by **Fred Wesley & The J.B.'s** (with **James Brown**, vcls)

1976 Polydor 14360 - Bodyheat (Parts 1 & 2) (#13) rec Miami, Florida in August

Bonus Feature
– Famous Flames Re-Cap

The Famous Flames

Here is a try to **summarize** the story of James and his vocal (and instrumental partners) in the formative years - **James Brown and "His" Famous Flames** (as several albums "said"). ([The Famous Flames](#))

1952 - the **Gospel Starlighters** are founded by **Bobby Byrd** in Toccoa, Georgia. The group originally consists of Byrd, Fred Pulliam (who had replaced early member Willie Johnson), and Doyle Oglesby, plus possibly Nafloyd Scott. Troy Collins is also in there as an early member. During a friendly baseball match at a juvenile prison, Byrd meets a young **James Brown**, who is serving time on robbery charges. Byrd befriends him and arranges for Byrd's family to oversee Brown's parole on June 14. This begins a personal and professional association that lasts until 1973.

1953 - the Starlighters start to perform secular music as **the Avons**, and now also featuring vocalists Sylvester Keels and Nashpendle Knox (with Pulliam the third singer).

1954 - James Brown returns to music (which he had practised already as a youngster in Augusta, Georgia (his home town from the age of five) and in Rome and Toccoa, after boxing, baseball and dish-washing careers, with a group called **the Ever Ready Gospel Singers**, which includes his old reform school friend, Johnny Terry (the "mysterious" long-time friend of Brown's). Later this year, the Avons face a tragedy when Troy Collins dies in a car accident. Byrd asks Brown to replace Collins. At first, lead vocals are split between Byrd, Keels and Brown. Brown brings in Johnny Terry. Some files say Terry may be the one to have recruited guitarist Nafloyd Scott. Scott's brother "Baby Roy" (Baroy) is also there as a bass player. It is around this time that the Avons change their name to **the Toccoa Band** in order to avoid confusion with two other groups also named the Avons. The group now sometimes acts as a bogus Five Royals. Under their manager, Barry Tremier, they begin to use instruments "officially" (with Brown playing drums and Byrd the piano).

1955 - after watching Little Richard in Macon, Georgia, the group settles for a new name again, **the Flames** (unaware of the Hollywood group). Doyle Oglesby and Fred Pulliam leave and are replaced by Nashpendle "Nash" Knox. "Baby Roy" is now also out. Clint Brantley (Little Richard's agent in Macon) is the one who suggests the final name and trying to get a recording contract. The group is now officially called **"The Famous Flames"**.

Nov 1, 1955 - recording a demo of "Please, Please, Please" in radio studio WIBB in Macon, Georgia.

Feb 4, 1956 - cutting **"Please, Please, Please"** at King Records studio in Cincinnati, Ohio, produced by Ralph Bass. The Famous Flames now comprise vocalists James Brown, Bobby Byrd, Sylvester Keels, Johnny Terry, Nashpendle Knox, and guitarist Nafloyd Scott. They bring in Macon pianist, arranger (and "road manager" for Little Richard), Alvin (Lukas) **"Fats" Gonder**, plus the bandleader of Richard's road band the Upsetters, tenorsaxist Wilbert "Lee Diamond" Smith. Ralph Bass and A&R man Gene Redd support studio musicians Ray Felder on sax, Clarence Mack on bass, and Edison Gore on drums. Four songs are recorded ("Please..." has no saxes). The A-side has James Brown and Johnny Terry as composers - (and the flip has Byrd and Keels). On the follow-up singles Knox, Scott, and Wilbert Smith are "honored". After three sessions, the original Flames break up (although Terry stays by Brown's side of things). Bobby Byrd will return in the late 1950s.

April 1957 - Brown employs tenor saxist **J.C. (James) Davis** (with his Bucketheads band) as his road band, featuring Nat Kendrick, drums and Bobby Roach and later Les Buie, guitars. Gonder is still at hand. Davis later becomes Etta James' bandleader.

ca Sep/Oct 1957 - the new "Famous Flames" are recruited - Louis Madison (who also plays keyboards), "Big Bill" Hollings, J.W. Archer, and the returning Willie Johnson. They come from the vocal group **the Dominions** (who had toured with Little Richard). Brown's new manager Ben Bart is now an important figure in the development of the "James Brown" profile, Madison and the "interim Flames" (known as a quality group) will form a San Francisco-based splinter group, "The Fabulous Flames", around 1960 (for which Johnny Terry writes some songs).

ca June 1959 - Brown and Terry ask Bobby Byrd to return, which he does, and they re-organize the Flames again. **Bobby Bennett** (who is an old friend of bandleader Davis - he actually started out as Davis' valet) and **Eugene "Baby Lloyd" Stallworth** (Brown's early valet) are "hired". The quartet (with Byrd and Terry) is the one remembered by **the Rock and Roll Hall of Fame**. In fact during some of the prime years of the James Brown Show/Revue the group does not include Terry. He has his own special duo featuring Bill Hollings (yes - the one) - in a sing-and-dance act known as "Johnny And Bill" (that's why most photos show a three-some). The name **"The Famous Flames"** somehow had gotten the "property" of James Brown, who "markets" it on his records and posters at least up to mid/late 1968 (when the Flames finally split). Brown's focus turns over to his Band/Orchestra. Byrd returns to Brown in 1970-1973, but Johnny Terry (most certainly absent from 1963 for several years) seems to have stayed on even longer (handling much of Brown's business).

Here is how Donald's Encyclopedia on Popular Music presents the Famous Flames

Originally the Gospel Starlighters, led by singer/pianist Bobby Byrd (b 15 August 1934, Toccoa GA). They turned to an R&B group after recruiting James Brown in mid-1953, who soon became main lead singer and motivating force. They first recorded in February 1956; the lineup behind Brown was Byrd, vocal/piano; Johnny Terry, Sylvester Keels and Nashpendle Knox, vocals; Nafloyd Scott, guitar; Baroy Scott, bass. After they disbanded '57 Brown recruited most of The Dominions: Louis Madison, vocals/ keyboards; Bill Hollings and J.W. Archer, vocals. In '59 this group also disbanded and "Flames" now became a trio: Byrd and Terry (who had returned late '58) with Willie Johnson. A year later Terry and Johnson were replaced by Bobby Bennett and "Baby" Lloyd Stallworth; this best-known edition recorded with Brown until '64, continued on stage with him until '66-67. Byrd had many releases of his own, remaining an important co-writer, backing singer and keyboardist with Brown until the early '70s. (Ed. note: this presentation differs from the above - but is a try of some kind of summarizing - prob not as correct as the above). Image right: Bobby Byrd, Bobby Bennet and "Baby" Lloyd Stallworth.



From James Brown's self-written book "I Feel Good" with an introduction by Marc Eliot (2005).

The original members of the Famous Flames, prior to Brown joining the band: (left to right) Bobby Byrd, Nash Knox, Sylvester Keels, Johnny Terry, and (with guitar) Nafloyd Scott. FROM THE COLLECTION OF THE AUTHOR

The original Famous Flames most probably in early 1956 (not before the first recording, as it is presented in the book). Terry is shown in this photo far right.



Brown and the Famous Flames reach Kansas on their first West Coast tour. Top-to-bottom, Sylvester Keels, Nash Knox, Johnny Terry, and Bobby Byrd. Brown is to the left of the group. Macon organist Luke "Fats" Gonder led their early back-up band.

The Famous Flames - and about Johnny Terry



Images: "The Fabulous Flames"—the "breakaway group", who made records in San Francisco featuring fr. Louis Madison (pianist on several of James' late '50s' recordings), J.W. Archer, Willie "Snake" Johnson, and Bill Hollings in 1960. The songs were composed by Johnny Terry, who was the writer of many other James Brown songs, including "Try Me" (and several more he didn't get credit on). Note: Tony Allen (writer of "Save the last dance for me" (The Drifters Legacy), discogs, and other sites on the internet show Johnny Terry as the same Johnny Terry who sang with the Drifters 1963-1966. I haven't been a real believer of that — Johnny was a very close (and life-long) friend of Brown's ever since his prison-mate time in Toccoa?, Georgia (even before James' friendship with non-prisoner Bobby Byrd) — although in the period of 1963-66 the Famous Flames (now a trio on stage) did not feature Terry. Terry sang, and danced with a former Flame in the revue (Bill Hollings), and made a couple of records in 1962-1963 (the first as Johnnie and Bill) with him. They were featured in James' Revue up to 1964 — see poster below. Below left: The Famous Flames in Philadelphia with DJ Jerry



Blavat, Baby Lloyd, Bobby Byrd, Bobby Bennett, and James Brown, plus Blavat and the James Brown Band. So, Tony Allen may be right! Images right and top left: the Johnny Terry of the Drifters - bass singer with the group on 17 sessions from April 12, 1963 – July 26, 1966. Here he is imaged twice in circa 1963 (he sure does not look like any of the two imaged at the top right, but I know now that this is a 1964 image, a period where Bennet and Byrd acted as "Johnny and Bill" on stage - Byrd left and Bobby right – see above). The Drifters'. Terry has "clear?" similarity with the photo at the bottom of this page). **Brown's old "buddy" deserves much more attention than he's got credit for!** (see also page 48)



James Brown's talent was discovered by Bobby Byrd, whose baseball team played the prison squad Brown pitched for while serving a term for armed robbery in Toccoa, Georgia. Through the sponsorship of Byrd and his family, Brown was paroled in 1952. He joined Byrd's group, which sang both gospel (as the Gospel Starlighters) and rhythm & blues (as the Avons). Over time, the unstoppable Brown assumed an increasingly central role in the group. They performed around Georgia and South Carolina (where James was born) as the Flames (amended to the Famous Flames) in 1954 and 1955. Byrd played keyboards, Brown played drums and they shared lead vocals. The other original members of the group were guitarist Nafloyd Scott, bassist Baroy Scott and singers Sylvester Keels, Fred Pulliam and Derek Oglesby. The latter two were replaced by Nashpendle "Nash" Knox and Johnny Terry in 1955. Late that year, the Famous Flames cut a demo of "Please Please Please" (written by James Brown and Johnny



Terry) at Macon, Georgia, radio station WIBB. Their manager, Clint Brantley—who also managed Little Richard—circulated the recording to various labels. Leonard Chess was very interested, but Ralph Bass (of King Records) managed to sign them first. He did so over the objections of owner Syd Nathan, with whom Brown would have a somewhat contentious relationship over the years.



"Please Please Please" was re-cut at King's studio in Cincinnati. Released in March 1956, the record was credited to James Brown with the Famous Flames (although rumour says the first 5,000 records were issued as just The Famous Flames (well-no trace of them anyhow). Brown's top billing caused dissension within the group. "Please Please Please" (written by Brown and Terry) was a sizeable hit, reaching Number Five on *Billboard's* R&B chart, but two-and-a-half years would pass before another single by Brown would crack the national charts. The combination of Brown's relegation of the Famous Flames to backup singers and a lack of chart success caused instability within the group, which broke up in April 1957. After the group's initial breakup, with original group members Bobby Byrd, Sylvester Keels, Nafloyd Scott, Nash Knox, and Johnny Terry leaving the group due to the group's managers Clint Brantley and Ben Bart giving James Brown top billing, Brown was truly having trouble keeping the Flames group together. He assembled a new set of backup singers from the Dominions (who had toured with the Upsetters and Little Richard) - Louis Madison (singer and pianist), J.W. Archer, Willie "Snake" Johnson, and Bill Hollings – soon Johnny Terry returned (and Johnson quit). New musicians were also hired, including saxophonist J.C. Davis and members of his band. Byrd rejoined in 1959, soon after "Try Me" topped the R&B chart. Bobby Bennett, originally valet for J.C. Davis, and "Baby" Lloyd Stallworth rounded out the Famous

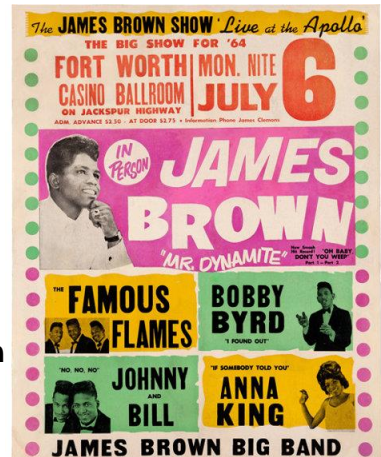
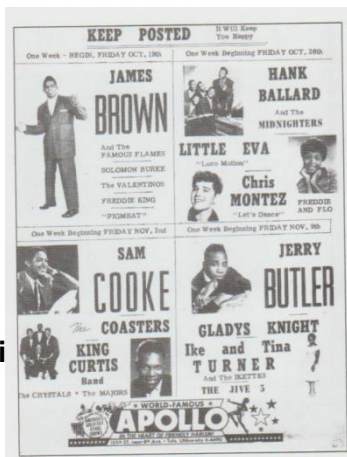
Flames' lineup in late 1959. There were now a vocal quartet, not James Brown's band. The members were Bobby Bennett, Bobby Byrd and Lloyd Stallworth with occasional help from Johnny Terry. On stage, the Famous Flames contributed significantly to Brown's live show. Despite their role in his live show, Brown used the Famous Flames less frequently on record after 1962. Their final appearance on a studio recording was "Maybe the Last Time", cut in June of 1964. Strangely, the records were credited from 1955 through most of 1968 to James Brown and the Famous Flames—even the many on which the Famous Flames did not appear. The combination of Bobby Byrd and Johnny Terry (from 1955) with later arrivals Bobby Bennett and "Baby" Lloyd Stallworth (who joined in 1959) marked the definitive lineup of the Famous Flames. **There is actually no evidence of Johnny Terry after 1964 with the James Brown outfit – not until much later when he seems to have spent his last years together with James Brown in Augusta, Georgia - and later possibly in Brown's birth state South Carolina.**

The Famous Flames left Brown for good in 1968. Bobby Byrd, however, returned to Brown's employ after a year and a half and remained until 1973. He received a co-writing credit with Brown on such tracks as "Get Up (I Feel Like Being a) Sex Machine", "Talkin' Loud & Sayin' Nothing" and "Licking Stick—Licking Stick". Under Brown's tutelage, Byrd even charted a respectable number of minor R&B hits under his own name, including "Baby Baby Baby" (with Anna King), "I Need Help (I Can't Do It Alone)" and "I Know You Got Soul". James Brown died on December 25, 2006. Bobby Byrd performed at Brown's public funeral in Augusta, Georgia. Byrd himself would die nine months later. Bobby Bennett, the last living member of The Famous Flames, lived long enough to see the group inducted into the 2012 class of the Rock and Roll Hall of Fame, before himself dying in 2013.

Rock and Roll Hall of Fame Inductees: Bobby Bennett (vocals; born June 27, 1938, died January 18, 2013), Bobby Byrd (vocals; born August 15, 1934, died September 12, 2007), Lloyd Stallworth (vocals; born April 15, 1941, died October 27, 2002), Johnny Terry (vocals; born ca 1930 or later?; died in 2005). (From Rock and Roll Hall of Fame site (sl.ed).)

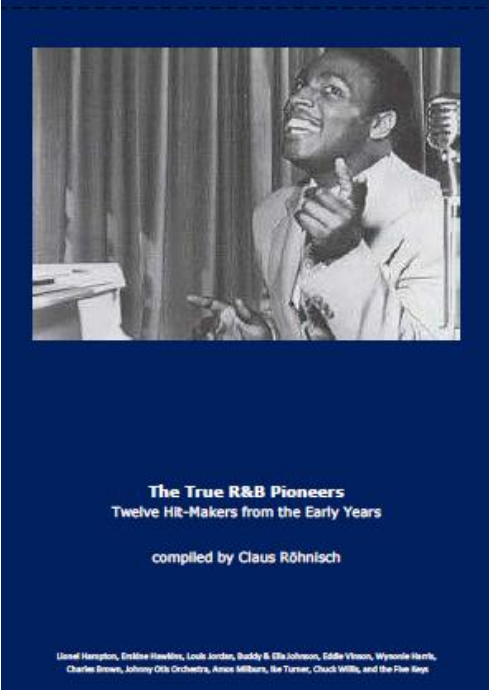
In the first seven single recordings by James Brown with the Famous Flames the following members were credited as composers with differing frequency: James Brown, Johnny Terry, Bobby Byrd, Sylvester Keels, Nashpendle Knox, Nafloyd Scott, and Wilbert Smith (tenor saxophonist - not a Flame – but from Little Richard's Upsetters road band, who had joined the Brown roster together with pianist Lukas "Fats" Gonder).

Here is a link to a very interesting site, with a stunning news feature on [Johnny Terry](#) (far right below with Jack Montgomery and Jay Davis of the Tempos).





The R&B Pioneers – Volume Nine



The True R&B Pioneers – Twelve Hit-Makers from the Early Years

http://www.rhythm-and-blues.info/09_TheTrueRBPioneers.pdf

Most music's uncountable analysts agree that "Rhythm & Blues" was born during the last year of World War II (or straight after the end of it), although the Sepia performers had sung and played bluesy rhythms ever since 1920. But the term "Rhythm and Blues" was not used to define the black popular music until Jerry Wexler (then a Billboard editor) coined it and the Billboard magazine started to publish weekly "Most Played Juke Box Rhythm & Blues Records" and "Best Selling Retail Rhythm & Blues Records" on the 25th of June in 1949 (with Charles Brown Trio topping both those charts with "Trouble Blues" for several weeks – it had already topped the "Race Records" charts preceding the "Rhythm & Blues" charts). It all started in October 1942, when Billboard introduced a "Harlem Hit Parade". In 1945 the "Harlem Hit Parade" had been transformed to two "Race Records" charts. Who then were the true R&B Pioneers? In this presentation I have tried to present to you some of the most interesting Sepia performers (the ones who started the "revolution" and who became some kind of legends). What the twelve artists presented here have in common is that they all started their careers before the R&B explosion and that they all were role models for the early 1950s R&B performers.

New Info



Well, **Amos Milburn** truly deserves some more space in the R&B Pioneers Series, so here are his most successful original hit records and a couple of other classics – ("Jitterbug Parade" had its flip "Hold Me Baby" hitting the charts). Amos was a very consistent hit-maker from 1947 (debuting in 1946) through to early 1954, but met the same fate as most of the early idols, when rock-n-roll was born (although he continued doing records up into the Motown years). This Texan was, despite his west-coast base a regular visitor to New York (the Apollo, often working with Ruth Brown) – and he was a heavy influence on New Orleans based Fats Domino.

1947	1948	1948	1949	1949
1950	1951	1951	1953	1959



Updates

page

Amendments



Ike Turner's Kings of Rhythm: Billy Gayles, (holding sax), Eugene Washington (drums), Jesse Knight Jr; Ike Turner; Annie Mae Wilson piano; Raymond Hill; Eddie Jones; Collins Polk (club owner). At the The Bird Cage, St. Louis, circa 1956. From the Bill Greensmith Collection.



The Kings Of Rhythm or Delta Cats 1951

Ike Turner (Pno) Jackie Brenston (Vo-bari sax) Raymond Hill (Ts) Eugene Fox (Ts) Willie Kizart (Gtr) Willie Sims (Dms)

The Kings Of Rhythm 1953/54

Ike Turner (Gtr/Pno) Raymond Hill, Eugene Fox, Bobby Fields (Saxes) Bonnie Turner (Pno) Jesse Knight (Bass/Gtr) Bob Prindell (Dms)

The Kings Of Rhythm 1956

Ike Turner (Gtr) Raymond Hill, Eddie Jones, Jackie Brenston (Saxes) Annie Mae Wilson (Pno) Jesse Knight (Bass/Gtr) Eugene Washington (Dms)

The Kings Of Rhythm 1957/58

Ike Turner (Gtr) Carlson Oliver, Eddie Jones (Ts) Erskine Oglesby (Bari) Fred Sample (Pno) Jesse Knight (Bass Gtr) Eugene Washington (Dms)

The Kings or Rhythm 1962/63

Ike Turner (Gtr) Jess Herring (Tbn) Mac Johnson (Tp) Rasheed Ishmael (Ts) Eddie Silvers (Ts) Marvin Warwick (Bari) Ernest Lane (Pno) Sam Rhodes (Bass Gtr) Thomas Norwood (Dms)

The Kings Of Rhythm 1964/65

Ike Turner (Gtr) Russell Jacquet (Tp) Clifford Solomon (Ts) Ray Phil Davers (Bari) Ernest Lane (Pno) Sum Rhodes (Bass Gtr) Thomas Norwood (Dms)



John Sam **Lightnin' Hopkins** (born in Centerville, Texas March 15, 1912 – died in Houston January 30, 1982)



Hopkins was a country blues influenced guitarist (sometimes pianist, and a great story-teller in his recordings), who really deserves a place in the R&B Pioneers roster. At the age of eight he met Blind Lemon Jefferson in Buffalo, Texas. Later he teamed up with Texas Alexander. He made his very first recordings in November of 1946. Lola Anne Cullum of Aladdin in L.A., California had sent for him to come recording. He was joined by Wilson Smith on the piano (and the two were baptized "Lightnin'" and "Thunder"). Soon after he made several solo recordings for Bill Quinn's Gold Star in Houston, Texas in the late 1940s. In the early 1950s RPM, Sittin' In Wlth, and Mercury took their turns. His popularity declined (despite some very interesting urbanized blues with combos) for Decca, TNT and Herald in 1953-1954. He fell into obscurity – and wasn't "rediscovered" until 1959 by Mack McCormick (who recorded him for Tradition). This resulted in one of the most frequently recorded blues artists of all. Sam Charters produced albums for Folkways, and later there was a whole bunch for Bluesville & Prestige, Fire, Candid, Vee-Jay, several for Arhoolie, Vanguard, and Verve, some fine ones for Jewel, and for Home Cooking, Sonet and other labels - up to his final LP done in France in 1981. His most famous song in later years was "Mojo Hand", recorded for Fury in November 1960, but not released until 1962..Hopkins is by many considered one of the absolut top blues singers of black America. Well - in my files he fell short – but don't forget him (like I did - well he sure wasn't a giant in the Golden '50s).

Amendment

Dave Bartholomew (December 24, 1918 – June 23, 2019)

DAVE BARTHOLOMEW TRIBUTE

BY BILLY VERA



The city of New Orleans lost her most prolific and successful songwriter and record producer, Dave Bartholomew, on the morning of 23rd June; he died in hospital in Metairie, Louisiana. He was aged 100.

Dave Louis Bartholomew was born to Louis Bartholomew, a barber and bass player, and his wife Mary, on Christmas Eve, 1918 in Edgard, Louisiana, St. John the Baptist Parish. He was best known as Fats Domino's collaborator. But there is so much more.

BMI (Broadcast Music Inc.), the company which pays songwriters and music publishers for public performances of their songs, lists 462 Dave Bartholomew titles on its site. Unlike many other writers, and due to his power to choose material for the many artists he produced, a higher percentage of his songs were released to the public.

For Fats Domino alone, Dave's charted productions numbered 59 pop hits and 58 rhythm and blues hits. Of these, 39 made it to the Top Ten on the R&B chart. Although Fats never reached number one on the pop chart, he topped the R&B chart nine times under Bartholomew's baton. For perspective, Fats had more hits than Chuck Berry and Little Richard combined.

And that's just Dave's biggest artist. The songs he wrote and/or produced – for other Crescent City performers, Smiley Lewis, The Spiders, Loyd Price, Shirley & Lee, Chris Kenner, Earl King, T-Bone Walker, Roy Brown, Pee Wee Crayton, Wee Willie Wayne, Earl King and others, although their popularity rarely spread beyond the city limits, often



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A 1951 argument between Dave and Chudd caused him to seek employment elsewhere. For Specialty, he produced Loyd Price's 'Lucky Miss Clawdy', one of 1952's biggest records and 'I'm Gone', the first hit for Shirley & Lee on Aladdin. He also cut three sessions under his own name for King Records, including the original version of 'My Ding-a-Ling', years later appropriated by Chuck Berry, who claimed authorship for his only number one record.

These hits showed Chudd Dave Bartholomew's value, and he was soon back in the fold. By 1955, Dave and Fats found the formula for pop success with 'Ain't It A Shame', which hit number one pop by Pat Boone as 'Ain't That A Shame'. To further his appeal to the pop market, either Dave or Chudd came up with the idea to record standards, starting with 'My Blue Heaven', done up Domino style. This tactic reached its climax with 'Blueberry Hill', on the heels of Louis Armstrong's version. Dave made a fortune from pop versions of his tunes: 'I'm In Love Again' by the Fontane Sisters, 'Bo Weevil' by Teresa Brewer, even a ludicrously silly version of 'All By Myself' by crooner Vaughn Monroe. Dion and The Belmonts' follow-up to their first hit was a cover of Fats's 'I Can't Go On (Rosalie)'. 'I'm Walkin'' served as Ricky Nelson's first hit on Verve and he soon switched labels to Imperial. Fats told me later that he felt things became difficult at Imperial because: 'Imperial was a two-artist label: me and Slim

found a national audience via cover versions by pop stars like Elvis Presley, Pat Boone, Ricky Nelson, John Lennon, Paul McCartney and many more.

Starting on the tuba, Bartholomew took up the trumpet at an early age, he played with New Orleans jazz greats Papa Celestin, Joe Robichaux and Fats Pichon, before joining the armed forces during World War Two. Upon his return, after a short stint with the Jimmie Lunceford Orchestra, he formed his own band to play at the Dew Drop Inn in New Orleans. There, he encountered the Braun brothers, who were the first to successfully record New Orleans musicians, among them Paul Gayten, Annie Laurie, Roy Brown and Bartholomew's future protégé, Smiley Lewis. Dave first recorded for the Brauns' DeLuxe label in 1947, shortly before the American Federation of Musicians recording ban. When the ban lifted in 1949, he recorded for them again, for his only hit under his own name, 'Country Boy'.

During a gig at Don Robey's Bronze Peacock club in Houston, he met Lew Chudd, owner of Imperial Records, a label known mostly for Mexican records at the time. The two hit it off and Dave was hired as a talent scout and A&R man. His first productions for Lew Chudd were 'Shrewsbury Blues' by Tommy Ridgley and Jewel King's '3 x 7 = 21', which became a hit.

His next session, at Cosimo Matassa's J&M Music Shop studio in December 1949, was with Fats Domino's 'The Fat Man', an altered version of the city's traditional 'Junker's Blues', kicking off a career and a star.

I recall, many years ago, reading in The Cashbox, a list of artists with the most number one hits. At the top was Bing Crosby with 28; Elvis and the Beatles with 22 each and Fats was next, with 18.

Two of Dave's songs cut by Elvis were 'Witchcraft', originally recorded by The Spiders, and 'One Night', one of several tunes first recorded by Smiley Lewis to be covered by pop artists, including 'I Hear You Knocking', a smash by television star Gale Storm (and also by Dave Edmunds who hit number one in the U.K. with the song in 1970) and 'Blue Monday', which had to wait for Fats to make it a hit. One of Dave's biggest disappointments was not being able to make Smiley a big-name act. A powerful singer, Lewis's voice struck many as too piercing to be pleasing to the average listener, like Domino's was.

Whitman. When Ricky came in, it was more than Lew could handle." Yet, Fats continued to chart into the early 1960s with Bartholomew-produced smashes like 'I'm Ready', 'Be My Guest', 'My Girl Josephine', 'Let The Four Winds Blow' and 'Walking To New Orleans', co-written with Bobby Charles.

I met Dave in 1972 when I was The Shirelles' conductor and his band backed us for a week's engagement in New Orleans. He told me Pearl King was his wife's name – I'd noticed he attached it to a number of his songs on later recordings.

Bartholomew often recycled his songs. One prime example is 'Let The Four Winds Blow'. It was recorded by Dave, Roy Brown and Bobby Charles before Fats got around to it in 1961. Another was 'Ain't Gonna Do It', with several attempts and Fats revived 'I'm Gonna Be A Wheel Somenay', first recorded by Bobby Mitchell.

As the 1960s loomed, Dave cut some terrific artists who failed in the marketplace, but became legendary in later years, including Alvin Robinson, Earl King and Robert Parker. He also attempted to revive the recording careers of Shirley & Lee and Huey Smith, but to no avail.

He never stopped recording himself, but never charted. After the sale of Imperial, he formed his Broadmoor label with no success. He often appeared with Domino in later years. Dave Bartholomew was inducted into the Rock'n Roll Hall of Fame in 1991 and the Songwriters' Hall of Fame.

Photos, labels shot and advert from the Billy Vera Collection



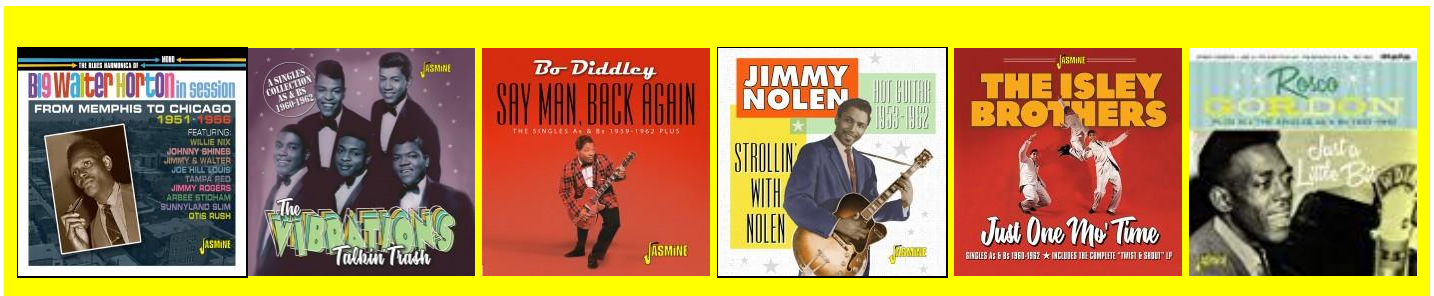
From Blues & Rhythm magazine No 342 (September 2019)

Two interesting Jasmine double-CDs

Imperial singles 1950-62 and "outside" Imperial 1947-52.

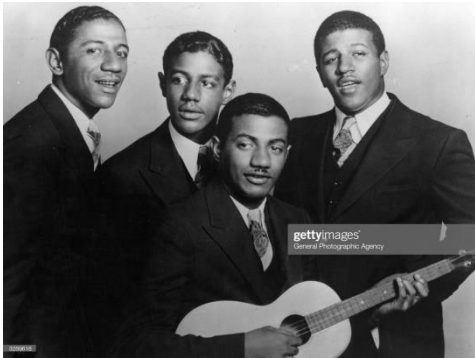


... and some new on Jasmine:



Amendment

Peter Grendysa on the "road to Doo-Wop" – the roots. from "the drifters box / rockin' & driftin'" (Rhino 1996)



Images: the original Mills Brothers from Piqua, Ohio with John C., Jr. and his guitar. Center: the Mills family dynasty after the death of John C. Jr. in January 1936 (clockwise, from top right): father John H. and sons Donald F., Harry F., and Herbert B. Color photo: with John Sr and new guitarist Norman Brown.

DRIFTING INTO DOO-WOP

What's in a name? Plenty, if the name is "Drifters." It's been more than 40 years since that vocal group first caught the public ear, and a very long time since that name appeared on a hit record. Yet, the mere mention of the name still evokes images of a sleek young tenor voice bonding the notes of a romantic lyric. Over the intervening years, Drifters has very nearly become a generic term — impostors still find easy work in clubs, hotels, and resorts, playing to audiences who don't know or care that most of the original hit group has long since passed to that granddaddy in the sky.

This phenomenon of American music is almost unique in popular culture. Picture multiple formations of the Mills Brothers, The Rolling Stones, The Beatles, or The Beach Boys owing the country and drawing good crowds everywhere they play. The lasting power of The Drifters, at least in name, is like the afterimage of a flashbulb — so brilliant, so intense was their popularity that it has transcended decades of change in music.

Back when our music of rebellion was delivered via thin black vinyl discs with big holes in the middle, we called that music "rock 'n' roll" if it was up-tempo and "rhythm & blues" if it was slow and dreamy. Only much later did we realize that our simple and pure music had become a cultural icon, and we began to take it seriously. Very seriously. Categories and differences were noted and duly examined — urban blues, New York soul, electric blues, Chicago blues, rhythm & blues, rockabilly, down home blues, and doo-wop.

Today, doo-wop means vocal group harmony to most people, and the term encompasses singing styles as diverse as those of The Platters, The Coasters, The Moonglows, The Dells, The Marceys, and Four Tops. If it's doo-wop the public wants to call it, then as doo-wop it shall be known. No one is really certain where the term came from, or even if it should be capitalized, and spelling variations abound. However, a few things remain constant: Doo-wop consists of a singing group — more than a duo, less than a chorus — and that group does not play any instruments while they sing. Historically, singing groups of this type would fall into the category of "barbershop harmony," a style first popularized by the Empire City Quartet singing "Sweet Adeline" in 1903. But there is more to doo-wop than that. It is a melding of the best of several musical inventions.

For more than 20 years the first "group explosion" raved on with giant record hits by such all-male, all-white teams as the Peerless, American, and Haydn Quartets. When the black Mills Brothers came along in 1928, they were doing the same songs in the same ways as the white quartets. They needed a gimmick to stand apart from the hordes of harmonizers and that gimmick was the imitation of instrument sounds with their voices. By the time that novelty had worn off, the Mills' true gift of converting hot jazz and swing music into song took over, and their popularity was assured for the next 50 or so years.

Shortly before the Empire City Quartet made their mark with "Sweet Adeline," a black group called the Dinwiddie Quartet made some records in a very different harmony style. Instead of singing in unison or harmonizing on the same note, the bass voice of the Quartet accentuated the rhythm of the tunes, while "floating" tenor harmonies were used behind the lead vocalists. Their record company, Victor Talking Machine, called this music "genuine jubilee and camp meeting shouts," thus providing yet another description of doo-wop. This black style of harmony singing survived the lean years of the teens and was in full flower again in the mid-1920s when a group known as the Norfolk Jazz Quartet started on a successful career that lasted two decades.

In the Norfolk Jazz Quartet bag were countless numbers of imitators, groups such as the Four Duet Travellers, the Southern Negro Quartet, and the vocal/instrumental trio the Three Bees, all of them emulating the jazz styles of Louis Armstrong, Duke Ellington, Jelly Roll Morton, and others. Individual voices in the group sang parts much as they would have been played by musicians in those popular bands. Bass singers functioned as bass players, providing and reinforcing the rhythm, while other members backed the lead singer by improvising with repeated phrases in counterpoint harmony. When scat singing came into vogue the singers added those rhythmic syllables and blow notes to their repertoire.

Just when the Mills Brothers were riding the crest of their instrumental-imitation popularity in 1937, West Coast songwriter Leon Rene assembled a remarkable all-vocal "orchestra," a milestone in doo-wop history.

Called the Sing Band, it actually consisted of two quartets — the Jones Boys and the Four Blackbirds. This double group imitated an entire orchestra (tenor Jimmy Springs, later of the Five Red Caps, imitated a vibraphone, for example) and recorded for Decca while appearing in several motion pictures and on the radio. A few years later, the group known as the Ink Spots abandoned their old jive style and started doing ballads featuring the stratospheric high tenor of Bill Kenny and the smoky bass of Horry Jones. This hit-making arrangement was used on several spectacular hit records during the years of World War II.

While the Mills Brothers were the group to follow in terms of financial and popular achievement, the Ink Spots set a whole new standard for black vocal group technique. Their singing transcended all that had come before and sparked new hosts of imitators. No sooner had this revolution been set in motion when the Ink Spots themselves began to change. Aside from the lead and bass singers, the rest of the group was relegated to nondescript humming in the background. With the exception of the formulaic talking bass, the Ink Spots essentially became a solo act.

The years of World War II saw major changes in American society and music, and that short period marked both the rise and fall of the Ink Spots. The development of rhythm & blues was a return to earthy roots that both the Ink Spots and Mills Brothers had left behind in their quest for mass market acceptance. In their place came a multitude of vocal groups with strong leads (both tenor and bass), intricate harmony, and soulful delivery rooted in black gospel. The early instrumental imitations of the Mills Brothers lived on in the backing vocals, and reached their exaggerated culmination in doo-wop. The soaring, ethereal high tenor leads came from the Ink Spots, often augmented with floating, wordless vocal obbligatos from a second, even higher, tenor.

Despite their popularity among black music lovers, vocal groups were not a major part of American pop music until the late 1940s, with the exception of those consummate entertainers the Andrews Sisters. In 1948 The Ames Brothers began their rise to fame, closely followed by the Four Aces. Meanwhile, The Ravens and The Orioles were showing aspiring black singers a certain road to notoriety, if not great financial reward. Billy Ward's spectacular Dominos combined gospel intensity with meticulous showmanship and musicality. In Clyde McPhatter, Ward found the first distinctive lead voice of the doo-wop era. That he was unable to hold on to Clyde was more the result of personal incompatibility than musical disagreement — both Ward and McPhatter had their sights set on success in the broad pop market.

In 1950 not one vocal group record made the #1 spot on the rhythm & blues charts, despite efforts by the Bachelors, Ballancers, The Barons, Basin Street Boys, The Beeners, Big Three Trio, Blenders, Brown Dots, Cabineters, Cap-Tans, Carols, Charlorettes, Deep River Boys, Delta Rhythm Boys, Donier Boys, The Elgins, The Five Keys, Hollywood Flames, Four Blades, The Four Buddies, Four Tunes, Hollywood Four Blazers, James Quintet, Jubalaters, Keynotes, Magic Chords, Naturals, Nic Nacs, The Orioles, Paipers, The Ravens, Royals, The Robins, Shadows, Striders, Vagabonds, and countless other aspirants. No doo-wop didn't start with The Dominos in 1951, but it would take a minuscule typeface not yet invented to list here all of

groups that popped up in their footsteps.

With "Sixty-Minute Man" in 1951, The Dominos changed the face of rhythm & blues from single artists and bands to vocal groups. They cemented the change for good with a string of big-selling records. It is too often forgotten that success in the R&B field those days was no different from success in any other aspect of show business. Music was also a visual medium. The Dominos developed a tricky and stylish stage routine to go with their hit songs and spent hours rehearsing for personal appearances. Clyde carried this over to his own group and frequently brought down the house with his back flips and knee drops. At Atlantic he and The Drifters had the advantage of coaching by Jesse Stone, a veteran bandleader, songwriter, and arranger who did more to give Atlantic Records its unique sound during that period than any other man.

As the vocal group sound and style evolved, quartets, quintets, and sextets of all musical backgrounds rushed to the studios. In recent years collectors have lavished much attention on the amateurish productions fielded by small labels and the musically shaky credentials of most of the doo-wop groups committed to wax in those days. Yes, a few crude but charming efforts by young groups did make it to the top ranks of the record business and stayed there were the ones that were trained, rehearsed, and professional.

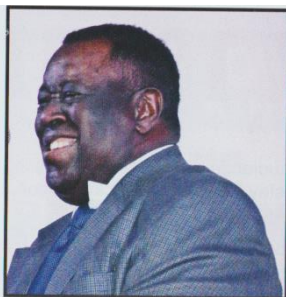
Atlantic wasn't the only record company that insisted on good material, top-notch session musicians, and musically competent vocalists on its group records, but you won't find an Atlantic record by The Clovers, The Cardinals, The Diamonds, or The Drifters that hasn't stood the test of time. Those recordings are as easy on the ears today as they were more than 40 years ago. Clyde's own group, The Drifters, may have been used as merely a stepping stone for his solo career, but they managed to survive quite well without him by seeking out good material, musicians, and vocalists. Once this standard had been set, it was up to the rest of the vocal group world to try to achieve it.

The doo-wop style that appeared in the late 1950s consisted of up-tempo renditions led by high tenor or falsetto voices. The "background" vocals were frequently pushed into the foreground, with bass or baritone voices mixed up right next to the lead singer. The humming or blow notes that had provided the foundation of the earlier R&B style were now amplified, sometimes to grotesque proportions. If this is your definition of doo-wop, and it is the preferred version for the doo-wop purists — then The Drifters did not sing doo-wop. Nor did The Ravens, The Orioles, Larks, The Dominos, The Flamingos, Harmonies, Solitaires, The Clovers, The Spaniards, The Dells, The Midnighters, Spiders, The Penguins, The Five Satms, The Platters, The Coasters, or The Gallians. The doo-woppers of the second wave included hundreds of groups, white and black, who recorded for hundreds of small, usually East Coast labels, without more than local or regional success.

By the time the great vocal group explosion of the 1950s had ended in 1956 (as abruptly as it had begun), the doo-wop style was an anachronism and almost exclusively a white thing. Ever mindful of their role as cultural trendsetters, black Americans had moved into soul music, and a whole new style of vocal group singing emerged, one that had even more of the gospel fire that had ignited the first success of Clyde McPhatter and The Dominos. Atlantic's Drifters were part of this evolution, too, even though they were overshadowed by newcomers such as The Miracles, The Impressions, Spinners, The Manhattans, and The Temptations.

The story of The Drifters is one of those rags-to-riches tales so beloved in American lore, and their success inspired countless hundreds to reach for the gold at the end of the rainbow. More than that, The Drifters produced a musical style and sound with timeless appeal. Whatever the reality behind the glitter and bright lights of show business, the only lasting effect is found in the hearts and minds of the audience, and in this most important way, The Drifters are here to stay. Whatever your personal preference in vocal group harmony, it can be satisfied by listening to a song by The Drifters — the greatest Atlantic group of them all.

—Peter Grendysa
Words On Music, Ltd.



H.B. Barnum, Blackpool International Soul Festival. Photo: Seamus McGarvey.

H.B. Barnum, here in 2019 (82 years of age). From early studio work with Count Basie and as a wonder boy at the piano and performing with the Dootones and the Robins — turning into a legendary arranger, conductor, manager and producer - still at it.

Four Old Favorites – Four Old Friends



Jimmy Witherspoon
(born in Gurdon, Arkansas)
1920 - 1997



Richard "Groove" Holmes
(born in Camden, New Jersey)
1931 - 1991



Joe Williams
(born in Cordele, Georgia)
1918 - 1999



Count Basie
(Red Bank, New Jersey)
1904 - 1984

Four Jazz Giants



Louis Armstrong
(born in New Orleans, Louisiana)
1901 - 1971



Duke Ellington
(born in Washington, D.C.)
1899 - 1974



Fats Waller
(born in New York City)
1904 - 1943



Cab Calloway
(born in Rochester, New York)
1907 - 1994

THE FAMOUS & THE NOTORIOUS - TWO LEGENDARY LABELS

SAM PHILLIPS Memphis

"The Birth Place of Rock 'n' Roll"
Memphis Recording Service, 706 Union Avenue,
Memphis, Tennessee - and **Sun Records**



Some early "Sun Blues" productions (with recording dates)

1950	Phillips 9001/9002	Joe Hill Louis	Boogie In The Park <i>(re-recorded on November 27 for Modern 813)</i>
07/50	RPM 304	B. B. King	Mistreated Woman / B.B. Boogie
12/50	GiltEdge 5026	Slim Rhodes	Memphis Bounce <i>(country record)</i>
02/51	Modern 809	"Mumbles"	Little Boy Blue <i>(Walter Horton)</i>
02/51	RPM 322	Roscoe Gordon	Roscoe's Boogie
03/5/51	Chess 1458	Jackie Brenston	Rocket 88
04/19/51	RPM 324	Roscoe Gordon	Saddled The Cow
05/14/51	Chess 1479	The Howlin' Wolf	Moanin' At Midnight / How Many More Years
c. 06/51	Chess 1466	Rufus Thomas, Jr.	Night Workin' Blues
c. 06/51	RPM 327	Willie Nix	Lonesome Bedroom Blues
07/51	RPM 336	Roscoe Gordon	Dime A Dozen / A New Remedy For Love
08 or 10/51	Chess 1487	Roscoe Gordon	Booted / Love You 'Til I Die <i>(flip is a vocal by Robert Bland, later known as Bobby "Blue" Bland)</i> <i>This was issued in Nov 1951 and the RPM record below was issued in Febr 1952.(after a judicial battle between the Biharis and Phillips).</i>
	RPM 344	Roscoe Gordon	Booted / Cold Cold Winter
11/29/51	Chess 1504	Doctor Ross	Doctor Ross Boogie
12/18/51	Chess 1497	The Howlin' Wolf	Howlin' Wolf Boogie
07/21/52	Duke 109	Rosco Gordon with The Beale Streeters	Too Many Women
10/7/52	Chess 1528	Howlin' Wolf	My Last Affair <i>(last two recorded at the newly named Sun Studios - still 706 Union Avenue)</i>



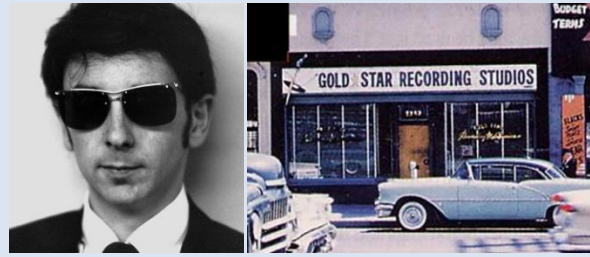
Some early Sun singles (with recording and release dates)

(several of Phillips's fine blues recordings were kept in the can for many years)

early 52	04/52	175	Johnny London	Drivin' Slow
12/8/52	01/53	178	Joe Hill Louis	We All Gotta Go Sometime
10/9/52	01/53	179	Willie Nix	Baker Shop Boogie
02/25	03/53	180	Jimmy and Walter	Easy <i>(DeBerry and Horton)</i>
03/3	03/53	181	Rufus Thomas, Jr.	Bear Cat
06/01	07/53	186	Prisonaires	Just Walkin' In The Rain
06/18	07/53	187	Little Junior's Blue Flames	Feelin' Good <i>(Parker)</i>
06/30	07/53	188	Rufus Thomas, Jr.	Tiger Man
08/5	11/53	192	Little Junior's Blue Flames	Mystery Train
10/3	12/53	193	Doctor Ross	Chicago Breakdown
07/28	12/53	194	Little Milton	Beggin' My Baby <i>(Campbell)</i>
01/11	02/54	196	Billy "The Kid" Emerson	No Teasing Around
12/7/53	04/54	199	James Cotton	Straighten Up Baby
04/12	05/54	204	Raymond Hill	The Snuggle
05/14	07/54	206	James Cotton	Cotton Crop Blues
07/5-7	07/54	209	Elvis Presley (with) Scotty and Bill	That's All Right
03/28	04/55	218	Sammy Lewis with Willie Johnson Combo	- I Feel So Worried Baby / So Long Baby Goodbye
c. 02/55	12/55	237	Rosco Gordon	The Chicken

PHIL SPECTOR Los Angeles

Phil Spector Productions at the "Wall of Sound",
Gold Star Studios, Santa Monica Boulevard, Los Angeles,
California - and **Philles Records**



Some classics on Philles (# R&B Charts Peak)

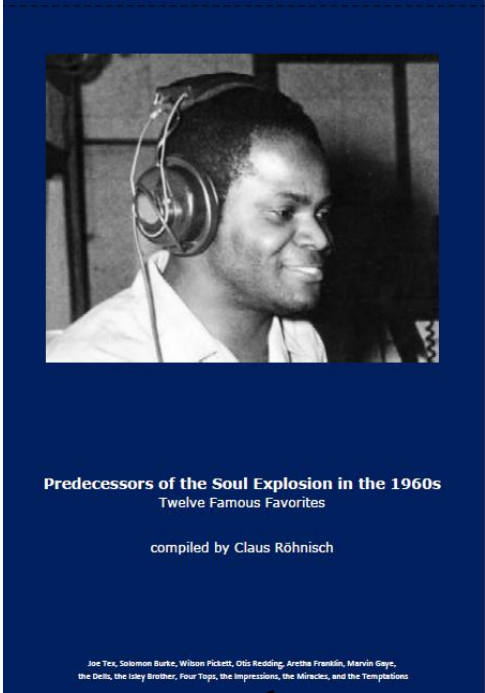
1961	100	The Crystals	There's No Other (Like My Baby) (# 5)
1962	101	Joel Scott	Yo're My Only Love <i>(produced by then co-owner Lester Sill)</i>
102	The Crystals	Uptown (#18)	
105	The Crystals	He Hit Me	
106	The Crystals	He's A Rebel (# 2) <i>(Lester Sill bought out by Spector)</i> <i>- the above is actually recorded by Darlene Love and the Blossoms)</i>	
107	Bob B. Soxx and the Blue Jeans	Zip-A-Dee-Doo-Dah (# 7)	
109	The Crystals	He's Sure The Boy I Love (#18) <i>(actually Darlene Love)</i>	
111	Darlene Love	(Today) I Met The Boy I'm Gonna Marry	
1963	112	The Crystals	Da-Doo-Ron-Ron (When He Walked Me Home) (# 5)
113	Bob B. Soxx and the Blue Jeans	Not Too Young To Get Married	
114	Darlene Love	Wait Till My Baby Gets Home	
115	The Crystals	Then He Kissed Me (# 8)	
116	The Ronettes	Be My Baby (# 4)	
117	Darlene Love	A Fine Fine Boy (#29)	
118	The Ronettes	Baby, I Love You (# 6)	
119	Darlene Love	Christmas (Baby Please Come Home)	
1964	123	The Ronettes	Walking In The Rain (# 3)
124	The Righteous Brothers	You've Lost That Lovin Feelin' (3 2)	
1965	129	The Righteous Brothers	Unchained Melody (# 6)
1966	132	Ike and Tina Turner	River Deep Mountain High <i>(actually only Tina)</i>

Phil Spector

Phillip Harvey Spector (born December 26, 1939) is an American record producer, musician and songwriter who developed the Wall of Sound, a music production formula he described as a Wagnerian approach to rock and roll, and is acknowledged as one of the most influential figures in pop music history. After the 1970s, Spector mostly retired from public life, and remained largely inactive and affected by personal struggles. In 2009, he was convicted of second-degree murder and has remained incarcerated since.

Born in the Bronx (NYC), Spector began his career in 1958 as co-founder, guitarist, and vocalist of the Teddy Bears, penning their US number-one single "To Know Him Is to Love Him". Lester Sill introduced him to Jerry Leiber and Mike Stoller in the late 1960s, and in 1960, he co-founded Phyllis Records (with Lester Sill). At the age of 21 he became the youngest ever US label owner to that point. Over the next several years, he wrote, co-wrote, or produced records for acts such as the Ronettes and the Crystals, and later, John Lennon and George Harrison, collaborating with arranger Jack Nitzsche, engineer Larry Levine at Gold Star Studios, and various Brill Building songwriters. According to BMI, "You've Lost That Lovin' Feelin'" is the song that received the most US airplay in the 20th century.





Predecessors of the Soul Explosion in the 1960s – Twelve Famous Favorites

http://www.rhythm-and-blues.info/10_SoulExplosion.pdf

This volume covers twelve famous idols - super artists, who were exponents of the Soul Explosion in the 1960s (although several of them had started their careers already in the late 1950s). They are in the mind of the editor of this work, the most interesting predecessors of the Soul Explosion (following the trend-setters from the "transition" years). Half of these new favorites are solo super stars, the other half are the great vocal groups of the 1960s. The twelve exponents represent the Windy City's bluesy Northern Soul, the Big Soul of the Big Apple, the "whitened" mainstream Motown Sound of Hitsville, U.S.A., and the "down-home" Southern Soul of Soulsville, U.S.A. and Alabama. You may note that some of the very early R&B centers, especially Los Angeles and New Orleans, are missing. R&B had truly "moved". As bonus features you will find a presentation of the Supremes (the great Pop stars) and of several other Soul Performers (including New Orleans). The Falcons ("the first soul and last bird group") are presented in the Wilson Pickett section. Stax Records' very early singles are presented. The Staple Singers plus Ike & Tina Turner are presented in special features. There is also a "bonus" section of Bill Daniels' "Dusty Charts" (best sellers of the 1950s), plus a 1960s year-by-year anonymous "Top chart".

Updates

page		
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New Info

New Info

Gladys Knight and the Pips



Starting out as simply **The Pips** in 1952 in their home-town Atlanta, Georgia, derived from a cousin's nickname, the founding members were Gladys Knight (born 1944) brother Merald "Bubba" Knight (born 1942), sister Brenda Knight and cousins Eleanor and William Guest. After a couple of years performing in talent shows, the group signed with Brunswick Records in 1957, recording a couple of singles that failed to chart. Brenda Knight and Eleanor Guest were eventually replaced by another cousin, Edward Patten and a non-relative, Langston George in 1959. This lineup produced the group's first hit single, "Every Beat of My Heart" (the Royals' original of 1952). After the single was released on three different labels (with differing credits), they changed their name to *Gladys Knight & the Pips* in 1961. Langston George left the same year and Gladys Knight left in 1962 to start a family with musician Jimmy Newman. Knight rejoined in 1964 and this lineup continued until the group's disbandment in 1989.

The group reached commercial success after signing with Motown Records in 1966. After a year and a half, the group recorded the first hit single version of "I Heard It Through the Grapevine" in 1967, which led to several hit singles for Motown's Soul Records label, before leaving the label for Buddah Records in 1973. In 1989, the group disbanded with the Pips retiring and Knight embarking on a successful solo career.



Sam and Dave

The distribution deal Atlantic/Atco Records made with the Stax-Volt organization in the early 1960s (and later others) had some interesting "twists" – the albums were allowed to be labeled Atlantic/Atco, but the singles –and in return a newly signed Atlantic act, Sam and Dave, were handed over to Stax for singles. When Atlantic was sold to Warner Bros/Seven Art, the Stax organization was left on its own. And now came the surprise: the distribution contract stated that all recordings up to 1967, which originally were distributed by Atlantic/Atco now suddenly were in the possession of Atlantic/Atco. That's why you nowadays have the original Stax/Volt recordings on today's Atlantic.



The Ike & Tina Turner Revue with the Ikettes



The Ikettes actually started as **the Artettes**, the backing group of Art Lassiter (Robbie Montgomery, Frances Hodges, and Sandra Harding). The early 1960 recording "A Fool In Love" (Tina Turner's official debut, although she had been singing on at least one Ike Turner record as "Little Ann" already in 1958), released in July on Sue, propelled Ike Turner to form the Ike & Tina Turner Revue, but with a new group of backup singers: Delores Johnson, Eloise Hester, and Jo Armstead. Montgomery was pregnant and unable to tour. They cut "I'm Blue (The Gong-Gong Song)", recorded in late 1961 and hitting R&B #3 in early 1962 on Atco (with Delores as lead singer – a Tina sound-a-like). Tina Turner herself was involved in the recording, helping to arrange the vocals and could be heard singing along in the background. Instrumentation was by Ike Turner (piano) and The Kings of Rhythm. **Robbie Montgomery** rejoined the Revue shortly after having her baby and teamed with **Jessie Smith** and **Venetta Fields** to form the first official incarnation of The Ikettes. Johnnie B. Johnson-Day (is that Stacy?), P. P. Arnold, Alice Faye, Bonne Bremllett, Pat Powdrill, and a whole lot of further girls were part-time members of the Ikettes during their long career. The group mostly were a trio but later often a quartet. (Margaret) **Ann Thomas** (Ike's "secretary" – the "non-singing Ikettes") was a member of the group 1965–1969. She married Ike in the 1980s. Here is a link to [the Ikettes](#) on wikipedia (with long members list). In 1965 the most well-known trio of Venetta Fields, Jessie Smith and Robbie Montgomery left the Ike & Tina Revue to record under the name The Mirettes (also featuring Powdrill and Montgomery, They were replaced quickly with P.P. (Pat) Arnold, Gloria Scott and Maxine Smith, later came Bonnie Bramlett, and sisters Brenda and Patrice Holloway. The line-up was flexible and many talented singers passed through the ranks of The Ikettes. At one point there were two line-ups, with the core of Fields, Smith and Montgomery touring with Ike and Tina and another trio doing promotional performances for their single releases.



Image right: Ike and Tina with the Ikettes popular backing of the late 1960s and the 1970s (not the first, the photo is actually from around 1868-69): Esther Jones, Claudia Lennear, and Edna Richardson (from "Takin' Back My Name" by Ike Turner).





Super Classics of Great Vocal Groups (part three)

The Dells - Dreams Of Contentment – Vee-Jay
(issued in December 1955)

rec in Chicago Sept 15, 1955
Prod: Calvin Carter

Imaged here is the original rec of the classic "Oh What A Nite" (May 21, 1956) hitting #4 in Nov 1956. It reached #1 in a new version for Cadet in early 1969.



featuring

Johnny Funches (lead), Marvin "Junior" Curtis, Verne Allison, Mickey McGill, and Chuck Barksdale with Al Smith's Orch (Lucius McGill was an early member and Johnny Carter repl Funches in 1959)

Jerry Butler and The Impressions – For Your Precious Love – Vee-Jay / Falcon / Abner (1 week at #3 in July 1958)

rec in Chicago April 18, 1958
Prod by Bandera Records (and purchased by Ewart Abner)

featuring

Jerry Butler (lead), Curtis Mayfield (vcl/gtr), Richard Brooks, Arthur Brooks, and Sam Gooden (Fred Cash joined in November 1958, when Butler went solo)



The Falcons – You're So Fine – Flick / Unart (3 weeks at # in April 1959)

rec. In Detroit ca Jan, 1959
Prod: Robert West; Music dir: Sax Kari

featuring

Joe Stubbs (lead), Eddie Floyd, Bonnie "Mack" Rice, Willie Schofield, Arnett Robinson, and Lance Finnie (gtr) (Wilson Pickett joined in Sept 1960 to replace Robinson)

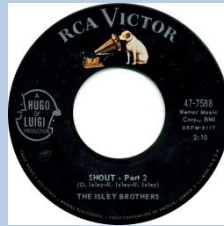


The Isley Brothers – Shout Pts 1 & 2 – RCA Victor (issued in August 1959)

rec. In New York City July 29, 1959
Prod: Hugo & Luigi

featuring

Ronald Isley (lead), O'Kelly Isley, and Rudolph Isley with Hugo Perrett, gtr (youngest brother Vernon died in 1954)



The Miracles – You've Really Got A Hold On Me - Tama (1 week at #1 in February, 1963)

rec. In Detroit Oct 16, 1962; Prod: Smokey Robinson

featuring

William "Smokey" Robinson (lead), Ronnie White, Warren "Pete" Moore, Bobby Rogers, Claudette Rogers-Robinson, and Marvin Tarplin, gtr (Claudette had replaced Emerson Rogers in 1958 and became Robinson's wife in 1959)



The Temptations – The Way You Do The Things You Do – Gordy (issued Jan 23, 1964 - 1 week at #1 in April 1964)

rec. In Detroit Jan 12, 1964
Prod: Smokey Robinson

featuring

Otis Williams, Eddie Kendricks (lead), Paul Williams, David Ruffin, and Melvin Franklin (Ruffin had replaced original member Elbridge "Al" Bryant in February 1963)



Four Tops – Baby I Need Your Loving - Motown (issued July 10, 1964 - #4 in Aug 1964)

rec. in Detroit April, 1964;
Prod. Brian Holland & Lamont Dozier (Levi was the brother of the Falcons, Joe Stubbs. (the) Four Tops started their career already in 1953 as the Four Aims)

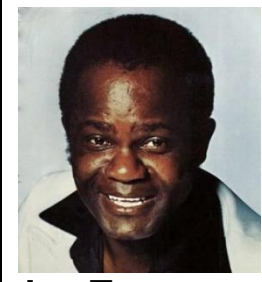


Fakir, Benson, Levi Stubbs, Payton



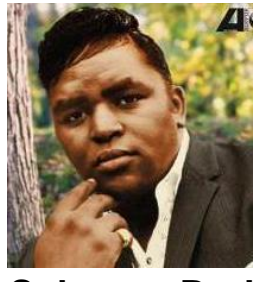
Amendment
(# with R&B Chart Peaks)

THE DREAM TEAM OF ATLANTIC SOUL – the super soul clan quartet
Their original (early) singles, that is those recorded for - or distributed by - Atlantic Records.



Joe Tex Dial

- 1964 4001 Hold What You've Got (# 1) / Fresh Out Of Tears
- 1965 4003 You Better Get It (#15) / You Got What It Takes (#10)
- 4006 A Woman Can Change A Man (#12)
/ Don't Let Your Left Hand Know
- 4011 One Monkey Don't Stop No Show (#20)
/ Build Your Love On A Solid Foundation
- 4016 I Want To (Do Everything For You) (# 1) / Funny Bone
- 4022 A Sweet Woman Like You (# 1) / Close The Door
- 1966 4026 The Love You Save (May Be Your Own) (# 2)
/ If Sugar Was As Sweet As You
- 4028 S.Y.S.L.J.F.M. (The Letter Song) (# 9) / I'm A Man
- 4033 I Believe I'm Gonna Make It (# 8) / You Better Believe It, Baby
- 4045 I've Got To Do A Little Bit Better (#20) / What In The World
- 4051 Papa Was Too (#15) / The Truest Woman In The World
- 1967 4055 Show Me (#24) / A Woman Sees A Hard Time (When Her Man Is Gone)
- 4059 Woman Like That, Yeah (#24) / I'm Going And Get It
- 4061 A Woman's Hands (#24) / See See Rider
- 4063 Skinny Legs And All (# 2) / Watch The One
- 4068 I'll Make Everyday Christmas (For My Woman) / Don't Give Up
- 1968 4069 Men Are Gettin' Scarce (# 7) / You're Gonna Thank Me, Woman
- 4076 I'll Never Do You Wrong (#26) / Wooden Spoon
- 4079 Chocolate Cherry / Betwixt And Between



Solomon Burke

- 1961 2089 Keep The Magic Working / How Many Times
- 2114 Just Out Of Reach (Of My Two Open Arms) (# 7) / Be-Bop Grandma
- 2131 Cry To Me (# 8) / I Almost Lost My Mind
- 1962 2147 I'm Hanging Up My Heart For You (#15) / Down In The Valley (#20)
- 2157 I Really Don't Want To Know
/ Tonight My Heart She Is Crying (Love Is A Bird)
- 1963 2170 Go On Back To Him / I Said I Was Sorry
- 2180 Words / Home In Your Heart
- 2185 If You Need Me (# 2) / You Can Make It If You Try
- 2196 Can't Nobody Love You / Stupidity
- 2205 You're Good For Me (# 3) / Beautiful Brown Eyes
- 1964 2218 He'll Have To Go (#17) / Rockin' Soul
- 2226 Goodbye Baby (Baby Goodbye) (# 8) / Someone To Love Me
- 2241 Everybody Needs Somebody To Love (# 4) / Looking For My Baby
- 2254 Yes I Do (#38) / Won't You Give Him (One More Chance)
- 2259 The Price (#10) / More Rockin' Soul
- 1965 2276 Got To Get You Off My Mind (# 1) / Peepin'
- 2288 Tonight's The Night (# 2) / Maggie's Farm
- 2299 Someone Is Watching (#24) / Dance, Dance, Dance
- 2308 Only Love (Can Save Me Now) / A Little Girl That Loves Me
- 2314 Baby Come On Home (#31) / (No, No, No) Can't Stop Lovin' You Now
- 1966 2327 Mountain Of Pride / I Feel A Sin Coming On



Wilson Pickett

- 1962 103 **LuPine Records** I Found A Love (# 6) / Swim (distr by Atlantic)
- 1962 2153 **Atlantic Records** Lah - Tee - Lah - Tah / Darling
- 2179 Let's Kiss And Make Up / Take This Love I Got
Note: the three above are by the Falcons, with Pickett lead.
- 1964 2233 I'm Gonna Cry / For Better Or Worse
- 2271 Come Home Baby / Take A Little Love
- 1965 2289 In The Midnight Hour (# 1) / I'm Not Tired
- 2306 Don't Fight It (# 4) / It's All Over
- 1966 2320 634-5789 (Soulsville U.S.A.) (" 1) / That's A Man's Way
- 2334 Ninety-Nine And A Half (Won't Do) (#13) / Danger Zone
- 2348 Land Of A 1000 Dances (# 1) / You're So Fine
- 2365 Mustang Sally (#6) / Three Time Loser
- 1967 2381 Everybody Needs Somebody To Love (#19) / Nothing You Can Do
- 2394 I Found A Love - Part 1 (# 6) / I Found A Love - Part 2
- 2412 You Can't Stand Alone (#26) / Soul Dance Number Three (#10)
- 2430 Funky Broadway (# 1) / I'm Sorry About That
- 2448 I'm In Love (# 4) / Stag-O-Lee (#13)
- 1968 2484 I've Come A Long Way (#46) / Jealous Love (#18)
- 2504 She's Looking Good (# 7) / We've Got To Have Love
- 2528 I'm A Midnight Mover (# 6) / Deborah
- 2558 I Found A True Love (#11) / For Better Or Worse
- 2575 A Man And A Half (#20) / People Make The World (What It Is)
- 2591 Hey Jude (#13) / Search Your Heart
- 2611 Mini-Skirt Minnie (#19) / Back In Yur Arms



Otis Redding Volt

- Note: Redding's recordings for Stax with Carla Thomas not included.*
- 1962 103 These Arm's Of Mine (#20) / Hey Hey Baby
 - 1963 109 That's What My Heart Needs (#27) / Mary's Little Lamb
 - 112 Pain In My Heart (#11) / Something Is Worrying Me
 - 1964 116 Come To Me (#26) / Don't Leave Me This Way
 - 117 Security (#23) / I Want To Thank You
 - 121 Chained And Bound (# 6) / Your One And Only Man
 - 124 Mr. Pitiful (#10) / That's How Strong My Love Is (#18)
 - 1965 126 I've Been Loving You Too Long (To Stop Now) (# 2) / I'm Depending On You
 - 128 Respect (# 4) / Old Man Trouble
 - 130 I Can't Turn You Loose (#11) / Just One More Day (#15)
 - 1966 132 Satisfaction (# 4) / Any Ole Way
 - 136 My Lover's Prayer (#10) / Don't Mess With Cupid
 - 138 Fa-Fa-Fa-Fa-Fa (Sad Song) (#12) / Good To Me
 - 141 Try A Little Tenderness (# 4) / I'm Sick Ya'all
 - 1967 146 I Love You More Than Words Can Say (#30) / Let Me Come On Home
 - 149 Shake (#16) / You Don't Miss Your Water
 - 152 Glory Of Love (#19) / I'm Coming Home
 - 1968 157 (Sittin' On) The Dock Of The Bay (# 1) / Sweet Lorene
 - 163 The Happy Song (Dum-Dum) (#10) / Open The Door
 - Atco** 6592 Amen (#15) / Hard To Handle (#38)
 - 6612 I've Got Dreams To Remember (# 6) / Nobody's Fault But Mine
 - 6631 White Christmas / Merry Christmas Baby
 - 6636 Papa's Got A Brand New Bag (#10) / Direct Me

The R&B Pioneers – Volume Eleven




The Series: The Top 30 Favorites – R&B Pioneers Supplement

http://www.rhythm-and-blues.info/11_TheSeries.pdf

This supplement to "The R&B Pioneers Series" is the History of Rhythm & Blues - "From Roy Brown to James Brown" - presented through the editor's Top 30 Favorite Artists. It is a special photo feature with basic information on their ultimate CD compilations, their very first LPs, plus their life data. Also presented are some of their most classic singles and discographical details and session personnel on their most famous ones (plus, as usual, several bonus features). Special thanks to Bob Eagle and to the late Eric S. LeBlanc.



Updates

page 17	The Coasters	Photo is from 1959 (not 1958).
pages 36,37	B. B. King and Etta James	Another great King compilation is B.B.'s whole-career spanning "King of the Blues" (1919-1991) 4CD-set on MCA D4-10677 (1991). It has 77 recordings and a 74-page book with liner-notes by Colin Escott and others. Etta James' "Heart & Soul / A Retrospective" (4CD-set 1955-2008) on Hip-O-Select 76813 (2011) has 84 recordings, a 60-page booklet and liner-notes by Bill Dahl. Willie Dixon probably not involved in producing Etta James.
page 43		
page 58	Big Joe Turner	Big Joe was born in Kansas City, Missouri - not Kansas City, Kansas – although the two are actually "bonded" (just like Memphis and West Memphis – Tennessee and Arkansas).

New Info

The R&B Pioneers – Volume Twelve



Clyde McPhatter
The Original Soul Star

presented by Claus Röhnisch

An "R&B Pioneers Series" Special Feature
- plus an Ink Spots presentation, and extra bonus views on the editor's favorite interests

Clyde McPhatter – the Original Soul Star

An R&B Pioneers Series Special Feature

http://www.rhythm-and-blues.info/12_McPhatter.pdf

Although Clyde McPhatter is not featured as a solo act in "The R&B Pioneers Series Top 30 Favorites" special edition, he sure is to be recognized as one of the most important pioneers of all, and he was absolutely the first "Soul Star", paving the way for Sam Cooke, Jackie Wilson, Little Willie John, Nolan Strong, Dee Clark, Sammy Turner, Marv Johnson, Smokey Robinson, the second generation Drifters, and James Brown et al (with probably only Roy Brown as the forerunner). This presentation pays tribute to the great entertainer, who surely deserves his very own special essay in the series. He was the most successful lead of the pioneering Dominoes and later formed the outstanding Drifters (with Clyde waxing the definitely most classic of all of the Drifters' hits). Although without his own credit, he led seven of the Dominoes' R&B Top 10 hits. He was lead (with his own name credited on the record labels) in seven of the Drifters' original R&B Top 10 hits. As a solo artist he had a further ten R&B Top 10 hits. Two of his classic recordings hit the Pop Top 10. Enjoy this nostalgic presentation of "The Original Soul Star". This edition also has an essay over the Ink Spots – "The Grandfathers of Doo-Wop". Their famous lead singer Bill Kenny was Clyde McPhatter's true idol and foremost inspiration. You will also find several other bonus features (covering my favorite interests). Special thanks to Colin Escott.

Updates

page 22



Link to a perfect Ink Spots site: InkSpotsEvolutuion
with lots and lots of photos and members of the differing Ink Spots groups!

New Info



http://www.rhythm-and-blues.info/14_hardbackcovers.pdf

25 of the Favorite Artists & non-single studio rec. (see pages 98-99)

<p>Etta James</p>	<p>Strange Things – Crown / Kent (no master) Rec in Los Angeles 1955</p> <p>with Maxwell Davis, tensax; more saxes; prob tp; prob Devonia Williams; pno; unknown gtr; bs, dm (poss from Johnny Otis band), and backing vcls prob by the Dreamers and poss also Jesse Belvin and Richard Berry.</p> <p>Issued on Crown CLP 5209 (1961) and Ace CDCM2 1085 (2-set 2005)</p> <p>A fast one also titled <i>Strange Things Happening</i>.</p>
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The Top 3 Favorites





A heavily SELECTED chronology of (some dates approx.) JERRY LEIBER – MIKE STOLLER compositions

Rec date	Song title(s)	Performer(s) credit	Label (R&B Chart Peak)	Issued
Mar 2 ?, 1951	That's What The Good Book Says	Bobby Nunn with the "Robbins"	Modern 807 (matrix 1518-2)	March 1951
c. Feb 1, 1951	Real Ugly Woman	Jimmy Witherspoon (<i>live</i>)	Modern 821 (matrix 1544)	April 1951
April 18, 1951	Women, Women	Amos Milburn	(originally unissued Aladdin)	-
July 1951	Too Much Jelly Roll	Floyd Dixon (<i>live</i>)	Aladdin 3111	1952
Aug 20, 1951	Lump In My Throat (Tears In My Eyes)	Little Willie Littlefield	Modern 837	c. Oct 1951
Sept 4, 1951	Too Much Jelly Roll	Little Brother Brown	Okeh 4-6835	c. late 1951
Sept 14, 1951	Gloom And Misery All Around	Roy Hawkins	Modern 842	Nov 1951
Sept 24, 1951	Hard Times	Charles Brown and his band (feat. M Davis)	Aladdin 3116 (R&B #7)	Jan 1952
Nov 1951	The Snow Is Falling	Ray Charles ("cover" of Roy Hawkins "Gloom...")	SwingTime 326	Febr 1953
mid/late 1951	Lovin' Jim	Little Mickey Champion	Modern 855	early 1952
Febr 6, 1952	Nosey Joe	Moose Jackson and His Bearcats	King 4524	1952
March 17, 1952	Wailin' Daddy	Mabel Scott with Maxwell Davis Orch	Brunswick 84001	1953
1952	Kissin' Boogie	Preston Love, vocal: Beverly Wright	Spin 102	1952
June 13, 1952	The Candle's Burnin' Low	Johnny Otis Orchestra featuring Mel Walker	Mercury 8295	1952
July 25, 1952	Mainliner / Saturday Night Daddy	Little Esther / Little Esther and Bobby Nunn	Federal 12100	late 1952
Aug 5, 1962	Last Laugh Blues	Little Esther and Little Willie (<i>Littlefield</i>)	Federal 12108	Nov 1952
same session	Turn The Lamps Down Low	as above	Federal 12115	Jan 1953
Aug 13, 1952	Hound Dog	Willie Mae "Big Mama" Thornton	Peacock 1612 (R&B # 1) (above with Kansas City Bill & Orch – that's Johnny Otis' band)	Febr 1953
Aug 18, 1952	K.C. Loving (<i>later known as Kansas City</i>)	Little Willie Littlefield	Federal 12110	Dec 1952
Sept 30, 1952	Corn Whiskey	Jimmy Witherspoon	Federal 12107	Dec 1952
Febr 23, 1953	Squeeze Me	Milt Trenier and his Solid Six	RCA-Victor 5275	1953
Sept 15, 1953	Ten Days In Jail	The Robins	RCA-Victor 5489	1953
1953	Oh Mother, Dear Mother	Jimmy Witherspoon	Modern 909	July 1953
1953	I Smell A Rat	Willie Mae "Big Mama" Thornton, Johnny Otis Band	Peacock 1632	May 1954
late 1953	I Smell A Rat	"Young" Jessie and his Orchestra	Modern 921	early 1954
c. Sept 1953	Three Time Loser / Tears Of Joy	Linda Hopkins	Chrystalette 2001	1954
Oct 7/Dec 16	Bam Balam (<i>aka Bamalam</i>)	The Du Droppers (originally unissued RCA, 2 versions 1953)	Gil Bernal	-
Early 1954	Easyville	The Robins	Spark 102	1954
c. April 1954	Riot In Cell Block # 9	Jacki Fontaine	Forecast F-201	June 1954
1954	Jack O' Diamonds	The Honey Bears	Spark 104	1954
1954	One Bad Stud	Willy & Ruth	Spark 105	c. Aug 1954
1954	Love Me	The Cheers	Capitol F2921	Sept 1954
1954	Bazoom (I Need Your Lovin')	The Robins	Spark 107	Oct 1954
Aug 1954	Framed / Loop De Loop Mambo	Joe Liggins (<i>that's Joe Liggins Orchestra</i>)	Mercury 70440	1954
Aug 7, 1954	Yeah, Yeah, Yeah			

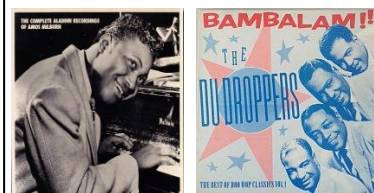
[Spark Records listing](#) (the very first Spark, Spark 101, was by Willy & Ruth)

[Modern Records 78 rpm listing](#)

1955 – 1974 SELECTION

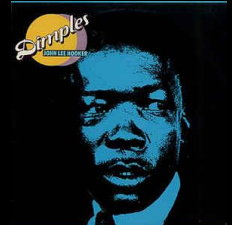
Rec.date month/day/yr (R&B / POP Chart Peak)

07/7/55	Smokey Joe's Cafe - The Robins (Spark 122/Atco 6059)(R&B #10, P79)
10/22	I Want To Do More - Ruth Brown (Atlantic 1082) (R&B # 3)
09/19	The Drifters - Ruby Baby (Atlantic 1089) <i>issued in 1956</i> (R&B #10)
01/11/56	Down In Mexico - The Coasters (Atco 6064) (R&B # 8)
03/27	Finders Keepers / Sweet Dreams - The Crescendos (Atlantic 1109)
09/25	Lucky Lips - Ruth Brown (Atlantic 1125) (R&B # 6, P25)
02/15/57	Searchin' / Young Blood - The Coasters (Atco 6087) (R&B # 1, P 3 / 8)
04/30	Jailhouse Rock / Treat Me Nice - Elvis Presley (RCA-Victor 7035) (R&B # 1, P 1)
01/15/58	King Creole (revised 01/23) and Trouble - Elvis Presley (RCA LSP 1884)
03/17	Yakety Yak - The Coasters (Atco 6116) (R&B # 1, P 1)
04/28	Drip Drop - The Drifters (Atlantic 1187) <i>Presley B-side above R&B # 7, P18</i>
c. late 58	Falling - Sammy Turner (Big Top 3061) <i>issued in 1961 - originally recorded by the Coasters in December 1957 (but tape lost in fire)</i>
03/6/59	There Goes My Baby - The Drifters (Atlantic 2025) (R&B # 1, P 2)
06/8	Love Potion No.9 - The Clovers (United Artists 180) (R&B #23, P23)
07/16	Poison Ivy - The Coasters (Atco 6146) (R&B # 1, P 7)
07/25/60	Shoppin' For Clothes - The Coasters (Atco 6178) (P57)
10/27	Spanish Harlem - Ben E. King (Atco 6185) (R&B #15, 10)
10/27	Stand By Me - Ben E. King <i>issued in 1961</i> (Atco 6194) (R&B # 1, P 4)
11/14	You're The Boss - LaVern Baker & Jimmy Ricks <i>iss in 1961</i> (Atlantic 2090)
12/7	Saved / Don Juan - LaVern Baker (Atlantic 2099 in 1961) (R&B #17, P37)
02/9/61	Little Egypt (Ying-Yang) - The Coasters (Atco 6192) (R&B #16, P23)
06/23	Your Old Lady - Isley Brothers (Atlantic 2110)
late 61	I Keep Forgetting - Chuck Jackson (Wand 126) <i>issued in 1962</i>
early 62	I'm A Woman - Christine Kittrell (Vee-Jay 444)
early-mid 62	Some Other Guy / Tricky Dicky - Richie Barrett (Atlantic 2142)
late 62	Bossa Nova, Baby - Tippiie and The Clovers (Tiger 201)
01/22/63	On Broadway - The Drifters (Atlantic 2182) (R&B # 7, P 9)
early 63	Where's The Girl - Jerry Butler (Vee-Jay 534)
03/15	You Can't Love 'Em All - Solomon Burke (Atlantic LP 8096)
04/12	Only In America - The Drifters (originally unissued Atlantic) - <i>issued by Jay and the Americans in July 1963</i> (United Artists 626) (P25)
1964	Down Home Girl - Alvin Robinson (Red Bird 10-010)
early 65	Bull Dog - Shangri-Las (Red Bird LP 20-101, single 10-043)
11/18/66	Soul Pad / Down Home Girl (Date 2-1552) <i>issued in March 1967</i>
10/31/67	D.W. Washburn - The Coasters (Date 2-1617, <i>issued in July 1968</i>)
1968	Is That All There Is / Some Cats Know - Leslie Uggams (Atlantic LP SD 8196) - "Some Cats..." re-recorded by Peggy Lee in 1975
1969	Is That All There Is / I'm A Woman - Peggy Lee (Capitol 2602-2nd) (P11)
1974	Neighborhood - Dino & Sembello (LP A&M 3657)






24 FAVORITE ARTISTS - 24 GREAT "only-on-album" TRACKS
Great studio songs not issued on single - Part One with youtube videos



Stop Talking - Vee-Jay (master 56-460)
Rec in Chicago June 7, 1956
with
Otis Finch, tensax; unknown pno; Eddie Taylor, gtr; George Washington, bs; Tom Whitehead, dm
Issued on
DJM 2-set LP DJD 28026 (1977) and Vee-Jay CD NVD 2-713 (1993)
True "Urbanized" rocking blues.

John Lee Hooker



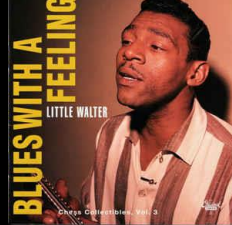
Got To Move - Checker (master 12113)
Rec in Chicago January 11, 1963
with
Lafayette Leake or Billy Emerson, organ; Matt Murphy, gtr; Milton Rector, bs; Al Duncan, dm
Issued on
Checker LP 1503 and Charly/Chess 4-set CD RED Box 1 (1991)
A perfect "Baby Let Me Please Come Home".

Sonny Boy Williamson




Crocodile - Atco (master 58C-422 / 59C-3635)
Rec in New York City August 8, 1958
with
King Curtis, tensax; Mike Stoller, pno; Allen Hanlon and/or Geroge Barnes, gtr; Wendell Marshall or Abie Baker, bs; Joe Marshall, dm; prob Francisco "Chino" Pozo, bongos
Issued on
MR. R&B CD-102 (2000) and Rhino 4-set CD RHM2 7740 (2007)
A real fast and "daring" rocker.

The Coasters



You're Sweet - Checker (master 9891)
Mastered in Chicago December 1959 (may be remix of an April 28, 1955 session)
with
Luther Tucker and poss Fred Robinson, gtr; Willie Dixon, bs; George Hunter or poss Fred Below, dm
Issued on
MCA/Chess 2-set CD CHD2-9357 (1995)
Tuff Chicago rhythm with a "super" harmonica.

Little Walter




Southbound Train - Chess (master 9506)
Rec in Chicago June 1959
with
James Cotton, hca; Otis Spann, pno; Pat Hare, gtr (no Muddy gtr); Andrew Stephens, bsg; Francis Clay, dm
Issued on
Chess LP 1444 (1960) and BGO CD397 (1998)
Chicago "down-south" blues at its best.

Muddy Waters



T-Bone Blues - Atlantic (master A 2274)
Rec in Los Angeles December 14, 1956
with
Lloyd Glenn, pno; Billy Hadnott, bs; Oscar Lee Bradley, dm
Issued on
Atlantic LP 8020 (1959) and Atlantic Jazz CD 8020-2 (1989)
Magic guitar and relaxed club vocal sound.

T-Bone Walker




Down Hearted - Crown (unknown master)
Rec in Los Angeles prob. 1961 [live youtube](#)
with
prob Plas Johnson, tensax; Maxwell Davis, organ, and unknown pno, bs, dm
Issued on
Crown CLP 5309 (1963) and Ace CDHCM 996 (2004) as "Downhearted"
The great original of "How Blue Can You Get".

B. B. King



Don't Cry Baby - Smash (master 2-31198)
Rec in New York City March 24, 1964
with prob Ernie Royal, Wilbur "Dud". Bascomb, tp; Richard Harris and others, tb; St.Clair Pinckney, Sam Taylor or Jerome Richardson, tens; Heywood Henry bars; Ernie Hayes, pno/org; Billy Butler, Wallace Richardson, gtrs; Al Lucas, bs; David "Panama" Francis, dm; strings, male (and poss female) backing vcls; Sammy Lowe, arrr/cond
Issued on Smash LP MGS 27054 (and Polydor 2-set CD 847 258-2 (1990)
Crying his heart out - get the CD! It has no dubbed aud.

James Brown



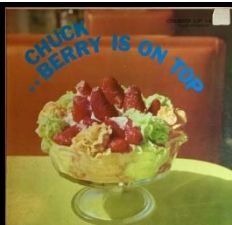
Brown Skin Woman - Crown (master unkn)
Rec in West Memphis, Ark February 12, 1952
with
Ike Turner, pno; Willie Johnson, gtr; unkn bs; Willie Steel, dm
Issued on
Crown CLP 5240 (2963) and Ace CDCHM 1013 (2004)
Modern Delta blues at its best - and relaxed!

Howlin' Wolf




Hard Times (instr) - Atlantic (master 3188)
Rec in New York City November 5, 1958
with Marcus Belgrave, tp; David Newman, altosax; Bennie Crawford, tensax; Ray Charles, pno; Edgar Willis, bs; Milton Turner, dm **bonus:** [In A Little Spanish Town](#)
add: Lee Harper, tp; and Richard Goldberg, dm (July 5)
Issued on Atlantic LP 1304 (1959) and Rhino/Atlantic CD 8122-73708-2 (2003)
Ray and his band in the jazz mood.

Ray Charles



Blues For Hawaiians - Chess (master U 8696-2)
Rec in Chicago February 27, 1958
instrumental with
Chuck Berry prob on all instruments incl "steel" guitar, second gtr, pno, dm
Issued on
Chess LP 1435 (1959) and Hip-O-Select / Chess CD 40776 (2007)
A great re-rendition of the classic Andy Kirk / Floyd Smith "Floyd's Guitar Blues".

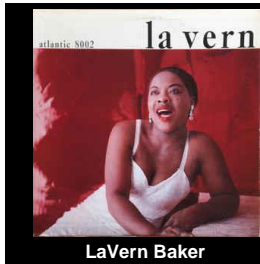
Chuck Berry



Groovin' - Brunswick (master 114719)
Rec in New York City March 26, 1964
with big orchestra directed by Dick Jacobs and Gil Askey (feat a.o. Seldon Powell, sax Ernie Hayes, pno; Billy Johnson, Everett Barksdale, gtrs) and male backing vcls
Issued on
Brunswick LPBL 754117 (1964) and Edsel CD DIAB 885 (1999)
Really "groovy" with fine vcl group jump sound.

Jackie Wilson

24 FAVORITE ARTISTS - 24 GREAT "only-on-album" TRACKS
Great studio songs not issued on single - Part Two with youtube videos



LaVern Baker

I'm In A Crying Mood – Atlantic (master A 1250)
Rec in New York City March 24, 1954

with
Taft Jordan, tp; Sam Taylor, tensax; Al Williams, pno; Mickey Baker, gtr; Lloyd Trotman, bs; Joe Marshall, dm

Issued on
Atlantic LP 8002 (1956) and
Sequel RSA CD 909 (1997)

A fine Fletcher Henderson-written ballad.



Little Richard

Send Me Some Lovin' – Specialty ("demo")
Rec in Los Angeles September 6, 1956

with [live youtube](#)
Clifford Burks, Grady Gaines, Wilbert Smith, tensaxes; Jewel Grant, barsax; Nat Douglas, gtr; Olsie Robinsonm, bs; Charles Connor, dm

Issued on Ace ABox LP 1 (8-set 1989) and
Ace ABOXCD 1 (6-set 1989)

A raw and actually very fine "demo" of the later single (here featuring his road band).



The Drifters

Only In America – Atlantic (naster 6919)
Rec in New York City April 12, 1963

with Garry Sherman, arr/dir and full orchestra and girl chorus; Rudy Lewis, lead vcl; Johnny Moore, Charlie Thomas, Gene Pearson, and Johnny Terry, vcls.

Issued on Atlantic UK LP K40412 (1972) and
Rhino 3CD R2 72417 (1996)

The instrumental part was used on Jay & the American's hit version.



Big Joe Turner

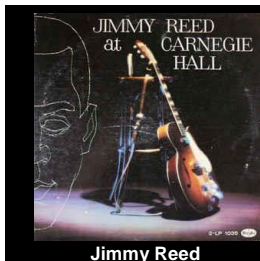
In The Evening When The Sun Goes Down
– Atlantic (master A 1211)

Rec in New York City February 15, 1954

with unknown tp; Wilbur DeParis, tb; Harry Walls or poss Jesse Stone, pno; Sam Taylor, tensax; Heywood Henry, barsax; Mickey Baker, gtr; Lloyd Trotman, bs; Connie Kay, dm

Issued on Atlantic EP 565 (1956) and
Atlantic/Rhino CD R2 122748 (2007)

A super-exciting rendition of the Carr standard, also issued on "The Big Joe Turner Anthology" on Rhino.



Jimmy Reed

Blue Blue Water - Vee-Jay (master 59-1251)
Rec in Chicago August 25, 1959

with
Eddie Taylor, Lefty Bates (prob), Phil Upchurch, gtrs; Marcus Johnson, bs, Earl Phillips, dm (Reed vcl/hca/gtr)

Issued on
Vee-Jay 2-LP 1035 (1961) and
Vee-Jay / Shout CD 826663-10645 (2007)

Lovely, smooth studio recording.



The "5" Royales

I Can't Stand Losing You – King (master K-5809)
Rec in New York City December 19, 1954

with [\(another song from same session\)](#)
Johnny Tanner, lead vcl; Gene Tanner, Jimmy Moore, Obadiah Carter, vcls; Lowman Pauling, vcl/gtr; poss Mickey Baker, gtr; unknown trombone, poss sax, pno, bs; Calvin Shields, dm

Issued on Gusto LP 5014X (1978) and
HistoryOfSoul CD SOUL 015 (2014)

One of Johnny's many fine ballads.



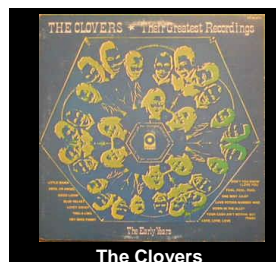
Elmore James

So Mean To Me – Modern (master MR5614-1)
Rec in Chicago January 4, 1956

with
Raymond Hill, tensax; Little Johnny Jones, pno; Eddie Taylor, gtr; Ransom Knowling (poss), bs; Odie Payne, dm.

Issued on Kent LP KST 9001 (1970) and
Ace CDCH 192 (alt take 1987)

Wonder why this (and many other Elmore songs) didn't turn singles? A real rocker.



The Clovers

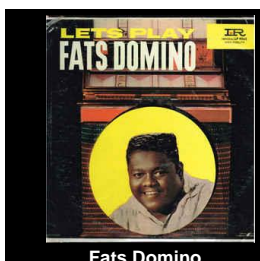
Your Cash Ain't Nothin' But Trash

(early version) - Atlantic (master 1168)
Rec in New York City December 15, 1953

with Billy Mitchell, lead vcl; Matthew McQuater, Hal Lucas, Harold Winley, vcls; Bill Harris, gtr; and unknown orchestration with Jesse Stone, arr

Issued on ATCO LP SD33-374 (1971) and
Sequel RSA CD 857 (1997) [live video](#)

A fine "demo" (the single was rec April 16, 1954).
There alternates of One Mint Julep and Good Lovin' (not issued on the two Clovers' Sequel CDs).



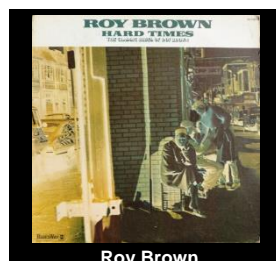
Fats Domino

You Left Me – Imperial (master IM-634)
Rec in New Orleans September 19, 1953

with
Wendell Duconge, altsax; prob Buddy Hagans, tensax; Walter Nelson, gtr; Frank Fields, bs; Cornelius Coleman, dm

Issued on
Imperial LP 9065 (1959) and in an alt. on
Bear Family 8CD box BCD 15541 HI (1993)

A very nice little ballad, one simply loves it!



Roy Brown

Hard Times - BluesWay (master 14926)
Rec in Los Angeles February 19, 1968

with
Freddie Hill, Melvin Morre. tp; John Ewing, tb; Clifford Scott, Jim Horn, Herman Riley, Johnny Williams, saxes; James Carmichael, pno; Mel Brown, Charles Wright, gtrs; Bob West, Carol Kaye, bs; Abraham Mills, dm; Alan Estes, perc (collective)

Issued on BluesWay LP BLS-6056 (1973)

An underrated and very rare album of 1967-68 recordings which really deserves attention!



Sam Cooke

Baby Won't You Please Come Home
- RCA Victor (master M5PW 2293)
Rec in New York City May 19, 1961

with Sammy Lowe, arr/conc; orchestra a.o. featuring Seldon Powell, sax; Ernie Hayes, Morris Wechsler, pno; Clifton White, Everett Barksdale, gtrs; Panama Francis, dm

Issued on RCA-Victor LPM-2392 (1961) and
RCA CD 07863 66760-2 (1995)

A truly professional blues ballad.



The Midnighters

Let 'Em Roll – Federal (master F-1243-12)
Rec in Hollywood (Los Angeles) Febr 25, 1957

with
Hank Ballard, lead vcl; Henry Booth, Lawson Smith, Sonny Woods, vcls; Mark Pearson, tp; Jewell Grant, Alphonse Strother, saxes; Joe Hunter, pno; Cal Green, gtr; Clarence Fisher, bs; George DeHart, dm
May 15: [the single](#) (w. James "Hank" Moore, tenorsax)

Issued on
Bear Family 5-CD Box BCD 16795 EK (2009)

A tuffer "rejected" version than the later single.

The R&B Pioneers Series – PERFORMERS’ INDEX

Here are the artists presented (in one form or another) in the 12 volumes of the Great R&B Files (with links to youtube results).

<i>Performers</i>	<i>Vol.</i>
Johnny Ace	9
LaVern Baker	7
Jesse Belvin	7
Brook Benton	8
Chuck Berry	1, 7
Richard Berry	1, 9
Hank Ballard	1, 6
Bobby "Blue" Bland	8
Big Bill Broonzy	9
Charles Brown	9
Clarence "Gatemouth" Brown	5, 9
James Brown	8
Nappy Brown	9
Roy Brown	5
Ruth Brown	7
Solomon Burke	10
Jerry Butler	1
The Cadets / Jacks	9
The Cadillacs	6
Gene Chandler	1
Ray Charles	1, 8
The Clovers	6
The Coasters	3, 4, 6
Nat "King" Cole	1
Sam Cooke	8
King Curtis	8
Bobby Day	7
The Dells	10
Bo Diddley	7
Fats Domino	1, 7
The Dominoes	6, 12
The Drifters	6
The Falcons	10
The "5" Royales	6
The Five Keys	9
The Flamingos	6, 9
The Flairs	1, 9
Four Tops	10
Aretha Franklin	10
Ernie Freeman	1, 9
Lowell Fulson	5
Marvin Gaye	10
Paul Gayten	1
Lionel Hampton	9
Slim Harpo	5
Wynonie "Mr Blues" Harris	9
Erskine Hawkins	9
The Hollywood Flames	7
John Lee Hooker	2, 5
Lightnin' Hopkins	9
Howlin' Wolf	5
The Impressions	10
(The) Ink Spots	9, 12
The Isley Brothers	10
Elmore James	5
Etta James	8
Young Jessie	1, 9
Little Willie John	8

<i>Performers</i>	<i>Vol.</i>
Buddy & Ella Johnson	9
Louis Jordan	9
Ernie K-Doe	9
B. B. King	5
Ben E. King	6
King Curtis	8
Lazy Lester	5
Smiley Lewis	9
Lightnin' Slim	5
Little Esther	3, 9
Little Richard	7
Little Walter	5
Little Willie Littlefield	9
Robert Jr. Lockwood	9
Jimmy McCracklin	5, 9
Clyde McPhatter	6, 7, 12
Memphis Slim	9
The Midnighters / Royals	1, 6
Amos Milburn	9
The Miracles	10
The Moonglows	6, 9
Muddy Waters	5
The Orioles	9
Johnny Otis Orchestra	9
Little Junior Parker	8
The Penguins	1, 9
Wilson Pickett	10
The Platters	6
Lloyd Price	7
Professor Longhair	9
The Ravens	9
Otis Redding	10
Jimmy Reed	5
The Robins	1, 3, 4, 6
Jimmy Rogers	5, 9
Slim Harpo	5
"Sonny Boy" Williamson (II)	5
Staple Singers	10
The Supremes	10
Roosevelt Sykes	9
Tampa Red	9
Joe Tex	10
The Temptations	10
Sister Rosetta Tharpe	7
Rufus Thomas	8
Ike Turner	9
Ike & Tina Turner	10
(Big) Joe Turner	5
Eddie ("Cleanhead") Vinson	1, 9
T-Bone Walker	5
Baby Boy Warren	9
Dinah Washington	1
Muddy Waters	5
Johnny ("Guitar") Watson	8
Junior Wells	5, 9
"Sonny Boy" Williamson (II)	5
Chuck Willis	9
Jackie Wilson	8



Full page images of:

LaVern Baker (1956), B. B. King (ca 1949), John Lee Hooker (ca 1962), the Coasters (1957 and 1959), Ike & Tina Turner (1963), Howlin' Wolf / Muddy Waters / Bo Diddley (1968), T-Bone Walker (1947), Favorite Top 12, Memphis Slim / Sonny Boy Williamson / Willie Dixon (1963), the Drifters (main 1957), the "5" Royales (ca 1957), Ray Charles (ca 1959), Sam Cooke (ca 1962), James Brown (1966), Amos Milburn (ca 1950), Wilson Pickett (ca 1966), Top 3 Favorites, Elmore James (ca 1951 or earlier), Chuck Berry (1958), Little Walter (ca 1952), and Sonny Boy Williamson (1963 – inserted: prob very early 1950s).

Well, that's all for now!

This Update: October 19, 2019 - Claus Röhnisch

<http://www.rhythm-and-blues.info/>

This will be the only book (volume / file) from now on, which will be completed (updated) on a regular basis. All the others will "stand as they are" (that means as of July, 2019).

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SOME LEGENDARY "INDIE" RECORD LABELS

(Sources: The R&B Indies by Bob McGrath, The Sound of the City by Charlie Gillett, and Record Makers and Breakers by John Broven).

label city	(endurance)	formed by / main owners (and execs) notes	some notable performers
Black & White			
Los Angeles	(1942 - 1948)	Paul Reiner the label acquired Comet c. 1946	T-Bone Walker, Jack McVea
Savoy			
Newark, N.J.	(1942 – 1978)	Herman Lubinsky Otis' recordings done in Los Angeles	Brownie McGhee, Charlie Parker, Johnny Otis, Nappy Brown, Little Esther
Excelsior / Exclusive			
Los Angeles	(1944 - 1951)	Otis and Margaret Rene / Leon Rene Leon formed Class (1956-1966)	Johnny Otis, Johnny Moore's Three Blazers, Joe Liggins Bobby Day
Apollo			
New York	(1944 - 1956)	Bess and Ike Berman	Arbett Cobb, The "5" Royales, Mahalia Jackson, the Larks
DeLuxe			
Linden, N.J.	(1944 – 1948)	David and Jules Braun DeLuxe sold to King Records in 1949	Billy Eckstine, Paul Gayten, Roy Brown
DeLuxe	(1953 – 1961)	owned by King Records	Note: several recordings done in New Orleans Roy Brown, the Charms, Don Gardner
Regal	(1949 – 1951)	the Brauns and Fred Mendelsohn	Paul Gayten, Larry Darnell
King - Federal			
Cincinnati	(1945 – 1973)	Sydney Nathan Federal formed in 1950	Bill Moose Jackson, Wynonie Harris, Todd Rhodes, Eddie Vinson, Little Willie John, Hank Ballard The Dominoes, The Midnighters, James Brown
Aladdin			
Los Angeles	(1945 – 1960)	Eddie and Leo Mesner originally Philo (1945)	Amos Milburn, Charles Brown, the Five Keys
Modern			
Los Angeles	(1945 – 1969)	Saul, Joe, and Jules Bihari <i>see below for "subs"</i>	Jimmy McCracklin, John Lee Hooker, Etta James
RPM			
		1950 - 1957	B. B. King, Rosco Gordon
Meteor (Memphis)		1952 - 1957 managed by Lester Bihari	Bep Brown (the Broomdusters)
Flair		1953 – 1955 managed by Joe Bihari	Elmore James, Richard Berry
Crown		from 1954 (managed by Jules)	Willard McDaniel (<i>later their first budget LP-series</i>)
Kent	(1958 - 1972)	managed by Jules Bihari (Culver City)	B. B. King, Lowell Fulson, Ike & Tina Turner
Specialty			
Los Angeles	(1946 – 1983)	Art Rupe several recordings done in New Orleans	Roy Milton, Joe Liggins, the Soul Stirrers, Don & Dewey, Lloyd Price, Little Richard, Larry Williams,
Down Beat - Swing Time			
Los Angeles	(1946-1954)	Jack Lauderdale	Ray Charles, Lowell Fulson
Chess			
Chicago	originally Aristocrat (1950 – 1970)	1947-49 - owned by Charles and Evelyn Aron Leonard and Phil Chess	Muddy Waters, Howlin' Wolf, Chuck Berry
Checker	(1952 – 1970)		Little Walter, Bo Diddley, Sonny Boy Williamson, Lowell Fulson
Argo / Cadet	(1956 – 1974)		Clarence "Frogman" Henry, Etta James, the Dells
Imperial			
Los Angeles	(1947 – 1965)	Lew Chudd several recordings done in New Orleans	T-Bone Walker, Jimmy McCracklin, Fats Domino,
Jubilee / Josie			
New York	(1948 - 1971)	Jerry Blaine Josie formed in 1954	Edna McGriff, the Orioles the Cadillacs
Atlantic / Atco			
New York	(1948 – 1982)	Miriam and Herb Abramson, Ahmet Ertegun - soon also Jerry Wexler and Nesuhi Ertegun Atco formed in 1955 the Abramsons were bought out in the late 1950s	Ruth Brown, Joe Turner, the Clovers, Ray Charles, the Drifters, Clyde McPhatter, LaVern Baker, Solomon Burke the Coasters, King Curtis, Bobby Darin, Ben E. King
Peacock			
Houston	(1949 - 1968)	Don Robey	Clarence "Gatemouth" Brown, Willie Mae Thornton
Duke	(1953 – 1972)	<i>originally owned by James Mattis, Memphis in 1952</i>	Johnny Ace, Bobby Bland, Junior Parker, Rosco Gordon
Memphis Rec Service (no label)	(1950 - 1952)	Sam Phillips	B. B. King, Roscoe Gordon, the Howlin' Wolf
Sun	(1952 – 1968)	Sam Phillips	Little Junior Parker, Rufus Thomas, Little Milton, Elvis Presley
Vee-Jay			
Chicago	(1953 – 1966)	Vivian Carter-Bracken, James Bracken original office in Gary, Indiana Calvin Carter, prod – later Ewart Abner, exec sub: Abner	Jimmy Reed, John Lee Hooker, the Dells, Jerry Butler
Excello			
Nashville	(1952 – 1970)	Ernie Young with Jay Miller, exec/prod most blues recorded in Crowley, Louisiana	Slim Harpo, Lightnin' Slim, Lonesome Sundown, Lazy Lester

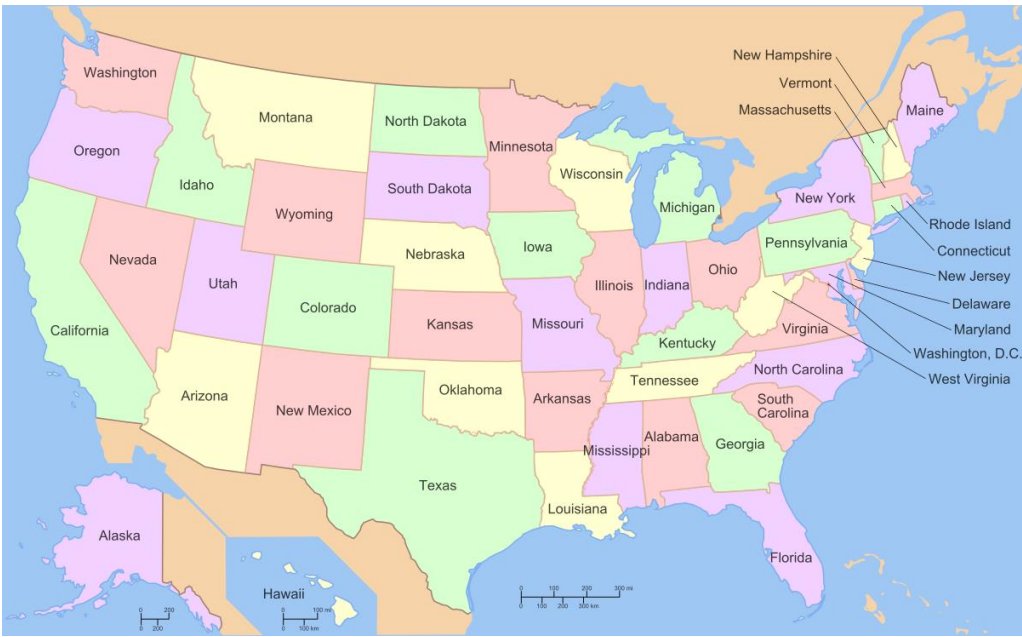
Among the many other important early 1950s "indies" are:

National (Al Green); Sensation (Bernie Besman, John Kaplan); Trumpet (Lillian McMurry); Chance (Steve Chandler, Art Sheridan); Red Robin/Fire/Fury (Bobby and Danny Robinson); Rama/Gone/Gee/End/Roulette (George Goldner, Joe Kolsky, Morris Levy and others) ; Rockin'/Chart (Henry Stone, Andy Razaf); Ace (Johnny Vincent), Herald/Ember (Al Silver, Fred Mendelsohn and others); Liberty (Simon Waronker); Keen (Bob Keene and others – Bumps Blackwell, producer); Sue (Henry Murray)..

For Your Notes:

A series of 29 horizontal light blue lines intended for taking notes.

R&B Pioneers' Birth Regions



The 68 "main" profiles of **The R&B Pioneers Series** have the following distribution (left chart) regarding in which of the USA's many States they were born. Orchestras are only counted for one, and vocal groups generally too (in some rare cases, with more prominent lead singers, the groups are counted for 2-3 performers). The States are listed in "regional sections" to present a better overview. Note that the "region" of the Rocky Mountains is not represented in the charts. The chart on the right of the "Main" chart has the rest of the performers listed at the index, page 90, plus the several new profiles presented in this volume - the "Bonus" chart (which features as many performers as the "main" chart).

Region	R&B Pioneers:	Main	Bonus
Louisiana		4	14
Mississippi		14	8
Arkansas		2	8
Total: the Southeast "Delta"		20	30
Texas		11	5
Oklahoma		1	-
Total: the Southwest		12	5
Tennessee and Kentucky		3	3
Alabama		5	4
Georgia		5	7
South Carolina		3	1
North Carolina		4	1
Total: the Southeast		20	16
Missouri & Kansas		2	3
Illinois		4	1
Iowa, Indiana, and Ohio		2	3
Michigan		4	2
Total: the Midwest		12	9
Northeast "Colonies" & Pennsylvania		9	9
California		2	4
Florida		-	2
Total: the East and West Coasts		11	15
TOTAL		75	75

