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

The Clown Princes of Rock and Roll

by Todd Baptista – with Discography by Claus Röhnisch

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

The R&B Pioneers Series – Volume Four of twelve
The Great R&B-files Created by Claus Röhnisch: http://www.rhythm-and-blues.info
The Coasters in Port St. Lucie, Florida on December 16, 2016 at the Christmas Extravaganza Show with Veta Gardner (manager), Dennis Anderson, Primo Candelaria, Joe Lance Williams (J.W. Lance), and Robert Fowler.

The Coasters on November 6, 2018.

e-mail the Coasters - mailto:originalcoasters@att.net
Those Hoodlum Friends – The Coasters: Supplement

NEW 2-set CD October 2016


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

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

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

The following shows featured Carl Gardner Sr’s Coasters:

Touring Schedule 2013
Jan 23 Naples
Jan 26 Civic Center, Port St. Lucie, Florida
Feb 15 Staten Island, St. George Theater
Apr 6 Tarry Town Music Hall, N.Y.
Apr 13 Alabama Theater, Myrtle Beach, S.C.
Apr 19 Marion Palace, Ohio
Apr 26 Union County Art Center, Rahway, N.J.
May 18 Warner Theater, Torrington, Conn.
Jun 9 Akron Civic Center, Ohio
Sep 21 Bristol, Pennsylvania
Sep 28 Alabama Theater, Myrtle Beach, S.C.
Oct 3 Perry Georgia
Oct 5 Grand Opera, Wilmington, Delaware
Oct 6 Wimberly, Texas
Oct 19 Coral Springs Center, Florida
Oct 26 Queens College, N.Y.
Nov 15 Strand Theater, Lakewood, N.J.
Dec 6 Glenside, Pennsylvania
Dec 21 Brooklyn College, Brooklyn, N.Y.

Touring Schedule 2014
Jan 19 Kings Point, Florida
Jan 25 Namee, Ohio
Feb 1 Rockville Center, N.Y.
Feb 15 Alabama Theater, Myrtle Beach, S.C.
Mar 8 Raleigh, North Carolina
Mar 14 Pompano Beach, Florida
Mar 22 Westbury, N.Y.
Apr 5 Bishop Ford High School, Brooklyn, N.Y.
May 3 Meyerhoff Symphony Hall, Maryland
May 10 Swartz Creek, Michigan
May 22 Pocono, Pennsylvania
May 24 Pitman Theater, N.J.
May 28-29 Mount Airy Resort and Casino Poconos, N.Y.
Jun 21 Lancaster, Pennsylvania

Autumn 2014 - 2015
National tour in “Smokley Joe’s Cafe” (see next page)
Smokey Joe’s Cafe is the hottest joint in town!

20th Anniversary Tour

The longest running musical revue in Broadway history!

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

- The New York Times

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

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

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

National Tour 2014 - 2015
The Clown Princes of Rock and Roll

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

Special supplement to Those Hoodlum Friends
- edited by Claus Röhnisch, August 27, 2011,
  and updated September 16, 2018
(original manuscript for Blues & Rhythm magazine, UK, 2011)
- thanks to Tony Burke

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

https://theoriginalcoasters.net/

The original Coasters, formed on September 28, 1955: Leon Hughes, Billy Guy, front Bobby Nunn, and right Carl Gardner.
### The Clown Princes of Rock and Roll: The Coasters - Contents

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Those Hoodlum Friends – The Coasters: Supplement

Rhino’s classic introduction to The Coasters

In 1994, two years after the "50 Coastin’ Classics", Rhino issued "The Very Best of The Coasters" (featuring 16 classic tracks pulled from "50 Coastin’ Classics", Rhino R2 71090 issued in 1992, see next page) on Rhino R2 71597 – also catno. 98530, repressing? (in the UK the record was enhanced with one more track, "Sorry But I’m Gonna Have To Pass", due to the popular Volkswagen commercial in Britain at the time – Rhino 954832656-2). The U.S. version was rereleased at least twice – once with an extra paper folder titled "Greatest Hits" (with catno R2 39897 and 99431) and with the original issue in 2008 (the old catno), inlaid – and then again in 2009 (Rhino Flashback), also 2802051 in 2014.

The Coasters: Atlantic Studios / Atlantic Records / Alco Records

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

Audio Clips of 16 tracks at All Music guide
Those Hoodlum Friends – The Coasters: Supplement

“Little Egypt (Ying-Yang)"

This was the epitome of the comic-platonic that we were writing for The Coasters. I think “Little Egypt” was only the one that I didn’t use in the final mix. Although it wasn’t a big hit as “Cathy’s Hair” “Charlie Brown,” and “Along Came Jones” there’s no way that I didn’t think it was more interesting in its construction.

“Shopping For Clothes"

We had a rehearsal going one day, and we were a couple of tunes late. Billy Guy came in and said, “Man, I heard something on the radio that knocked me out.” I said, “What was the name of it?” He said, “I don’t know. Of course, if he had, I think he could have sent it over for it. So Billy rented the low-fee version of the record that he was interested in. He told me I really wanted to do it. So I took the lines that Billy remembered, and Billy and I sat down and wrote the rest of it. Later we discussed that the lines Billy had written were parts from a fellow named Kent Harris, eventually, we sold out the writer credits.

Inevitably, Leroy and Shulie’s lengthy career with The Coasters would come to an end. By the late Sixties, lines had changed. After all, Leroy points out, “There are only so many ‘Charlie Brown’ and ‘Take-Ca Yaki that you can do.” Mike adds, “The things that we were doing weren’t new for us; they were songs that were done by the record companies. And by The Coasters themselves in worse disarray.

According to Leroy, there is still plenty of material in the trunk that he also wanted to do with the group. When asked for an example of what remains unrecorded, he quotes a few lines from a song titled ‘Whitney’: ‘Who dropped the breeches and mailed the war.’ ‘Art’ when you’re over these fighters; who you affectionate? When you come back and you can’t get a job, and the only way to make it is to hustle. Hey, you gonna hustle? And you gonna give us the innocent vocals were definitely over. And with the loss of that dimension, a decade and a half of hit records by The Coasters faded away to recede. But as both Shulie and Mike agree, ‘Of all the records we ever produced, the ones with The Coasters were the most fun. We were a bunch of hands-on, we tried to make the band.’

1. RIOT IN CELL BLOCK 9 – The Robben 
Spark single 4102, June 1958

2. MOKEY JOE’S CAFE – The Robben 
Spark single 4102, June 1958

3. DOWN IN MEXICO 
Atlantic single 4004, Feb. 1956

4. SEARCHIN’ 
Atlantic single 4004, Feb. 1956

5. IDOL WITH THE GOLDEN HEAD 
Atlantic single 4004, Aug. 1957

6. YAKETY YAK 
Atlantic single 4004, Aug. 1957

7. LITTLE EGYPT (YING-YANG) 
Atlantic single 4004, Aug. 1957

8. SHOPPIN’ FOR CLOTHES 
Atlantic single 4004, Aug. 1957

9. ALONG CAME JONES 
Atlantic single 4004, Aug. 1957

Original Recordings Produced by JERRY LEIDER 
& MIKE STOLLER

All selections written by Jerry Leider/ 
Mike Stoller and published by Jerry Leider/Mike Stoller (ASCAP), except:

“Yakety Yak” written by Jerry Leider/Mike Stoller/Al Morris and published by Jerry Leider/Mike Stoller/Al Morris (ASCAP).

“Shopping For Clothes” written by Jerry Leider/Mike Shulie/Chappell & Co. (ASCAP).

Compilation: GARY STEWART 
Project Assists: LAURA CANABELLI, TED MYERS 
Research: PATRICK MILEDAN, GARY PETROVICS, MICHELA MAZZARELLA

Digitally Mastered by BILL INGOLD & DAN  HERNANDEZ JR. DIGIDRIP

Art Direction: GEOFF LANG

Design: RACHEL GUTK

Cover Hand-Painting: THOMAS F. LICARI

Photos: MICHAEL OCHS ARCHIVES

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Those Hoodlum Friends – The Coasters: Supplement

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

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

Carl Gardner (in the 1970s, here with the British and American release of 'Love Potion Number Nine' in 1972)
Those Hoodlum Friends – The Coasters: Supplement

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

This Spanish reissue vinyl LP contains 2 bonus tracks (“Poison Ivy” and “That Is Rock & Roll”) and has the original liner notes by Gary Kramer plus new notes by Gary Blailock, and a session discography. (link to waxtime) (link to wayback)
Those Hoodlum Friends – The Coasters: Supplement

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

The Clown Princes of Rock and Roll: The Coasters
Those Hoodlum Friends – The Coasters: Supplement

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

At the Apollo in May 1956 (Veta Gardner collection).
Those Hoodlum Friends – The Coasters: Supplement

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

Please note that several of the same tracks are issued on Rhino and History of RnB – although R2 71090 is totally mono. The contents of the Acrobat CD also are on History of RnB R001.

If you get the CDs below you will principally cover the whole of the Coasters’ recording career 1954-1973. Click on / touch images to find details!

### The Coasters on ATCO

- **There’s A Riot Goin’ On**
  - Rhino Handmade RHM2 7740 (December 2007) 4CD-set
  - Original mono or stereo masters and alternates.

### The Coasters: 50 Coastin’ Classics

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

### The Coasters – Down Home

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

### The Coasters

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

### The Coasters’ Greatest Hits In Concert

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

### The Definitive Coasters

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

### Those Hoodlum Friends

- **The Complete Singles As & Bs**
  - The Coasters 1954-62
  - Acrobat Music ADDCD3180 (October 2016) 2CD-set
  - 56 Atco tracks 1954-1962
  - Original masters – some in stereo (24-page booklet with Coasters’ story and discography)

- **The Coasters In Stereo**
  - Outtakes, Stereo Versions and Album Tracks
  - History of RnB R002 (February 2013) 2CD-set
  - 49 Atco tracks 1958-1961
  - Original album stereo masters – and alternate stereo versions, plus some prev. unissued takes.
  - (28-page booklet with discography)
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 an edge. Leiber once said rock ‘n’ roll was “rock ‘n’ roll – energetic, entertaining, expressive, and danceable,” Arnold Shaw wrote in his book “The Rockin’ ’50s” (1995).

The Coasters were regarded as the pre-eminent vocal group of the original rock ‘n’ roll era. “There was never - 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 have created for them - a variety of comedic roles that both celebrated and satirized the mores of contemporary America.”

One of the key ingredients to their success was their producer, team, and manager, Jerry Leiber and Mike Stoller. Leiber was a former Revere Beach boxer and Stoller had been a cop on the West Coast, and both had lifelong musical passions. Their team was a professional artists, all debuting during the early years of rhythm & blues and contributing to the emerging sound of rock ‘n’ roll - exciting individuals, creating the best of vocal group harmonies ever waxed (the lyrics, the music, the rhythm, the fun, the technique, the sound).

This exciting vocal group was born on September 28, 1955 through a recording / production contract signed with Atlantic Records. The four founders had its origins in the Los Angeles, California, based vocal septet the Robins, originally promoted by Johnny Otis and “Big” Bill Davis, featuring Cornell Gunter, Chubby Hall, and Leon Williams, who was recruited by the Coasters’ prolific manager Lester Sill

The Coasters truly were the professional performers, all debuting during the early years of rhythm & blues and contributing to the emerging sound of rock ‘n’ roll - exciting individuals, creating the best of vocal group harmonies ever waxed (the lyrics, the music, the rhythm, the fun, the technique, the sound).

Attracted by the success of SMOKEY JOE’S CAFE (the Billboard R&B #10) with Gardner, co-stars Billy Guy and Ronnie Bright

The road for the Coasters started in early 1957 when the group produced the hit “One Kiss Led to Another” (the Billboard R&B #14) and waxed one of their all-time greatest records, SHOPPIN’ FOR CLOTHES (with Guy and Jones sharing lead vocals), hitting the Cash Box Pop chart #6. After she left the group in 1962, Barbara replaced her with a new vocal harmony. The group's popularity soared, and they became one of the most successful R&B acts of the 1960s.

In 1962 Atco LP 33 RT 699 was released, a double album featuring the Coasters performing their hits and covers of songs by other artists. This was the Coasters' first true revival of their career, leading to increased popularity and several new hits. They continued to release albums and singles throughout the 1960s and 1970s, maintaining their status as one of the most successful R&B groups of all time.

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

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

(Carl's older brother Richard, and sister Iris had both passed away earlier).

C.R.

IN MEMORY

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

His loving wife for 24 yrs.
Veta Gardner

Friends!
Carl Gardner (1928-2011)

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

Todd Baptista

Listen and watch!
Carl Gardner and his Coasters

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

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

Carl Gardner, Jr.
For the Memory of Carl Gardner

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

Born in Tyler, Texas on April 29, 1928, Gardner settled in the Los Angeles community of Watts in early 1953 in the hope of establishing a singing career. Frequenting the local clubs, he heard and met the established Robins at Johnny Otis’ Oasis club, initially joining the act as a short-term replacement. Gardner’s clear and authoritative tenor was featured on songs including “If Teardrops Were Kisses”, “Just Like A Fool”, and “Smokey Joe’s Cafe”, issued on Jerry Leiber and Mike Stoller’s Spark label in 1954–55. “Leiber and Stoller felt that they needed to move on, so when Atlantic made an offer that they couldn’t refuse, they sold out the entire Spark label,” Gardner explained. “They were having distribution problems. This deal would allow them to be independent producers for Atco, a division of Atlantic. Leiber and Stoller asked me to come with them.” Gardner added his neighbor, Billy Guy, Robins’ bass Bobby Nunn, and Nunn’s friend, veteran singer Leon Hughes, to create the first Coasters lineup.

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

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

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

Having had the privilege of writing the three-part series on the Coasters that appeared in Blues & Rhythm within the past year, I was honored to be independent producers for Atco, a division of Atlantic. Leiber and Stoller asked me to come with them.” Gardner added his neighbor, Billy Guy, Robins’ bass Bobby Nunn, and Nunn’s friend, veteran singer Leon Hughes, to create the first Coasters lineup. 

Unfortunately, these had to be met with Atlantic’s offer of an offer that they couldn’t refuse, so when Atlantic made an offer that they couldn’t refuse, they sold out the entire Spark label,” Gardner explained. “They were having distribution problems. This deal would allow them to be independent producers for Atco, a division of Atlantic. Leiber and Stoller asked me to come with them.” Gardner added his neighbor, Billy Guy, Robins’ bass Bobby Nunn, and Nunn’s friend, veteran singer Leon Hughes, to create the first Coasters lineup.

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

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

\[\text{The Classic Rock and Roll Hall of Fame Coasters (1958-1961)}\]

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


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

1950: Carl Gardner, with the Robins (Carl with Esther’s co-lead Bobby Nunn), hit R&B #1 in March with “Double Crossing Blues”, produced by Ralph Bass in L.A.

1951: Atco’s first recording on going on record, “That’s What The Good Book Says”, by Bobby Nunn with the “Robins”, is issued on Modern Records in March, through a deal with sales manager Lester Sills. Charles Brown writes the flip, “Leavin’ Blues” and is the featured soloist in September, backed by Canada’s Maxwell Davis on sax. The record hits R&B #7 in March 1952.

1951: At the Jolson public announcement, recording studio, “K. C. Lovin’” (later known as “Kansas City”), and “Hound Dog”, both recorded, also in August.

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

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

1955: “Smokie Joe’s Cafe”, released in July (or possibly January), and led by Gardner, is the sixth and last Robins Spark LP, released in December, now on Atco Records. The Coasters, with Gardner, and Nunn, Texas-born baritone Billy Guy, and second tenor Leon Hughes, are formed by their manager, Lester Sills in September.

1956: The Coasters debut on Atco with the Gardner-led “Down In Mexico”, recorded at Masters in Los Angeles in January, recording a Billboard R&B chart #8 in March. Follow-up record is “Brazil” c/w “One Kiss Led To Another” in July, Texan Adolph Jacobs joins the group as the first guitarist. He leaves in early 1957, and with bands on tour the rest of the year, of their singles “Idol Of The Golden Year” (recorded in Chicago), “Sweet Georgia Brown” (rolled out in August), and “Golly” (New York), are not as successful. “The Coasters” LP, is issued in November.

1957: Leiber-Stoller join the Gardner LP in October 1957. Gardner is released and followed by another single, “Run Red Run You” with Sonny Forrest as the group’s new guitarist.

1958: After a group tour in February, new recording sessions are underway, but wonderful LP, “One By One”, in June. That month the Guy-written “Wake Me, Shake Me” hits the charts. In July the magnificent “Shoppin’ For Clothes” is issued, leads to a follow-up chart and popular single, “Run Red Run You”.

1960: “Wait A Minute”, written by Bobby Darin-Don Kirshner, recorded already in 1957, hits the pop charts in February (and the Cash Box R&B #18). “The Sock Hop” and “Little Egypt” are recorded, and as usual, Tom Dowd engineering and Stoller at the piano. The latter hits the pop charts in March.

1961: “What One” c/w a new recording of “1st Of My Love” is released that month. The Top 10 flip “I’m A Hog For You” (originally recorded in August 1958, with one take redubbed in July this year) are to be found on different CDs later. The group ends the year with yet another double-sided charter (both R&B and pop), “What About Us” c/w “Run Red Run You” with Sonny Forrest as the group’s new guitarist.

1962: After a group tour in February, new recording sessions are underway, but wonderful LP, “One By One”, in June. That month the Guy-written “Wake Me, Shake Me” hits the charts. In July the magnificent “Shoppin’ For Clothes” is released, leads to a follow-up chart and popular single, “Run Red Run You”.

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

1964: The Coasters are signed on Atco Records’ “Apollon Saturday Night” LP, and a single from the album, “I Ain’t Nothin’ To Me”, written by their new manager since 1961, Pat “Lover” Patterson, hits the Cash Box R&B #20 in March. The flip, “The Last Time” c/w a new recording of “1st Of My Love” is neglected, when issued in October.


1966: The group’s last Atco record, “She’s A Yum Yum” by Dallas Frazier, is produced by Stoller and “brought” saxist King Curtis in January. King Curtis had played on all Coasters hits from 1958-1961. The group moves from Atco to ABC-Paramount in November, the last record for ABC being “Double Deuce” c/w “Jingle Bell Rock” with Leiber-Stoller and record “Soul Pad” c/w “Down Home Girl”. The single is released in March 1967.

1967: The group released the original “D. W. Washburn” for Date Records in October. It is released in July 1968, and reissued twice with King singles. Composers are Leiber-Stoller, like on almost all earlier hits.
1954
The Robins (featuring Carl Gardner - Chapman out)

August: July 20: The Three Cool Cats in Las Vegas, Nevada. July 30: "Rhythm & Blues" show on KTVT hosted by Jerry Lawrence with Harry Belafonte, and the Oscar MacLorin orchestra.

September: The Gene Norman show at the Shrine Auditorium with Guitar Slim, Muddy Waters, the Flairs, the jewels, Marvin & Johnny, Chuck Higgins, Johnny "Guitar" Watson, and the Platters. December 27: L.A. Shrine (billed as Chapman back, the Robins a sextet) with the Crows, Big Jay McNeely, the Jewels, the Flatters, and the Cheeks.

1955
The Robins' touring schedule (featuring Carl Gardner)
January 14: three days at the 5-4 Ballroom, L.A. with Floyd Dixon, and "T-Bone" Walker.
February 25: three days at the 5-4 Ballroom with Johnny "Guitar" Watson. Prob July 7: the Robins with Gardner, was Smokey Joe's Cafe and Just Like A Fool in L.A. July-August: nightly shows in Las Vegas, Nevada. The Robins continue to tour after the departure of Gardner and Nunn - now supplemented by H.B. Barnum and the returned Grady Chapman.

1956
The Coasters (Gardner, Guy, Nunn, Hughes)
January 11: Brazil, Down In Mexico, and One Kiss Led To Another are recorded in L.A. April 20: one week at the Chicago Palace McCormick Place with Mickey & Sylvia, and Elia Johnson with Buddy Johnson Combo. May: one week at the Regal Theater in Chicago. May 1: one week at the Apollo Theater, New York with Al Hibbler, and Mickey & Sylvia. July 28: Blues Jubilee at the Los Angeles Shrine Auditorium with Fats Domino, Clyde McPhatter, the Six Teens, the Teen Queens, the Turks, and Oscar MacCofile.

August: guests at Leroy Connelly's live show at the 5-4 Ballroom in Los Angeles with Chuck Higgins. September 28: the Hollywood Shrine Auditorium with Gene Vincent, Alis Lesley, the Six Teens, the Turks, Jerry Wallace, the Turks, Sonny Knight, the Gassers, the Ernie Freeman Combo, and Chuck Higgins' Orchestra.

November 9: six days at the Apollo Theater, New York with the Cardinals, Gloria Lynne, Dell Reese, and Erskine Hawkins' orchestra.

1957
February 12 & 15: Sweet Georgia Brown, Young Blood, and Searchin' are recorded in L.A. April 26: three days at the Broadway-Capitol Theatre, Detroit with Faye Adams, Jack Scott, Johnny & Joe, Amos Milburn, Johnny Janis, and the Red Prysock Combo.


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

November 29: Bluefield Auditorium, West Virginia with Ernie Freeman and his Orchestra (last appearance with Nunn and Hughes).
1959


1960


1961


1962

March: one week at the Apollo in New York with Ben E. King, Solomon Burke, plus Huey Piano Smith and the Clowns. May 11: Porky0 Ceddick concert at the Pittsburgh Civic Arena, Pennsylvania with a.o. the Drifters, Jerry Butler, Jackie Wilson, The Flamingos, and Bo Diddley. May 27: Philadelphia Arena with several stars from the above event. July 31: The Climb is recorded. September: The Zanzibar in Pittsburgh with the Contours, and Aretha Franklin. November 2: one week at the Apollo with Sam Cooke, the Crystals, the Mayors, and the King Curtis Band. Late November: another Chedick show at the Syria Mosque Theatre in Pittsburgh with Hank Ballard and the Midnighters, the Isley Brothers, the Olympics, the Clovers, Little Esther, and others. The P.T.A. is "officially" recorded on January 10-11, 1963 (but has a 1962 master # 62C-6707). From 1963 "The Coasters" performed in several versions and "spinoffs" all over the States - and also Europe (although Gardner's true Coasters still both recorded and toured).

Excerpts of schedule compiled by Claus Röhnisch - not complete.

With thanks to Marv Goldberg, Berndt Krautochwil, Todd Baptista, Gelen Gart ("First Pressings"), Jay Warner, and Carl Gardner.

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

Concert dates at setlist
The Coasters at Washington County Fair August 12, 2012 (Richard Nader’s Doo-Wop Show)

- photos above ctsy Bob Briede, J.W. Lance, and Veta Gardner
Part 1: Incubation and Birth

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

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

Baritone and bass singer Ulysses “Bobby” Nunn (born September 20, 1925), originally from Birmingham, Alabama, guitar ace Pete Lewis (1913-1970), and the A-Sharp Trio all came to the attention of bandleader Johnny Otis (1921-2012) at Alameda High School in San Francisco, the group, then known as the A-Sharp Trio, was influenced by the Delta Rhythm Boys, Golden Gate Quartet, and Johnny Moore’s Three Blazers, among others. Settling in the Watts neighborhood of Los Angeles after World War II, the group found the city on the cutting edge of a new style of music. “Rhythm and blues was born in Los Angeles,” Leonard asserted in an interview with this writer a dozen years ago.

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

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

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

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

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

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

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

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

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

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

Press releases from the era suggest that several of the group’s members had entered the military, although available records have failed to provide specifics. A few of the Robins, however, were making more money pimping than performing. “Some, I understood, had left to join the army,” Gardner explained in his 2007 autobiography. “But Billy Richard, assisted by his dutiful wife who was known as Big Helen, the madam, ran a very exclusive house of prostitution in Los Angeles.
Ty Terrell also had his own little hustle going (as) favorite errand boy for the legendary Hollywood producer, Jack Warner."

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

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

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

Arguably, the first Robins session to make use of the comic stylings that would later blossom into a Coasters trademark took place on September 15, 1953, resulting in the entertaining "Empty Bottles", produced by Danny Kessler, the rocking "Get It Off Your Mind", in which Nunn and Chapman assume the roles of a bickering man and woman, and the equally amusing "Ten Days in Jail", which was written and produced by Leiber and Stoller. Despite a near half-dozen releases on RCA in 1953, the Robins remained street hustlers, doing their best to earn a buck. Late that year, they returned to the Biharis, where Sill had spent 10 years as a sales manager, recording six songs which would be issued under the names Drifters (Crown 108, 1954), Robins (Crown 106), and Robbins (Crown 120).

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Part 2: That is Rock and Roll

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

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

While three of the Coasters' first four recordings were appearing on Billboard's various R&B and pop charts, the quartet lived true to their moniker. Adding 17 year-old Texas native guitarist Adolph Jacobs (born April 15, 1939; died July 23, 2014) to accompany them on the road, the Coasters began their prolific touring schedule with a week at the Palace in Chicago on April 20. Touring with Mickey and Sylvia, the group also appeared at the city's Regal Theater before making their debut at Harlem's famed Apollo on May 11.
Through the summer, the Coasters shared the stage with everyone from Fats Domino and Clyde McPhatter to fellow newcomers Della Reese and Gene Vincent, and were often backed by Los Angeles pianist and arranger Ernie Freeman (1922-1981) and his band. By November, they were in New York, appearing with the Cardinals at the Apollo. “They had almost nothing original,” Cardinals lead singer Ernie Warren recalled some 40 years later. “Except for ‘Down In Mexico’, they were doing all of the Ravens’ tunes.”

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

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

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

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

The catchy piano accompaniment, Guy’s rough-hewn lead, and Leiber’s imaginative lyrics, citing various detectives from television shows and motion pictures, captured the public’s imagination. Paired on Atco in March, both sides quickly scaled the R&B charts. “Young Blood” spent one week at #1 and reached #8 on the pop list as well (and later joined the lists of the Rock and Roll Hall of Fame, and the Rolling Stone 500 Greatest Songs). “Searchin’” hit #3 on Billboard’s pop chart and spent the first of 12 weeks at #1 on the R&B list in early June, actually replacing “Young Blood” in the top spot. It wound up being the biggest R&B hit of the year and the sixth biggest R&B hit of the entire decade according to Billboard figures. It hit the U.K. chart #30.
Steve Allen displayed the Coasters’ gold record award and featured them live (“Searchin'” with no lip-sync and full orchestra) on his national television show on August 25, still with Nunn and Hughes in the lineup. “Billy was actually laughing at the lyrics,” Gardner confessed, watching the video decades later. “We thought it was stupid. But it was a big million-seller, just like that.” Following the huge success of “Searchin’,” The Coasters, their first LP, was released in November with seven early Coasters recordings and seven of the Robins’ Spark sides.

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

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

Before full-time replacements could be secured, Gardner and Guy found themselves in New York’s Capitol Studio for a four-song session which produced the group’s next release, “Gee, Golly”, an Alan Freed favorite, its flip side, “Dance!”, and “Wait A Minute” (originally recorded in June, but rejected), which would remain unreleased for three years. Neither Young Jessie (whose first Atco solo disc had just hit the streets) nor Leon Hughes were present. Gardner and Guy were joined by another Atlantic alumnus, Tommy Evans (1927-1984), who had replaced Jimmy Ricks as bass singer in the Ravens at various points between 1954 and 1956 and recorded and performed with the Drifters from August, 1956 to May, 1958. Like Jessie before him, Evans was only hired for the session.

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

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

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

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

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

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

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

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

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

The group spent nearly the entire remainder of the year on the road. Multiple trips to Harlem's Apollo Theater, the Howard in Washington, and Dick Clark's American Bandstand television show (plus their second gold disc presented on his NYC TV Show on August 16), were integrated with successful West Coast tours in the summer and fall, including a 17-day stint on the autumn edition of "The Biggest Show of Stars for 1958" tour which took the Coasters all over the Northeast and Canada.
During an East Coast swing, the group returned to the studio on August 8, cutting four songs including their next release, "The Shadow Knows". Backed with "Sorry But I'm Gonna Have To Pass" (Jones lead), an homage to Johnny Cash's "I Walk The Line", the Guy-led "Shadow" was, according to Leiber, "a musical send-up of an old radio serial entitled The Shadow." Lacking the broad appeal of "Yakety Yak", the "Shadow" novelty disc stalled at Music Vendor (Record World) Pop Chart #89.

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

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

By this point, guitarist Jacobs who opted to remain on the West Coast, left to attempt a solo career (although he occasionally toured with the Coasters up to 1960). He recorded "Walkin' & Whistlin'" for the Class label (it's actually Billy Guy whistling) and the by then unissued "Kannibal Stew" in the summer of 1959 (with both Will Jones and Billy — and probably the rest of the Coasters). He led his own band for many years, and worked with a host of jazz and rock'n'roll artists including Kent Harris, Little Richard, Johnny "Guitar" Watson, and Don & Dewey. In the late 1980s and early 1990s, he even played behind a Coasters group led by Dub Jones and Billy Guy, and ended up with his own "Coasters" group. Replacing Jacobs was Elbert McKinley "Sonny" Forriest, a 24 year-old Pendleton, North Carolina native who had already performed and or recorded with Sil Austin, Big Jay McNeely, Jackie Wilson, and Dee Clark. Unlike Jacobs, Sonny (1934-1999) was not a member of the group per se, but worked as a contracted guitarist for the Coasters from early 1959, through the latter part of 1961 (to join Ray Charles). On March 26, 1959, the day before commencing their spring tour, the Coasters recorded the successful follow-up, "Along Came Jones", and its eventual B-side, "That Is Rock & Roll" (and alternate stereo dub). A clever parody of the traditional dancel in distress television and film Western, the title was inspired by a 1945 Western comedy film of the same name that Stoller's music composition teacher, Arthur Lange, had scored. "Originally, at the end of the chorus, one of the Coasters would say, 'And he was wearin' a white hat', and another would say, 'And he was ridin' a white horse', and then Dub would come in and say, 'Well, of course, of course'," Leiber recalls. "I proposed that version to Jerry Wexler, and he said, 'Man, you don't need to do that. It's funny as it is. You don't have to shove everybody's nose in it.' So I cut it. World-renowned swing jazz guitarist George Barnes (1921-1977), who worked with blues pioneers Memphis Minnie and Big Bill Broonzy, played banjo on the session, which also included guitar virtuoso Tony Motolla, Curtis on sax, and Stoller on piano. "Mike Stoller played piano on most, if not all, of the Coasters' recordings," Gardner clarifies. "I loved the way he played, especially on our recordings in New York during March of 1959 when we recorded 'Along Came Jones' and 'That Is Rock & Roll'. "To be frank, it didn't do what I wanted it to do, which was sound like a New Orleans-type of number," Leiber recalls of the latter side. "In fact, one of the Coasters was having trouble singing a couple of lines on the bridge, so I ended up singing them myself."

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

Following a week at Harlem’s Apollo with the Falcons over the Fourth of July Holiday, the group returned to the studio, completing five songs, including “Poison Ivy” and “I’m A Hog For You”, which comprised both sides of the Coasters’ August single. “Hog” was a song that Leiber and Stoller had been tinkering with for over a year. During their July sessions, the group was called in to complete overdubs on their original August 1958 master. “Either side can come off for top honors,” Billboard’s reviewer wrote. “‘Ivy’ is an interesting bit of material that compares a gal to the well-known weed. ‘I’m A Hog For You’ is a peppy blues effort that is also performed with the hit sound.”

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

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

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

On November 26, the Coasters performed “What About Us” on American Bandstand. “I always felt that this (song) didn’t come off as well as it could have,” Stoller confessed to interviewer Randy Poe. “I don’t know whether it was in the performance, in the band, (or) in the mix. I thought the song was amusing and, obviously, a protest. ‘Run Red Run’ was definitely very political and also very funny.” “Once the monkey knows how to play, he knows how to understand other things,” Leiber adds. “Once he understands that he’s being cheated and exploited, he becomes a revolutionary.”
Part 3: Early Sixties Pop

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

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

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

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

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

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

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

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

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

"We had a rehearsal going one day, and we were a couple of tunes light," Leiber recalled to Poe. "Billy Guy came in and said, "Man, I heard something on the radio that knocked me out." I said, "What's the name of it?" He said, "I don't know." Of course, if he had known the title, or the artist who recorded it, we could have sent out for it. So, Billy recited the few lines of the song that he remembered, and I loved it."
"So I took the lines that Billy remembered, and Mike and I sat down and wrote the rest of it. Eventually, we sorted out the writer credits," Leiber said. Highly regarded by Coasters fans today, "Shoppin’ For Clothes" only made it to #83 pop in Billboard and #57 in Cash Box and failed to make the R&B lists when it was released in the fall of 1960.

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

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

From December 23 through January 3, 1961, the Coasters appeared at the annual Brooklyn Paramount Theater Christmas show, along with Chubby Checker, Ray Charles, Neil Sedaka, the Drifters, Shirelles, Dion, and others. Atco dipped into the vaults for their January release, selecting the 1957 recording of Bobby Darin and Don Kirschner’s "Wait A Minute" led by Guy, and "Thumbin’ A Ride", a holdover from the previous July sessions. "Wait A Minute" hit #37 on the pop chart (Cash Box R&B #18) during the winter and spring months. The Coasters made a pair of weeklong appearances at the Howard in Washington, performed on the NBC-TV show, Saturday Primetime, on February 12, and made regular trips to the Apollo. "We were what you would call rock and roll slaves," Gardner writes. "There were times that I didn’t have any money to send home. I was barely making ends meet. Fortunately, we lived in hotels that only cost us $58 a week.”

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

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

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

"Girls Girls Girls", the story of a typical preoccupied teenager, was released in two parts in August. "We did the song two different ways," Stoller clarifies. One was in a 12/8 feel and the other was sort of a march. They both sounded pretty good, so we ended up putting them out back-to-back.” Although the song would later be recorded by Elvis Presley as the title track of a 1962 motion picture, Part II of the Coasters original barely scraped the Hot 100, stalling out at #96 (Cash Box #98).
By this point, changes had begun within the Coasters organization. "Leiber and Stoller's comical compositions had always been tailored to suit Billy and myself from the start," Gardner writes. "I would say that Billy and I were the essence and backbone of the Coasters. Cornell was not. His flamboyance and gaiety on stage began to distract from our usual routines. Cornell did get us laughs, but, unfortunately, it was not the type of laughs that I wanted. To his dismay, the Coasters just did not have a spot for another lead singer like Cornell Gunter. Being very talented, extremely slick and underhanded, Cornell would eventually find who and what he wanted. That was when he decided to leave."

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

Patterson suggested the ultimate replacement for Gunter in the person of Earl "Speedo" Carroll, lead singer for the flashy, influential R&B vocal group, the Cadillacs. Born in New York City on November 2, 1937, Carroll and his group, originally formed at P.S. 139 in Harlem as the Carnations, had a long string of successful singles for Josie Records, beginning with "Gloria" in 1954. "Speedoo", a #3 R&B hit in early 1956 became the group's signature tune. With dancing tutelage provided by the famous team of Honi Coles and Cholly Atkins, eye-catching suits, crisp arrangements and backing from Jesse Powell and his band, the Cadillacs were fan favorites with ballads like "You Are" and "The Girl I Love" and jump tunes including "Woe Is Me", "Pearl's-Boo", and "My Girl Friend". Carroll was a born showman, infusing the comedic stylings of black actor Mantan Moreland to the rock'n'roll stage. Having gone from Josie to Mercury/Smash in 1960, Carroll had failed to click with a new label and all new group of Cadillacs. "I had management problems," Carroll explained to XM Satellite Radio disc jockey Matt The Cat in 2007. "We couldn't see eye to eye and things weren't going (as) well as I thought it should be. I was offered different positions elsewhere. I thought about it, and I talked to my family about it, and I spoke to the guys, and they thought it was a good move that I was making, being that I wasn't happy in the position I was in. So, I made a move, and that's basically when I went with the Coasters. They offered me a position. They were going to Chicago for nine days. They said 'Speedo, we'd love to have you in the group. Think about it. We'll be back in nine days and if you want the spot, you've got it.' I said O.K.

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

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

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

Two older tracks, "Ridin' Hood" and "Teach Me How To Shimmy" were released as the next Atco single in February, 1963, but also failed to draw any attention. Sonny Forrist had left and was now replaced by Thomas "Curly" Palmer, a veteran R&B stage guitarist who was born in El Paso, Texas on August 15, 1929. Unlike Forrist, Palmer, who had worked in the bands of Lloyd Price and Sonny Thompson, became an official member of the Coasters, and played on all of the group's studio dates and road gigs for almost exactly 50 years.

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

On July 31, two new songs were recorded at the new New York studio, "Bull Tick Waltz", and "The Slime", which Leiber and Stoller subsequently changed to "The Climb". "We came in with 'The Slime', and Jerry Wexler said, 'Man, that's a very noxious title. Please don't do that,'" Leiber recalls. "We said, 'But, it's a send-up. They're doing the Mashed Potato and the Slop. We want to top the Slop with the Slime!' He said, 'I don't think you have to do that.' So, we changed the song to 'The Climb'. In the end, it didn't really make much sense, but the French went nuts over it. It was a hit in France, and they even came out with a diagram of how to do Le Climb?" The U.S. single, with Dub leading, was issued in September, backed with an instrumental version of the song.
The group’s fourth LP, *Coast Along With The Coasters,* (mastered in 1961) was issued in July 1962 (soon featuring alternate takes on the stereo version). That summer, Billy Guy made his debut as a solo artist, recording under his own name for ABC-Paramount. Since the Coasters’ name was owned by Lester Sill and the artists themselves were likely contracted as employees, Guy would probably not have had a pact with Atco and thus was free to sign on with anyone as a soloist. His first single, “As Quiet As It’s Kept” (b/w “Here I Am”) was followed by a fail release, “She’s A Humdinger.”

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

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

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

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

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

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

**Part 4: Revival and Resurrection**

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

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

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

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

Two of the four Coasters’ recordings, “I Ain’t Nothin’ To Me”, a show-stopping comedy bit with cap pistols, and the Carroll-led “Speedway’s Back In Town”, were edited, mixed, and paired as a single in February of 1964. “I Ain’t Nothin’ To Me” spent six weeks on the Cash Box R&B chart that spring, peaking at #20 and hitting #64 on Billboard’s pop chart, their best chart showing in three years.
Down on his luck, James "Pookie" Hudson (1934–2007), lead singer of the Spaniels and writer of their classic "Goodnite, Sweetheart, Goodnite," ran into the Coasters while they were appearing at the Apollo in 1964. As old friendships were renewed, the group brought Hudson to Charlie Singleton at Chase Records on West 144th Street. Hudson, Gardner, Guy, Carroll, and Jones, recorded one single for the label under the name of the Individuals, "Wedding Bells," a union-lead uptempo song (with Curly Palmer's Orchestra). This wasn't the Coasters' only uncredited background appearance. The group is believed to have backed up former Drifters lead Bobby Hendricks (born 1938) on his 1958 hit, "Itchy Twitchy Feeling" (with the flip "A Thousand Dreams") for Sue Records - recorded a couple of months after the Drifters' Hendricks-led "Drip Drop" - a song also rumored to have the Coasters backing Hendricks in April, 1958. LaVern Baker's "Jim Dandy Got Married," recorded in Los Angeles in March, 1957 is yet another song with uncredited Coasters backup, this time by the original West Coast lineup. James Evans (Wilson Pickett's manager and agent) became the Coasters' new manager up to the early 1980s after Lover Patterson's untimely death.

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

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

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

King Curtis produced the Coasters' final Atco session on January 26, 1966. A union-lead version of Dalmon Frazier's "Yum Yum", a "Moha Sam"-influenced song previously recorded by Charlie Rich, became the A-side of the Coaster's final single for the firm, their 29th 45 (B-side "Saturday Night Fish Fry").

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

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

"Billy had a great sense of timing and knew how to sell a song," Gardner agrees. "He was a pretty good comedian."
Those Hoodlum Friends – The Coasters: Supplement

"D.W. Washburn" made it into the pop Top 20 in mid-1968, but it was not the Coasters version that record buyers snapped up. "We loved that record," Stoller impresses. "However, I remember discussing it with the people at Columbia and they were saying that they didn't know what to do with it. They said, 'Well, it's not rhythm & blues, it's not country, and it's not really pop. We don't know how to market this.' We sent it out to Lester Sill, who was doing the Monkees at the time. They recorded it and had a hit with it, but it wasn't as good as the Coasters' version."

Will "Dub" Jones left the group in January of 1968. Both Jones and Guy had been unnerved when the group overslept and missed a flight from Chicago to New York that crashed upon landing, killing several passengers. "Billy and Will decided not to fly anymore," Gardner wrote. "This created a lot of problems, because you can't get to some of your gigs without air transportation. Bookings became scarcer and scarcer. Money became a big problem for all of us. Will Jones decided to go back to California since there was not much work and the little we got was not to support all four of us. Will was the best bass singer who ever lived, and I wasn't sure if I could get someone good enough to take his place."

Billy Guy continued to pursue his dream of a solo career, recording one single, "Foxy Baby", for Chalco, and solitary discs for GuyJim, his partnership with former Cadillac J. R. Bailey, Sew City, and Verve in 1967. It is likely that only Gardner, Guy, Carroll, and Palmer were present when the group recorded three songs, including a cover of the Clovers' "Love Potion Number Nine" for Leiber and Stoller at Bell Sound in New York on February 13, 1968. A permanent replacement for Dub was found that April in Ronnie Bright, a talented and versatile bass singer who began his career with the Valentines, hitting with "Lily Maeabelle" and "The Woo Woo Train" on Rama Records. Born October 18, 1938, died November 26, 2015, the lifelong New Yorker had recorded with Earl Carroll in the Cadillacs in 1960, worked as a session singer for artists including Jackie Wilson, Barry Mann, and Johnny Cymbal ("Mr. Bass Man"), led his own group, Ronnie and the Schoolmates, and toured with pioneers Harry Douglass and his Deep River Boys before joining the Coasters. "Ronnie Bright, Billy Guy, Earl Carroll, and I continued to perform in small night clubs and theaters all over the U.S.A.," Gardner explains. "(Later) sometimes we would go overseas to Germany, Canada, England, and Australia. When we toured overseas, everyone knew each of us by name, unlike Americans, who don't give a hoot and just look at you as a group of men singing."

In 1969, Vernon Harrell, who had been recording as a solo artist in addition to substituting for Guy, was replaced with Jimmy Norman, a Nashville native (born August 12, 1937, died November 8, 2011) who eventually migrated to Los Angeles and worked with Jesse Belvin and the Chargers in 1958. With former Robins Terrell Leonard and H. B. Barnum, he recorded as part of the Dyna-Sores in 1960 before starting a solo career. A prolific songwriter and recording artist, Norman cut close to two dozen singles in the '60s and '70s for a variety of labels, with several regional hits to his credit. Norman's first endeavor with the Coasters came with the production of "The World Is Changing", recorded at Jimmy's Queens, New York studio and issued around February of 1969 on Lloyd Price's Turntable Records. In the fall of 1971, Leiber and Stoller purchased and remastered all of their Columbia/Date recordings by the Coasters. In addition to editing and overdubbing the tracks, they produced five new masters at Electric Lady Studios in New York City. Having purchased the King label with Freddy Bienstock and Hal Neely after the death of founder Syd Nathan, the team released "Love Potion Number Nine" and "D. W. Washburn" on King in November. On December 11, "Love Potion" hit the Hot 100, and peaked at #76 during a six-week chart run. King followed with "Cool Jerk", released in April, 1972, a 1973 reissue of "Soul Pad", and a full-length album, The Coasters On Broadway, issued in December of 1972. The group also appeared in the concert documentary film Let The Good Times Roll that year.
In 1973, Guy left for good and was replaced by Jimmy Norman. Guy continued to dabble in music and nightclub work into the late 1990s, occasionally teaming with Dub Jones in the California-based “World Famous Coasters”. Leon Hughes started his own Coasters tribute act in 1970 (or possibly earlier) and was later joined on the circuit by Billy Richard, Jr., who continued on with his own group after Nunn’s death on November 5, 1986. Grady Chapman, who filled in for Gardner during his illness in the 1990s, also toured with his own “Fabulous” Coasters, and led a Robins group based in California up to his death.

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

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

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

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

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

The complete recorded outputs of the Robins and the Coasters are available on an assortment of official licensed products. The hits, as well as collections of outtakes, concerts, and official licensed products by non-original Coasters units can be readily obtained. Various Sarabande issued the Date/King sides on the 2007 CD, the Definitive Coasters Atco:60th Anniversary concert at New York’s Madison Square Garden.

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

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

Note: The MrR&B LP (and CD) is the only album which has no scar at the end of “Secret...”.
In 1982 Atlantic issued a superb double LP on Atlantic DeLuxe, “Young Blood” (comprising the mono hits – and with a drawing of Earl Carroll on the cover). During this period former Coasters members Billy Guy (who had left definitely in 1973), and Will “Dub” Jones (who had left before the groups' recording of “Love Potion Number Nine” in February 1968) acted on the West Coast with their own new group of Coasters (see photo top right with Jones and Guy far left). But that was not all – both Bobby Nunn (with Billy Richards Jr), and Nunn’s old partner Grady Chapman, worked with their separate own “Coasters” groups. Chapman soon persuaded Bobby Sheen (another of Nunn’s partners) to join him. Gunter’s, Hughes’, and several more “Coasters” groups were already there. Sheen had told his son Charles that there were at least nine groups touring as “The Coasters” at this time. Carl Gardner (who now had quit boozing for good) and his group did their best to compete with the off-shoots – and by 1986 (just one year before the induction of the classic Coasters to the Rock and Roll of Fame) the “new true” Coasters with Gardner, Norman, Bright, and Palmer had “resurrected”. Veta (soon Gardner’s come-to-be wife) had entered the scene and things really turned for the better. The Gardner-Norman-Bright-Palmer lineup turned into the longest lasting lineup of true Coasters. Norman left in February 1998 (after disagreement with the group’s by then booking agent John Valano). Gardner now hired his son, Carl Jr. Already in November 1987 Alvin Morse had joined the group – to make it a quartet of singers again (still with the fifth “member” – the guitarist).

Beside the “Young Blood” LP: the British Edsel LP ED 156 of 1984 (a compilation of rare Atco single tracks).

Photo right and below: The Coasters in 1986 (the year Gardner filed the service mark of “The Coasters”). Below: Gardner’s autobiography, written by Veta Gardner, and Veta’s book on the last years with Carl.

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

Bottom right: The Japanese LP “All About The Coasters” (one of three Atco LPs issued in Japan 1980-1982), with a photo montage of clockwise from left: Guy, Carroll, Gardner, Jones (bottom).
The original Mr R&B Records issue of 1980

THE “BOOTLEG” THAT MAY HAVE CHANGED IT ALL (part III)
The other bootleg - “Charlie Brown”

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

The back cover of the “strange” bootleg “Charlie Brown” "MR. R&B Records” CD of 2000. The CD (MR. R&B CD-102, actually same number as the true Mr R&B issue). It had no inlay (just a tracks list). Get it! Or try here! (with audio clips)
Liner Notes to “Down Home” in 2007


Audio clips of all tracks at All Music guide

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

The Coasters on Atlantic Records’ Oldies Series

1973
OS 13003 Searchin’ / Young Blood
OS 13004 Little Egypt (Ying-Yang) / Down In Mexico
OS 13005 Poison Ivy / Idol With The Golden Head
OS 13006 Yakety Yak / Along Came Jones
OS 13007 Charlie Brown / I’m A Hog For You

1974
OS 13106 The Robins: Smokey Joe’s Cafe
   / The Sh-Booms: Sh-Boom
OS 13122 Run Red Run / Shoppin’ For Clothes

Most of the Oldies Series were reissued with new logos later (same catalogue numbers, eg “Charlie Brown” right)

Try this great link!
http://die-rock-and-roll-ag.de/Artisten/USA/Coasters/coasters.html
THE COASTERS LINEUPS

1955
Carl Gardner, Bobby Nunn, Leon Hughes, Billy Guy

1956-1957
Gardner, Guy, Nunn, Hughes, Adolph Jacobs
(Young inside asking for Hughes 2/57, Tommy Evans for Nunn 12/57)

1958
Gardner, Will "Dub" Jones, Guy, Cornell Gunter, (with Jacobs - guitar)

1958-mid 1961
Jones, Gardner, Gunter, Guy, Jacobs
Sonny Forrist, guitar mid 1959 - mid 1961 (Jacobs too up to 1960)

late 1961-1967
Earl "Speedo" Carroll, Jones, Gardner, Guy
(Vernon Harrell subbing for Guy late 1964)

(1965)
Jones, Guy, Gardner, Carroll, and Thomas "Curley" Palmer
(son from mid 1962 up to June 2011)

1968-1972
Gardner, Ronnie Bright, Carroll, Guy
(Jimmy Norman subbing for Guy occasionally)

1973-1978
Carroll, Jimmy Norman, Palmer, Bright, and front Carl Gardner

1979
Bright, Gardner, Carroll, Palmer
Those Hoodlum Friends – The Coasters: Supplement

**ca 1980-1997**
Palmer, Gardner, Bright, Norman
(longest lasting lineup; Grady Chapman subbing for Gardner late 1993)

**Febr 1998-mid 2001**
Alvin Morse (from November 1997), Palmer, Gardner Sr, Bright, and Carl Gardner Jr

**mid 2001-late 2004**
Palmer, Gardner Sr, Bright, Morse, J. W. Lance
(Chapman subbing for Gardner shortly in 2001)

**Nov 2004-Oct 2005**
Bright, Gardner Jr, Palmer, Lance, Morse
(Gardner Sr retired)

**Nov 2005-Sep 2008**
Bright, Gardner Jr, Lance, Morse
(Chapman subbing for Gardner shortly in 2001)

**Oct 2008-Oct 2009**
Bright, Gardner Jr, Lance, and Primo Candelaria

**Nov 2009-June 2011**
Lance, Gardner Jr, Candelaria, and
top right Eddie Whitfield

**Aug 2011-early 2015**
Dennis Anderson, Whitfield, Lance, Candelaria

**THE TRUE AUTHENTIC COASTERS TODAY (from early 2015)**

Dennis Anderson (Joe Lance Williams)
J. W. Lance
Primo Candelaria
Robert Fowler
Dennis Anderson

The Clown Princes of Rock and Roll: The Coasters
THE COASTERS LINEUPS

The original lineup (October 1955 - 1957):
Carl Gardner, lead
Bobby Nunn, bass
Billy Guy, baritone
Leon Hughes, tenor
Adolph Jacobs, guitar (ca mid/late 1956 – early 1959, occasionally touring with the group until ca 1960)
Young Jessie (sub for Hughes on one session 1957)

The classic lineup (1958 - mid 1961):
Carl Gardner, lead
Billy Guy, baritone
Cornell Gunter, tenor
Will “Dub” Jones, bass
Albert “Sonny” Forriest, guitar (from early 1959)

The qualitative lineup (mid 1961 - 1967):
Carl Gardner, lead
Billy Guy, baritone
Will “Dub” Jones, bass
Earl “Speedo” Carroll, tenor
Thomas “Curley” (Curly) Palmer, guitar (from 1962)
(Vernon Harrell sub for Billy Guy on stage mid-late ’60s)

The revival lineup (1968 - 1979):
Carl Gardner, lead
Earl “Speedo” Carroll, tenor
Billy Guy, baritone (up to 1973)
Ronnie Bright, bass
Thomas “Curley” Palmer, guitar

The resurrection lineup (1980 - 1997):
Carl Gardner, lead
(Grady Chapman sub for Gardner in late 1993)
Jimmy Norman, baritone (from ca 1980/81 to Febr 1998)
Ronnie Bright, bass
Thomas “Curley” Palmer, guitar

Carl Gardner, lead (coach from November, 2005)
J. W. Lance (Joe Lance Williams), tenor (from July, 2001)
Alvin Morse, baritone (during 11/1997 – 09/2008)
Ronnie Bright, bass (up to November, 2009)
Thomas “Curley” (Curly) Palmer, guitar
(hel joined Carl Jr’s group in June 2011)

The current lineup (2011 – on):
J. W. Lance (Joe Lance Williams), lead tenor & baritone
Primo Candelaria, 1st tenor (from October, 2008)
"Fast" Eddie Whitfield, bass (from November, 2009), substituted by Robert Fowler from January, 2015
Dennis Anderson, 2nd tenor & baritone (from June, 2011)
Ray Sabatello (guitarist and musical director since Febr, 2015)
Part 5: Discography  (compiled by Claus Röhnisch – updated March 25, 2018)

THE COASTERS – the US EPs

11/1957 Atco EP 4501 Rock and Roll with The Coasters
Searchin’ / Young Blood - Idol With The Golden Head / My Baby Comes To Me

06/1958 Atco EP 4503 Keep Rockin’ with The Coasters
Yakety Yak / Framed - Loop De Loop Mambo / Riot In Cell Block #9

04/1959 Atco EP 4506 The Coasters
Charlie Brown / Three Cool Cats - The Shadow Knows / Sorry But I’m Gonna Have To Pass

07/1959 Atco EP 4507 The Coasters Top Hits
Along Came Jones / That Is Rock & Roll - Dance! / Gee, Golly
THE COASTERS – National Chart Hits with peak positions

<table>
<thead>
<tr>
<th>Month of Entry</th>
<th>The Coasters – CHART HITS US NATIONAL CHART HITS</th>
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<tbody>
<tr>
<td></td>
<td>Billboard Pop Charts</td>
</tr>
<tr>
<td>12/55</td>
<td>Smokey Joe’s Cafe (The Robins) 79</td>
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<tr>
<td>5/61</td>
<td>Down In Mexico b/w Turtle Dovin -</td>
</tr>
<tr>
<td>9/56</td>
<td>One Kiss Led To Another 73</td>
</tr>
<tr>
<td>5/57</td>
<td>Young Blood c/w</td>
</tr>
<tr>
<td>5/57</td>
<td>Searchin’</td>
</tr>
<tr>
<td>11/57</td>
<td>Idol With The Golden Head 64</td>
</tr>
<tr>
<td>6/58</td>
<td>Yakety Yak</td>
</tr>
<tr>
<td>9/58</td>
<td>The Shadow Knows</td>
</tr>
<tr>
<td>2/59</td>
<td>Charlie Brown</td>
</tr>
<tr>
<td>6/59</td>
<td>Along Came Jones</td>
</tr>
<tr>
<td>8/59</td>
<td>Poison Ivy c/w</td>
</tr>
<tr>
<td>9/59</td>
<td>I’m A Hog For You</td>
</tr>
<tr>
<td>12/59</td>
<td>Run Red Run c/w</td>
</tr>
<tr>
<td>1/60</td>
<td>What About Us</td>
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<td>4/60</td>
<td>Besame Mucho</td>
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<td>6/60</td>
<td>Wake Me, Shake Me</td>
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<td>10/60</td>
<td>Shoppin’ For Clothes</td>
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<td>2/61</td>
<td>Wait A Minute</td>
</tr>
<tr>
<td>5/61</td>
<td>Little Egypt (Yang-Yang)</td>
</tr>
<tr>
<td>8/61</td>
<td>Girls Girls Girls (pt II)</td>
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<tr>
<td>3/64</td>
<td>T’ain’t Nothin’ To Me</td>
</tr>
<tr>
<td>12/71</td>
<td>Love Potion Number Nine</td>
</tr>
</tbody>
</table>

Notes on the National Chart Hits:

- “Follow the Link” to Coasters songs at Wikipedia.

- Four of the Coasters’ hits entered the UK Pop Charts: Searchin’ (#30), Yakety Yak (#12), Charlie Brown (#6), and Poison Ivy (#15). In August 1954 Sorry But I’m Gonna Have To Pass hit UK #41. Run Red Run and What About Us hit Cash Box R&B&20 and #10 respectively. Little Egypt hit Cash Box R&B&15. CD-Cash Box R&B. Music Vendor was named Record World from 1964.

THE COASTERS – Songs not on any single

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

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


Crocodile (unison 8/15/58) 2:07 on MR. R&B CD-102

I’m A Hog For You (original unedited stereo master unison 8/8/58) 2:25 on Sequel CD #71 with different versions on MR. R&B CD-102

Hey Sexy (unison 12/11/58) 2:35 on 50 Coastin’ Classics Rhino CD R2 71099 (1992)

Sexy (Hey Sexy) (CG 11/11/58) 2:58 on MR. R&B CD-102

That Is Rock & Roll (edited version, WI 3/26/60) 2:25 on Coast Along With The Coasters (the stereo LP) 12 tracks (6/13/58/60) on The Coasters One By One.

My Baby (BG 9/25/61) 2:07 on Coast Along With The Coasters

The Smiles (WJ 7/31/62) 2:42 on That Is Rock & Roll (alternate of The Smiles - act. titled so on the LP)

Note: All above are featured on Rhino RHM2-7740.

Mohair Sam (unison 10/30/67) 2:27 on The Coasters On Broadway (King LP 1146-498)

Shake ’Em Up And Let ’Em Roll 2:28 – demo (lead: Jerry Leiber 2/13/68) on Rhino CD R2 71090

Down At Papa Joe’s 2:12 (unison 2/13/68) on the King LP

Mustang Sally 3:36 (BG late 71) on the King LP

On Broadway 2:32 (CG late 71) on the King LP

The In Crowd 2:56 (CG solo, late 71) on the King LP 10 revival tracks on 16 Greatest Hits (1975)

Check Mr. Popeye 3:44 (lead: Ronnie Bright 1977) on Epic LP PE-34668 (various artists with Southside Johnny)

The Coasters – unissued recordings

1957 I’m Fallin’ – unissued Atco (12/4)

1960 Dog Face – unissued Atco (7/29)

1961 Weddin’ Days – unissued Atco (2/9)


1963 Cottonfields / Skylark – unissued Atco (10/17)

1964 Speedball – unissued Atco (8/28)

Note: The recordings above could not be found when compile work for RHM2-7740 started. Several masters were lost in a fire at the Atlantic vaults years ago, although most of the 1958 reels are still available, with unissued outakes and false starts, including one Hey Sax-take featuring a short sax solo by King Curtis (issued on History of R&B).


1968 Personality – unissued Columbia (prob demo) (1/12)

1971 Good Lovin’ – unissued King (only instr track) (late 71)

Note: When compiling the Varèse Vintage “Down Home” CD no other songs were found in the King vaults but for the 12 issued on the On Broadway LP.

Off-shoot Coasters

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

**Compiled by Claus Röhrich, The Coasters Web Site**

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

#### The Robins (featuring Carl Gardner)

<table>
<thead>
<tr>
<th>Year</th>
<th>Track Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1958</td>
<td><em>The Clown Princes of Rock and Roll</em> LP 135</td>
</tr>
<tr>
<td>1960</td>
<td><em>Those Hoodlum Friends</em> LP 01607</td>
</tr>
<tr>
<td>1962</td>
<td><em>The Coasters</em> LP 12t 1807</td>
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#### The Coasters

<table>
<thead>
<tr>
<th>Record Label</th>
<th>Song Title</th>
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<tbody>
<tr>
<td>Atco</td>
<td><em>Atco 504</em></td>
</tr>
<tr>
<td>King</td>
<td><em>King 568</em></td>
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<tr>
<td>Wicked</td>
<td><em>Wicked 8103</em></td>
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#### The Coasters: Supplement

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<tr>
<th>Record Label</th>
<th>Song Title</th>
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<tbody>
<tr>
<td>Atco</td>
<td><em>The Coasters – Original US LPs</em> click on / touch titles for details</td>
</tr>
</tbody>
</table>

### The Coasters – the original US LPs

<table>
<thead>
<tr>
<th>Record Label</th>
<th>Title</th>
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<tr>
<td>Atco</td>
<td><em>The Coasters</em> 33-101 (1961)</td>
</tr>
<tr>
<td>King</td>
<td><em>The Coasters</em> 33-111 (1962)</td>
</tr>
<tr>
<td>Wicked</td>
<td><em>The Coasters</em> 33-123 (1963)</td>
</tr>
</tbody>
</table>

**The Clown Princes of Rock and Roll: The Coasters**

51
Those Hoodlum Friends – The Coasters: Supplement

THE COASTERS – TOP RECORDS (Billboard Top 10 R&B Hits and Top 25 Pop Hits) - with 78s and 45s – part 1

1955: Smokey Joe’s Cafe


1956: Down In Mexico


1957: Young Blood

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

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

1957: Searchin’

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

1958: Yakety Yak

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

1959: Charlie Brown

1959: Along Came Jones

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

1959: Poison Ivy

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

1961: Little Egypt

Some Billboard & Cash Box Picks 1956-1961

**Those Hoodlum Friends – The Coasters: Supplement**

**ON E KISS LED TO ANOTHER** (2:50)
(Tiger BMI—Leiber, Stoller)

**“BRAHMA”** (2:17)
(Four wall BMI—Harrison, Russell)

**THE COASTERS**
(Atco 6073)

- The Coasters follow “Down In Mexico” with a similar piece of material that has powerhouse possibilities. It’s a civil-grievance novelty that looks like chart material in both pop and R&B departments. It’s the story of a boy who is raped and the group that he and she who got to out-end forget to

dance—yawn. “One Kiss Led To Another,” and another, and—ends out. Delicate bit of foofery that we look to spark sides actions. The flip, “Brahma,” is that popular side with a fresh rubber. Very strong side, again for both markets, but we think it will be shaded by “One Kiss Led To Another.”

**“SEARCHIN’” (2:17)
(Tiger BMI—Leiber, Stoller)**

**“YOUTH BLOOD” (2:15)
(Tiger BMI—Leiber, Stoller, Pomus)**

- The Coasters follow a couple of hits with a power house trod in on which they could make it another chart item. The latest features “Searchin’,” a middle beat bopper with a novelty lyric sung by an infectious lead. The lead handles his chores so well you can almost see him

**“CHERIE-BROWN” (2:12)
(Tiger BMI—Leiber, Stoller)**

**“THREE COOL CATS” (2:08)
(Tiger BMI—Leiber, Stoller)**

- The Coasters, who had a tremendous year in ’56, as evidenced by their Cash Box award winning “Yakety Yak,” start off ’57 with what looks like another two-market chart topper. Tagged “Cherie Brown,” it’s a tantalizing, two-tampa (alternating between a slow thump and a quick beat) that is worked over in a hilarious fashion. Under lid is an infectious, cha-cha-novelty heavily overshadowed by the smash potential of the tune.

**“ALONG CAME JOEY” (2:09)
(Tiger BMI—Leiber, Stoller)**

**“I’M A MAN FOR YOU” (2:09)
(Tiger BMI—Leiber, Stoller)**

**THE COASTERS**
(Atco 6132)

- The Leiber-Stoller team presents the group to roll out with a novelty trio of “Along Came Joey,” a good time tune that is hard to get under the wheel, and a mind-boggling yet satisfying “I’m a Man for You” that is a charter for the Louis Prima sound in the sma.

**THE COASTERS**
(Atlanta 6130)

- The Coasters come up with a novelty quick hit, “Yakety Yak,” that could be the answer to “Yakety Yak” and have the fun factor of a “Shake Me, Shake Me.” They are a good time record that is hard to get under the wheel, and a mind-boggling yet satisfying “I’m a Man for You” that is a charter for the Louis Prima sound in the sma.

**THE COASTERS**
(Atlanta 6134)

- The Leiber-Stoller team presents the group to roll out with a novelty trio of “Along Came Joey,” a good time tune that is hard to get under the wheel, and a mind-boggling yet satisfying “I’m a Man for You” that is a charter for the Louis Prima sound in the sma.

**THE CASH BOX**

- The group to roll out with a novelty trio of “Along Came Joey,” a good time tune that is hard to get under the wheel, and a mind-boggling yet satisfying “I’m a Man for You” that is a charter for the Louis Prima sound in the sma.

**THE TOSHERS**
(Atlanta 6186)

- The Coasters, who had a tremendous year in ’56, as evidenced by their Cash Box award winning “Yakety Yak,” start off ’57 with what looks like another two-market chart topper. Tagged “Cherie Brown,” it’s a tantalizing, two-tampa (alternating between a slow thump and a quick beat) that is worked over in a hilarious fashion. Under lid is an infectious, cha-cha-novelty heavily overshadowed by the smash potential of the tune.

**THE TOSHERS**
(Atlanta 6186)

- The group to roll out with a novelty trio of “Along Came Joey,” a good time tune that is hard to get under the wheel, and a mind-boggling yet satisfying “I’m a Man for You” that is a charter for the Louis Prima sound in the sma.

**THE CASH BOX**

- The group to roll out with a novelty trio of “Along Came Joey,” a good time tune that is hard to get under the wheel, and a mind-boggling yet satisfying “I’m a Man for You” that is a charter for the Louis Prima sound in the sma.
The Rock and Roll Hall of Famers "reunited" at Atlantic’s 40th Anniversary at Madison Square Garden in May 1988.

Photos by Paul Natkin and Henry Diltz.
The Definitive Coasters – A Sides & B Sides and Those Hoodlum Friends – The Coasters In Stereo

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

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

Corrections - original album issues:

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

R002 Disc One: Tracks 3-4 CBCD-102; Tracks 9-15 Atco SD33-135; Tracks 17-28 Atco SD33-123.
Disc Two: Track 1 Previously unissued; Track 3 CBCD-102, Track 4 – Mr&R&B LP 102; Track 5 CBKD-102; Track 6 Atco LP SD33-135; Track 10 CBKD-102; Tracks 11-21 parts prev on CBKD-102; Track 14 Rhino Handmade CD RHM2 7740.

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


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

Image below: Sill, Wexler, the Coasters, Ahmet Ertegun, and Leiber-Stoller in late 1958.
THE COASTERS on Atco and King (updated June 8, 2019)

The Coasters’ Atco recordings – Sessionography, featuring:
"There’s A Riot Goin’ On: The Coasters On Atco"
– Rhino Handmade 4-set CD RHM2 7740 (December 12, 2007)
– Rhino Handmade mono CD RHM2 7740 (December 12, 2007)

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

THE ROBINS or THE COASTERS
LP 101, EP 4503, LP 371, LP AD2
Carl Gardner, lead/tenor; Bobby Nunn, bass/lead-1; Grady Chapman (first session – and poss also the last), tenor/lead-2;
“Ty” Terrell Leonard, tenor; Billy Richard and Roy Richard, baritones

with Gil Bernal,ls; Willard McDaniel, pno/celeste-4; Charlie “Chuck” Norris,gt; Ralph “Waldo” Hamilton,bs; John “Jessie” Sailes,dms.
Poss. Val Valentine, eng; Jerry Leiber and Mike Stoller,prod.
Poss. Mike Stoller, pno on LS 29, 31, 32.
Prob. Radio Recorders, 7000 Santa Monica, Boulevard, Hollywood
LS 13  
The Hatchet Man -1
Spark 116, 71090, Collectables CD 9974
LS 29  
I Love Paris - 2
Spark 113
LS 31  
Whaday Want? - 2
Spark 110, 71090
LS 32  
It Teardrops Were Kisses - 4
Spark 110, GY, Collectables CD 9974

with prob. Richard Berry,lead bass vcl-3; Mike Stoller,ar/mono; Gil Bernal,ls; Barney Kessel,gt; Ralph “Waldo” Hamilton,bs;
John “Jessie” Sailes,dms. Abe “Bunny” Robyn,eng; Jerry Leiber and Mike Stoller,prod.
Master Recorders, 533 North Fairfax Avenue, Los Angeles
LS 15 57C-245 (59C-4073)
Wrap It Up -1 (Gardner,second lead)
LS 16 57C-246 (59C-4074)
Riot In Cell Block # 9 -3

LS 22 57C-281 (59C-4093)
Loop De Loop Mambo
Spark 107, EP 4503, LP 101
LS 14 57C-282 (59C-4094)
One Kiss
Spark 113, LP 371, LP AD2, 71090
LS 23 57C-283 (59C-4095)
I Must Be Dreamin’
Spark 116, LP 101, LP AD2, 71090
LS 24 57C-284 (59C-4096)
Frame -1
Spark 107, EP 4503, LP 101, LP AD2, 71090
LS 30 55C-32, S-1669
Smokey Joe’s Cafe
Spark 122, 6059, LP 101, LP AD2, 71090
LS 21 55C-33, S-1670
Just Like A Fool
Spark 122, 6059, 71090
Note: Mike Stoller states in the liner notes of Rhino R2 71090 that “The Hatchet Man” was the first Robins date on Spark. Last session wrongly listed as recorded in 1954 on RHM2 7740, which may feature Grady Chapman. Michel Ruppi and the Atlantic files give September 28, 1955 as recording date, but that was the day the Spark masters were purchased by Atco. Earlier discographies have listed above recordings in three sessions in order of LS master numbers. Spark single 103 was released in June 1954, single 110 in February 1955, and single 122 in September. Master series 57C- allocated for LP 101 in 1957. Collectables CD 9974 as by The Robins, has “One Kiss” titled “One Kiss Led To Another”.
LS 23 titled “I Must Be Dreamin’” on LP. LS 16 titled “Riot In Cell Block Number Nine” (33-101 sleeve, not label) and “...Number B” on some later issues. Several master numbers used on Atco single. The Coasters were formed in October, 1955. In 1957 and 1958 several of the Robins’ Spark recordings were reissued on LP and EP as by the Coasters, leading to the common misconception that the Robins had transformed into the Coasters. In fact Gardner and Nunn were recruited by manager Lester Sill and producers Jerry Leiber - Mike Stoller. Due to touring engagements there was not enough scheduled material available when Atco needed recordings for the Coasters’ first LP. Atco LP 33-101 titled “The Coasters” (1957), and in electronic simulated stereo SD 33-101 in 1968 (or possibly even in 1962), reissued as one half of Collectables CD 76566.

**The Coasters**

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

*With Mike Stoller, arr/pno; Gil Bernal, ts; Barney Kessel, gtr; Ralph Hamilton, bs; Jessie Sailes, dms/perc; Chico Guerrero, congs. Abe Robyn, eng; Leiber-Stoller, prod. Omits to 56C-67. According to late information on Adolph Jacobs, he did not join the Coasters until mid/late 1956.*

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**THE COASTERS**

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

*With Mike Stoller, arr/pno; Gil Bernal, ts; Barney Kessel, gtr; Ralph Hamilton, bs; Jesse Sailes, dms/perc; Chico Guerrero, congs. Abe Robyn, eng; Leiber-Stoller, prod. Omits to 56C-67. According to late information on Adolph Jacobs, he did not join the Coasters until mid/late 1956.*

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**THE COASTERS**

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

*With Mike Stoller, arr/pno; "King" Curtis (Montgomery-Ousley), ts; Clifton "Skeeter" Best, bjo; Adolph Jacobs and Alan (Allen) Hanlon, gtrs; Lloyd Trotman or Wendell Marshall, bs; Joe Marshall, dms. Francisco "Chino" Pozo, congs; Reggie Obrecht, prod. dir. Tom Dowd, eng; Leiber-Stoller prod. Omits to and pro all on versions of "Stewball.""
Those Hoodlums Friends – The Coasters: Supplement

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

False start take 8
Zing! Went The Strings Of My Heart -2.3
Zing! (no pno, no sax)
BCBD, (not RHM)
False start take 11
Three Cool Cats
CBBD, (not RHM)
False start take 10
Stewball -1
CBBD, (not RHM)

Note: Starting with this session Atlantic recorded their titles on 8-track tapes. UK's Sequel 4CD series in 1997 were the first to feature the stereo versions of the 1958 8-track recordings. The mono versions of “Three Cool Cats” runs for 2:08 or 2:10 (same time as on stereo LP SD 6132 and has wrong time, 2:43, noted on EP – which is the time of the stereo master #1, with prolonged sax solo). On Clarion stereo track time is 2:43. On Sequel and the British Warner Platinum CD the stereo master runs for 2:28 with shorter sax solo. Take 1 is a complete different version both vocally and instrumentally. Take 3 of “Yakety Yak” has a completely different sax solo and slightly different vocal approach. Take 5 has slightly different vocals and lesser sax.

"I'm A Hog For You" has a short sax sequel and a completely different master (time: 2:28) has different sax solo and prolonged alternate ending. Master number 58C-4124 used on "Stewball" single. "Stewball" spell "Stew Ball" on album cover front (but not on sleeve). Edsel LP 156 has the stereo edition.

The two versions on Sequel and on R001/R002 identified as mono 58C-366 and stereo take 11, and most prob. same master. Rhino 2-CD set CD 132092, titled "The Definitive Soul Collection" (2007), to include all Coasters Hits on Atco in mono. The release was cancelled, when "The Complete Coasters on Atco" was planned, which became RHM 7745. CD 33111-2 (1989) is the CD version of stereo LP SD 39-11, "Yakety Yak", and "Poison Ivy" (from later session) listed on that CD may be the takes issued on that LP. The planned Atantic-Atco CD 623132-124 are all stereo).-- The sequel by the Coasters in their 20 series in 1997 was cancelled when "50 Coastin' Classics" was initiated.

with Mike Stoller, arr/pro: George Curts,ts; Adolph Jacobs,gr: Alan Harlan and/or George Barnes,grs; Wendell Marshall or Abie Baker,bs; Joe Marshall (or poss.


58C-419 (59C-3632) master

I'm A Hog For You -4. (1:59)

58C-420 (59C-3633) master

I'm A Hog For You -4.

58C-421 (59C-3634) stereo master

I'm A Hog For You -4. (1:59)

58C-422 (59C-3635) take 14 master

Crocodile -4

Outtakes, takes 2.3,11

Take 2 (outtake)

Take 3, takes 11,12,13

Take 4, takes 12,3,4

Take 5 (outtake)

Take 6.7 false starts, take 8

Alt.take - slow version (stereo) #

Take 1, alternate hi-fi

Take 2.5 and complete take 12

Note: 58C-421 listed in files as "Sorry But I Must Pass". The BCBD edition of that track has studio chat intro and runs for 2:27 (2:11 on the others). 58C-420 issued with added credits "Sax Solo: King Curtis on Atco single track. The undubbed original master of "I'm A Hog For You" (which is in stereo) and most of the 1958-8 track stereo editions were not issued until British Sequel tried to find all Coasters recordings for Atco in 1997. The original issued version (59C-3610, see below) was issued on July 17, 1959 with extra dubs and is listed in Atlantic files as "I'm A Hog For You Baby", and titled so on Sequel and other British editions. That edition is often misplaced at the next session below. Take 2 of "The Shadow Knows" has different lyrics and different instrumental arrangement. The alternate of "I'm A Hog For You" (no prob) are completely different to the original master (take 5 only issued on the "Charlie Brown") CD. The alternate (take 1) "Crocodile" differs in the second half and has a different master ("Don't" is only issued on RHM) on Rh*RHM 7745). Take 12 slightly differently to take 14 with different ending. "Crocodile" and "Hey Sexy" (from next session) were not issued during the classic Coasters years, due to "unplished" lyrics.

with Mike Stoller, arr/pro: James "Taff Jordan and Red Solomon,pts; Eddie Bert,ibn; King Curtis,ts-5; Adolph, Jacobs and Don Arnone,grs; Milt Hinton,bs; Belton Evans,dms. Tom Dowd,eng; Leiber-Stoller,prod. Omit tpts and ibn on all versions of "Charlie Brown".

58C-461 (59C-4168) master

Charlie Brown -4, -5

58C-462 (59C-4169) master

Hey Sexy -4

Alternate stereo (outtake) #

Charlie Brown - 4, -5

Alt.take (4, stereo)

Hey Sexy -4, (Gardner lead) #

Note: Master numbers in parentheses are the reallocated numbers when Atlantic coordinated all Atco master numbers with Atlantic's in July, 1959 (3637-3 series) and in January, 1960 (40/41 series). The Gardner led "Hey Sexy" is a complete different version with the other Coasters only doowa-ing, listed as "Sexy" in Atlantic files (which would be the correct title for this version since Gardner does not sing "hey"), and sometimes wrongly filed as 58C-460. The Charlie Brown version of "Charlie Brown", which has Gunter separated from Gardner in stereo, no speeded up "yes you", and different sax solo, runs for 2:12 or 2:11, but for 2:44 with chat intro and longer fadeout on CBCD and RHM. 16 of the tracks from the 2CD-set Rhino 71090 reissued on Rhino 71195 "The Best of The Coasters" (1994, reissued 2008). Unless otherwise noted all issued recordings (including alternates) of 1954-1963 ("The Hatchet Man" to "Tick Tock Man"), with the stereo editions of the 8-track singles masters of 1956 (including "Hey Sexy"), were released on History of R&B Records on February 5, 2013. R001 CD2 "The Definitive Coasters – A Sides & B Sides" and R002 2CD "Those Hoodlums Friends – The Coasters In Stereo" – the latter with several previously unissued alternate outtakes. Parts of the studio chats of the 1958 outtakes previously issued on CBCD (and some on RHM). Not confirmed which stereo versions of "Charlie Brown" / "Three Cool Cats" are on CD 45-6132. The group overdubbed the line "Who's always throwing spaghetti" for the British version of "Charlie Brown" with "Who's always headed for a fall." That overdub can be found on R002.

with Mike Stoller, arr/pro: Temple blocks; King Curtis,ts; George Barnes,bjo; Alan Harlan and Tony Motolla,grs; Abie Baker,bs; Sammy "Sticks" Evans,dms; Jerry Leiber,vol(on bridges)-5. Tom Dowd,eng; Leiber-Stoller,prod.

59C-3418 mono master

Along Came Jones (joint leads) 

59C-3419 mono master

That's Rock & Roll - 2 #

Alternate Dubbed/edited stereo

Along (joint leads)

Claripton LP SD-605

Clarion LP SD-605, LP AD2, 71090

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

with Mike Stoller, arr: King Curtis,ts; George Barnes,tsixtr.bjo (dan-electro); McHouston "Mickey" Baker and poss. Alan Harlan,grs; Albert (Elbert) "Sonny" Forrester,grs; Wendell Marshall,bs; Alfred Dreares,dms; Willie Rodriguez,bjo. Tom Dowd,eng; Leiber-Stoller,prod. Omit is on all versions of "Poison Ivy". Add dubbed gürro perc (poss. Stoller) on the mono edited version of "Poison Ivy".

56C-3606 (mono)

What About Us

Poison Ivy (Gardner & Guy, joint leads) 

Stereo version

LP SD 135

Prob LP SD 111), Atlantic LP K-30057, CD 33111-2

Stereo master

LP 371

Alternate stereo edition (echo) #

Poison Ivy (Gardner & Guy, joint leads) 

Note: The version of "What About Us" has a different sax solo and slightly different vocals. The alternate stereo edition of "Poison Ivy" has only the vocals of Gardner. On the stereo "saahed from Gardner and Coasters plus echo guitar," and is missing on Sequel (although mentioned in notes). Atlantic LP K- 30057 titled "The Coasters – 20 Great Originals" (1978).

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

July 17, 1959

56C-3610 (edited/dubbed mono) #

I'm A Hog For You -4. (1:56)

The Clown Princes of Rock and Roll – The Coasters

60
Those Hoodlum Friends – The Coasters: Supplement

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

59C-3713 Run Red Run -1 6153, LP 135, LP AD2, 71090 Guitarlouis (instrumental) Unissued, (not RHM)

Stereo version Run Red Run -1 LP SD 135, WCD Note: The stereo version has a different, extra sax solo, and titled “Run, Red, Run” on Warner CD (WCD).

with Mike Stoller, arr/pno; 5/elpno-6; King Curtis, ts; lead ts-8; George Barnes, bjo; Sonny Forrist, gtr; Wendell Marshall or Milt Hinton, bs; Panama Francis, dms; prob. Willie Rodriguez, bjo/cowbells-7; Jerry Leiber, prob. handcl-6. Tom Dowd, eng; Leiber-Stoller, prod.


60C-4861, 61C-4861 Keep On Rolling -3.7 6192 (1961), LP 135, 71090 Besame Mucho (Part I) -2 6163, MrR&B LP 102, Edsel LP 156, 71090 Besame Mucho (Part II) -4.8 6163, MrR&B LP 102 60C-4294 The Snake And The Book Worm -6 (Gardner & Gunter, unison lead) 6178, LP 135, GY, Acrobat 2CD ADDCD3180 60C-4277 Wake Me, Shake Me -1 6168, LP 135, 71090 60C-4278 Lady Like -4.5 6341 (1965), MrR&B LP 102, Edsel LP 156

Stereo version Keep On Rollin’ -3.7 LP SD 135 60C-4279 Dubbed stereo edition The Snake & The Bookworm -4.8 # LP SD 135 Stereo master (60C-4277) Wake Me, Shake Me -1 LP SD 135 Note: 4861 edited in August, 1960 (original master number not listed in Atlantic files). 61C-4861 used on single. It is titled “Keep On Rollin’” on LP 33-135. 60C-4294 issued with added credits “Tenser Sax Solo By King Curtis (no lead by Jones, only vocal chorus). 60C-4293/4 included in March, 1960. “Besame Mucho Part 2” on Edsel LP 156 is in fact Part I. The two parts are connected into one track on Mr R&B LP 102 (total time 4:06). The stereo version of “Keep On Rollin’” has dubbed vocal chorus instead of Curtis’ sax breaks. The stereo edition of “The Snake...”. Completely different to the mono and has Curtis on sax and lesser vocals. Stollers’ electric piano is omitted in favour of a Curtis sax solo. The mono version, although mentioned in Sequel booklet, not present. The song is titled “The Snake & The Bookworm” on LPs and corresponding CDs and “The Snake And The Bookworm” on later CD compilations. The fine Acrobat 2CD “The Complete Singles As and Bs 1954-62” (2016) features all 27 mono singles by the Robins and the Coasters 1954 – 1962 (with at least five of the extra album tracks of 1957 and 1962. Stereo master of “Wake Me, Shake Me” same master as 60C-4277. The three tracks in this discography marked # after track title indicate alternates completely different to original issues.

with Stan Applebaum, dr; unknown strings; Ellis Larkins, pno; Artie Ryerson, bjo; Sonny Forrist and Alan Hanlon, gtrs; George Duvivier, bs; Don Lamond, dms; Phil Kraus, perc/vbs. Phil Ramone, eng; Leiber-Stoller, prod. Coaster not singing lead acts vocal chorus.

Some evidence point to the fact that the instrumental parts were recorded separately before the vocals.

A&R Recording Studios, 112 West 46th Street, New York City

June 13, 1960

60C-4625 Gunter Easy Living LP 123 60C-4626 Guy Don I Get Around Much More LP 123 60C-4627 Gardner Moonlight In Vermont LP 123 60C-4628 Gardner Moonlight LP 123 60C-4629 Jones You’d Be So Nice To Come Home To LP 123 60C-4630 Gunter Autumn Leaves LP 123 60C-4631 Guy Gee Baby Ain’t I Good To You LP 123 60C-4632 Gardner Satin Doll LP 123 60C-4633 Jones The Way You Look Tonight LP 123 60C-4634 Gardner Willow Weep For Me LP 123 60C-4635 Jones But Beautiful LP 123 60C-4636 Gunter On The Sunny Side Of The Street LP 123

June 15, 1960

Note: The mono and stereo masters are identical. ** All tracks in stereo on RHM 4CD-7740 (and not issued in mono on CD). Originally issued on Atco LP 33-123 (1960; stereo version SD 33-123 originally also in 1960 and later reissued with diff “logo”), titled “One By One”. The stereo album reissued as one half of Collectables CD 76666 “The Coasters - One By One” (2004), and the UK reissue Hoodoo CD 263387 “The Coasters plus One By One” (2011). The latter also features three bonus tracks of 1958-59 plus a nice 16-page booklet.

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

Atlantic Studios, 234 West 56th Street, New York City

July 29, 1960

60C-4752 Thumbin A Ride 6186, MrR&B LP 102, Edsel LP 156, 71090 Dog Face Unissued, (not RHM) 60C-4753 Shoppin For Clothes -1.5 (Jones, second lead) 6178, LP 371, LP AD2, **Rhino 2CD 71090, 2CD 132092

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

with Phil Johnson, ts; Jewett Grant, bjo; Ernie Freeman, pno; Sonny Forrist and Rene Hall, gtrs; Eddie Williams, bs; Melvin Pollan, dms. Lester Sill and Lee Hazlewood (sic Hazelwood), prod.

Prob. Gold Star Studios, 6252 Santa Monica Blvd., Los Angeles, California

December 7, 1960

60C-5234 master Ridin’ Hood -4 6219 (1962), MrR&B LP 102, Edsel LP 156, CBCD, **MrR&B RBD 102 Take 4, false start take 5 Ridin’ Hood -4 Note: MrR&B RBD 102 (1960) is the CD version of LP 102. The alt.take and takes 4, 5 are only issued as noticed.

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

Atlantic Studios, 234 West 56th Street, New York City

February 9, 1961

61C-5330 Girls Girls Girls (Part I) -1 6204, LP 135, AD2, 71090 61C-5607 (61C-5330B) Girls Girls Girls (Part II) -1 6204, MrR&B LP 102, 71090 61C-5331 Little Egypt (Ying-Yang) -1 6192, LP 135, AD2, 71090 61C-5332 Weddin’ Days Unissued, (not RHM) stereo alternate # Stereo edition Little Egypt -1 LP SD 135, WCD LP SD 135, WCD, LP 371 Note: 5607 edited in July, 1961 and is a complete different take in faster tempo. The stereo alternates are only slightly different, although “Girls, Girls, Girls” in stereo has unison chorus instead of Guy’s solo bridge. That version appears twice on Sequel. Note the commas on WCD stereo version (and on some European issues and ads). “Ying-Yang” subtitle omitted on most reissues. LP SD33-135 was reissued in 2005 on Collectables Col-CD-6523. See also Peter Stoller’s mail at the end of the discography.
Those Hoodlums – The Coasters: Supplement

with Steve Douglas,ts; James H. Davids,tack.pno; Michael Adams,gtr; Llevellynn Klassy,bs; Sandy Nelson,dms. Lester Sill and Lee Hazlewood (sic Hazelwood),prod. "Hungry" wrongly credited to be produced by Leiber-Stoller on Atco 6341 (also see Peter Stoller’s message next page).

Gold Star Studios, 6252 Santa Monica Blvd., Los Angeles, California April 10, 1961

61C-5513 Giving Up 6341 (1965), M&R&B LP 102, 71090

61C-5514 Hungry -1 6210, LP 135, LP AD2, 71090

61C-5515 Teach Me How To Shimmy -1 6219 (1962), M&R&B LP 102, 71090

61C-5516 I'm A Hum Dinger 6210, LP 135, LP AD2, 71090

Note: 61C-5519 unissued, (not RHM)

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

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

Atlantic Studios, 11 West 60th Street, New York City September 25, 1961

61C-5699 My Babe -1 LP 135, LP SD 135, **

61C-5700 Bad Blood LP 135, LP AD2, 71090

61C-5701 ( Ain't That) Just Like Me -1 6210, LP 135, LP SD 135, **Rhino 2CD 71090, 2CD 132092

Stereo version Bad Blood LP SD 135, WCD

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

with Mike Stoller,arr/pno; Alan Lorber,dir; unknown strings; Wilbur "Dud" Bascomb and Lamar Wright,tpts; Harry DiVito,tbn; Buddy Lucas,bs; Panama Francis,dms. Jerry Leiber and Mike Stoller.prod.

Gay Sounds, 211 West 60th Street, New York City July 31, 1962

62C-6376 mono master The Climb (vocal) -2 6234, Clarion LP 605, GY, (not RHM, not R001/2)

62C-6414 (edited) The Climb (instrumental) 6234, GY, (not RHM, not R001/2)

62C-6377 Bull Tick Waltz -1,5 6251, M&R&B LP 102, R001

Alternate master The Slime -2 Clarion LP SD-605, R002, **Rhino 2CD 71090

Stereo master (62C-6376) The Climb -2 Sequel CD 870, CBCD, R001

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

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

Apollo Theater, 253 West 125th Street New York City January 10-11, 1963

62C-6707 The P.T.A. -1 6251, M&R&B LP 102

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

with King Curtis,arr/ts; (his orchestra); collective personnel: Lamar Wright and Elmon Wright,tpts; George Matthews,tbn; Jimmy Powell,as; Alva "Beau" McCain and Noble "Thin Man" Watts,ts; Paul "Hucklebuck" Williams,bars; George Stubbs,pno; Cornell Dupree, James Albert Bethea an

Tall Street, New York City LP SD 135, WCD

62C-6707 The P.T.A. 6251, M&R&B LP 102

Note: 62C-6707 drill master number although the recording was made in 1963. Song written by Fred Tobias - Paul Evans.

with Mike Stoller,arr/t's; (his orchestra); collective personnel: Lamar Wright and Elmon Wright,tpts; George Matthews,tbn; Jimmy Powell,as; Alva "Beau" McCain and Noble "Thin Man" Watts,ts; Paul "Hucklebuck" Williams,bars; George Stubbs,pno; Cornell Dupree, James Albert Bethea and Thomas "Curley" Palmer,gtrs; Mike Collins,bs; Ray Lucas,dsms. King Coleman,MC; Tom Dowd and Phil lehle,engs; Pat "Lover" Patterson, manager; Nesuhi Erfeugen and Jerry Wexler,prod.

Apollo Theater, 253 West 125th Street New York City November 16, 1963

63C-7401 (63C-7573) T Ain't Nothin' To Me -1 LP 159, 6287, **Sequel CD 870, Rhino 2CD 132092

63C-7402 Speedo's Back In Town -3 6259, **Sequel CD 870

63C-7403 What's The Secret Of Your Success -1 6259, **Sequel CD 870

63C-7404 Girls, Girls, Girls 6259, **Sequel CD 870

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

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

Atlantic Studios, 11 West 60th Street, New York City December 17, 1963

63C-7477 Bad Detective -1 6300, M&R&B LP 102, 71090

63C-7478 Lovey Dovey 6300, M&R&B LP 102, Sequel CD 869, Warner Platinum CD 73225

63C-7479 Cotton Fields unissued, (not RHM)

63C-7480 Skylark unissued, (not RHM)

Note: British Warner Platinum CD "Yakety Yak – The Coasters Collection" (2005) features 20 classics (with "Three Cool Cats" 2:26, "Zing! Went The Strings Of My Heart" and "The Shadow Knows" in stereo). Most of the raw session tapes with unsigned recordings were lost in Atlantic's ware-house fire in New Jersey in 1979, although the master tapes of issued recordings were stored in New York (some raw tapes were found stored elsewhere).

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

Atlantic Studios, 11 West 60th Street, New York City August 28, 1964

64C-8153 Wild One -1 6321, M&R&B LP 102, Sequel CD 870

64C-8154 Speedball unissued, (not RHM)

64C-8155 I Must Be Dreaming (Gardner & Guy, joint leads) 6321, Sequel CD 870

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

with Bert Keyes,arrr/dir/prod; Joe Newman and Bill Berry,ts; Buddy Lucas,aca-5ts; Seldon Powell,ts; Heywood Henry,bars; Thomas Palmer, Carl Lynch and Everett Barksdale,gtrs; Bill Winston,bs; Bobby Donaldson,dms; prob. George Deven,vsb-6. Unknown female vocalist?-7. Billy Guy,prod-8

Unknown studios, New York City April 21, 1965

65C-8832 Money Honey -4,5 6356, Sequel CD 870

65C-8833 Let's Go Get Stoned -1 6356, Sequel CD 870

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Those Hoodlum Friends – The Coasters: Supplement

65C-9290  65C-9291
Crazy Baby -1,6.8  Bell Bottom Slacks And A Chinese Kimono
(She’s My Little Spodee-O) -5

September 8, 1965 (see note)

6379, Sequel CD 871

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

with King Curtis,arr/dir/prod/ts (and his orchestra); Paul Griffin,pno; Cornell Dupree and Hugh McCracken,grts; Charles “Chuck” Rainey,bs; Ray Lucas,dms. Add on -9877, prob. Melvin Lastie or Ernie Royal,bpt; poss. Willie “Bridges” Outerbridge,bar; poss. Robert Asher,tbn. Atlantic Studios, 11 West 60th Street, New York City.

January 26, 1966

66C-9877  66C-9878
She’s A Yum Yum -4  Saturday Night Fish Fry -1

6407, Sequel CD 869  6407, Sequel CD 869

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

Mail from Peter Stoller:

Dear Claus, In discussing Leiber & Stoller’s history with Mike, I’ve noticed a few errors in your generally excellent and invaluable Coasters/Robins sessionography. According to the site, “Hungry” was produced by Lester Sill and Lee Hazlewood at Gold Star on April 10, 1961. However, despite the matrix number, the track was produced by Leiber & Stoller in NYC at Atlantic Studios. That’s Mike on tack piano (not electric piano), Billy Guy’s performance bears all the earmarks of Jerry Leiber’s coauthorship. Mike’s father, and a co-owner of Spark and Quintet. He was not a musician at all; he was the owner of Spark and Quintet. He was not a musician at all; he was merely an investor, soon bought out by his partners. There is a well-known jazz and session drummer, Alvin Stoller (no relation), incorrectly identified as Mike’s father on the Members Bio page. I don’t believe he ever played on a Coasters session; the two dates identified above probably had a single drummer each. Thanks in advance for incorporating these corrections in your next update. Best wishes - Peter Stoller / Leiber-Stoller Productions.

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


The Coasters’ Date/King recordings - Sessionography, featuring: “Down Home” - Varvare Sarabande CD 302 066 844-2 (August 27, 2007) stereo (track times)

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

The COASTERS
Carl Gardner, lead/voc; Billy Guy, baritone/lead-1; Will “Dub” Jones, bass/lead-2; Earl “Speedo” Carroll, tenor/lead-3.

(A & R Recording Studios, 112 West 48th Street, New York City)
CO-93389, Everyone’s Woman -3
Note: Fernando L. Gonzalez’ Disco File lists these with editing date given as July 19, 1967.

(with Mike Stoller, arr/piano; Mike Stoller, prod; Joe Newman, pno/elpno/arr; Ernie Rangel, gtr; Mike Stoller, prod; Jim Pfiester, arr; Dave Penny, eng; Louis Levy, perf. pno/arr; and Mike Stoller, prod.

Bell Sound Recording Studios, 237 West 54th Street, New York City)
CO-96663, Shake ’Em Up And Let ’Em Roll -7
CO-96664, Love Potion Number Nine -5
CO-96665, Down At Papa Joe’s -4,6
CO-96666, Personality
Note: K-13953 advertised as “Love Potion #9, but single 6385 issued on King credited COASTERS (no The) as ‘Love Potion Number Nine’ in late 1971. Tracks above recorded for Columbia by Leiber-Stoller. All titles on the King LP (together with Billy Guy’s tracks for Gusto/Power Pak) reissued on Highland/DeLuxe LP DLX 7786, and CD DCC 7786, titled ‘20 Greatest Hits’ and issued again on Gusto Tree Vee CD 075-2 (September, 2006). CO-96665 titled “Down at Poppa Joe’s” on album sleeve and on reissue Highland/DeLuxe LP/CD 7786, and “(Down At Papa Joe’s” on the British London LP (as on the Gusto Tree Vee reissue of the Highland CD; also on Varvare). K-master numbers used on King singles. The three King titles on Atlantic mono LP 2-4003 “Young Blood” (1982) are not on corresponding Warner stereo CD 27644-2 “The Ultimate Coasters” (1986). CO-96663 issued on Rhino 2CD 71090 “50 Coastin Classics” (1992) with added credits “with Jerry Leiber”. This title was also recorded by Earl Richard (United Artists) in 1968.

with Will Jones, lead; Billy Guy, baritone/lead-1; Ronald “Ronnie” Bright, bass; Earl “Speedo” Carroll, tenor.

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

with Marty Sheller, arr; Larry Harlow, dir; Mike Stoller, prod; Mike Stoller, prod; Debra Pracht, elpno/arr; and Mike Stoller, prod. Mixed/edited at Electric Lady Studios, 52 West 8th Street, New York City, 1971 with Teac Meza dubbed on K-13953 “Love Potion Number Nine” from above session.

The Coasters on Alco and King - Compiled by Claus Röhnisch (updated June 8, 2010).
Acknowledgments to: Bill Miles and the late Kurt Moll (you two did so much groundwork for this), to Therese Garthson at the Atlantic Records office of the 1960s, my dear friends - the late Carl Gardner, and his wife Veta Gardner (The Coasters’ manager) and to the elaborate Michel Ruppli (Atlantic session discography). Thanks also to Randy Poe, the late Jerry Leiber and the late Mike Stoller, the late Big Al Paylor, to Stefan Wieland of Blake family (who read my very first draft of this 30 plus years ago), Victor Pearlman, the late Brian Watson, Jonas Borimuth in Sweden, Bernd Kratconnick of Rock’n’Fifties magazine in Germany, the great Bill Dahl, my own found friend Todd Bartstra (USA), and Nick Duckett (at Rhythm & Blues Records and History of R&B Records), and to Mary Goldberg, the late Robert Palmer, Fernando L. Gonzalez (Disco-File), Gary Kramer, the late Robert D. Feiringle, Norbert Hess, Larry Harlow, the late George Lusche (Gusta and Relic Records), and to Tony Rounce (former of Sequel Records in London - nowadays at Ace Records), Bob Fisher at Jasmine Records, Seamus McGarvey, Robert Christoph (thanks for your great analysis), Frank Scott (a true pioneer), Chris Woodford, editors Tony Burks, and Trevor Calao, veteran Opal Louis Nations, Peter Stoller (Mike’s son), Gary Bissack at Hoodoo Records, Dave Penny (Blues and Rhythm Classics, and Fantastic Voyage), the staff at Rhino and Columbia, Gary Manifest at Varvare Sarabande (Vintate), Bob McGrath, Paul Watts at Acrobat Music, and especially to James Ritz (working for a Rino Handmade). I am proud of having been fortunate to find information from you – and especially proud of having learned some of you personally due to our mutual interests.

right: the King LP (issued December, 1972).
1955 – 1957

Carl Gardner, Bobby Nunn, Billy Guy, Leon Hughes
Those Hoodlum Friends – The Coasters: Supplement

1958 – 1961

Will “Dub” Jones, Carl Gardner, Cornell Gunter, Billy Guy
The Classic Coasters
Billy Guy, Carl Gardner, Will “Dub” Jones, Cornell Gunter, and guitarist Adolph Jacobs
Those Hoodlum Friends – The Coasters: Supplement

1961 – 1967

Carl Gardner, Will “Dub” Jones, Earl “Speedo” Carroll, Billy Guy
Those Hoodlum Friends – The Coasters: Supplement

1968 – 1972
Ronnie Bright, Carl Gardner, Billy Guy, Earl "Speedo" Carroll
Carroll, Jimmy Norman (1973-1978), Bright, Gardner, Thomas Palmer (gtr from 1962)

1973 - 1979
Ronnie Bright, Carl Gardner, Billy Guy, Earl "Speedo" Carroll
Carroll, Jimmy Norman (1973-1978), Bright, Gardner, Thomas Palmer (gtr from 1962)

1980 – 1997
Ronnie Bright (up to November 2009), Jimmy Norman (back again up to February 1998),
Thomas "Curley" Palmer (up to June 2011), Carl Gardner (lead up to November 2005 – then coach)

Ronnie, Carl, and Jimmy in 1988
(the longest lasting lineup, with Curly on guitar).
Those Hoodlum Friends – The Coasters: Supplement

New Recruits 1998 - 2017


Right: The Coasters of today with Robert Fowler (subbing for Eddie Whitfield from January 2015), Dennis Anderson (from June 2011), Primo Candelaria (from October 2008), and lead singer J.W. Lance (Joe Lance Williams).


Rhino R2 71090 (2CD-set)

Audio Clips of all 51 tracks at All Music guide

Rhino RhM2 7740 (4CD-set)
Some of the famous session men behind the Coasters

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

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

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

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

Buddy Lucas (tenorsax), Ernie Hayes (keyboards), Bernard “Pretty” Purdie (dms), Artie Butler (pno/org), James Booker (keyboards)
THE COASTERS – The original LPs  click on / touch album to find more details  ..... and the recording lineups

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

THE COASTERS’ GREATEST HITS
The great hits.
Atco LP 33-111, stereo (SD 33-111), London HÄE 2237 (UK) (1956-1959 Hits)
Released 10/1959 - "simulated stereo" version
1967 GREAT ALL TIME HITS Atlantic Special 590 015 (UK)
1962 THE COASTERS COLLECTION Atlantic 20 264 (Germany)
1. Poison Ivy (with dub - unstudied stereo on the stereo version)
2. Along Came Jones
3. Down In Mexico
4. The Shadow Knows
5. I’m A Hog For You
6. Charlie Brown
7. Yakety Yak (Stereo master on CD)
8. Zing! Went The Strings Of My Heart
9. That Is Rock & Roll
10. Young Blood
11. Sweet Georgia Brown
12. Searchin’
Note: The stereo album has true stereo tracks 1, 7.

THE COASTERS - ONE BY ONE
Jazz ballads featuring the four Coasters, one by one.
Atco LP 33-123, stereo SD 33-123 June 1960 album session
Released 7/1960
(Stereo - issued first time 9/1960 and again in ca 1962)
1. But Beautiful (Jones)
2. Sabrin Doll (Gardner)
3. Gee Baby Ain’t I Good To You (Guy)
4. Autumn Leaves (Gunter)
5. You ’d Be So Nice To Come Home To (Jones)
6. Moonlight In Vermont (Gardner)
7. Moonlight (Gardner)
8. Easy Living (Gunter)
9. The Way You Look Tonight (Jones)
10. Don ’t Get Around Much Anymore (Guy)
11. Willow Weep For Me (Gardner)
12. On The Sunny Side Of The Street (Gunter)

COAST ALONG WITH THE COASTERS
Hits and misses.
Atco LP 33-135, stereo SD 33-135 (1959-1961)
Both released 7/1962 (stereo ed. poss a bit later)
1963 London HÄE 8033 (UK), - reissued 1968 on Atlantic 588.134 (UK)
1. Ain ’t That Just Like Me
2. Keep On Rollin’ *
3. Wait A Minute
4. Stewball
5. The Snake & The Bookworm * (comp diff. to mono)
6. What About Us *
7. Little Egypt (Yang-Yang) * (slightly edited)
8. Wake Me, Shake Me
9. Run Red Run *
10. My Babe
11. Bad Blood *
Note: The stereo album has alternate editions (marked *)

THAT IS ROCK & ROLL
Budget album on Atco subsidiary
Clarion LP 605, stereo SD-605 (1956-1962 Atco alternates)
Released 1/1965
1. That Is Rock & Roll (Jones, dubbed - all stereo)
2. Along Came Jones (alternate stereo)
3. Charlie Brown (alternate stereo)
4. Three Cool Cats (extended alternate stereo)
5. Dance (extended edition)
6. Down In Mexico
7. One Kiss Led To Another (extended fadeout)
8. Yakety Yak (Alternate stereo as on CO33111)
9. The Climb (Stereo, actually The Slimie)
10. Idol With The Golden Head
Note: the alternates are on the stereo album
Those Hoodlum Friends – The Coasters: Supplement

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

ATLANTIC MASTERS – THE EARLY YEARS
on Atlantic K 30033 (UK)
1. That Is Rock And Roll (dubbed alt stereo, from Clarion)
2. Poison Ivy (alternate stereo track, only Gardner and Guy)
3. Along Came Jones (mono (6 stereo?) master)
4. Saar Cin
5. Shoppin’ For Clothes (mono & stereo) master
6. Yakety Yak (alternate stereo, from Clarion)
7. Little Egypt (stereo version from SD 33-135)
8. Charlie Brown (mono & stereo) master
9. Down In Mexico
10. Smokey Joe’s Cafe (credited Coasters)
11. Riot In Cell Block Number Nine (credited Coasters)
12. Young Blood
13. Turtle Doxin
14. Idol With The Golden Head

THE COASTERS ON BROADWAY
The Date and King recordings, Leiber-Stoller producers. King LP KS1146-498, London LP SHZ 8460 (UK) Released 12/1972 (1966-1971 Date/King recordings)
1. D.W. Washburn
2. On Broadway
3. Mah Na Mah Na
4. The In Crowd
5. Down At Papa Joe’s (Poppa Joe’s)
6. Love Potion Number Nine
7. Mustang Sally
8. Cool Jerk
9. Down Home Girl
10. Soul Pad
11. Everybody’s Woman
12. Take It Boss A Woman

YOUNG BLOOD
Double LP with Atco singles mono editions
Atlantic Deluxe LP AD 2-4003 (2-set) Released 7/1982 (Atco mono masters)
Atlantic K 60163 (UK), Atlantic Deluxe 60 163 (Germany)
1. Little Egypt
2. Shoppy For Clothes
3. Saar Cin
4. Charlie Brown
5. Down In Mexico
6. Girls, Girls, Girls (part 1)
7. Yakety Yak
8. Run, Red, Run
9. Poison Ivy
10. Young Blood
11. Down Home Girl (Date)
12. That Is Rock & Roll
13. D.W. Washburn (Date)
14. Along Came Jones
15. Three Cool Cats (original single edition)
16. Riot In Cell Block #9 (credited Coasters)
17. The Shadow Knows
18. I Must Be Dreamin’ (original version, credited Coasters)
19. Smokey Joe’s Cafe (credited Coasters)
20. Framed (credited Coasters)
21. Turtle Doxin
22. Bad Blood
23. (The) Idol With The Golden Head
24. Love Potion #9 (King)

In 1975 The Coasters recorded ten revivals for a Trip LP, and the last image shows the long-living lineup, which recorded several nice live-tracks at the Rock ‘n’ Roll Palace in Orlando in 1988.
The Coasters original (Atco) US CD Discography – and the “King”-CD

– note that the four original Atco LPs were reissued on Atco (33-111 “The Coasters’ Greatest Hits”) and Collectables CDs.  Click on / touch CD for more details.

THE VERY BEST OF THE COASTERS
Rhino R2 23056 (9548-23056-2)
in US: Rhino R2 71797 (excluding track 17)
Released 1994 – US version repackaged as GREATEST HITS in 2008 (as R2 398972) and reissued on Rhino Flashback (2009) – also reissued on Japan WPCR-16672 in 2015 as THE COASTERS’ GREATEST HITS
Original Atco mono singles masters 1954-1961
1. Riot In Cell Block #9
2. Smokey Joe’s Cafe
3. Down In Mexico
4. Searchin’
5. I Idol With The Golden Head
6. Young Blood
7. Yakety Yak
8. Charlie Brown
9. Along Came Jones
10. That Is Rock & Roll
11. I’m A Hog For You
12. Poison Ivy
13. What About Us
14. Run Red Run
15. Little Egypt (Ying-Yang)
16. Shoppin’ For Clothes (17. Sorry But I’m Gonna Have To Pass)

50 COASTIN’ CLASSICS
Rhino R2 71090 (2-set 8122-71090-2) Released 7/1992
Original Atco and Spark mono masters 1954-1966+

CD I:
1. Riot In Cell Block #9
2. Wrap It Up
3. Framed
4. Whadaya Want?
5. One Kiss
6. I Must Be Dreamin’
7. The Hatchet Man
8. Just Like A Fool
9. Smokey Joe’s Cafe (all nine above – from Robins on Spark)
10. Turtle Dovin
11. Down In Mexico
12. One Kiss Led To Another
13. Brazil
14. Searchin’
15. Young Blood
16. Idol With The Golden Head
17. I Idol With The Golden Head (when she wants good lovin’)
18. My Baby Comes To Me
19. What Is The Secret Of Your Success?
20. Sweet Georgia Brown
21. Yakety Yak
22. Zing! Went The Strings Of My Heart
23. The Shadow Knows
24. Sorry But I’m Gonna Have To Pass
25. Hey Sexy
27. Three Cool Cats

CD II:
1. Along Came Jones
2. That Is Rock & Roll
3. I’m A Hog For You
4. Poison Ivy
5. What About Us
6. Run Red Run
7. Besame Mucho (Part I)
8. Stewball
9. Wake Me, Shake Me
10. Shoppin’ For Clothes
11. Thumbin’ A Ride
12. What A Minute
13. Little Egypt (Ying-Yang)
14. Keep On Rolling
15. Girls Girls Girls (Part II)
16. Bad Blood
17. (Ain’t That) Just Like Me
18. Teach Me How To Shimmy
19. The Slime
20. Bad Detective
21. Honyng
22. Soul Pad (Date/King)
23. Down Home Girls (Date/King)
24. D.W. Washburn (Date/King)
25. Shake ‘Em Up And Let ‘Em Roll (Columbia)

Note: All tracks on “The Very Best Of The Coasters” cullled from this CD.

THE ULTIMATE COASTERS
Warner Special Products 27604
7599-27604-2)
Released 10/1986
Atco 1954-1961, featuring five alternate stereo masters
1. Little Egypt (stereo version SD33-135)
2. Shoppin’ For Clothes
3. Searchin’
4. Charlie Brown (mono single version)
5. Down In Mexico
7. Yakety Yak (Clairton stereo version)
8. Run, Red, Run (alternate, stereo from SD33-135)
9. Poison Ivy (mono single version)
10. Young Blood
11. That Is Rock & Roll (mono single version)
12. Along Came Jones (mono single version)
13. Three Cool Cats (mono single version)
14. Riot In Cell Block #9
15. The Shadow Knows
16. I Must Be Dreamin’ (Robins version)
17. Smokey Joe’s Cafe
18. Framed
19. Bad Blood (alternate, stereo from SD33-135)
20. The Idol With The Golden Head

There’s A Riot Goin’ On: THE COASTERS ON ATCO – Rhino RHM2 7740 (0349 7740 2)
The Complete Atco Recordings
(Tracks list see Discography) Released December 12, 2007
Mono and stereo 1954-1966
Rhino Handmade 4CD-set (Limited Edition), featuring 113 recordings in sessions-
ography order.
Compilation produced by James Ritz with annotation by Claus Röhnisch.

The Definitive Soul Collection
The hits – chronological
– would have been an essential:
- Rhino 132092 in 2008 (Atco 1955-1964)
30 chronological hits - issue delayed, and later cancelled
This 2CD-pak would have Included all pop hits (featuring a.o. T’ain’t Nothin’ To Me)
I Ain’t Nothin’ To Me single edition)
Some greats missed when this CD was planned:
- What Is The Secret Of Your Success?
- Zing! Went The Strings Of My Heart
- The Climb
- The P.T.A.

DOWN HOME
Varese Sarabande (Varèse Vintage) 302 066 844-2 Stereo
Released 8/28/2007 (the King-LP repacked)
Date/King tracks 1966-1973
Collection is produced by Gary E. Mansfield with annotation and liner notes by Claus Röhnisch
by Claus Röhnisch
1 Soul Pad
2 Down Home Girl
3 Talkin’ Bout A Woman (She Can)
4 Mohair Sam
5 Everybody’s Woman
6 D.W. Washburn
7 Love Potion Number Nine
8 (Down At) Papa Joe’s
9 Cool Jerk
10 Mustang Sally
11 On Broadway
12 The In Crowd

The Clown Princes of Rock and Roll: The Coasters
Those Hoodlum Friends – The Coasters: Supplement

THE COASTERS - US / UK EPs

1957 US Atco EP 4501
Rock and Roll with The Coasters
Searchin’ / Young Blood - 1601 With The Golden Head / My Baby Comes To Me

1958 US Atco EP 4503
Keep Rockin’ with The Coasters
Yakety Yak / Framed - Loop De Loop Mambo / Riot In Cell Block #9
(The three Robins recordings credited Coasters)

1959 US Atco EP 4506
The Coasters
Charlie Brown / Three Cool Cats - The Shadow Knows / Sorry But I’m Gonna Have To Pass

1959 US Atco EP 4507
The Coasters Top Hits
Along Came Jones / That Is Rock & Roll - Dance! / Gee, Golly

1959 UK London REE 1203
The Coasters
Searchin’ / Young Blood - Yakety Yak / Charlie Brown

Carl Gardner in his prime

This CD was issued at The Coasters’ 50th Anniversary party in Florida on November 5, 2005. Great stuff! The Inlay has a photo of the classic Coasters with the following reading: "The Coasters began with Carl Gardner in 1955 and he has stayed with the group and been the Coasters’ spokesman ever since. In 1987, The Coasters were the first group to be inducted into the Rock and Roll Hall of Fame. Though often imitated, The Coasters have never been duplicated. Fifty years later, the group and Carl are still going strong, continuing to do what they do best - Entertain! - Happy Anniversary!" - "The Snake & The Bookworm" on this issue is identical to the original Atco mono version with Mike Stoller’s electric piano - not the unusual stereo version with King Curtis on sax (the latter on the Collectables reissue). "The Climb" has both original single sides edited into one track. "I Must Be Dreaming" is the 1964 re-recording featuring Guy and Gardner sharing leads. "Check Mr. Popeye" is a 1977 recording with bass Ronnie Bright, lead. "Baye" is an alternate with Gardner doing lead vocals. "What About Us" is the original Atco single. "Little Egypt" and "Down In Mexico" are two versions recorded by the trio of Gardner, Norman, Bright, plus guitarist Thomas Palmer in Florida in 1988. "Three Cool Cats" is an alternate 1958 recording with Gardner’s lead. "Beautiful Day" is a 2005 duet featuring Gardner Jr. and Sr.
From the 1972 movie Let The Good Time Roll (doin' a couple of classics ... (and here just "Tulsa Lady")


Note: Time-Line sheet not to exact scale.

<table>
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<th>The Coasters</th>
<th>Off Shoot Groups</th>
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<tr>
<td>1956</td>
<td>The Rollins</td>
<td></td>
<td>The Coasters</td>
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<td>Off Shoot Groups</td>
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<tr>
<td>1956</td>
<td>Billy Hicks' Coasters</td>
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<td>The Coasters</td>
<td></td>
<td>Off Shoot Groups</td>
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<tr>
<td>1956</td>
<td>Dobby Nova Tilmon's Coasters</td>
<td></td>
<td>The Coasters</td>
<td></td>
<td>Off Shoot Groups</td>
</tr>
</tbody>
</table>

**Off-Shoot Coasters – Summary**

1949
The Robins - featuring Bobby Nunn - start recording.

1953
Grady Chapman joins the Robins.

1954
Carl Gardner embarks the Robins as lead singer.

1955
Gardner and Nunn leave the Robins to form the Coasters with Billy Guy and Leon Hughes. The Robins continue their career without Gardner and Nunn. Carl is to lead his group for more than 50 years.

1958
Nunn and Hughes are replaced by Will "Dub" Jones and Cornell Gunter. Billy Richards Jr and Bobby Sheen join the Robins.

1961
Gunter leaves the Coasters to join Dinah Washington. Earl Carroll joins the true Coasters.

1962
Bobby Nunn starts a "competing" Coasters group late this year - originally called "The Coasters, Mark II" - featuring Billy Richards Jr, Bobby Sheen and soon also Grady Chapman.

1963
Gunter starts a Las Vegas Coasters group - originally called "The Fabulous Coasters" - featuring remnants from the Penguins.

1968
Will "Dub" Jones leaves the true Coasters early this year, soon replaced by Ronnie Bright.

1973
Billy Guy leaves the true Coasters, replaced by Jimmy Norman. Randy Jones sings with Cornell Gunter’s Coasters (and later acts with Nunn’s group).

1975
Leon Hughes acts with a group called "The Original Coasters" in California - featuring Grady Chapman and Jerome Evans and also waxes a single featuring Bobby Nunn. Leon continues acting with his group, sometimes even featuring Adolph Jacobs.

1976
Hughes and Will Jones record as "The World Famous Coasters".

1977
Guy and Jones wax "Coasters" recordings in Nashville.

1983
Billy Guy and Will Jones start to occasionally act with "their" Coasters, actually up to 1999, often with musical director and guitarist Lawrence McCue (and sometimes even featuring Adolph Jacobs’ orchestra).

1986
Bobby Nunn dies, but Billy Richards Jr continues to act with the group - now managed by Larry Marshak. Grady Chapman forms a new fake Coasters group (often called "The Fabulous Coasters") - featuring Randy Jones, Jerome Evans and also Bobby Sheen (all four no longer with us).

1988
Early Clover joins a Larry Marshak-managed bogus "Coasters".

1990
Gunter dies, but remnants from his group, featuring Charlie Duncan and Edwin Cook, start "Cornell Gunter’s Coasters, Inc" (a group which ten years later will breed "Edwin Cook and Cornell Gunter’s Coasters"). Sometimes as many as nine different Coasters groups are active.

1997
Billy Richards Jr cancels his contract with Marshak and signs an out-of-court settlement with Gardner - Billy now calling his group "Billy Richards’ Coasters". Marshak finds new singers to continue his promoting of "The Coasters" - a group now completely fake.

1999
Billy Guy hands over "his rights" to Marshak, who now uses the name "Billy Guy’s Coasters" for the Marshak group.

2000
Guy settles with Gardner and retires. Gunter´s sister Shirley hands over the "rights" of "The Cornell Gunter Coasters" to the Marshak fake group (which actually will multiply itself in different lineups appearing throughout the States and Canada).

2002
Gardner’s son Carl, Jr (who had joined his father in 1998) starts a "Coasters Review" group in California. Grady Chapman now reforms his "Coasters" into a new Robins group.

2004
Carl Gardner, Jr returns to his father’s true Coasters group in November, but "breaks away" again after his father’s death in 2011.

2007
Marshak’s Coasters are still marketed as Cornell Gunter’s Coasters, but Charlie Duncan now introduces his The Original "Cornell Gunter’s" Coasters.

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**The Clown Princes of Rock and Roll: The Coasters**

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Bobby Nunn’s Coasters. Left: Billy Richards, Bobby Sheen, and Grady Chapman, with Nunn center front. Right: Nunn, Richards, Sheen – top left unknown.

Cornell Gunter’s Coasters.

Left: Bobby Nunn’s Coasters with Randy Jones, Billy Richards, and Bobby Sheen; Nunn center front. Right: Randy Jones, Jerome Evans, and Grady Chapman.

Leon Hughes and his "Coasters" group.
Those Hoodlum Friends – The Coasters: Supplement

Leon Hughes – One of the original Coasters (center).
Right: Hughes center front with Adolph Jacobs, gtr.


The Billy Guy/Will Jones Coasters of the ‘80s and ‘90s; here backed by Adolph Jacobs’ orchestra.

Edwin Cook and the “Cornell Gunter” Coasters.

Billy Richards’ Coasters; and the Larry Marshak fake Cornell Gunter Coasters.

Charlie Duncan’s “Original Cornell Gunter’s Coasters”

THE TRUE AUTHENTIC COASTERS in 2015

The Clown Princes of Rock and Roll: The Coasters 79
Those Hoodlum Friends – The Coasters: Supplement

Photo Gallery (then and now)

Adolph Jacobs and his guitar (at the Apollo club in 1958) and as Al Jacobs shortly before his death, when he had his own “Coasters”.

The "Al" Adolph Jacobs Story by Opal Louis Nations

Those Hoodlum Friends – The Coasters: Supplement

The Clown Princes of Rock and Roll: The Coasters

The Coasters 2015-2018

with Robert Fowler replacing Eddie Whitfield.

The Coasters of today sing "Little Egypt"

Left: Doin’ “Zing! Went The Strings Of My Heart” at the Volusia County Fair, Florida on November 10, 2015

Right: Doin’ “Young Blood” August 28, 2017, at the PARAMOUNT THEATER, ASBURY PARK, NJ.
Those Hoodlum Friends – The Coasters: Supplement

The Coasters Singles (45) Gallery  
A-sides 1956 - 1958

Mostly from 45cat.com - Here are the original A-sides plus “Smokey Joe’s Cafe”, and “Searchin” (flip of “Young Blood”). Two versions each imaged of Atco 6087. “My Baby Comes To Me” originally the plug-side of ‘Idol With the Golden Head’. 

![Image of The Coasters Singles (45) Gallery](image-url)
"Charlie Brown" true stereo version was also issued in 1959 (same running time).
It was the B-side Part II of "Girls Girls Girls" that made the U.S. Pop Chart.

- Atco SD.45-6132.
“Money Honey” (some issues with master number 65C-8832.1 instead of 65C-8832). It was the original plug side of “Let’s Go Get Stoned.”
The Coasters (45) Singles Gallery  A-sides 1969 - 1976

“Love Potion Number Nine” is shown in two versions mono-stereo. Wicked single is from 1976, British Direction single of “She Can” was issued in 1968. The first reissue version of “D.W. Washburn” on the flip of King 6385 is shown in alternate colors at the bottom. “Soul Pad” on King also had “D.W. Washburn” as flip (now on its third single). Coasters image: Carroll, Gardner, Bright, and Guy in 1972.

Original Atco single 6059 – The Robins 1955 on 78rpm with a late “-MO” 45 repressing.
Those Hoodlum Friends – The Coasters: Supplement

The Coasters Singles (45) Gallery

“I’m A Hog For You” originally intended to be the plug-side. Inserted below: the stereo version of “Three Cool Cats”.

B-sides 1956 – mid 1960

Excluding “Searchin’” below – see A-sides.
Those Hoodlum Friends – The Coasters: Supplement

The Coasters Singles (45) Gallery  B-sides mid 1960 – 1964

The Clown Princes of Rock and Roll: The Coasters 89
Atco and the Date/King flips (Everybody’s Woman” was the B-side of both Date 1607 and 1617 - see below).
A-sides and B-sides chrono – Note: Updated Robins discography in “The Top Ten Vocal Groups of the Golden ’50s”. From 45worlds.com
### The Coasters’ original British Singles

<table>
<thead>
<tr>
<th>A-side image</th>
<th>Song titles</th>
<th>Label</th>
<th>Original US issue date</th>
<th>Recording date</th>
</tr>
</thead>
</table>
| ![Record](image1.png) | **A**: Searchin'  
**B**: Young Blood | London UK  
HLE 8450  
Jun 1957 | March 1957 | 15 Feb 1957 and 12 Feb 1957 (Young Blood) |
| ![Record](image2.png) | **A**: Yakety Yak  
**B**: Zing! Went The Strings Of My Heart | London UK  
HLE 8665  
| ![Record](image3.png) | **A**: The Shadow Knows  
**B**: Sorry But I'm Gonna Have To Pass | London UK  
HLE 8729  
| ![Record](image4.png) | **A**: Charlie Brown  
**B**: Three Cool Cats | London UK  
HLE 8819  

### The Coasters

**A1**: Searchin'  
**B1**: Yakety Yak  
**A2**: Young Blood  
**B2**: Charlie Brown
<table>
<thead>
<tr>
<th>A: Along Came Jones</th>
<th>B: That Is Rock And Roll</th>
</tr>
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<tbody>
<tr>
<td>London UK</td>
<td>May 1959</td>
</tr>
<tr>
<td>HLE 8882</td>
<td>26 Mar 1959</td>
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<tr>
<td>Jun 1959</td>
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<thead>
<tr>
<th>A: Poison Ivy</th>
<th>B: I'm A Hog For You</th>
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<tbody>
<tr>
<td>London UK</td>
<td>Aug 1959</td>
</tr>
<tr>
<td>HLE 8938</td>
<td>16 Jul 1959 / 17 Jul 1959</td>
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<tr>
<td>Sep 1959</td>
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<table>
<thead>
<tr>
<th>A: What About Us</th>
<th>B: Run Red Run</th>
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<tr>
<td>London UK</td>
<td>Nov 1959</td>
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<td>HLE 9020</td>
<td>16 Jul 1959 / 23 Jul 1959</td>
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<td>Jan 1960</td>
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<tr>
<th>A: Besame Mucho - Part 1</th>
<th>B: Besame Mucho - Part 2</th>
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<tr>
<td>London UK</td>
<td>Mar 1960</td>
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<tr>
<td>HLK 9111</td>
<td>26 Feb 1960</td>
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<tr>
<td>Apr 1960</td>
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<table>
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<tr>
<th>A: Wake Me, Shake Me</th>
<th>B: Stewball</th>
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<tr>
<td>London UK</td>
<td>June 1960</td>
</tr>
<tr>
<td>HLK 9151</td>
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<td>Jul 1960</td>
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<table>
<thead>
<tr>
<th>A: Shoppin' For Clothes</th>
<th>B: The Snake And The Bookworm</th>
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<tr>
<td>London UK</td>
<td>Sep 1960</td>
</tr>
<tr>
<td>HLK 9208</td>
<td>29 Jul 1960 / 26 Feb 1960</td>
</tr>
<tr>
<td>Oct 1960</td>
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<tr>
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<td>Title B</td>
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<td>---------</td>
</tr>
<tr>
<td>Those Hoodlum Friends – The Coasters: Supplement</td>
<td></td>
</tr>
</tbody>
</table>
| A: Wait A Minute  
B: Thumbin’ A Ride | London UK  
HLK 9293  
| A: Little Egypt  
B: Keep On Rolling | London UK  
HLK 9349  
| A: Girls Girls Girls (Pt 1)  
B: Girls Girls Girls (Pt 2) | London UK  
HLK 9413  
| A: (Ain't That) Just Like Me  
B: Bad Blood | London UK  
HLK 9493  
| A: 'Tain't Nothin' To Me  
B: Speedo's Back In Town | London UK  
HLK 9863  
Mar 1964 | Feb 1964 | 16 Nov 1963 |
| A: She's A Yum Yum  
B: Saturday Night Fish Fry | Atlantic UK  
584033  
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<tr>
<th>Title</th>
<th>Label</th>
<th>Catalogue</th>
<th>Release Date</th>
<th>Notes</th>
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<tr>
<td>&quot;A: Yakety Yak\nB: Searchin'&quot;</td>
<td>Atlantic UK</td>
<td>584087</td>
<td>Mar 1967</td>
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<tr>
<td>&quot;A: Soul Pad\nB: Down Home Girl&quot;</td>
<td>CBS UK</td>
<td>2749</td>
<td>May 1967</td>
<td>18 Nov 1966</td>
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<tr>
<td>&quot;A: She Can\nB: Everybody's Woman&quot;</td>
<td>Direction UK</td>
<td>58-3701</td>
<td>May 1968</td>
<td>30 Oct 1967</td>
</tr>
<tr>
<td>&quot;A: Cool Jerk\nB: Talkin' 'Bout A Woman&quot;</td>
<td>Stateside UK</td>
<td>SS 2201</td>
<td>April 1972</td>
<td>Late 1971 20 Oct 1967</td>
</tr>
<tr>
<td>&quot;A1: Poison Ivy\nB1: Yakety Yak\nB2: Shopping For Clothes&quot;</td>
<td>Atlantic UK</td>
<td>K 10258</td>
<td>(from the US SD-371 Atco LP)</td>
<td>-</td>
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### Those Hoodlum Friends – The Coasters: Supplement

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<tr>
<th>Side</th>
<th>Title</th>
<th>Location</th>
<th>Release Dates</th>
<th>Notes</th>
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<tr>
<td>B</td>
<td>D.W. Washburn</td>
<td>9 Nov 1973 (King license)</td>
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<tr>
<td>A1</td>
<td>Charlie Brown</td>
<td>Atlantic UK K 10393</td>
<td>(from the British Atlantic LP K30031)</td>
<td>-</td>
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<tr>
<td>B1</td>
<td>Searchin’</td>
<td>Feb 1974</td>
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<td></td>
</tr>
<tr>
<td>B2</td>
<td>Along Came Jones</td>
<td></td>
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</tr>
</tbody>
</table>

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### The Coasters: a new Vinyl Single issued in UK 2015

When the Coasters released these two slices of latin soul they were a little behind the time, but twenty years later they were picked up by club DJs who’ve never put them down since. The combination of one of the greatest vocal groups of all time and Larry Harlow’s latin orchestra is irresistible.

---

### The Coasters: Late 2016 Happenings and new “public domain CDs

**A Christmas Extravaganza**

Featuring

**The Coasters**

With special Guest Appearance By:

John Tanagelo – The Man Of Many Voices

- **Date:** December 16th, 2016
- **Showtime:** 7:00 pm to 9:00 pm (doors open at 6:00pm)
- **Location:** Port St Lucie Civic Ctr., Port St Lucie, Fl. 34952

**Purchase Ticket Online:**

coasterschristmas.eventbrite.com

General Admission $35 ($40.00 at door)

V.I.P. Tickets $45.00

**For Additional Information:**

Contact Veta (772) 888-9607
A Great live-CD recorded April 29, 2012 in Port St. Lucie, Florida (the Civic Center) - ask for it at originalcoasters@att.net (also issued on Sony Music as S.O.U.L.), and a later repackaging titled Songs of Leiber & Stoller (with bonus feature). The two CDs right: A complete new studio CD with non-Coasters "oldies" (and not so old ones) was released in March, 2015 on the Cleopatra label, titled Magical Favorites. The Coasters Christmas CD was released by Cleopatra Records 10/30 2015. Fans please, it’s different, and you will enjoy listening to the new versions of these Christmas songs by the only Coasters group with legal right to use the name The Coasters which are doing it great justice. Fans all over the world should know by now that all of The Original Coasters that were inducted into the Rock and Roll Hall are deceased. This is Carl Gardner's group that he has left to carry on the legacy. Just like the Glen Miller Orchestra and the Mets there are no original members but they have the right to use the name legally. – Veta Gardner.

The Coasters of today at Malt Shop Sea Cruise November 4-8, 2015
with Dennis Anderson, Robert Fowler (subbing for Eddie Whittfield), Primo Candelaria, and lead singer J.W. Lance (Joe Lance Williams).
On August 28, 2007 Varèse Sarabande issued all of The Coasters' Date/King sides on a CD, titled "Down Home" Varèse Vintage (Varèse Sarabande) 3020668442 - 12 tracks 1966-1972 Stereo. On December 12, 2007 a definitive compilation on Rhino Handmade RHM2 7740, "There's A Riot Goin' On: The Coasters On Atco" was issued - 113 recordings in sessionography order in a 4CD cover (with several alternates). On February 5, 2013 HistoryofRnB (in England) issued the 2CD-set "The Definitive Coasters – A Sides & B Sides" R001, and its companion 2CD volume "Those Hoodlum Friends – The Coasters In Stereo" R002, that's 4CDs with a total of 110 tracks covering all of the Coasters' songs for Atco 1956-1962 (including Robins 1954-55 Spark recordings) with several stereo masters, alternate stereo versions, and lots of alternate takes featuring studio chat not issued on Rhino (or MR.R&B). All sets above are produced and annotated after consulting the editor of this publication. They comprise fully illustrated booklets with informative essays and discographical details.

The Acrobat 2CD-set ADDCD3180 of October 2016 - "The Complete Singles As and Bs 1954-1962" - containing 56 tracks including the Robins and the two LP-only tracks (with a discography from the Röhnisch site). "The Very Best of The Coasters" (Rhino 1994- also issued in UK with a bonus track), "50 Coastin' Classics" (2CD Rhino Nov 1992 in mono), and the very first Coasters' CD - "The Ultimate Coasters" (Warner Special Products October 1986 - stereo and mono), "The Coasters' Greatest Hits" (Atco 1969, 33111-2, reissued as "Greatest Hits – Original Recordings" on Hallmark/Pickwick 709362 in 2010), the terrific bootleg CD "The Coasters Greatest Hits in Concert" with great live recordings from Boston in 1969 (Time Machine in 2001), the mysterious US "Charlie Brown" stereo CD featuring studio chat (MR. R&B in 2000), and the CD reissue of the European "What is the Secret of Your Success?" (1990).

The four British Sequel CDs - with covers and titles from the group's first four LPs - featuring several stereo masters and lots of bonus tracks (1997), covering the total career of The Coasters 1954-1966 (97 tracks plus two tracks appearing twice). Sequel RSA CD 868, 869, 870, 871.

All the above CDs (except "Down Home" and "In Concert") are Atco recordings.
Those Hoodlum Friends – The Coasters: Supplement

The Coasters Selected CD Gallery – pt 2
click on / touch CD for more details

"The Coasters" (the very first Atco LP) on Japan Atco/Atlantic (2013) and "The Coasters Extended Play" on British GVC Highnote (February 2016).

"Coast Along with The Coasters" (Collectables 2005 – the stereo version), "The Coasters / One By One" with two original LPs on one CD (Collectables 2004 – mono/stereo, the British "Yakety Yak – The Coasters Collection" (Warner Platinum 2005, with "Poison Ivy" really missing). Some of the tracks in stereo. From November 2015, a 4CD set on Real Gone Music with the first four Atco LPs all non-LP singles tracks 1954-62 – a total of 67 tracks (no liner notes). Finally the cancelled "The Definitive Soul Collection" (Rhino 2007, which was to feature 30 mono singles tracks. All of the above are Atco recordings.

Most of the CDs not included in this Gallery are either false Coasters, American bootlegs, or Trip recordings.

Below: American reissues:

"Yakety Yak and Other Hits" (Rhino Flashback 1997) and its Collectables reissue 2004, the American Rhino repackage of "The Very Best...", "Greatest Hits" (2008), plus the 2008 reissue 3CD-set "Only The Best of..." featuring "The Coasters" / "One By One", "Coast Along" and "Yakety Yak and Other Favorites", "36 All-Time Greatest Hits" (3CD mono – no liner notes - on Warner 2002 – out of catalog), and Vela and Carl Gardner’s "private" anniversary CD "50 Golden Years with The Coasters" (2005). All but some of the last are Atco recordings.

Below: Public-domain European issues (all are Atco recordings):


Real Gone Music 2CD "Four Classic Albums Plus Bonus Singles" (Dec 2012), featuring the first four Atco LPs - all but "One By One" in mono (no liner notes), covering the Robins on Spark and the Coasters on Atco 1954-1961 (60 tracks). Hoodoo Records "The Coasters + One By One" (a terrific issue of 2011 – featuring two original LPs and 3 bonus tracks, plus great memorabilia), "The U.S. Singles Collection 1954-1961" (ideal label issued 2012 – note this is only available on mp3-stream). "The Essential Recordings" (The Primo Collection) – 2CD-set issued 2014. The double-CD "The Very Best of..." ("40 Original Classics") on NOT Now Music, released late 2014 (a recommended issue, featuring the 19 first Coasters singles 1956-1961 plus "Teach Me How To Shimmy" and "The Climb" – and nice liner notes by Michel Heatley). Finally "The Original LP Collection" on Jasmine 2CD-set with great inlay essay (issued February 2015).

The Clown Princes of Rock and Roll: The Coasters
The Coasters’ original British Vinyl LPs
The Coasters’ original British Vinyl LPs (cont’d)

2. reissued as “Great All Time Hits” on Atlantic Special 590.015 (1967, “All Time Great Hits”)
4. reissued (the stereo version) on Atlantic 588.134 (1968, “Coastin’ Along”)
5. “Atlantic Masters – The Early Years” – Atlantic K 30031 (1973) (British mono version of SD 371)
6. “On Broadway” - London SHZ 8460 (1973) (British version of King)
7. “20 Great Originals” - Atlantic K 30057 (1978) (link to BeBopWino blog)

Inserted right: “Young Blood” Atlantic DeLuxe 2-set (1982) may (or may not) have been issued in UK on Atlantic K60163

(Note: alternate titles as on label)
Above: EPs from US (4), Sweden (4), UK (1), and Spain (3).
The Coasters: International EP Gallery (cont’d)

Below: EPs from France (7), Mexico (1), and Brazil (1 - 33 rpm with Yakety Yak, Searchin’, Along Came Jones, and Charlie Brown) – Plus 2 picture sleeve singles.
Carl Gardner Jr returned to the Coasters in November 2004, and became lead in November 2005. In July 2011 he started to form his own group (with Curly joining). Meanwhile manager Veta Gardner continues booking the authentic true Coasters for several concerts with J. W. Lance, Eddie Whitfield (replaced by Robert Fowler from 2015), Primo Candelaria, and 2011 newcomer Dennis Anderson.

<table>
<thead>
<tr>
<th>Year</th>
<th>Lead</th>
<th>Bass</th>
<th>Baritone</th>
<th>Tenor</th>
<th>Guitar</th>
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<tbody>
<tr>
<td>Late 1955</td>
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<td>2009–2011</td>
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</tbody>
</table>
THE COASTERS – Important members

“Those Hoodlum Friends” has detailed biographies. The first seven below started their recording careers in Los Angeles. See Wikipedia links below.

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>Key Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>LEON HUGHES</td>
<td>tenor vocal</td>
<td>Member October 1955 - ca November 1957. Born Thomas Leon Hughes, August 26, 1932 in Dallas Texas and raised in Los Angeles County, CA. Sang with the Hollywood Flames and with the Lamplighters 1950-1954, and recorded a couple of times after leaving the group, including those with his own “Coasters” (still semi-active in 2016).</td>
</tr>
</tbody>
</table>

| RONNIE BRIGHT | bass vocal | Member April 1968 - November 2009. Born Ronald David Bright October 18, 1938 in New York City. Recorded with the Valentines 1954-1957, with the Cadillacs in 1960, and as studio back-up on several rock ‘n’ roll and R&B recordings throughout the years. Toured the world with the Deep River Boys, and recorded as Ronnie & the Schoolmates in 1965. Died in New York November 26, 2015. |
The True Authentic Coasters

(managed by Carl Gardner's widow Veta Gardner)

Photo ctsy Veta Gardner and Jane Caggiano.
Veta Gardner's Website - The Original Coasters

All engagements will continue to be booked exclusively through Veta Gardner's Management at
(772) 380-9607, fax (772) 380-9618
or e-mail: originalcoasters@att.net

J. W. LANCE (Joe Lance Williams) - lead
He has performed live on stage with Carl Gardner Sr. for several years, personally hand picked by Carl in July 2001.
Born Joe Lance Williams in New Orleans on June 16, 1949 – lived in Bronx, N.Y. for many years, nowadays in Conyers, Georgia. Talented, versatile vocalist (can sing tenor, baritone or bass) guitarist and songwriter. A veteran face to both country and contemporary music. Lance has performed with such names as Ben E. King, Fantastic Violinaires of Detroit Michigan, the Original Five Blind Boys of Mississippi, and the Gospelandaires of Dayton, Ohio. He has toured throughout the United States, Australia and Virgin Islands. He has recorded two country and western albums (“Sounds of J.W. Lance” has something for everyone). J.W. quit the Larry Marshak Drifters and Coasters to join the true Coasters, and does great versions of “Smokey Joe’s Cafe”, “Zing! Went The Strings Of My Heart”, and “Along Came Jones”.

PRIMO CANDELARIA - tenor
He joined the Coasters in October 2008 after an audition for Carl Sr. Carl liked Primo's voice and said he was a very good singer.
Born Primitivo Candelaria on October 3, 1952. He has been singing since he was 10 years old. He teaches choreography and also has produced many shows. Was also was with the group Chapter One for several years, and sang with The Intruders and many other professional groups. He has a very beautiful smooth tenor voice and has been a great asset to the continuation Coasters group of Carl Gardner Sr. He sings lead on among others “Baby That Is Rock & Roll and “Down In Mexico”.

EDDIE WHITFIELD - bass
He joined the Coasters in November 2009 after auditioning for Carl Sr. He lives in Philadelphia, Pennsylvania.
Born December 26, 1948. Nicknamed “Fast Eddie”, Whitfield started singing when he was a teenager and can sing both bass and baritone. He toured with a group by the name of "Neighbors Complaint" for four years. They recorded "Piece of Mind". His great bass really impresses on "Charlie Brown" and "Yakety Yak".
Replaced by ROBERT FOWLER in January 2015. Eddie died of emphysema on February 21, 2019 (he sang with the group for a last time on two TV-shows on November 2017). (see bio next page)

DENNIS ANDERSON - baritone
He joined the Coasters after the death of Carl Gardner Sr. Dennis lives in New Jersey.
Born October 11, 1946. Dennis has a background of long musical roots, singing gospel, soul, and country - and he was a member of the fake Marshak Cornell Gunter's Coasters from 1995 up into the early 2000s. Dennis sings lead on among others "Searchin'", "Young Blood", and "Poison Ivy"
Joe Lance Williams (J.W. Lance)
Born June 16, 1949. Performed live on stage with Carl Gardner, the original lead singer and founder of The Coasters since 2001. He grew up in Ponchatoula, Louisiana, just 60 miles from the music capital of the south, his birth place New Orleans, Louisiana, known as the “The Big Easy”. He grew to love the musical sound of country and western music. At the early age of nine years he was encouraged to develop his talent of singing and playing the guitar when he realized he could play the rubber band box and finally the guitar in New Zion Baptist Church of his hometown. Mr. Williams is a very talented singer, musician/ song writer. J.W Can sing bass, baritone and tenor and has continued to be a asset to the continuation of the Original Coasters and has been the lead singer since the passing of Mr. Gardener. J.W lives in Conyers, Georgia. Recently toured in the Broadway show and “Smoky Joe’s Cafe” 20th Anniversary, featuring THE COASTERS, June 2014 TO January 2015.

Dennis Anderson
Born October 11, 1946. Started playing bass guitar for many groups including the Broadway and the Escorts. He came from a gospel musical family and began singing in church at a very early age. In 1979 Dennis played the role of Judas in Jesus Christ Super Star and 1982 Ain’t Misbehavin’. Over the years he performed on stage with other groups before joining The Coasters in 2011 after the death of Carl Gardner - The original lead singer and founder of The Coasters. Dennis lives in Jackson, New Jersey. Recently toured in the Broadway show “Smoky Joe’s Cafe” 20th Anniversary, featuring THE COASTERS, June 2014 TO January 2015.

Primotivo (Primo) Candelaria
Born October 3, 1952. Joined The Coasters in October 2008 after an audition for Carl Gardner. Primo has been singing since he was 10 years old. He teaches choreography and also produced many shows. He was also with the group Chapter One for several years and sang with the Intruders and many other professional groups. He has been a great asset to the continuation of the Original Coasters. Primo lives in Philadelphia, Pennsylvania. Recently toured in the Broadway show “Smoky Joe’s Cafe 20th Anniversary, featuring THE COASTERS, June 2014 TO January 2015.

Edward (Eddie) Whitfield
Born December 26, 1948. Joined The Coasters in November 2009 after auditioning for Carl Gardner. Nicknamed “Fast Eddie”. Started singing when he was just a teenager and could sing both bass and baritone. He toured and recorded with a group by the name of Neighbors Complaint. He was on their record “Piece Of Mind” His great bass really impresses on Charlie Brown, Zing With The Strings of My Heart and Yakety Yak. Eddie lived in Philadelphia, Pennsylvania. Toured in the Broadway Show “Smoky Joe’s Cafe” 20th Anniversary featuring THE COASTERS, June 2014 TO January 2015.

In January 2015 Robert Fowler replaced Eddie.
Born September 3, 1961. Robert has performed on several Broadway shows such as “The Producers”, “Beauty &The Beast”, “Dreamgirls” and most recently “Smoky Joe’s Cafe” where he was singer, actor and choreographer. He is also very involved in his church. Robert lives in Jersey City.

Raymond (Ray) Sabatello, MD.
Born in Queens, New York and currently residing on Long Island. Ray has been a professional musician his entire life. He began his professional career playing guitar and arranging music for many stylistically diverse bands. He has produced countless recordings for local and regional talents in studios and on the national stage. Ray has been the music director for Grammy nominee Sophie B. Hawkins and produced/collaborated for blues recording artist Little Mike and The Tornadoes. He is a member of ASCAP as a songwriter and publisher and received his B.F.A from C.W. Post College as a guitar major. He holds a Masters Degree from Suny Stony Brook and studied vocal composition and chorus conducting at the Westminster Choir College in Princeton, New Jersey. Ray has played over 100 musical as a pit Orchestra Guitarist. While working at Gateway Playhouse in Bellport, N.Y. he met The Coasters who were featured in “Smoky Joe’s Cafe”. He subsequently played in the Smoky Joe’s Cafe’s 2014-2015 National Tour with The Coasters. After the tour Coasters manager Veta Gardner hired Ray as Musical Director. Raymond has been working for them since February 2015.
Carl Gardner Jr’s "breakaway" group

http://carlgardnerscoasters.com/home.html

Carl Gardner Jr. was born in Bullard, Texas on April 29th, 1956 (some files say April 26, 1955). He is the son of Carl Gardner, Sr. He entertained side by side with his father for more than a decade. He is the President and CEO of Apollo in the City, Inc. Talent Search company. He returned to The Coasters in 2004 at the request of his father in time to take on the role of Lead Singer prior to Carl Sr.’s retirement. Carl Jr. was fortunate to have Carl Sr. as a mentor who taught him all of the special blend of sounds and routines of The Original Coasters. In November 2004 Carl Jr. shared the lead with his father until November 5, 2005 when he officially took over from his father, who retired but still remained as his special coach until his death in June 2011.

Thomas "Curly" Palmer

Born Thomas J. Palmer in El Paso, Texas on August 15, 1929. Took up trumpet in the El Paso, Texas high school. Realizing that there was more work for a guitarist than a trumpet player Curly switched instruments. He caught his lucky break as he stood by the side of the stage watching well-known Jazz/R&B pianist Sonny Thompson and his band perform in Texas. Thompson's band was missing their guitarist that fateful night and Curly just happened to have his guitar in his car, volunteering to play, Curly got on stage, and his career was on its way. He joined the band and moved to Chicago where Sonny Thompson was based, continued performing in the late '50s and early '60s with Thompson's band, and with Sonny's guidance also learned how to write and arrange music. Curly reminisces, "Sonny Thompson was my mentor, he got me on the road and helped set me on my musical path." Thompson had several R&B hits at the time and shared a booking agency with another hit-making group, The Coasters; the two groups played on the same bill, with Sonny's band playing back-up for The Coasters. With a few years experience under his belt, Curly moved on and went to New York where he had the opportunity to freelance and perform with many musical greats. He became a prominent member of the Apollo Stage Band, and when the Band took their summer breaks, he performed with the extremely popular Paul Williams' Cavalcade of Stars Orchestra.

In the early '60s, Curly's good friend Billy Guy invited him to play with the group; it wasn’t long before Curly Palmer was an integral part of The Coasters and became their Music Director, a position he held until his departure. Prior to Curly joining The Coasters, there was no music written down to give to the bands they worked with on the road. Curly Palmer wrote all the music charts for the group’s live performances, television appearances and movies. Although talented, he felt he needed to know more about writing music and wanted the formal training he lacked. In the '80s, Curly took a special test for musicians that allowed him to enter City University of New York (CUNY) as a Music Major – he achieved his B.S. and M.A.T from this prestigious institution. Curly Palmer and the founder of The Coasters, Carl Gardner, Sr. were close friends for almost 50 years; Curly was as his friend's son began performing with the group – father and son on-stage together, sang lead. It was no surprise to Curly when in 2005, Carl Sr. retired and passed the lead vocals on to his son. Curly and Carl performed together for six years, until Carl and The Coasters parted ways in June 2011. Wanting to honor the legacy, and fulfill the wishes of his long-time friend Carl Sr., Curly Palmer left The Coasters in August 2011 to join Carl Gardner, Jr. in their newly formed collaboration, “The Coasters featuring Carl Gardner, Jr. & Curly Palmer, A Tribute: The Legacy Continues...”

Erik Glenn

Tenor singer Erik Glenn is from Columbia, South Carolina. He had the privilege of touring with Bill Pinkney's Original Drifters as the lead singer for many years. Erik also performed with Eartha Kitt in the play "Souls Clash", and starred in the hit Gospel play "Bible Story" with Donald Lawrence and Darryl Coley.

Elbert Kendrick (photo right)

A seasoned professional with more than 40 years experience, Elbert is a native of Tyler, Texas. Lending his bass voice to the Coasters’ tunes, Elbert has performed with Carl Gardner, Jr. on several occasions.

LaRoy Montrell (in the early stages of the new group)

Having toured throughout the southeast, Tulsa native LaRoy Montrell is a well-versed soul and R&B singer/songwriter. LaRoy will be singing Tenor and Baritone.

Will Green (photo right - replacing LaRoy)

Hails from Columbia, South Carolina, and is a singer/song writer/producer / musician, martial artist and a master barber! In college, Will was a member of the award-winning Benedict College concert choir. This easy-going, in-demand tenor has sung and/or toured with Bill Pinkney's Original Drifters, Jerry Butler, Patti LaBelle, Smokey Robinson, Otis Williams, The Gap Band, Jeffrey Osborne and The Temptations.
Those Hoodlum Friends – The Coasters: Supplement

50 Years with The Coasters: 1955 – 2005 (chronological)


In October 2008 Primo Candelaria repl Morse, in November 2009 Eddie Whitfield repl Bright (subbed by Robert Fowler from January 2011), and in June 2011 Dennis Anderson repl. Gardner Jr.

The Coasters: D. W. Washburn - on three different single records

Originally recorded at Columbia’s studios in New York City October 31, 1967 (months before The Monkees’ cover; with Billy Guy, Carl Gardner, Earl Carroll, and Will “Dub” Jones). Issued July, 1968 as the plugside (with “Everybody’s Woman” as flipside). Below right: the Monkees’ cover Pop Top 20 hit (Top 10 Cash Box) in June 1968 (recorded for Colgems February 17 and March 1, 1968).


The third release – now as flop of “Soul Pad” in 1973 (yet another King reissue of an original Date single) – the 36th Coasters single. Below the King LP K51146 featuring “D.W. Washburn” (issued December, 1972).

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THE COASTERS – Photo Gallery


Inserted below Leon Hughes and his “Coasters”, Carl Gardner Coasters of 1975 and Bobby Nunn’s Coasters featuring Billuy Richards Jr., and the later Billy Richard Jr. group.
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Carl Jr’s group May 18, 2012 - and the late Sr's group July 21, 2012 - both at the Shake Rattle & Roll concerts at Liberty Opry, near Houston.

Below: Gunters' Coasters

Three great books by Veta Gardner published by AuthorHouse (July 2012 Memories Of You)  http://www.authorhouse.com/

The "Missing" EP 1958

THE COASTERS
-- Due In New York ! --
CROCODILE - I'M A HOG FOR YOU BABY
HEY SEXY - I'VE FALLEN

ATCO EP 451958

Some interesting off-shoot recordings

   (the session also included Will Jones and prob more Coasters)

   (aka The Prophet by “The Coasters” – Trip LP 8028)

The Coasters featuring Cornell Gunther: Shopper For Clothes
   - New Rode CD 5110 – Boston live 1970
   (by "Cornell Gunter’s Fabulous Coasters")

World Famous Coasters: I Got To Boogie – LP AIA 333/DJM 22053
   - Los Angeles ca 1976 (including Leon Hughes – the "original")

World Famous Coasters: If I Had A Hammer – AIA 1122, LP
   333/DJM 22053 – Los Angeles ca 1976 (featuring Will "Dub" Jones)
   (also issued as by Carl Gardner & The Coasters – although not
   featuring him – on "Shagger’s Delight" vol III, Ripete CD)

"The Coasters": One Final Drinkin' – King/Gusto LP PO-310
   – Nashville late 1977 (featuring Billy Guy, lead; and Will "Dub" Jones)

"The Coasters": The Big Rip-Off – Salsa Picante LP 10001
   – Los Angeles 1977/1978 (featuring Bobby Nunn and Bobby Sheen,
   by “The Coasters Mark II”)

and by the true Coasters:

Carl Gardner & The Coasters: - Hush Don’t Talk About It
   – Wicked 8103 · New York 1976
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The Coasters – One Song Per Year – Part 1: 1954 - 1961

1954:
- **Riot In Cell Block #9** – The Robins
  - Spark 103 (6/54)
  - Rec in Los Angeles ca April 1954
  - prob Richard Berry, lead;
  - Gardner, Nunn, Leonard, Billy and
  - Roy Richard, plus poss Chapman.
  - feat Gil Bernal, tenorsax

1955:
- **Smoky Joe's Cafe** – The Robins
  - Spark 122 (9/55) - Atco 6059 (10/55)
  - R&B #10 (1/56)
  - Rec in Los Angeles
  - July 7, 1955 (or 1/55)
  - Carl Gardner, lead; Nunn, Leonard, Billy and Roy Richard, plus
  - prob Chapman. feat Bernal, tenorsax
  - and Barney Kessel, gtr

1956:
- **Down In Mexico**
  - Atco 6064 (2/56)  R&B #8 (4/56)
  - Rec in Los Angeles
  - January 11, 1956
  - Carl Gardner, lead
  - Bobby Nunn, Billy Guy,
  - Leon Hughes.
  - feat Gil Bernal, tenorsax;
  - Chico Guererro, congas

1957:
- **Searchin’**
  - Atco 6087 (3/57)  R&B #1 (6/57)
  - Rec in Los Angeles
  - February 15, 1957
  - Billy Guy, lead; Gardner, Nunn
  - and Young Jessie.
  - feat Mike Stoller, pno

1958:
- **Yakety Yak**
  - Atco 6116 (4/58)  R&B #1 (6/58)
  - Rec in New York March 17, 1958
  - Carl Gardner and
  - Billy Guy, dual lead;
  - Cornell Gunter, Will "Dub" Jones.
  - feat King Curtis, tenorsax;
  - Clifton Best, banjo;
  - Alan Hanlon, gtr;
  - Chino Pozo, congas

1959:
- **Poison Ivy**
  - Atco 6146 (8/59) R&B #1 (10/59)
  - Rec in New York July 16, 1959
  - Carl Gardner and Billy Guy
  - joint leads; Gunter and Jones.
  - feat George Barnes and
  - Mickey Baker, gtrs;
  - Willie Rodriguez, bongo

1960:
- **Shoppin’ For Clothes**
  - Atco 6178 (9/60)
  - Cash Box Pop #57 (10/60)
  - Rec in New York
  - July 29, 1960
  - Billy Guy and Will "Dub"
  - Jones, leads;
  - Gardner and Gunter.
  - feat King Curtis, tenorsax;
  - Gary Chester, dms

1961:
- **Little Egypt (Ying-Yang)**
  - Atco 6192 (4/61)  R&B #16 (6/61)
  - Rec in New York February 8, 1961
  - Billy Guy, lead; Gardner (intro lead);
  - Gunter and Jones.
  - feat King Curtis, tenorsax;
  - Barnes and Hanlon gtrs;
  - Mike Stoller, pno
Those Hoodlum Friends – The Coasters: Supplement

The Coasters – One Song Per Year – Part 2: 1962 - 1969

1962:
- **The Climb**
  - Atco 6234 (9/62)
  - Rec in New York July 31, 1962
  - Will "Dub" Jones, lead; Gardner, Guy, Earl Carroll.
  - feat Al Lan Lorber, dir;
  - Mike Stoller, elpno
  - Billy Butler, Bucky Pizzarelli, and Thomas "Curly" Palmer, gtrs

1963:
- **The P.T.A.**
  - Atco 6234 (1/63)
  - Rec in New York January 11, 1963
  - Billy Guy, lead; Gardner, Jones, Carroll.
  - feat Teacho Wiltshire, dir;
  - Artie Butler, pno; Buddy Lucas, tensax;
  - Panama Francis, dms
  - Written by Tobias-Evans, prod by Leiber-Stoller

1964:
- **T'Ain't Nothin' To Me**
  - Atco 6287 (2/64)
  - Cash Box R&B #20 (3/64)
  - Rec live New York November 16, 1963
  - from Atco LP "Apollo Saturday Night" (33-159)
  - Billy Guy, lead; Gardner, Jones, Carroll.
  - feat King Curtis, bandleader and dir;
  - Thomas "Curly" Palmer, gtr

1965:
- **What Is The Secret Of Your Success?**
  - Rec live at "Shindig" TV-show - New York February 10, 1965
  - Billy Guy, lead;
  - Jones, Gardner, Carroll with
  - Thomas "Curly" Palmer, gtr
  - Originally recorded in Chicago July 24, 1957
  - and issued on Atco 6104 (11/57)

1966:
- **Down Home Girl**
  - Date 2-1552 (3/67)
  - Rec in New York November 18, 1966
  - Billy Guy, lead;
  - Gardner, Jones, Carroll.
  - feat James Booker and Stoller (arr/dir), keyboards;
  - George Devens, vbs

1967:
- **She Can**
  - Date 2-1607 (5/68) - reissued on King 6389 (4/72) as Talkin' "Bout A Woman
  - Rec in New York October 30, 1967
  - Carl Gardener, Billy Guy, Earl Carroll, joint leads; and Will "Dub" Jones.
  - feat Artie Butler, arr/dir/prob org; Pretty Purdie, dms

1968:
- **D. W. Washburn**
  - Date 2-1617 (7/68)
  - - reissued on King 6385 (11/71) and 6404 (1973)
  - Rec in New York October 31, 1967
  - (edited January 4, 1968)
  - Billy Guy, lead;
  - Gardner (sec lead), Jones, Carroll.
  - feat Mike Stoller, tackpiano; Eric Gale, gtr;
  - Artie Ryerson, bjo

1969:
- **Love Potion Number Nine**
  - King 6385 (11/71) Pop #76 (12/71)
  - Rec in New York February 13-14, 1968
  - (edited in late 1971)
  - Carl Gardener, lead;
  - Billy Guy and Earl Carroll.
  - feat Taco Meza, flute (dubbed in 1971)
  - Ronnie Bright, bassvcl pass dubbed in 1971

The Clown Princes of Rock and Roll: The Coasters

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Interesting recordings for each year (either great B-sides or other releases).

1954

Framed c/w Loop De Loop Mambo
- The Robins
Spark 107 (10/54)
Both rec in Los Angeles c. August 1954
Bobby Nunn, lead (fanned);
Carl Gardner, lead (loop De Loop Mambo);
"Ty" Terrell Leonard, Billy and Roy Richard.
feat Gil Bernal, tensax; Barney Kessel, gtr;
Mike Stoller, pno

Just Like A Fool – The Robins
Spark 122 (9/55) - Atco 6059 (10/55)
Flip of "Smokey Joe's Cafe"
Rec in Los Angeles
July 7, 1955 (or 1/55)
Carl Gardner, lead; Nunn, Leonard, Billy and Roy Richard, plus prob Chapman.
feat Bernal, Kessel and Stoller

1955

Brazil
Atco 6073 (7/56)
Rec in Los Angeles January 11, 1956
Carl Gardner, Bobby Nunn, and Billy Guy,
joint leads, plus Leon Hughes.
feat Gil Bernal, tenorsax;
Barney Kessel, gtr

Young Blood
Atco 6087 (3/57)  R&B #1 (6/57)
Original A-side of "Searchin"
Rec in Los Angeles February 12, 1957
Carl Gardner, lead; Guy, Nunn and Young Jessie.
feat Gil Bernal, tensax

1956

Zing! Went The Strings Of My Heart
Atco 6116 (4/58)
Rec in New York March 17, 1958
Will "Dub" Jones and Cornell Gunter,
joint leads; Gardner and Guy.
feat King Curtis, tenorsax;
Clifton Best, banjo; Alan Hanlon, gtr;
Chino Pozo, congas; Reggie Obrecht, dm

1958

I'm A Hog For You
Atco 6146 (8/59) Pop#38 (8/59)
Dubbed and edited in New York July 17, 1959 (originally rec August 8, 1958)
Gardner, Guy, Gunter, Jones (unison lead)
feat King Curtis, tenorsax;
Al Caiola, Mickey Baker and prob
George Barnes, gtrs

1959

Wait A Minute
Atco 6186 (1/61) Pop#37 (2/61)
Edited in New York December 4, 1957
(originally recorded June 12-13, 1967)
Billy Guy, lead; Carl Gardner, tenvo;
poss Leon Hughes, vcl; and poss feat
Al Caiola or Kenny Burrell, gtr
written by Bobby Darin and Don Kirshner

1960

Wake Me, Shake Me
Atco 6168 (6/60) R&B #14 (6/60)
Rec in New York February 26, 1960
Billy Guy, lead; Gardner, Gunter, Jones.
feat King Curtis, tensax;
George Barnes, bjo; Sonny Forrest, gtr;
Panama Francis, dms
written by Billy Guy

1961
### The Coasters – One More Song Per Year – Part 2: 1962 - 1969

Interesting recordings for each year (either great B-sides or other releases).

<table>
<thead>
<tr>
<th>Year</th>
<th>Song</th>
<th>Label</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1962</td>
<td>Ridin’ Hood</td>
<td>Atco 6219</td>
<td>Rec in Los Angeles December 8, 1960; Gardner, Guy, Gunter, and Jones, (unison lead); feat Plas Johnson, tensax; Jewel Grant, barsax; Ernie Freeman, pno; Rene Hall, gtr; produced by Lester Sill and Lee Hazlewood</td>
</tr>
<tr>
<td>1963</td>
<td>Bull Tick Waltz</td>
<td>Atco 6251</td>
<td>Flip of “The P.T.A.”; Rec in New York July 31, 1962; Billy Guy, lead; Gardner, Earl Carroll, Jones, feat Alan Lorber, dir; Mike Stoller, elpno; prod Buddy Lucas, tensax; Billy Butler, Bucky Pizzarelli; gtrs</td>
</tr>
<tr>
<td>1964</td>
<td>Wild One</td>
<td>Atco 6321</td>
<td>Rec in New York August 28, 1964; Billy Guy, lead; Gardner, Carroll, Jones, feat Teacho Wiltz, tshire; arr/dir/prod and prob pno; Bill Bivens, tensax; Eddie Hayes, org (and/or pno), Eric Gale, Carl Lynch, and Troy Seals, gtrs; Pretty Purdie, dms; written by Billy Guy</td>
</tr>
<tr>
<td>1965</td>
<td>Let’s Go Get Stoned</td>
<td>Atco 6356</td>
<td>Rec in New York April 21, 1965; Billy Guy, lead; Gardner, Carroll, Jones, feat Bert Keyes, arr/dir/pno; Carl Lynch and Everett Barkdale, gtrs; written by Simpson-Ashford-Armstead (this is the original recording of the song)</td>
</tr>
<tr>
<td>1966</td>
<td>She’s A Yum Yum</td>
<td>Atco 6407</td>
<td>Rec in New York January 26, 1966; Gardner, Guy, Carroll, Jones (unison lead); King Curts, tensax/dtr/prod (and his orch); feat Paul Griffin, pno; Cornell Gunter and Hugh McCracken, gtrs</td>
</tr>
<tr>
<td>1967</td>
<td>Everybody’s Woman</td>
<td>Date 2-1607</td>
<td>Originally flip of “She Can” and released as flip of “D.W. Washburn”; Rec in New York October 30, 1967; Earl Carroll, lead; Gardner, Guy, Jones, feat Artie Butler, arr/dir; Eric Gale, gtr; Pretty Purdie, dms; Produced by Leiber-Stoller</td>
</tr>
<tr>
<td>1968</td>
<td>Charlie Brown</td>
<td>Atco SD-45-6132</td>
<td>Mono version 6132 (1/59) R&amp;B #9 (3/59); Rec in New York December 11, 1958; Carl Gardner and Billy Guy, joint lead; Cornell Gunter, ten; Will “Dad” Jones, bass; feat King Curtis, tensax; Mike Stoller, pno; Adolph Jacobs and Don Arnone, gtrs; Mit Hinton, bs, Belton, Evans, dms (The version can be the alternate version of the mono hit, although a stereo version of the mono masters exists)</td>
</tr>
<tr>
<td>1969</td>
<td>Along Came Jones (extended live)</td>
<td>Atco 6141</td>
<td>From “The Coasters’ Greatest Hits In Concert” (bootleg CD Time Machine TM-1001 issued 2001); Rec at Boston Tea Party Room 1969; Billy Guy, Carl Gardner, Earl Carroll, and Ronnie Bright (bass/vcl); feat Thomas “Curly” Palmer, gtr; Originally on Atco 6141 (5/59) R&amp;B #9 (6/59)</td>
</tr>
</tbody>
</table>
Those Hoodlum Friends – The Coasters: Supplement

Top left image: TV appearance at the Dick Clark Show on August 16, 1958. Top right: In 1961 (Getty Images).
Center left: Early 1959 with Lester Sill, Jerry Wexler, the four Rock ‘n’ Roll Hall of Fame awarded Coasters, Ahmet Ertegun and Jerry Leiber-Mike Stoller (Atlantic Records).
Bottom right: In 1978 with top Palmer, Carroll, Bright, seated Norman and Gardner (Getty Images).
Those Hoodlum Friends – The Coasters: Supplement

Some Qi Coasters albums

Four different covers: The original Atco mono LP followed by two Stereo versions, the second (CD) with commas on Girls, Girls, Girls. Last: A British Atlantic Records reissue A 581.134 (in stereo). Please note that the stereo version, Atco LP SD 33-135, has a majority of alternate takes and stereo masters. Later CD issues mostly used the mono versions on their compilation reissues, although Collectables had the stereo versions on their reissue of the album – and Rhino and History of R&B included both versions (so tried sequel too although they missed on a couple of tracks).

A ca 1981 (unknown origin) reissue of "The Coasters' Greatest Hits" – in stereo (Back cover has the text "Electronically Re Recorded to Simulate Stereo"). Masters ST-C-681425 SP (and -26). This one was probably the model for Rhino Records' "Super Saver" issue (with a different Atco logo).

THE COASTERS’ GREATEST HITS IN CONCERT

During the year of 2001 a simply terrific bootleg CD on Time Machine surfaced in the U.S.A., featuring ten live recordings from the Boston Tea Party in 1969 (with Gardner, Guy, Carroll and Ronnie Bright, plus Thomas Palmer on guitar). Tracks: "Walk Right In", Yakety Yak", "Searchin'", "Poison Ivy", "Youngblood", "Zing! Went The Strings Of My Heart", "Little Egypt", "Charlie Brown", "Speedo’s Back In Town", and a prolonged "Along Came Jones", plus "Tain't Nothin 'To Me" (which unlike "Speedo's..." was pulled from the 1963 Atco "Apollo Saturday Night"). Note: In ca 1972 or possibly a bit later Gardner's Coasters (now with Jimmy Norman replacing Guy) again were at the Boston Tea Party. "Poison Ivy", "Zing! Went The Strings Of My Heart", "Charlie Brown" and "Love Potion No. 9" appeared on the Cornell Gunter Coasters French New Rose CD 5110 in later years (wrongly credited to "Gunther" and his off-shoot Coasters, who where the main features on that CD).

THE ORIGINAL LP COLLECTION

On February 23, 2015 Jasmine issued a 2CD with the four classic original Coasters albums. It had a total of 47 tracks and contained the whole of the albums The Coasters (1957), Greatest Hits (1959), One By One (1960), and Coast Along With The Coasters (1962). All original mono masters, except for the "One By One" tracks, which are in stereo. If you want to get a fuller presentation, get the first Jasmine CD (one disc) too: "Singles A's and B's", which also is a very fine issue with all A- and B-side singles up to and including 1958.

General note: If you really want the ultimate /definitive CDs of the Coasters Atco recordings 1954-1962 – get the History of R&B Records two double-CDs (issued 2013).
The Coasters’ original LPs

This page - the mono LPs:
- Atco 33-101 (1957)
- Atco 33-111 (1959)
- Atco 33-123 (1960)
- Atco 33-135 (1962)
- Clarion LP 605 (1965)

Next page - the stereo LPs:
- Atco SD 33-101 (1962 or 1968)
- Atco SD 33-111 (1960 and 1968)
- Atco SD 33-123 (1960 and ca 1962)
- Atco SD 33-135 (1962)
- Clarion SD-605 (1965)
- Atco SD 33-371 (1971)
Those Hoodlum Friends – The Coasters: Supplement

Two above. Electronically re-recorded to simulate STEREO (the latter with tracks 1 and 7 in true stereo - also reissued again later, without the stereo note).
The Original Atco LP covers 1957-1971, labels and liner-notes

The Stereo versions of the LPs have no SD-prefix on front covers (and only of some of the later reissues on back cover), but appear on the stereo labels.

Atco LP 33-101 (November 1957)

Masters C-90000 and C-90001

“Stereo” SD 33-101 (1962 or 1968)

Masters ST-C-681423 PR (and -34)

Atco LP 33-111 (October 1959)

Masters 11819 and 11820

“Stereo” SD 33-111 (prob 1960 and 1968)

Masters ST-C-681425 PR (and -26)

Atco LP 33-123 (July 1960)

Masters 11739 and 11740

Stereo SD 33-123 (1960 and later)

Left: Master ST-C-60287 - Right: ca 1962 stereo issue.
Those Hoodlum Friends – The Coasters: Supplement

Their Greatest Recordings – The Early Years  Atco LP SD 33-371

on Atco LP SD 33-371 "Their Greatest Recordings – The Early Years" by Barry Hansen (Dr. Demento) - research Jim Delehant late 1971

SIDE ONE

1. THAT IS ROCK AND ROLL
   (By Jerry Leiber & Mike Stoller, Tiger, BMI, Time: 2:30)
   Recorded at Atlantic Recording Studio, New York, N.Y. on February 25, 1957
   Recording engineer: Tom Dowd

2. POISON IVY
   (By Jerry Leiber & Mike Stoller, Tiger, BMI, Time: 2:40)
   Recorded at Atlantic Recording Studio, New York, N.Y. on July 11, 1956
   Recording engineer: Tom Dowd

3. ALONG CAME JONES
   (By Jerry Leiber & Mike Stoller, Tiger, BMI, Time: 3:00)
   Recorded at Atlantic Recording Studio, New York, N.Y. on August 8, 1956
   Recording engineer: Tom Dowd

4. SEARCHIN'
   (By Jerry Leiber & Mike Stoller, Tiger, BMI, Time: 2:40)
   Recorded at Hollywood Recorders on February 15, 1957
   Recording engineer: Bunny Benton

5. SHOPPIN' FOR CLOTHES
   (By Jerry Leiber & Mike Stoller, BMI, Time: 2:00)
   Recorded at Atlantic Recording Studio, New York, N.Y. on July 23, 1956
   Recording engineer: Tom Dowd

6. YAKETY YAK
   (By Jerry Leiber & Mike Stoller, Tiger, BMI, Time: 1:50)
   Recorded at Atlantic Recording Studio, New York, N.Y. on March 7, 1956
   Recording engineer: Tom Dowd

7. LITTLE EGYPT
   (By Jerry Leiber & Mike Stoller, BMI, Time: 2:30)
   Recorded at Atlantic Recording Studio, New York, N.Y. on December 31, 1956
   Recording engineer: Tom Dowd

SIDE TWO

1. CHARLIE BROWN
   (By Jerry Leiber & Mike Stoller, Tiger, BMI, Time: 2:00)
   Recorded at Atlantic Recording Studio, New York, N.Y. on December 11, 1956
   Recording engineer: Tom Dowd

2. DOWN IN MEXICO
   (By Jerry Leiber & Mike Stoller, Tiger, BMI, Time: 2:30)
   Recorded at Hollywood Recorders on January 11, 1956
   Recording engineer: Bunny Robyn

3. SMOKEY JOE'S CAFE
   (By Jerry Leiber & Mike Stoller, Quinter, BMI, Time: 2:45)
   Recorded at Hollywood Recorders on September 28, 1955
   Recording engineer: Bunny Robyn

4. RIOT IN CELL BLOCK NUMBER NINE
   (By Jerry Leiber & Mike Stoller, Quinter, BMI, Time: 2:05)
   Recorded at Master Recorders, Los Angeles, California in September 1955
   Recording engineer: Bunny Robyn

5. YOUNG BLOOD
   (By Jerry Leiber & Mike Stoller & Doc Pomus, Tiger, BMI, Time: 2:30)
   Recorded at Hollywood Recorders on February 12, 1957
   Recording engineer: Bunny Robyn

6. TURTLE DOVIN
   (By Jerry Leiber & Mike Stoller, Tiger, BMI, Time: 3:00)
   Recorded at Hollywood Recorders on January 11, 1956
   Recording engineer: Bunny Robyn

7. IDOL WITH THE GOLDEN HEAD
   (By Jerry Leiber & Mike Stoller, Tiger, BMI, Time: 2:00)
   Recorded at Chess Studio, Chicago, Ill. on July 24, 1957

King Curtis, who played on every New York Atco session with The Coasters from 1958 - 1961, led the Apollo Theater orchestra on "Tain't Nothin' To Me" in November 1963, and returned to them for one session in January 1966. Inserted top left: The Coasters recording on March 16, 1959.
British Releases – issued February 5, 2013

Two terrific double CDs on History of RnB Records covering the complete 1954-1962 sessions & featuring all their classic hits and never-before-issued outakes.
http://www.historyofrnb.net  
email: info@historyofrnb.net

THE DEFINITIVE COASTERS
A Sides & B Sides

Produced by Nick Duckett with consultant Claus Röhnisch.
Sleeve Notes: Mandy Bolster, History of RnB Records R001
With 24-page booklet. All issues without label id are Alco.

* Indicates stereo version from original 8-track tape (same master as the mono edition).  
The stereo editions first appeared on the UK Sequel CDs in 1997.  
¤ Indicates also on MRR&B CP 102.

Disc One: A Sides & Hits

1. Riot In Cell Block #9 (Spark 103, LP 101)
2. Framed (Spark 107, LP 101)
3. Whataya Want? (Spark 110, Rhino CD 71090)
4. One Kiss (Spark 113, LP 101)
5. I Must Be Dreamin' (Spark 116, LP 101)
6. Smokey Joe's Cafe (Spark 122, 6059, LP 101)
7. Down In Mexico (6084, LP 101, 111)
8. One Kiss Led To Another (6073, LP 101)
9. Searchin' (6087, LP 101, 111)
10. Young Blood (6087, LP 101, 111)
11. Idol With The Golden Head (6098, Clarion LP 605)
12. Sweet Georgia Brown (6104, LP 111)
13. Dance! (6111, Clarion LP 605, Sequel CD 868)
14. Yakety Yak * (6116, LP 111)
15. The Shadow Knows * (6126, LP 111)
16. Charlie Brown * (6132, 6132SD, LP 111)
17. Three Cool Cats (6132, Clarion LP 605, AD2-4003)
18. Along Came Jones (6141, LP 111)
19. Poison Ivy (6146, LP 111)
20. I'm A Hog For You (6146, LP 111)
21. What About Us (6155, LP 135)
22. Run Red Run (6153, LP 135)
23. Besame Mucho (Part I) (6163, Edsel LP 156+)
24. Wake Me, Shake Me (6168, LP 135)
25. Shoppin' For Clothes * (6178, LP SD371)
26. The Snake And The Book Worm (6178, LP 135)
27. Wait A Minute (6186, LP 135)
28. Little Egypt (spark-ying) (6192, LP 135)
29. Girls Girls Girls (Part II) (6204, MrR&B LP 102)
30. ( Ain't That) Just Like Me * (6210, LP SD135)
31. Teach Me How To Shimmy (6219, MrR&B LP 102)

Disc Two: B Sides & Bonus Tracks

Wrap It Up (Spark 103, LP 101)
1. Loop De Loop Mambo (Spark 107, LP 101)
2. If Teardrops Were Kisses (Spark 110, Sequel CD 868)
3. I Love Paris (Spark 113, Sequel CD 868)
4. The Hatchet Man (Spark 116, Rhinoceros CD 71090)
5. Just Like A Fool (Spark 122, 6059, Rhinoceros CD 71090)
6. Turtle Down' (6094, LP 101)
7. Brazil (6073, LP 101)
8. My Baby Comes To Me (6098, MrR&B LP 102)
10. Gothic, Golly (6111, MrR&B LP 102)
11. Zing! Went The Strings Of My Heart * (6116, LP 156+)
12. I'm A Hog For You (undubbed stereo master)
13. I'm A Hog For You (unmastered stereo master) (Sequel CD 871)
14. Crocodile (stereo master, take 14) (Mr.R&B CBCD-102)
15. Hey Sexy * (Rhino CD 71090)
16. That Is Rock & Roll (Spark 103, LP 101)
17. Keep On Rolling (6192, LP 135)
18. Besame Mucho (Part II) (6163, MrR&B LP 102)
19. Lady Like (6341, Edsel LP 156+)
20. Thumbs' In A Ride (6186, Edsel LP 156+)
21. Honey, Honey (6219, Edsel LP 156+)
22. Girls Girls Girls (Part I) (6204, MrR&B LP 102)
23. Hot Blood (6341, MrR&B LP 102)
24. Bad Blood (6210, LP 135)
25. My Baby * (LP 50139)
26. The Climb (vocal) * (6324, Clarion LP 605)
27. Bull Tick Waltz (6251, MrR&B LP 102)
28. Note: first six tracks of Disc One and Two by The Robins.
**Those Hoodlum Friends** — The Coasters In Stereo

Outtakes, Stereo Versions and Album Tracks

| Volume two: **Issued February 5, 2013** |

### Disc Three: Alternate Stereo Versions & Album Tracks (in stereo)

1. Three Cool Cats (extended stereo master, take 12) (613250, Clarion LP SD-605)
2. Yakety Yak (Clarion LP SD-605, LP 371, C033111)
3. I’m A Hog For You (slow version) (Mr.R&B CBCD-102)
4. Sexy (take 4 - Gardner, lead) (Mr.R&B CBCD-102)
5. Charlie Brown (613250, Clarion LP SD-605)
6. Along Came Jones (Clarion LP SD-605)
7. That Is Rock & Roll (dubbed arr – Jones, lead) (Clarion LP SD-605)
8. Poison Ivy (stereo master) (pass LP SD111, Atlantic LP K-30057, C033111)
9. Run Red Run (LP SD130)
10. What About Us (LP SD135)
11. Wake Me, Shake Me (LP SD135)
12. Stewball (LP SD135, Edsel LP 156)
13. The Snake & The Bookworm (dubbed arr – King Curtis, tensax) (LP SD135)
14. Little Egypt (LP SD135)
15. Girls, Girls, Girls (Pt. 1) (LP SD135)
16. Keep On Rollin’ (LP SD135)
17. Gee Baby, Ain’t I Good To You –Guy (LP SD123)
18. The Way You Look Tonight -Jones (LP SD123)
19. Moonlight –Gardner (LP SD123)
20. But Beautiful –Jones (LP SD123)
21. Moonlight In Vermont –Gardner (LP SD123)
22. Autumn Leaves –Gunter (LP SD123)
23. On The Sunny Side Of The Street –Gunter (LP SD123)
24. Easy Living –Gunter (LP SD123)
25. Don’t Get Around Much Anymore –Guy (LP SD123)
26. Satin Doll –Gardner (LP SD123)
27. You’ll Be So Nice To Come Home To –Jones (LP SD123)
28. Willow Weep For Me –Gardner (LP SD123)

**Note:** Last twelve tracks stereo versions, *", originally in mono on LP 33-122 (same takes)

### Disc Four: Compositions & Alternate Takes

Yakety Yak (take 9, alternate master) (previously unused) 1.

Poison Ivy (alternate stereo version) (LP SD371) 2.

The Shadow Knows (take 2, stereo outtake) (Mr.R&B CBCD-102) 3.

Besame Mucho (mono composite Parts 1 & 2) (Mr.R&B LP 102) 4.

Riding Hood (take 26, uptempo stereo version) (Mr.R&B CBCD-102) 5.

Bad Blood (stereo alternate) (LP SD135) 6.

The Slime * (Clarion LP SD-605–mastered The Climber, R2 71090) 7.

Soda Pop (Coca-Cola Commercial 1965/67) (Mr.R&B CBCD-102) 8.

Dance (extended edition) (Clarion LP 605) 9.

My Baby Comes To Me (alternate outtake) (Mr.R&B CBCD-102) 10.

The Shadow Knows (takes 11, 12, 13) (unissued) 11.

I’m A Hog For You (Yea Yea) (takes 1, 2, 3, 4, 5) (**) 12.

Yakety Yak (takes 1, 2, 5) (unissued) 13.

Yakety Yak (take 3) (Rhino CD 7740) 14.

Charlie Brown (takes 14, 22, 23, 27) (unissued) 15.

Three Cool Cats (takes 7, 8, 9) (unissued) 16.

Zing! Went The Strings Of My Heart (takes 1, 2, 7) (unissued) 17.

Mr & Mrs Crocodile (takes 3, 5, 12) (unissued) 18.

Hey Sexy (takes 8, 10, 12 featuring King Curtis, tensax) (unissued) 19.

Sorry But I’m Gonna Have To Pass (takes 2, 3, 11) (unissued) 20.

Stewball (takes 6, 9, 10) (unissued) 21.

Notes: Last eleven tracks feature studio chat; Take 1 of Crocodile only issued on R001

### The original Albums

- **Atco LP 33-111 / SD33-111. “The Coasters’ Greatest Hits” (October 1959)**
- **Atco LP 33-123 / SD33-123 (stereo) – “The Coasters One By One” (July 1960)**
- **Atco LP 33-135 / SD33-135 (stereo) – “Coast Along With The Coasters” (July 1962)**
- **Clarion LP 605 / SD-605 (stereo) – “That Is Rock & Roll” (January 1965)**
- **Atco LP SD33-371 (stereo) – “Their Greatest Recordings – The Early Years” (November 1971)**
- **Atlantic LP K-30057 (UK stereo) – “20 Great Originals” (1978)**
- **Mr & RB LP 102 – “What Is The Secret Of Your Success?” (1980) mono masters**
- **Atlantic Deluxe LP AD2-6002 – “Young Blood” (1982) mono masters**
- **Edsel LP ED 156 – Thumbsin’ A Ride (1984) some tracks in stereo**
- **Warner Special Products CD 27604 “The Ultimate Coasters” (1986)**
- **with four lesser tracks than AD2-4003, and some stereo alternatives**
- **Atco SD33-111 (Atlantic 90386) – reissue of Atco SD33-111 (1989)**
- **Poison Ivy without the dubbed gnh**
- **Rhino CD R2 71090 (2CD) – “50 Coastin’ Classics” (1992) mono masters**
- **Rhino CD R2 71057 – “The Very Best Of The Coasters” (1994), with tracks from above**
- **Sequel CD 868 – “The Coasters plus bonus tracks” (1997) mono masters**
- **the Sequel CDs were the first to issue the ***marked tracks (with stereo masters of the original mono masters – same takes)**
- **Sequel CD 870 – “The Coasters One By One” plus bonus tracks (1997) stereo/mono**
- **Sequel CD 871 – “Coast Along With The Coasters” plus bonus tracks (1997) stereo/mono**
- **Mr & RB CBCD-103 – “Charlie Brown” (2000) mostly stereo masters**
- **Rhino RHMZ 7740 (4CD) – “There’s A Riot Goin’ On” – The Coasters On Atco” (December 2007) stereo/mono**

History of RnB Records, 2013

Superlative compilations of essential American music history

Not many groups of any kind can claim to have such a distinct influence on American, and therefore worldwide, pop and rock n roll music as The Coasters. Their lengthy string of iconic hits, mostly courtesy of the pen of their mentors and genius song writing team Leiber & Stoller, and also their unique blend of personality and vocal harmony (not to mention the legendary sax lines of King Curtis), took the mixture of doo wop, rock n roll, soul and jazz to new territory, and put them at the exulted pinnacle of the original Rock n Roll and R’n’B era.

Covered by, and beloved of, everyone from The Beach Boys, Elvis, Zappa, Leon Russell, Alex Harvey, the Grateful Dead, these tunes were also central to the Brit Beat boom of the early 60s (Hamburg-era Beatles’ live set was heavy on Coasters covers). In addition, it’s difficult to underestimate the sheer magnitude of their influence on popular music; Put simply; these are the explosive and innovative bricks and mortar of all the rock n roll and R’n’B you’ve ever loved. These two new lavishly packaged and annotated double CD collections from the ‘History of RnB’ stable certainly do justice to the legacy and the fantastic energy of this incendiary, funny, and entertaining music. This is energetic music that screams youth, attitude and sass, with jokes, wit, satire and risque humour in spades (the likes of ‘Little Egypt’ were banned on release) that even after all this time still leap from the speakers at full pelt.

The first set, “The Definitive Coasters – The A & B sides” collects both sides of the groups first 30 7” singles from their faultless run comprising 1954 to 1962. As such, the crammed full first disc of A-Sides is as damn near perfect as an 80 minute receptacle of music can conceivably be, and an essential inclusion for anyone with even a passing interest in the development of American music. All the legendary moments are there back to back…’Ya Ya’, ‘Young Blood’, ‘Riot in Cell Block #9’, ‘Poison Ivy’, ‘Charlie Brown’, ‘Three Cool Cats’, ‘Along Came Jones’, ‘Searchin’, Smokey Joe’s Cafe’, ‘Shoppin’ for Clothes’…you get the idea. The B sides disc, quite understandably, has a moderately lower strike rate, and features some less exceptional ballads when compared with the vibrancy of the revolutionary hits, however its hard to argue with the likes of the genuinely funky ‘Turtle Dovin’ and ‘What is the Secret of Your Success’ which both rank as high as any A Side. Absolutely essential.

Stereo recordings were obviously quite an exclusive luxury, and in their technological infancy, during the 1950s, but seeing as the Coasters had access to the best studios, the finest session bands and the top producers, these special stereo recordings were cut from different takes for the serious adult audio connoisseurs. The second collection to see release here; ‘Those Hoodlum Friends…Coasters in Stereo’ comprises 49 tracks of rare stereo takes of some of the hits and also key album cuts and out-takes, as well as a full disc packed with composite studio tracks and alternate versions and studio chatter from the archive. Many of which have never been released before. Jazz standards like ‘Moonlight’, Autumn Leavess’, ‘Moonlight in Vermont’ and ‘Sunny Side of the Street’ are recorded with orchestras and show a more polished traditional jazz and balladeering side to their style, which although perfectly good is not quite as exciting as their more forthright material. While many early stereo recordings are inferior to their mono comparisons, the mixes here are sharp, luxurious and well defined. Definitely one for the already converted, collectors and connoisseurs, but it’s a look at this important music from a slightly altered angle (‘Run Red Run’ and ‘The Snake and the Bookworm’ offer very fresh perspectives in their alternate forms).

Both these generous collections are finely packaged, expertly compiled sets, that are lovingly annotated with encyclopedic attention to detail. History has never been so much damn good fun!
Those Hoodlum Friends – The Coasters: Supplement

Those Hoodlum Friends – The Coasters: Supplement

Disc One: Masters 1954-1958
1. The Hatchet Man
2. I Love Parts (prev. unissued on US CD)
3. Whaddaya Want?
4. If Teardrops Were Kisses
5. Wrap It Up
6. Riot In Cell Block #9
7. Loop De Loop Mambo
8. Go On
9. I Must Be Dreamin’
10. Framed
11. You’d Love Joe’s Cafe
12. Just Like A Fool
- the 12 recordings above by The Robins
13. Brazil
14. Down In Mexico
15. One Kiss Led To Another
16. Turtle Dowin’
17. Lola
18. Sweet Georgia Brown
19. Young Blood
20. Searchin’
21. My Baby Comes To Me
22. Idol With The Golden Head
23. What Is The Secret Of Your Success?
24. Wait A Minute
25. Dance! (prev. unissued on US CD)
26. Gee, Gally (prev. unissued on US CD)
27. Zing! Went The Strings Of My Heart (stereo master*, prev. unissued in stereo on legal US CD)
28. Three Cool Cats (original single mono master)

Disc Two: Masters 1958-1960
1. Yakety Yak (stereo master*)
2. Stewball (stereo master*)
3. Sorry But I’m Gonna Have To Pass (stereo master*)
4. The Shadow Knows (stereo master*)
- four above prev. unissued in stereo on legal US CD
5. I’m A Hog For You (I’m A Hog For You Baby) (original single, doubled mono master)
6. Crocodile (stereo master, prev uniss on legal record)
7. Charlie Brown (stereo master*)
8. Hey Sexy (stereo master*)
- two above prev. unissued in stereo on legal US CD
9. Alon Came Jones
10. That Is Rock & Roll
11. What About Us
12. Poison Ivy (original edited single, mono)
13. Run Red Run
14. Keep On Rolling
15. Besame Mucho Part 1
16. Besame Mucho Part 2 (prev. unissued on US CD)
17. The Snake And The Book Worm (original single mono master; prev. unissued on legal CD)
18. Wake Me, Shake Me (mono master)
19. Lady Love (prev. unissued on US CD)
20. But Beautiful
21. Satin Doll
22. Gee Baby, Ain’t I Good To You
23. Autumn Leaves
24. You’d Be So Nice To Come Home To
25. Moonlight In Vermont
26. Moonglow
27. Easy Living
28. The Way You Look Tonight
29. Don’t Get Around Much Anymore
30. Willow Weep For Me
31. On The Sunny Side Of The Street
- 12 last above stereo masters*

Disc Three: Masters 1960-1966
1. My Baby (A Ride
2. Shoppin’ For Clothes
3. Ridin’ Hood (Riding Hood) (stereo master*, prev. unissued on legal US CD)
4. Girls Girls Girls Part I (mono master, prev. unissued on CD)
5. Girls Girls Girls Part II
6. Little Egypt (Ying-Yang)
7. Hangry
8. Teach Me How To Shimmy
9. My Baby (stereo master*)
10. Bad Blood
11. (Ain’t That) Just Like Me (stereo master*)
12. The Climb (vocal) (stereo master* - prev. unissued on legal US CD)
13. Bull Tick Waltz
14. The P.T.A.
- two above prev. unissued on US CD
15. T’ Ain’t Nothin’ To Me (live)
16. Speedo’s Back In Town (live)
17. Bad Detective
18. Lovey Dovey
19. Wild One
20. I Must Be Dreaming
21. Money Honey
22. Let’s Go Get Stoned
23. Crazy Baby
24. Bell Bottom Slacks And A Chinese Kimono
25. She’s A Yum Yum
26. Saturday Night Fish Fry
- nine last above prev. unissued on (legal) US CD

Disc Four: Alternates 1957-1962
1. Yakety Yak (take 5, stereo outtake)
2. Three Cool Cats (take 1, alternate arrangement, stereo)
3. My Baby Comes To Me (alternate outtake)
4. Ridin’ Hood (Riding Hood) (take 2B, uptempo stereo version)
5. The Shadow Knows (take 2, stereo outtake)
6. I’m A Hog For You (slow version, stereo)
- six above prev. unissued on legal record
7. Charlie Brown (alternate stereo; - prev. unissued on legal US CD)
8. Poison Ivy (unedited stereo master)
9. That Is Rock & Roll (dubbed stereo arrangement; prev. unissued on US CD)
10. The Slime (stereo master*; prev. unissued on stereo on US CD)
11. Run Red Run (stereo alternate)
12. Hey Sexy (Sexy) (take 4, alternate arr., stereo - Gardner, lead; prev. unissued on legal record)
13. The Snake And The Book Worm (The Snake And The Bookworm) (alternate arrangement, stereo)
14. Bad Blood (stereo alternate)
15. Keep On Rolling (Keep On Rollin’) (stereo alternate)
16. Along Came Jones (stereo alternate; prev. unissued on US CD)
17. Little Egypt (stereo edition)
18. Girls, Girls, Girls (Pt 1) (stereo version)
19. What About Us (stereo alternate)
20. I’m A Hog For You (Yea Yea) (takes 6, 7 + 8 complete; prev. unissued on original record)
21. Crocodile (take 1, alternate hi-fi, previously unissued)
22. Yakety Yak (take 3, alternate hi-fi; previously unissued)
23. Wake Me, Shake Me (stereo master*)
24. Poison Ivy (alternate version, stereo; prev. unissued on legal CD)
25. I’m A Hog For You (undubbed stereo master)
26. Three Cool Cats (take 12, extended stereo master)
- two above prev. unissued on legal US CD
27. Dance (extended alternate edition; prev. unissued on legal CD)
28. Yakety Yak (alternate stereo version)

Audio Clips on all tracks at All Music guide

The Super-Great Rhino Handmade 4-CD Collection
THE COASTERS ON ATCO – THERE’S A RIOT GON’ ON
The Complete Atco Recordings (0349 77740 2)
Rhino Handmade (Limited Edition) 4CD-Set RMH 7740
Mono and stereo 1954-1966

Compilation is produced by James Ritz with annotation by Claus Rönisch.
(See page 45 for album notes corrections).
* Indicates stereo edition of previously issued mono master (identical take).
All other stereo tracks are either alternate takes or dubbed masters.
Earl Carroll and Billy Guy at the Apollo in 1969 (with Ronnie Bright and Carl Gardner). Left: Bright, Gardner, Carroll.
Those Hoodlum Friends – The Coasters: Supplement


The Coasters

The Coasters occupy a highly individual and extremely significant niche in popular music that not only is they’re one of the vocal groups who bridged pop and soul, and rhythm and rock ’n’ roll, and one of the first black groups to establish a credible foothold in rock ’n’ roll and the pop charts, but they very much represented the ribbed-suit coiffures and throb of the rock ’n’ roll sound, an avatar apart from the middle-of-the-road values of their parents. More than that, they also, more than any other artists, provided the quintessential vehicle for the mouth-breaking and brilliant songwriting and production talents of Jerry Leiber and Mike Stoller.

Their unique role in the annals of pop is admirably explained by Arnold Shaw in his book “The Rockers’ Olds.” If rock ’n’ roll had produced nothing but the Coasters and Leiber and Stoller, it would still have contained 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: exultant, energetic, inquisitive, expressive, and discursive.

The saga of The Coasters is meticulously bound up with that of the rise to prominence of Leiber and Stoller as a songwriting and production team, so this collection not only deals with The Coasters, but also encompasses the part of the career of vocal group The Robin in which Leiber & Stoller were closely involved in their record label. Decca before The Coasters made their debut on ABC, as members of the Robin. As part of the group, it was, in many ways, a creative continuum in musical terms, and makes for a much more complete and satisfying musical narrative.

This 56-track 2-CD collection therefore compiles all the A and B sides of singles by The Robin released on Leiber & Stoller’s own label, and then all the A and B sides of Coasters singles released on ABC up to 1962, by which time they had had their Top 30 pop hit. By way of a bonus, and for the sake of a degree of completeness, we have also included the two tracks released on the ABC albums “The Coasters” and “Coasting Along” during which period they were otherwise not released as singles. For reasons of space and creative cohesion we have not included earlier Robin recordings, prior to their debut on ABC, although they had recorded Leiber and Stoller material before that time, for example “That’s What The Good Book Says” for the Modern label in 1951 under the name of Bobby Nunn & The Robins, which was the first Leiber and Stoller song to be recorded.

We trust that it represents a properly thorough overview of the crucial years in the history of the group before, like so many artists of their time, their commercial environment was totally changed by the British Invasion. There is nothing very arresting, however, about this. This discography of The Coasters as a key element of their formative musical background – The Beatles performed The Coasters R&B No. 1 hit “Searchin’” at their first two auditions, and The Hollies’ first two hits: “Just Like Me” and “Searchin’” were Coasters songs.

The nucleus of what would become The Robins was formed in San Francisco in 1945 when Ty Tollef Leonard and the brothers Billy and Roy Richard met at Alameda High School and formed the A-Sharp Trio. They moved to Los Angeles the following year to try and get a break in the music business, and frequented Johnny Otis’ club in Watts called The Carrousel during their early years there. The group became a quartet in 1950 when Bobby Nunn, who worked at the club, joined them, and with Otis’ help they made records for Excello, backing him as The Bluesbirds.

They then became The Robins, following the West Coast trend for “hard” names for downhome groups after The Ravens and The Orioles. Further records followed in 1951 and 1952 on Aldabon and Savoy before they took on the Robin brothers’ Modern/RPM set up in 1950.

Meanwhile, another development process was also in place on the west coast. Jerry Leiber was born in Baltimore, and Mike Stoller in Long Island, NY, but by the time they were 17 in 1950 they were both living in Los Angeles, where Leiber was studying at Fairway High and Stoller at Los Angeles City College. Stoller played the piano, and although he had studied classical music, he was a serious and knowledgeable jazz and blues enthusiast. In his spare time, Leiber worked at Norton’s record store on Fairfax Avenue, and was on R&B fan who was an aspiring songwriter, writing down lyrics in a notebook. A regular visitor to Norton’s was Leiter Stoller, who worked as a producer for the Robin brothers’ LA-based Modern label, which was a major force on the R&B scene, and he got to know Leiber. He suggested he find someone who could read and write music to help him craft his songs, and Stoller’s name came up. Jerry Leiber remembered Stoller and asked if he was interested in discussing the possibility of writing songs together. Rather reluctantly, Stoller agreed, but when Leiber went to Stoller’s house the relationship clicked and they began writing that same afternoon using lyrics that Leiber already had written. Initially they did it for fun – as they always made clear themselves, although they were a couple of white teenagers, they were musically inoculated in Texas and R&B, and had a close affinity with black culture which provided the thrust for the music. As far as they were concerned, even though the songs they wrote and the records they produced were huge pop hits, they were created as R&B records – their commercial outcome was a function of marketing and perception rather than intent.

However, they started contacting artists and producers to introduce them to the compositions. As Mike Stoller recalls: “In those days we knew nothing about demos, and even if we did, we couldn’t afford to make them. If we wanted to get our song recorded, we had to play it – or in front of the people who would make it happen. So Jerry and I went to meet the people. We jumped into my beat-up ’52 Plymouth and headed for Beverly Hills.”

They went to the Bihari brothers’ Modern label, with whom Lester Sill worked, but got discouraged when they were kept waiting in the lobby, so went across the street to Aladdin Records, where producer Maxwell Davis was working past 3:00 AM and introduced themselves. As Jerry Leiber related in his biography “Lester Sill... took us back to Modern and this time made sure we met the Bihari brothers, who also invited our swing group, the Robins, to hear our stuff. We went home with something we had just written, a different title on the Billboard than what I’d studied at Harvard school... that was the That’s What The Good Book Says’ label; it came out in early 1951. A real record. Our very first, with our names on it, although unsigned.”

Very shortly afterwards, Sill heard another Leiber & Stoller song “Beat Up Woman” for a session he was producing with Jimmy Widdicombe for Modern. Leiber & Stoller occasionally got involved with The Robins over the next year or so, producing a session when they recorded another of their songs, but the Robins were largely off the scene for a year or more doing military service during

The Coasters – Complete Singles As & Bs 1954-62

by Paul Watts

Acrobat ADDCD3180 - Editor’s note:

The set also contains a complete discography based on the editor’s (Claus Röhnisch) publications - and an albums list, missing “The Coasters’ Greatest Hits” (Alaco 33-111, 1959).

Corrections to liner notes:

“Three Cool Cats” was a second Coasters song the Beatles did for Decca.

Witherspoon’s “Real Ugly Woman” (Modern 821) was a live recording made before “That’s What The Good Book Says” (Modern 809, which truly was the first Leiber-Stoller song issued on record).

“Hound Dog” (1952) featured Leard Bell on drums (Otis had stopped drumming around 1950).

“I’m A Hog For You” turned Pop # 38, not R&B.

- and some songs went higher on the Cash Box Pop Charts than on the Billboard.

The Clown Princes of Rock and Roll: The Coasters
Those Hoodlum Friends – The Coasters: Supplement

The Clown Princes of Rock and Roll: The Coasters

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Those Hoodlum Friends – The Coasters: Supplement

THE ROBINS Discography (ctsy uncamarvy.com) – slightly edited

EXCELSIOR (as The Four Bluebirds)
540 My Baby Done Told Me (BN) / Courtoom Blues - Johnny Otis) - ca. 4/49
Re-released as Essex 707 around 6/50

ALADDIN (as The Robins)
3031 Don't Like The Way You're Doing (BN) / Come Back Baby (BN) - 6/49

SAVOY (as The Robins)
728 If I Didn't Love You So (BN) / I Want To Be With You (BN) - 12/49
731 Double Crossing Blues (LE/BN) / Back Alley Blues - Beale Street Gang - 1/50
732 Turkery Hop, Part 1 / Part 2 (BN) - 2/50
738 Our Romance Is Gone (BN) / There Ain't No Use Beggin' (BR) - 3/50
752 I'm Living O.K. (BN) / There's Rain In My Eyes (BN) - 6/50
762 I'm Through (BN) / You're Fine But You're Not My Kind (BN) - 9/50

(Originally) UNRELEASED SAVOY:
I Found Out My Troubles (BN) - Savoy LP 2230
Have A Merry Christmas (BN) editor's note: poss not recorded ??
Lovers' Lane Boogie (LE/BN) - Savoy LP 2221

RECORDED IN HOLLYWOOD (as The Robins)
112 Race Of Man (BR/BN) / Bayou Baby Blues (MH/BN) - ca. 6/50
121 A Falling Man (MH) / When Gabriel Blows His Horn (MH/BN) - ca. 9/50

RPM (as The Nic Nacs)
313 Found Me A Sugar Daddy (MC/BN) / Gonna Have A Merry Xmas (MC/BN) - 12/50
316 Found Me A Sugar Daddy (MC/BN reissue) / You Didn't Want My Love (BN) - 1/51

UNRELEASED RPM:
I'm Telling You Baby (MC/BN) - Ace LP 88

MODERN (as Bobby Nunn with the "Robbins")
907 Rookin' (BN) / That's What The Good Book Says (BN) - 3/51

UNRELEASED MODERN:
Well, Hello Pretty Baby / All Day I've Been Crying / (both recorded 3/2/51)

RECORDED IN HOLLYWOOD (as The Robins)
150 School Girl Blues (MH/BN) / Early Morning Blues (BN) - ca. 3/51

SCORE (Aladdin subsidiary - as The Robins) – recorded 1949
4010 Around About Midnight (BN) / You Sure Look Good To Me (BN) - 10/51

RPM (as The Nic Nacs)
342 Found Me A Sugar Daddy (MC/BN) / Gonna Have A Merry Christmas (MC/BN) - 12/51
313 Found Me A Sugar Daddy (MC/BN) / Gonna Have A Merry Christmas (MC/BN) - 11/52 (reissue)

RCA (as The Robins)
5175 A Fool Such As I (BN/GC) / My Heart's The Biggest Fool (GC) - 2/53
5271 Oh Why (GC) / All Night Baby (ALL) - 4/53
5434 How Would You Know (GC) / Let's Go To The Dance (BN) - 8/53
5486 My Baby Done Told Me (BN) / I'll Do It (GC) - 10/53
5489 Ten Days In Jail (GC) / Empty Bottles (BN) - 10/53
5564 Get It Off Your Mind (BN) / Don't Stop Now (GC) - 12/53

CROWN (as The Robins)
106 I Made A Wow (GC) / Double Crossin' Baby (GC) - 2/54

CROWN (as The Drifters)
106 Saccorlacas Swing (GC7) / The World Is Changing (GC7) - 2/54

SPARK (as The Robins)
103 Ride In The Cell Block #9 (RB) / Wrap It Up (GC) - 5/54

CROWN (as The Robins)
120 Key To My Heart (GC) / All I Do Is Rock (BN) - 7/54

SPARK (as The Robins)
107 Framed (BN) / Loop De Loop Mambo (GC) - 9/54
110 If Teardrops Were Kisses (CG) / Whadasay Want (GC) - 1/55
113 One Kiss (CG) / I Love Paris (GC) - 3/55
116 I Must Be Dreaming (CG) / The Hatchet Man (BN) - 5/55

COMBO (as "Jake Porter & The Buzzards") – prob not the Robins!
91 Wine, Women And Gold / [The Bop - Jake Porter's Combo] - ca. 6/55

SPARK (as The Robins)
122 Smokey Joe's Cafe (CG) / Just Like A Fool (GC) - 9/55
Re-released as Atco 6059 in 10/55

WHIPPET (as The Robins)
200 Cherry Lips (GC) / Out Of The Picture (ALL) - 3/56
201 Dust Me (GC) / Merry-Go-Rock (ALL) - 6/56
203 Since I First Met You (GC) / That Old Black Magic (GC) - 10/56
206 A Fool In Love (GC7) / All Of A Sudden My Heart Sings (GC7) - 3/57
208 Every Night (HB) / Where's The Fire? (ALL) - 5/57
211 In My Dreams (ALL) / Keep Your Mind On Me (ALL) - 57
212 Snowball (HB) / You Wanted Fun (HB) - 12/57

WLP-703 Rock 'N Roll With The Robins - 11/57 (reissued on GNP Crescendo) Cherry Lips
Out Of The Picture A Fool In Love Hurt Me Merry-Go-Rock Every Night Since I First Met You Where's The Fire?
All Of A Sudden My Heart Sings

(Originally) UNRELEASED WHIPPET:
Blues In The Night (issued on GNP Crescendo LP 9034 together with nine of the tracks above – not: How Long, but also Snowball and That Old Black Magic)

KNIGHT (Sub of Imperial - as The Robins)
2001 A Quarter To Twelve (GC7) / Pretty Little Dolly (ALL) - 9/58
2008 A Little Bird Told Me (BS) / It's Never Too Late (ALL) - 11/58

UNRELEASED KNIGHT:
Talk, Talk, Talk (?) / Sufferin' (?)

ARVEE (as The Robins)
5001 Just Like That (BS) / Whole Lot Imagination (BR) - 5/60

ELDO (a Johnny Otis label; as The Ding Dongs)
109 Ding Dong (Saw Wood Mountain) (BS) / Sweet Thing (?) - 10/60

ARVEE (as The Robins)
5013 Live Wire Suzie (BS) / Oh Ho (LBR) - 12/60

LAVENDER (as The Robins)
001 White Gifts Of Lover (BS) / How Many More Times (BS) - 3/61
002 Magic Of A Dream (BS) / Mary Lou Loves To Hootchy Kootchy Coe (LBR) - 3/61

LEADS:
BN = Bobby Nunn; LE = Little Esther; BR = Billy Richard; MH = Maggie Hathaway; MG = Mickey Champion; GC = Grady Chapman;
RB = Richard Berry; CG = Carl Gardner; HB = H.B. Barnum; BS = Bobby Sheen; LBR = "Little" Billy Richard(s)

Note. See "THE Top Ten Vocal Groups of the Golden '50s" for full Robins Session discography.

(The Robins in 1953 and 1955)
The 1982 gatefold double LP (issued on Atlantic DeLuxe in July) featured 21 classic Coasters Atco mono tracks PLUS three Date/King tracks. Shown here is the German version (says Stereo) ATL 60.163, with most likely same mono tracks as the original US Atlantic DeLuxe issue. In 1986 (in October) 20 of the Atco songs (excluding Turtle Dovin’) – of which five were stereo alternates – were featured in the very first Coasters CD (on Warner Special Products).

Showbusiness hasn’t ever seen a vocal group quite like The Coasters. True, other groups have had million-record sellers, have commanded big fees for TV and nightclub appearances, and have built up a devoted following of fans. The Coasters occupy a special niche, however. Their style and approach are really not in competition with any- one else. They are in a class all their own.

They are set apart, first of all, by their being a comedy team. There isn’t another group that ranks in the top ten of Cash Box’s annual survey of disc jockeys to determine the “Most Programmed Vocal Group” whose basic appeal rests on humor. Nothing in the world is more difficult to achieve than a long-term career in the record field by being funny.

A funny act has lasting power in “live” entertainment — nightclubs, TV, vaudeville, etc. — but hardly ever on records. A comedy click is usually good for one “follow-up” record, and then the public seems to feel as if they’ve “had” it. That The Coasters have had a long, unbroken string of hits, and that they have hit consistently with humorous material, is doubly impressive. In this respect, certainly, The Coasters are unique.

Obviously, there is something rather substantial underneath all the fun-making — both in terms of talent and of material. The Coasters’ appeal does not rest on gimmicks. A solid musical foundation underlies every one of their efforts — and the more you listen to them, the more you realize that they make a lot of sense. There is a method in their madness.

Take Charlie Brown, for example. We all know somebody like that; every classroom has its “clown” and every army unit has its “good- off”. Charlie Brown is a recognizable type, and it is because he comes from real life that he is funny, and not because of gag lyrics. Yakey Yaky is as clear a picture of home life seen from the teen-agers’ point of view as I know. In a few seconds we are inside a youngster’s mind and we know what makes him tick. Along Came Jones, of course, is a simply priceless satire on
the TV Western hero, and it brings chuckles to old and young, because it is so true.

All of which leads us to the creators of The Coasters' songs, Jerry Leiber and Mike Stoller. They are responsible for the remarkable gallery of comic characters and hilarious situations that make up The Coasters' repertoire. Not only do they write words and music for The Coasters' records, but they rehearse them, map out arrangements and supervise the recording sessions themselves. Only this hand-in-glove intimacy over a three year period has made possible the personalized product we know as a Coasters' record.

That Jerry Leiber and Mike Stoller have been able to get so close to teenagers is due, in part, to their having begun their own musical careers a few years ago when they were still in their teens. Today they are hitting 26, and can look back on a stack of crashes that includes, in addition to all The Coasters' gold records: Hound Dog, Lucky Lips, Jailhouse Rock, Kansas City, Black Denim Trousers, Don't, Love Potion #9 and many others. The tremendous success they have enjoyed these past few years has opened new horizons for them. In addition to continuing to write their pop and rock & roll songs, which are in more demand than ever, Leiber and Stoller are now increasingly sought out by the Broadway and Hollywood moguls to apply their talents to more ambitious musical productions, and in their first efforts along these lines have proved that they have the "touch" for that, too.

The Coasters — and their guiding geniuses, Jerry Leiber and Mike Stoller — have come a long way since their first joint hit, Down In Mexico, in 1956. Reviewing their career, as we can on this LP, one can only be overwhelmed by what they have achieved in such a short time — and look forward to the agreeable surprises we know, from experience, that they have in store for us in their hits to come.

IRA HOWARD
The Cash Box
LESTER SILL: "THE CHIEF"

1 / 13 / 1918 - 10 / 31 / 1994 (from Gregmark Music, slightly edited)

Producer and publisher Lester Sill was an omnipresent force in the music industry for over 40 years. He is primarily credited with the development of West Coast R&B and rock roll, shepherding the fledgling career of the influential songwriting team of Jerry Leiber and Mike Stoller before teaming with the legendary producer Phil Spector to found Phillips Records, the premier U.S. pop label of the early '60s. As a publisher, Lester Sill helped shape such highly successful artists as The Monkees and The Partridge Family. His creative direction at Screen Gems-Columbia Music was highly instrumental in the furthering of the success of many writers including Carol King, David Gates, Cynthia Weil, Barry Mann, Gerry Goffin, Neid Sedaka, Howie Greenfield, Boyce and Hart and Jack Keller among many others.

In his early years, he worked with Leiber and Stoller, Lionel Hampton, The Coasters, Duane Eddy, The Paris Sisters and many other artists. Together with Phil Spector, he ensured the success of such outstanding groups as The Ronettes, Bobby Sox & the Blue Jeans and the wide-selling Crystals, offering the American public its first opportunity to appreciate the evolution of Rock & Roll music, going beyond Rhythm & Blues. A completely new dimension of Rock & Roll thereby emerged. In 1950 Sill met Leiber in the L.A. record shop where the aspiring lyricist worked as a retail clerk and suggested he find a partner who could read and write music, spurring the beginning of Leiber's collaboration with Mike Stoller. Sill also produced the 1951 Jimmy Durante effort "Real Ugly Woman", the first recorded Leiber and Stoller collaboration. Following the success of the duo's Big Mama Thornton hit "Hound Dog", Sill teamed with Leiber and Stoller in 1953 to create Spark Records as well as their own publishing firm, Quintet Music, Inc.

Spark enjoyed immediate success with the Robin's R&B smash "Riot in Cell Block 9". The group's follow-up, "Smookey Joe's Cafe", proved an even bigger hit, and in 1955 Spark sold its catalog to Atlantic Records, which in turn named Sill its national sales manager. The Robins core members evolved into the Coasters, with Sill serving as their manager. The Coasters would emerge as one of the most popular and successful acts of the late '50s, generating a series of R&B hits including "Down in Mexico", "Yakety Yak" and "Charlie Brown". Sill also enjoyed chart success with producer-songwriter Lee Hazlewood on 1958's "Rebel Rouser", the most notable of the 15 Top 40 instrumental hits by the renowned guitarist Duane Eddy and issued on the Dick Clark-owned Jamie label. In late 1959 Sill and Hazlewood formed Trey Records, a Hollywood-based imprint distributed by Atlantic. The label's signings included 18-year-old wunderkind Phil Spector, then fresh off the success of his group the Teddy Bears' chart-topping pop classic "To Know Him Is to Love Him". At the end of 1961, Sill and Hazlewood shut down Trey but quickly formed a new label, Gregmark, as a vehicle for the Paris Sisters, a vocal trio with a series singles under its belt. While the Paris Sisters Gregmark debut "Be My Boy" earned little notice, the follow-up, "I Love How You Love Me", cracked the U.S. Top Five. In late 1961 Sill and Spector inaugurated their own label, Phillips, immediately reaching the Top 20 with the company's debut release, the Crystals' "There's No Other (Like My Baby)". In 1962 follow-up, "Uptown", Phillips Records eventually became one of the most remarkable success stories in the history of American Music. By mid-1962 it was the most successful independent label in the U.S., scoring a series of Producer-sponsored pop hits including the Crystals' "He's a Rebel" and "Then He Kissed Me", Bob B. Soxx & the Blue Jeans' "Zip-a-Dee-Doo-Dah" and the Ronettes' "Be My Baby".

THE COASTERS

(Album above - Digital download - Ideal label NOMMD282, 2012 – 49 tracks)

In 1951 Lester went into business with Mike Stoller and Jerry Leiber after recording a few of their very first records. Lester formed the Coasters and went on to manage the group for several years. The Coasters were one of the few artists in rock history to successfully straddle the line between music and comedy. With the connection from Lester to the legendary writing team of Mike and Jerry, The Coasters created a trademark for their catchy songs, witty lyrics and on-stage antics. That engaging and infectious combination made them one of the most popular early R&B/rock & roll acts, as well as one of the most consistently entertaining duos ever. (Image left: "Searchin' / Young Blood" golden discs at the Steve Allen TV show in 1957)

The Coasters grew out of a successful Los Angeles R&B vocal group called the Robins, lead tenor Carl Gardner (a more recent addition) and bass Bobby Nunn formed the Coasters (named for their West Coast base), which maintained the Sill, Leiber & Stoller association. The initial Coasters lineup was completed by baritone Billy Guy (a gifted comic vocalist) and second tenor Leon Hughes, soon with guitarist Adolph Jacobs. Their first single, "Down in Mexico", became a Top Ten R&B hit in 1956, epitomizing the sort of humorous story-song Leiber & Stoller were perfecting. The Coasters hit again in 1957 with the double-sided smash "Young Blood" / "Searchin'", both sides of which reached the pop Top Ten.

The Coasters' first recording in New York was 1958's "Yakety Yak", which featured King Curtis on tenor sax. Its witty, slice-of-life lyrics about a teenager being hassled by his parents struck a resounding chord, and "Yakety Yak" became a Coasters' number-one pop hit that summer, topping the R&B charts as well. "Charlie Brown", which cast Jones in the title role of class clown (and immortalized him with the catch-phrase, "why's everybody always pickin' on me?"), hit number two on both the pop and R&B charts in 1959, firmly establishing the Coasters' widespread crossover appeal. More hits followed: the Western-themed "Along Came Jones", "Poison Ivy", "Shoppin' for Clothes", and the group's final Top 30 hit, 1961's burlesque-dancer tribute "Little Egypt". Several incarnations of the group would follow throughout the years with Carl Gardner remaining the only original member since 1971. The Coasters became the first vocal group inducted into the Rock and Roll Hall of Fame.
Those Hoodlum Friends – The Coasters: Supplement

The great Varèse Sarabande (Varèse Vintage) 302 066 844-2 Stereo.
Released on August 28, 2007
(the King-LP repacked with Date/King tracks 1966-1973);
and the Coasters hit on King in 1971/72.
Those Hoodlum Friends – The Coasters: Supplement

Carl Gardmer (center front) and his Coasters of 1998:
with Alvin Morse, Curly Palmer, Carl Gardner Jr., and Ronnie Bright.

The Coasters at Paducah Summer Festival, Kentucky. July 28, 2000
(almost an hour of live music with Carl Gardmer Sr, Carl Gardner Jr, Ronnie Bright, Alvin Morse, and Thomas "Curly" Palmer)

Will "Dub" Jones, Carl Gardner, Billy Guy (ctsy Veta Gardner and Trevor Cajiao),
reunited to perform a Vision Award for the sickened Lester Sill in 1994
(shortly before Sill's death).
Those Hoodlum Friends – The Coasters: Supplement

Five interesting, rare CDs (EU, Japan, USA, and UK)

**“The Best of The Coasters”**
Atlantic Japan CD AMCY-2277 released 1997
25 original Atco recordings - Mono masters
- Full lyrics of all songs and a discography - [more details]

**“36 All Time Greatest Hits”**
Warner Special Products 3Pak CD Timelessmusic OPCD 3609 (#1130-17102-2)
Released 2002 - Original Atco mono tracks – no inlay details – [try this]

**“The Coasters – 31 of Their Greatest Hits!”**
- BlackTulip BTCD-2638891 (UK bootleg), released 2003 - Original Atco tracks, incl. stereo (no inlay)

- Original Atco tracks – (only track list inlay)
Those Hoodlum Friends – The Coasters: Supplement

The Coasters in 1958 and in 1966

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

The Coasters Web Site

Carl Gardner became the first original Coaster in September 1957 and has stayed with the group and been the Coasters' spokesman ever since. He led many Coasters classics as "Heiyo Man", "Love Potion Number Nine" and "Cool Jazz" among others. Carl's voice was also featured in the Coasters' famous unique song hits "Rubber Yule", "Charlie Brown", and "Penny Wise".

Carl Gardner's son - Carl Jr. - entered the Coasters just in time for Gardner Sr.'s 75th birthday and toured with the group, eventually taking leads with his father. On May 7, 2015 he officially took over from his father, who came retired, but still acts as special coach to Carl Jr.

The Coasters on their first LP (stereo version sold ca 1962 and/or 1968) with the first lineup: Gardner, Guy, Nunn, Hughes, and guitarist Jacobs. (note the Electronic Stereo mark on disc labels listed as SD 33-101.

Cornell Gunter before and after his 1958-1961 Coasters period


With D's Gents (Dinah Washington back-up group) in late 1961 and with his own "Fabulous Coasters" later on (originally featuring remnants from the Penguins) and finally with Charlie Duncan and Edwin Cook.

Carl Gardner and his longest lasting lineup (ca 1980 – 1997)

plus Carl Gardner Day in Tyler, Texas - and the original Coasters of late 1955 - late 1957
Those Hoodlum Friends – The Coasters: Supplement

- Top Rhythm & Blues Records / The Top R&B Hits from 30 classic years of R&B
- The John Lee Hooker Session Discography / The World’s Greatest Blues Singer
- THE Blues Giants of the 1950s / Twelve Great Legends
- THE Top Ten Vocal Groups of the Golden ’50s / Rhythm & Blues Harmony
- Ten Sepia Super Stars of Rock ’n’ Roll / Idols Making Music History
- Transitions from Rhythm to Soul / Twelve Original Soul Icons
- The True R&B Pioneers / Twelve Hit-Makers of the Early Years
- Predecessors of the Soul Explosion in the 1960s / Twelve Famous Favorites
- The R&B Pioneers Series / The Top 30 Favorites
- Clyde McPhatter - the Original Soul Star (with “bonus” features)
- Those Hoodlum Friends - The Coasters

The Clown Princes of Rock and Roll: The Coasters
by Todd Baptista with Discography by Claus Röhnisch
Special supplement to Those Hoodlum Friends
edited by Claus Röhnisch, and with bonus features.
(original manuscript for Blues & Rhythm magazine, UK 2011).
Thanks to Tony Burke

claus.rohnisch@telia.com