Ten Sepia Super Stars of Rock ‘n’ Roll

Idols Making Music History

Presented by Claus Röhnsch
The R&B Pioneers Series - Volume Seven of twelve
Ten Sepia Super Stars of Rock 'n' Roll

Introduction

Let us start with the fact that the presentations herein are narrowed to Black Performers. Let's also agree on a simple definition of the original rock 'n' roll era: "American Popular Music circa 1954-1959, pre-dominantly aimed at the new-found teenage market". Historians today go back to around 1947, but the general American population – including the blacks – did not "recognize" it as a musical art until much later. Fox-Trot (or footstomp) was the way of dancing to big bands' popular music after 1941. During the 1930s and 1940s swing by the Big Bands was the thing. The term "Rock 'n' Roll" was originally – and for several decades later – used as quite something else than dancing. Musically, the term was first found in Trinie Smith's blues recording "My Man Takes Me Home (With A Steady Roll)" in 1922. The phrase was sporadically in use through the 1930s, and more frequently in the '40s (as a term for danceable music and "have-fun") after the successes of swing music, especially expressed in lindy-hop, boogie-woogie (with the original Pinetop boogie of 1928), jive, and jitterbug. It was by many understood as just a new-found name for the black Rhythm & Blues music crossing over to white teenage America in the early 1950s. The term became common property through disc-jockey and concert arranger Alan Freed (who started to use the phrase in 1952, and actually even tried to copyright it in 1954). Modern music history often tells us that rock 'n' roll became America's new music form with Bill Haley, and soon Elvis Presley. The already established black performers didn't have to change their act radically to join the bandwagon (they had sung rock 'n' roll since 1947 – or even earlier). In the black community rock 'n' roll was still Rhythm & Blues. If we agree that rock 'n' roll was born sometime between 1953 and 1955 (and that it actually "died" in the very early 1960s), we can define a number of black R&B performers, who truly qualify as rock 'n' roll singers. They had several hits during the original rock 'n' roll era (and some were inducted into the 1986 established Rock and Roll Hall of Fame), although not all of them actually were Super Stars in the white community. Nick Tosches' interesting book Unsung Heroes of Rock 'n' Roll (1984, 1991), and James Miller's superb Flowers in the Dustbin (1999) are both truly readable insights to the birth of rock 'n' roll. ("The Boogie Woogie Dream" - 1944 with Lena Horne, Albert Ammons and Pete Johnson)

This is an introduction to the most important black performers of rock 'n' roll in the United States. You may observe that one - or maybe even several - of your own favorites are not included. Many interesting and groundbreaking artists – you may say - are missing. The great pioneer Johnny Otis (whose orchestra was composed of black performers) could very well be the strongest candidate, in later years often referred to as the "Godfather of Rhythm & Blues". His early West-Coast recordings topped the R&B charts and during the original rock 'n' roll era he had a hit with "Willie And The Hand Jive". You may probably also miss several of the early post-war R&B pioneers, like Amos Milburn, Ray Brown ("Good Rocking Tonight" 1947), and Wynonie Harris (the latter hit big with a cover of Roy Brown's original in 1948). Ike Turner's "Rocket 88" on Chess in 1951 is often reviewed and tagged as the first rock 'n' roll record, so Ike is definitely one of the strongest contenders - even if his record originally wasn't labelled or marketed in his name (it was credited to the vocalist and sax player Jackie Brenston with his Delta Cats). Joe Turner (the old blues shouter) had most of his hits during the rock 'n' roll era - his "Shake, Rattle And Roll" was ground-breaking (he is - just like Ray Brown - presented in "THE Blues Giants of the 1950s"). Several other pioneers come to mind, like Screamin' Jay Hawkins, Richard Berry (the original recorder and composer of "Louie, Louie"), Chuck Willis ("Hang Up My Rock 'n' Roll Shoes"), and Johnny Ace (who shut himself and became an early rock 'n' roll icon), plus several of the great vocal groups (especially the Clovers, Drifters, Platters, and Coasters) presented in "THE Top Ten Vocal Groups of the Golden '50s". Two pioneer "cat music songs" (as some labelled the new teenage-oriented sound) come from black vocal groups – "Gee" by the Crows in 1953, and "Sh-Boom" by the Chords in 1954. In forth-coming presentations more Super Sepia Performers will get their share. "The True R&B Pioneers" will feature the late 1940s stars with "I'm A Man". Goodfather of Rock 'n' Roll – Charles Brown, Johnny Otis, and Ike Turner. "Transitions – from Rhythm to Soul" is to feature twelve great early Original Soul Icons (who "crossed over" in the 1950s – with Ray Charles (The Genius), James Brown (The Godfather - Soul Brother #1), Sam Cooke (The Man Who Invented Soul), and Jackie Wilson (Mr. Excitement - The Black Elvis) froming. Those four could definently be presented in this volume - three of them charter members of the Rock and Roll Hall of Fame - and the fourth inducted the following year, 1987. In that volume two great Soul Blues Performers are also introduced, Bobby "Blue" Bland and Little Junior Parker. "Predecessors of the Soul Explosion in the 1960s" will feature the Super Stars of the 1960s Soul (Otis Redding et al.) and the great vocal groups of the new decade (Temptations, etc.). Images of the Imperial LPs of Fats Domino and Chuck Berry's original Chess LPs are to be found in "Top Rhythm & Blues Records" in this series. The ten performers presented in this volume, "Ten Sepia Super Stars of Rock 'n' Roll", are - in the mind of the editor of this work – the definitive black giants of the original rock 'n' roll era (all but two inducted into the Rock and Roll Hall of Fame – and four of them into the Blues Foundation Hall of Fame). You will read about "the big four" (from New Orleans to Chicago); about two great R&B thrushes (who never gave up); and about four early idols representing the three most important metropolitan centers ('Crying' in New York, "crooning & swinging" in Los Angeles, and "stomping" in New Orleans). Below are listed the number of Top 3 (with Top 10) R&B Hits through the artists' whole careers; and the number of Top 10 Pop Hits. McPhatter's hits do not include the ones he scored as lead singer of The Drifters (although he was head-credited on those).


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- Idols Making Music History

- presented by Claus Röhnsch

<table>
<thead>
<tr>
<th>Year</th>
<th>Artist</th>
<th>Rank</th>
<th>Hits</th>
<th>Top 10 Hits</th>
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<tbody>
<tr>
<td>1949</td>
<td>Fats Domino</td>
<td>19</td>
<td>11</td>
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<td>5</td>
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<td>3</td>
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<td>Bobby Day</td>
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<td>1</td>
<td>73</td>
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<tr>
<td>1952</td>
<td>Lloyd Price</td>
<td>7</td>
<td>14</td>
<td>3</td>
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(The Rat Pack - Birth of the Blues – with Frank, Dean, Sam plus Johnny Carson and the Quincy Jones Orchestra in St. Louis 1965)
THE HISTORY OF RHYTHM & BLUES – Some Main Styles Pt. 1

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

The True R&B Pioneers

**Jazz & Blues**
- Billy Holiday – Dinah Washington – Lionel Hampton – T-Bone Walker

**Croon & Swing**
- Charles Brown – Nat ‘King’ Cole – Erskine Hawkins

**Blues & Gospel** (Roots of R&B)
- Tampa Red – Lightnin’ Hopkins – Golden Gate Quartet

**Jump & Jive** (Blues & Rhythm)
- Louis Jordan – LaVerne Baker – Amos Milburn – Dave Bartholomew

**Shout & Cry**
- Ruth Brown – Wynonie Harris – Big Joe Turner – Roy Brown
Ten Sepia Super Stars of Rock ‘n’ Roll

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

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

**R&B Pioneers**

**Group Harmony (Doo-Wop Vocal Groups)**
- The Drifters – The Platters – The Clovers – The “5” Royales

**Electric Blues (Down-Home & Urban)**
- John Lee Hooker – Little Walter – Muddy Waters – B. B. King

**Rock & Roll**
- The Coasters – Little Richard – Fats Domino – Chuck Berry

**Rhythm & Soul**

**Soul & Funk**
- The Temptations – Wilson Pickett – James Brown
Is this his most interesting Domino recording?

**Hey! La Bas Boogie**

Recorded in New Orleans January, 1950 – Imperial 5085 (July 1950)
Titled "Hey! La Bas" on Imperial LP 9940 (March, 1957 "This Is Fats")
with the Dave Bartholomew orchestra: Fats Domino, vcl/pno; Dave Bartholomew, tp;
Joe Harris, as; Clarence Hall and Herb Hardesty, tss; Alvin 'Red' Tyler, bar; Ernest McLean,g;
Frank Fields,b; Earl Palmer,d; ensemble vcls.
FATS DOMINO - SOME NICE NEW CDs

Two 4CD-sets on Real Gone (issued 2013, and 2014); 12 Original Albums on Documents 10CD 2015, Big 3 (3CD), and Documents 2CD-set (both issued 2014); Five Classic Albums on Avid 2017, Aao/Fontana’s 2015 1CD, a 2014 TKO 1C, and a 1028 Hoodoo nice 2CD-set; The Indispensable 6 CD-set on Fremeaux 201 (120 chronological tracks). Below Bear Family’s “Fats Rocks” BCD 16926 AR (2007) and the nice 2004 book by Colin Escott, plus the great 32-track 2018 CD “The Ballads of Fats Domino” – maybe a better title would have been: “Great Big Easy Sides by...”, because it is actually true R&B (BCD 17530) - with notes by Bill Dahl and great discography.
**FATS DOMINO**

**Ten Sepia Super Stars of Rock ’n’ Roll**

"The Fat Man" - "Fabulous Mr. D" – "Big Easy" - "The Real King of Rock ’n’ Roll" – "King of the Blues," Pianist, singer and the most popular of all R&B artists during the 1950s. Based in New Orleans, where most of his hits were made (although "Ain’t It A Shame", "Blueberry Hill", and "Blue Monday" - among others - were cut in California). Influenced by Fats Waller, Albert Ammons, and Amos Milburn. Trained with guitarist and brother-in-law Harrison Verrett during the ’40s; he joined Billy Diamonds’ band, and befriended saxophone player Buddy Hagans. Later he met producer - composer - trumpeter player Dave Bartholomew, who together with Fats wrote most of the hits. Fats was the foremost exponent of the Bayou-blues and instrumental in "transforming" R&B to R&R. Some famous members of his studio band – originally summoned by Verrett: Herb Hardesty, Lee Allen, Buddy Hagans, tenor saxes; Walter Nelson, Ernest McLean and Roy Montrell, gtr;s; Cornelius Coleman and Earl Palmer, dms. Some of Domino's recordings in New Orleans had pre-recorded instrumental tracks with Edward Frank and Allen Toussaint on piano in the late 1950s, and Plas Johnson was one of the saxplayers in Los Angeles in 1957. There were 19 original Imperial albums by Fats issued in US between 1956-1963. Charter member of the Rock and Roll Hall of Fame in 1986, and inducted into the Blues Foundation Hall of Fame in 2003. For collectors: Out of New Orleans: The Complete Imperial (8CD 1993) – Bear Family BCD 15541 Hi (322 tracks incl several undubbed); Rockin’ On Rampart (2CD) – Proper PVC120 (2003); The American Chart Hits – The Singles A’s & B’s 1956-1958 (2CD) – Jasmine JSCD 597 (2009)

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

**Essential CD:**


**For Your Good Taste:**

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

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

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

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

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

**For collectors:**

Walking To New Orleans (CD 2002) - Capitol


** Died:** October 24, 2017 at home in Harvey, Louisiana


First LP: Rock and Rollin’ with Fats Domino – Imperial LP 9004 (1956).

R&B Top 10 Hits: Aint’s It A Shame #11w (Pop #10)

Other notable R&B Top 10 Hits: Blue Monday #3 (pop #10)
FATS DOMINO, vocals/piano “LUCKY-SEVEN”

    IM-133 The Fat Man - Imperial 5058 (#2, 9w total in 1950)  
2. (featuring Buddy Hagans, sax)  
    - Los Angeles, April 18, 1953.
    IM-574 Please Don’t Leave Me - Imperial 5240 (#3, 14w)  
3. (featuring Herb Hardesty, sax and Walter Nelson, gtr)  
    IM-853 Ain’t It A Shame - Imperial 5348 (#1 for 11w, 26w)  
4. (featuring Buddy Hagans, sax, and Walter Nelson, gtr)  
    - Los Angeles, June 26, 1956.
    IM-1082 Blueberry Hill - Imperial 5407 (#1 for 11w, 23w)  
    IM-857 Blue Monday – Imperial 5417 (#1 for 8w, 16w 1957)  
    IM-2135 I Want To Walk You Home - Imperial 5606 (#1 for 1w, 13w total)  
    IM-2615 Walking To New Orleans – Imperial 5515 (#2, 11w)

The Fats Domino Band - (touring and recording):

1946 Dave Bartholomew’s Band
Bartholomew, vcl/tpt, Meyer Kennedy, alts; Clarence Hall, tens; Fred Lane, pno; Frank Field, bs; Dave Oxley, dms

1949-1950 Dave Bartholomew’s Band
Bartholomew, Joe Harris, alts; Hall; Herb Hardesty and Alvin “Red” Tyler, tens; Salvador Doucette, pno; Ernest McLean, gtr; Fields, Earl Palmer, dms
(Domino toured with this band in 1950).

1951-1954 The Fats Domino Band
Domino, vcl/pno; Herb Hardesty, tens (only on recordings not band member); Robert “Buddy” Hagans, tens; Wendell Duconge (real name Emmett W. Forman), alts; Harrison Verrett, advisor and sometimes gtr; Walter “Papoose” Nelson, gtr; Billy Diamond, bs and road manager; Cornelius “Teeno” Coleman, dms; John “Little Sonny” Jones, vocals on stage (this was Domino’s first own recording band although he had played with Diamond, Verrett and Hagans for years before this band was formed).

1953-1955
During these years Hardesty, sometimes Lee Allen and Clarence Ford plus Fields played on Domino recordings together with the band.

1955-1957
Domino, Bartholomew (occ), Ford (who joined the band in late 1956/early 1957), Duconge (alternating); Hagans, Hardesty (now a Domino band-member), Allen (occasionally - who joined the band in 1957), and Eddie Silvers, saxophones; McLean, Justin Adams and Nelson (all gtr), Fields, Coleman and Charles Williams (alternating with Earl Palmer on several recordings). In early 1956 Lawrence Guyton replaced Diamond.

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

1958-1969
Domino, Bartholomew (occ), Duconge, Hardesty, Warren Bell, saxes; Allen (on some recordings), tens; Ford, bars; McLean and Nelson (all gtr), Fields and Guyton (alt) Coleman and Williams (alt)

October 30, 1958
On the “Mangen” recording in L.A.: Domino, pno; Bartholomew, arr; Hardesty, Plas Johnson, tens; Nelson, gtr; Red Calender, bs; Earl Palmer, dms
The Great R&B-files
Created by Claus Röhnisch
Find all twelve features at

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


Ten Sepia Super Stars of Rock 'n' Roll

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

1950
1951
1952
1953

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1956

1956
1957
1957
1958

1959
1960
1961
1962

1963
1963
1964
1965

The Blues Pioneers Series – Volume Seven of twelve
From 1965 to 1963 Domino scored at least one Top Twenty Five hit each year, a run of dominance virtually unparalleled in the annals of popular music. He sold over 100 million records in his career and his $5 total hit's ranking behind only Elvis Presley, James Brown, Ray Charles and Aretha Franklin among rock artists, while only Presley and The Beatles have more gold singles than Domino. Yet despite all those accomplishments, Domino is often seen as somewhat dispensable when discussing rock legends. Compared to his wild piano pounding contemporaries Little Richard and Jerry Lee Lewis, whose styles relied much of anachronistic anarchy, Domino was far less controversial, even through his 50's concerts ended in full-scale riots on countless occasions. In contrast to the blatant sex appeal of Elvis Presley and Jackie Wilson, the affable Fats was decidedly non-threatening. And compared to the constant dashing musical experiments of James Brown and Ray Charies, the prolific Domino stuck to the same basic course he embarked on when starting his career.

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

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

On December 15, 1949 they entered the studio and made musical history. Eight sides were recorded including what may be the first true rock ‘n’ roll record, the autobiographical “The Fat Man,” which was a reworking of an old Champion Jack Dupree number, “Junior’s Blues,” from 1941. Released in January 1950, the Fats Domino debut single was a huge success, hitting # 2 on the Billboard R&B charts and really began the country’s exposure to the unique sounds of New Orleans R&B as well as rock ‘n’ roll.

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

While critics assert he rarely deviated from his successful formula there is not much credibility to this charge. It was Domino above all others who proved that you could successfully revive pop standards to fit the rock ‘n’ roll framework, as he did most famously with “Blueberry Hill,” a song now remembered mainly as a Domino performance. He did the same to a handful of tunes, ranging from Guy Lombardo tunes to even “My Blue Heaven.” While critics assert he rarely deviated from his successful formula there is not much credibility to this charge. It was Domino above all others who proved that you could successfully revive pop standards to fit the rock ‘n’ roll framework, as he did most famously with “Blueberry Hill,” a song now remembered mainly as a Domino performance. He did the same to a handful of tunes, ranging from Guy Lombardo tunes to even “My Blue Heaven.” While critics assert he rarely deviated from his successful formula there is not much credibility to this charge. 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FATS DOMINO PHOTO GALLERY
Fats Domino: His Very First Four Imperial LPs

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

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

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

Discography (for all four albums)
Fats Domino With Orchestra Accompaniment: Dave Bartholomew, tp; Joe Harris, as; Clarence Hall and Herb Hardesty, tss; Alvin "Red" Tyler, bs; Ernest McLean, g; Frank Fields, b; Earl Palmer, d
New Orleans: December 10, 1949
IM-132  Detroit City Blues  5058
IM-133  The Fat Man  5058 (2/50, #2)
IM-134  Hide Away Blues  5077
IM-135  She’s My Baby  5077 (January 1950)
IM-136 (Brand) New Baby  5085
IM-137  Little Roo  5065
Note: Imperial 5065 issued as "Fats" Domino and His Sextet.
September 1950
IM-216  Every Night About This Time  5099 (11/50, #5)
IM-217  Careless Love (edited on LP)  5145
IM-218  Hey! Fat Man  LP 9008

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

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

Fats Domino:
with Dave Bartholomew, tp; Wendell Duconge, as; Buddy Hagans and Herb Hardesty, tss; Harrison Verrett, g; Billy Diamond, b; Cornelius Coleman, d
April 26, 1952
IM-438  Poor Pop Me (aka Last Walk)  5197 (10/52, #10)
IM-439  Trust In Me  5197
IM-440  Cheatin’  5220
with Wendell Duconge, as; Samuel Lee and Herb Hardesty, tss; Walter Nelson, g; Frank Fields, b; Cornelius Coleman, d
January 1953
IM-524  Going To The River  5231 (4/53, #2)
IM-525  I Love Her  LP 9009
IM-526  Second Line Jump *  LP 9009
omit Lee; omit both saxes on -1; add Shirley Goodman, vo, #2
February 1953
IM-561  Goodbye -2  LP 9009
IM-562  Swanee River Hop * -1  LP 9009

Fats Domino and His Orchestra:
Wendell Duconge, as; Robert "Buddy" Hagans, ts; Walter Nelson, g; Billy Diamond, b; Cornelius Coleman, d
January 1951
IM-257  Tired Of Crying  5114 (June 1951)
IM-313  I'll Be Gone  5167

Fats Domino: replace Nelson with Harrison Verrett, g
January 1952
IM-379  Reeling And Rocking  5180
IM-380  Goin' Home (aka Goin' Home Tomorrow)  5180 (4/52, #1)
IM-381  The Fat Man’s Hop * (aka Fat Man Theme)  LP9028

Ten Sepia Super Stars of Rock ‘n’ Roll

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The Blues Pioneers Series – Volume Seven of twelve
Ten Sepia Super Stars of Rock 'n' Roll

LP 9028 - This Is Fats Domino [December 1956]

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

Fats Domino:
with Wendell Ducogne,as; Lee Allen or Herb Hardesty,ts; Walter Nelson,g;
Frank Fields,b; Cornelius Coleman,d
October 27, 1953
Note: Version 2 of "I Need You" (IM-949) -- recorded November 7, 1955 was issued on Imperial EP - 143 in August, 1956.
with Dave Bartholomew,tp; Lee Allen and Herb Hardesty,tss; Walter Nelson,g;
Frank Fields,b; Cornelius Coleman,d
December 14, 1953
with Buddy Hagans,ts; Lee Allen and Herb Hardesty,tss; Walter Nelson,g;
Billy Diamond,b; Cornelius Coleman,d
Los Angeles March 15, 1955
with Herb Hardesty,ts; Walter Nelson,g; Frank Fields,b; Cornelius Coleman,d
New Orleans May 1955
with Clarence Ford,as; Lee Allen, Buddy Hagans and Herb Hardesty,tss;
Ernest McLean,g; Frank Fields,b; Cornelius Coleman,d
New Orleans December 23, 1955
with Dave Bartholomew,tp; Lee Allen and Herb Hardesty,tss; and Ernest McLean and Justin Adams,gs
New Orleans April 22, 1956

LP 9038 - Here Stands Fats Domino [March 1957]

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

Same eccomp as last
with Clarence Ford,as; Lee Allen, Buddy Hagans and Herb Hardesty,tss;
Ernest McLean,g; Frank Fields,b; Cornelius Coleman,d
November 30, 1955
Los Angeles November 27, 1956
with Lee Allen and Herb Hardesty,tss; Walter Nelson,g; Frank Fields,b; Earl Palmer,d
New Orleans January 9, 1957

with Wendell Ducogne,as; Billy Hagans,ts; and Eddie Silvers,ts;
Walter Nelson,g; Lawrence Guyton,b; Cornelius Coleman,d
Los Angeles June 21, 1956
Los Angeles January 5, 1957
with Lee Allen and Herb Hardesty,tss; Walter Nelson,g; Frank Fields,b; Earl Palmer,d
New Orleans January 9, 1957

Note: The 78rpm single of 1082 and 1083 has been remastered and reissued.
with Wendell Ducogne,as; Lee Allen or Herb Hardesty,ts; Walter Nelson,g;
Frank Fields,b; Charles "Hungry" Williams,d
October 27, 1953
Note: The 78rpm single of 1082

LP 9038 - Here Stands Fats Domino [March 1957]

with Wendell Ducogne,as; Lee Allen or Herb Hardesty,ts; Walter Nelson,g;
Frank Fields,b; Cornelius Coleman,d
New Orleans May 1955
with Clarence Ford,as; Lee Allen, Buddy Hagans and Herb Hardesty,tss;
Ernest McLean,g; Frank Fields,b; Cornelius Coleman,d
New Orleans December 23, 1955
with Dave Bartholomew,tp; Lee Allen and Herb Hardesty,tss; and Ernest McLean and Justin Adams,gs
New Orleans April 22, 1956

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

with Lee Allen and Herb Hardesty,tss; Walter Nelson,g; Frank Fields,b; Earl Palmer,d
New Orleans January 9, 1957

IM-1060 When My Dreamboat Comes Home
5396 (8/56, #2)
Ten Sepia Super Stars of Rock ‘n’ Roll


Originally issued in Britain in the 1970s on Liberty and United Artists this 2-set contains rare (but mostly terrific) Domino recordings for Imperial (mostly New Orleans). Vol 1 originally had “Don’t Leave Me This Way” listed. The track was later included on Vol 2. BGO inserted an instrumental (poss not even featuring Fats) titled “Ninth Ward Blues” in Vol 1. IM 1058 later remastered as IM 1079 “Set Me Free”.


Vol 1 Tracks

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

Vol 2 Tracks

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

Originally Liberty BS 83174 (UK)

Originally United Artists UAS 29152 (UK)
Fats Domino and His Band
Ten Sepia Super Stars of Rock 'n' Roll

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

Fats Domino
Million Sellers Vol. 1
Million Sellers Vol. 2

Million Sellers by Fats

Lilley Richard
Ready Teddy

Chuck Berry

3 CD Set • 48 Tracks

4 CD Set • 84 Tracks

Only the Best of Ruth Brown

Only the Best of Lavern Baker

Bo Diddley
I'm Bad!

Blues McPhatter & The Drifters

Jukebox Hits 1953–1957

Lloyd Price
The Singles Collection

Lloyd Price

Atlantic R&B 1942–1974

Atlantic


Check for your favourite artists – All their LPs and CDs (well almost).

http://www.allmusic.com/

Overview, Biography (by the best of music critics),
Discography (main albums, compilations), Songs, Credits, Charts & Awards.
Ten Sepia Super Stars of Rock 'n' Roll

Ten Great Sepia Stars – Twelve Favorite Recordings

<table>
<thead>
<tr>
<th><strong>FATS DOMINO</strong></th>
<th><strong>LITTLE RICHARD – Johnny Otis’ Band</strong></th>
<th><strong>CHUCK BERRY</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Good Hearted Man (flip of &quot;Let The Four Winds Blow&quot;)</td>
<td>Directly From My Heart To You</td>
<td>Let It Rock</td>
</tr>
<tr>
<td>New Orleans June 6, 1961</td>
<td>(this song was also recorded for Specialty in New Orleans in Sept 1955, issued in 1966)</td>
<td>Chicago July 27/29, 1959</td>
</tr>
<tr>
<td>Imperial 5764 (issued June 1961)</td>
<td>Houston October 5, 1953</td>
<td>Chess 1747 (issued January 1960)</td>
</tr>
<tr>
<td>Fats Domino, vcl/pno; Lee Allen and Buddy Hagans, tenorsax; Roy Montrell, gtr; poss Jimmie Davis, bs; Cornelius Coleman, dms</td>
<td>Peacock 1635 (issued February 1956)</td>
<td>Chuck Berry, vcl/gtr/bd gtr; Johnny Johnson, pno; Willie Dixon, bs; Fred Below, dms</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>BO DIDDLEY</strong></th>
<th><strong>RUTH BROWN and her Rhythmakers with orchestra</strong></th>
<th><strong>LAVERN BAKER</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Who Do You Love</td>
<td>Oh What A Dream</td>
<td>I’m In A Crying Mood</td>
</tr>
<tr>
<td>Checker 94 (issued mid 1957)</td>
<td>Atlantic 1036</td>
<td>from Atlantic LP 8002 “La vern” (Dec 1956)</td>
</tr>
<tr>
<td>Bo Diddley, vcl/gtr; Judy Williams, gtr; Otis James, dms; Jerome Green, tbn</td>
<td>Ruth Brown, vcl/gtr; feat Mickey Baker, gtr; Arnett Cobb, tenorsax; Cues (or poss Drifters), vcls</td>
<td>LaVern Baker, vcl; feat Sam Taylor, tenorsax; A Williams, pno; Mickey Baker, gtr</td>
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<tr>
<th><strong>CLYDE McPHAT</strong></th>
<th><strong>JESSE BELVIN</strong></th>
<th><strong>BOBBY DAY and the Satellites</strong></th>
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<tr>
<td>The Bells</td>
<td>Just To Say Hello</td>
<td>When The Swallows Come Back To Capistrano (flip of “Little Bitzy Pretty One”)</td>
</tr>
<tr>
<td>Nashville July 21, 1961</td>
<td>C/w My Satellite (Jesse Belvin and his Space Riders)</td>
<td>Los Angeles October 16, 1956</td>
</tr>
<tr>
<td>from Mercury LP 20055 “Golden Blues Hits” (1962) – song originally recorded by Billy Ward and his Dominoes (Cuba, Natl) in September, 1952</td>
<td>Los Angeles 1957</td>
<td>Specialty 598 (#3 April 1957)</td>
</tr>
<tr>
<td>Clyde McPhatter, vcl; Jerry Kennedy, arr/gtr; feat Charles McCoy, fia; Boots Randolph, as</td>
<td>Modern 1027 (issued 1957)</td>
<td>Bobby Day, vcl; poss. Earl Nelson, David Ford, Curtis Williams, vcls</td>
</tr>
<tr>
<td></td>
<td>Jesse Belvin, vcl; feat Willard McDaniel, pno; Buster Williams and Will “Dub” Jones, vcls</td>
<td>Bobby Day, vcl; poss. Earl Nelson, David Ford, Curtis Williams, vcls</td>
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<th><strong>LLOYD PRICE and his Band</strong></th>
<th><strong>FATS DOMINO</strong></th>
<th><strong>LITTLE RICHARD and his Band</strong></th>
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<tr>
<td>Baby, Please Come Home</td>
<td>Kansas City</td>
<td>Send Me Some Lovin’</td>
</tr>
<tr>
<td>New Orleans or Los Angeles</td>
<td>Camden, NJ September 8, 1964</td>
<td>New Orleans October 16, 1956</td>
</tr>
<tr>
<td>April 6 or June 29, 1956</td>
<td>from LP 510 “Candy Apple Red”</td>
<td>Specialty 598 (#3 April 1957)</td>
</tr>
<tr>
<td>Specialty 802 (issued 1956)</td>
<td>ABC-Paramount 10597 (issued 1965)</td>
<td>Little Richard, vcl/pno; Lee Allen and Red Tyler, jaxes; Roy Montrell, gtr; Frank Fields, bs; Earl Palmer, dms; this song was also recorded with Richard’s road band – the Upsetters – in Los Angeles September 7, 1956 – unissued</td>
</tr>
<tr>
<td>Lloyd recorded this song in a diff version for ABC-Param later</td>
<td>Fats Domino, vcl; arr by Domino-Bartholomew; Roy Montrell, gtr</td>
<td></td>
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<td>The Blues Pioneers Series – Volume Seven of twelve</td>
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Ten Sepia Super Stars of Rock 'n' Roll

The Fabulous Mr. D & The Georgia Peach
Ten Sepia Super Stars of Rock 'n' Roll

Mr. Rock 'n' Roll & The Originator
“KING OF ROCK & ROLL” – The Quasar of Rock

Inserted: Richard with his Upsetters Band.
Ten Sepia Super Stars of Rock 'n' Roll

LITTLE RICHARD

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

**Born:** Richard Wayne Penniman December 5, 1932 (several files say December 25, 1935 - a date nowadays rejected), Macon, Ga.

**First recordings:** Atlanta, Georgia October 16, 1951 Taxi Blues / Every Hour - Victor 4392.


**First LPs:** Here’s Little Richard – Specialty LP 100/SP 1002 (March 1957)

**R&B Top 10 Hits:** (14 of 20 Top 40)

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<td>Keep A Knockin’</td>
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**Reading:** The Life And Times of Little Richard by Charles White (US 1984 and US/UK 1994); reprinted 2033 on Omnibus Press and Little Richard - The Birth of Rock ‘n’ Roll by David Kirby (US 2009)

**Essential CDs:** The Georgia Peach - Specialty SPCD 7012-2 (1991)

**Other Fine Ones:**

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

**LITTLE RICHARD, vocals/piano “HI-FIVE”**

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

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**Essential CDs:** The Georgia Peach - Specialty SPCD 7012-2 (1991)

**Directly From My Heart / The Best of the Specialty & Vee-Jay Years - (3CD) - Fantasy/Specialty SPC 36988 (2015)**

**For collectors:**

- The Formative Years 1951-53 - Bear Family BCD 15448 AH (1989);
- The Specialty Sessions (3CD) - Ace ACEBOXCD1 (1999) or The Specialty Sessions (3CD) - Specialty SPCD 8508 (1989);
- She Knows How To Rock - The Singles (2CD) - Jasmine JASCD 545 (2009)

The Blues Pioneers Series – Volume Seven of twelve 23
Little Richard: His Three Great Original Specialty LPs

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

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

Discography

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

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

with/Renald Richard,tp/bandleader; Clarence Ford,bs; Joseph Tillman,ts; Edward Frank,pno; Lee Allen,ts; Alvin "Red" Tyler,bs; Edgar Blanchard,g; Frank Fields,b; Earl Palmer,d/bandleader; background vocals on "The Girl Can't Help It / Lucille
Radio Recorders, Los Angeles
November 29, 1955
True Fine Mama 633 (6/56, flip hit)

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

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

with Lee Allen,ts,bandleader; Alvin "Red" Tyler,bs; Edgar Blanchard and Earnest McLean,g; Frank Fields,b; Earl Palmer,d; Bumps Blackwell, supervisor
J&M Studio, New Orleans
May 9, 1956
Ready Teddy 579 (6/56, #7)
Rip It Up 2 579 (6/56, #1)

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

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

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

Specialty LP SP2103 — July 1958

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

Discography

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

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

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

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

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

Little Richard, pno and the Upsetters; Clifford Burks, Wilbert Smith and Grady Gaines,bs; Samuel Parker,ms; Nathaniel Douglas (or poss Thomas Harwell),g; Osie Richard Robinson,b; Charles William Connord,d; radio stations, Washington, D.C.
January 16, 1957
Keep A Knockin' 611 (5/57, #2)
Ooh! My Soul 633 (6/58, #15)

and the Upsetters; Clifford Burks, Wilbert Smith and Grady Gaines,bs; Nathaniel Douglas,g; Osie Richard Robinson,b; Charles William Connord,d; Art Rupe, supervisor
Master Recorders, Los Angeles
October 18, 1957
I'll Never Let You Go (Boo Hoo Hoo Hoo) 645
Ten Sepia Super Stars of Rock ‘n’ Roll

Specialty LP SP2104 – 1959

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

Note: On February 9, 1959 Specialty overdubbed the tracks marked * in Los Angeles with a vocal chorus: the Street Sisters (Trudy Hancock, Irene Diaz, Darlene Paul). * same over dub on February 28, 1959. Also note that the single version of Whole Lotta Shakin’ had the title “Whole Lotta Shakin’ Goin’ On” on single 660.

Discography

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

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

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

J&M Studio, New Orleans September 14, 1955
Maybe I’m Right 680
Directly From My Heart 686
I’m Just A Lonely Guy 561
Note: 561 was the original Riff “Futti-Futti” without any overdub.

Little Richard,vc/pno (demo)
Specially Office studio, Los Angeles late 1955
Chicken Little Baby 734
Note: On February 9, 1959.

with Ronald Barrett,d (dubbed on February 9, 1959)

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

J&M Studio, New Orleans September 12, 1956
The Most I Can Offer 734
With Lee Allen,ts; Alvin “Red” Tyler,bs; Roy Mortrell,g; Frank Fields,b; Earl Palmer,d/bandleader; Bumps Blackwell, supervisor

J&M Studio, New Orleans August 1, 1956
Shake A Hand 670

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

Master Recorders, Los Angeles October 18, 1957
Early One Morning 652
She Knows How To Rock 652
Whole Lotta Shakin’ Goin’ On 680

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

Discography

Little Richard,vc/pno (demo)
Specially Office studio, Los Angeles late 1955
Miss Ann 756
Sippin’ And Sittin’

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

Little Richard,vc/pno; Ronald Richard,tp/bandleader; Clarence Ford,ts/bts; Joseph Tillman,ts; William Pyles,g; Lloyd Lambert,b; Oscar Moore,d; The Chimes and prob Barbara Salisbury; vocal backing; Art Rupe, supervisor

Radio Recorders, Los Angeles November 29, 1955
Miss Ann 756
Long Tall Sally (The Thing)

Little Richard,vc; Lee Allen,ts; Alvin “Red” Tyler,bs; Edgar Blanchard,g; Edward Frank,pno; Frank Fields,b; Earl Palmer,d/bandleader; Bumps Blackwell, supervisor

J&M Studio, New Orleans February 9, 1956
Heeby-Jeebies Love 736

Little Richard,vc/pno; Lee Allen,ts/bandleader; Alvin “Red” Tyler,bs; Edgar Blanchard and Earnest McLean,g; Frank Fields,b; Earl Palmer,d; Bumps Blackwell, supervisor

J&M Studio, New Orleans May 9, 1956
I Got It 681

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

Master Recorders, Los Angeles May 15, 1956
Heeby-Jeebies (slow version)

Little Richard,vc/pno and the Upsetters; Wilbert Smith, Grady Gaines and Clifford Burks,ts; Jewell Grant,bs (not an Upsetter); Nathaniel Douglas,g; Olise Richard Robinson,b; Charles William Connor,d; Art Rupe and Bumps Blackwell, supervisors

Master Recorders, Los Angeles September 6, 1956
I Got It (version 2)
Send Me Some Lovin’ (version 1) (alternate live)

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

<table>
<thead>
<tr>
<th>Track</th>
<th>Release Date</th>
<th>Details</th>
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<tbody>
<tr>
<td>1. Lonesome and Blue</td>
<td>Sept 13, 1955 (New Orleans)</td>
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<tr>
<td>2. Wonderin’</td>
<td>Sept 14, 1955</td>
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<tr>
<td>3. All Night Long</td>
<td>Oct 15, 1955 (N.O)</td>
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<tr>
<td>4. Maybe I’m Right</td>
<td>July 30, 1956 (N.O)</td>
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<tr>
<td>5. Directly From My Heart</td>
<td>Jan 16, 1957 (Washington, D.C.)</td>
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<tr>
<td>6. Baby</td>
<td>Jan 1965</td>
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<tr>
<td>7. I’m Just a Lonely Guy</td>
<td>May 1, 1964 (L.A)</td>
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<tr>
<td>8. Tutti Frutti</td>
<td>June 1964 (L.A)</td>
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<tr>
<td>9. Chicken Little Baby</td>
<td>June 4, 1956</td>
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<tr>
<td>10. True, Fine Mama</td>
<td>Aug 1, 1956</td>
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<tr>
<td>11. Kansas City</td>
<td>Aug 1, 1956</td>
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<tr>
<td>12. Wonderin’</td>
<td>Aug 1, 1956</td>
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<tr>
<td>13. Slippin’ and Slidin’</td>
<td>Aug 1, 1956</td>
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<tr>
<td>14. Long Tall Sally</td>
<td>Aug 1, 1956</td>
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<tr>
<td>15. Miss Ann</td>
<td>Aug 1, 1956</td>
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<tr>
<td>16. The Most I Can Offer</td>
<td>Aug 1, 1956</td>
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<td>17. Oh Why?</td>
<td>Aug 1, 1956</td>
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<tr>
<td>18. Heebie-Jeebies Love</td>
<td>Aug 1, 1956</td>
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<tr>
<td>19. I Got It</td>
<td>Aug 1, 1956</td>
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<tr>
<td>20. Ready Teddy</td>
<td>Aug 1, 1956</td>
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<tr>
<td>21. Hey Hey Hey-Hey</td>
<td>Aug 1, 1956</td>
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<td>22. Rip It Up</td>
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**DISC TWO:** Later Specialty

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<tr>
<td>1. Lucille</td>
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<td>2. Heebie-Jeebies</td>
<td>July 31, 1956</td>
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<tr>
<td>3. All Around the World</td>
<td>Aug 1, 1956</td>
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<tr>
<td>4. Shake a Hand</td>
<td>Aug 1, 1956</td>
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<tr>
<td>5. Can’t Believe You Wanna Leave</td>
<td>Sept 6, 1956 (L.A)</td>
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<tr>
<td>6. She’s Got It</td>
<td>Oct 15, 1956 (N.O)</td>
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<td>7. Jenny, Jenny</td>
<td>Oct 16, 1956</td>
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<tr>
<td>8. Good Golly, Miss Molly</td>
<td>Oct 16, 1956</td>
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<td>10. The Girl Can’t Help It</td>
<td>Oct 16, 1956</td>
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<td>11. By the Light of the Silvery Moon</td>
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<td>12. Send Me Some Lovin’</td>
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<td>15. I’ll Never Let You Go</td>
<td>Oct 18, 1957 (L.A)</td>
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<td>16. Early One Morning</td>
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<td>17. She Knows How to Rock</td>
<td>Oct 18, 1957 (L.A)</td>
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<tr>
<td>18. Whole Lotta Shakin’</td>
<td>Oct 18, 1957 (L.A)</td>
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<td>19. Bama Lama Bama Loo</td>
<td>May 1, 1964 (L.A)</td>
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<tr>
<td>20. Poor Boy Paul</td>
<td>June 5, 1964</td>
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<td>22. She Knows How to Rock</td>
<td>June 5, 1964</td>
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<td>23. Whole Lotta Shakin’</td>
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**DISC THREE:** Vee-Jay Records

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<tr>
<td>1. Goin’ Home</td>
<td>Sept 6, 1957</td>
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<tr>
<td>2. Goodnight Irene</td>
<td>Sept 6, 1957</td>
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<td>3. Money Honey</td>
<td>Sept 6, 1957</td>
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<td>4. Lawdy Miss Clancy</td>
<td>Sept 6, 1957</td>
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<tr>
<td>5. with with orchestra arr by Jerry Long</td>
<td>Sept 6, 1957</td>
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<tr>
<td>6. Berry Red</td>
<td>Sept 6, 1957</td>
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<td>7. Only You</td>
<td>Sept 6, 1957</td>
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<tr>
<td>8. Memories Are Made Of This</td>
<td>Sept 6, 1957</td>
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<tr>
<td>9. Groovy Little Suzie</td>
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<td>10. Short Fat Fanny</td>
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<tr>
<td>11. Cross Over</td>
<td>Sept 6, 1957</td>
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<tr>
<td>12. My Wheels They Are Slippin’ All the Way</td>
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<td>13. It Ain’t Whatcha Do (I’m Just a Lonely Guy)</td>
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<tr>
<td>5. with with orchestra arr by Jerry Long</td>
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The Blues Pioneers Series – Volume Seven of twelve

Ten Sepia Super Stars of Rock ‘n’ Roll

LITTLE RICHARD’S ORIGINAL SPECIALTY ALBUMS

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

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


SPCD-7033-2 "Shag On Down By The Union Hall" (Legends Series Vol 2) (1997), SPCD-8508-2 (3CD-Box-set 1989), and finally the UK version of "The Specialty Sessions" Ace ACEBOXCD1 (6CD Box-set 1989 with more alternate takes) – also issued on ABOXLP1 (8 LPs). Inserted top left: The UK Ace CDCH-195 "22 Classic Cuts” – pretty much a British version of “The Essential" (1986)
Mono Box:
The Complete Specialty & Vee-Jay Albums (with a 5-set vinyl box of July 2016 and a 16-page booklet by Bill Dahl).
LITTLE RICHARD PHOTO GALLERY  Part Two
Ten Sepia Super Stars of Rock ’n’ Roll

The Blues Pioneers Series – Volume Seven of twelve
Ten Sepia Super Stars of Rock 'n' Roll

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

Ten Sepia Super Stars of Rock ‘n’ Roll

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

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The Blues Pioneers Series – Volume Seven of twelve
Ten Sepia Super Stars of Rock ‘n’ Roll

“MR. ROCK & ROLL”
CHUCK BERRY PHOTO GALLERY
CHUCK BERRY

"Mr. Rock n' Roll" - "The Rock Poet" - "Mr. Crazy Legs" - Guitarist/singer
- the most important rock & roll lyricist/songwriter of his time - and pioneer of rock
guitar playing. Influencing most of modern rock - heavily inspired the Beatles
and the Rolling Stones. Roots in country & western, mixed with the
humour and swing of Louis Jordan. Worked in St. Louis during the
early years of his career as a trio with the extra-ordinary pianist Johnnie
Johnson, and drummer Eddy Hardy and came to Chicago in 1955. Later
often used Lafayette Leake on piano in studio. Ever wondered who
the second guitarist is on Berry's classics? - Well it's Chuck himself
(his lead guitar often was overdubbed). Prized at the peak of his
career. Returned to business in the mid ´60s and is probably the
most important rock & roll lyricist/poet (ahead of Leiber
& Stoller), a 1008; Chicago May 21, 1955:
- the essence of Americas teenage culture - "Mr. Rock N' Roll"

 numeral

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

Chuck Berry was inducted into the Blues Foundation Hall of Fame
in 1986.

CHUCK BERRY, vocals/guitar "HIT-FIVE" 1. Chuck Berry and His Combo
- featuring Johnnie Johnson, pno, Eddy Hardy, dms)
- Chicago, May 21, 1955:
- U 7844 Maybellene - Chess 1604 (#1, 16w)
2. (featuring Johnson,pno, Leroy Davis,sax, Willie Dixon,bass)
- Chicago, April 16, 1956:
- #110 Roll Over Beethoven - Chess 1626 (#2, 7w)
3. Chuck Berry
- featuring Johnnie Johnson,pno, Fred Below,w)
- Chicago, December 29, 1957:
- #8627 Sweet Little Sixteen - Chess 1683 (#1, 11w)
4. (featuring Lafayette Leake or poss Johnnie Johnson, pno plus Berry, extra
dubbed solo g)
- Chicago, January 6, 1958 (or December 30, 1957):
- #8633 Johnny B. Goode - Chess 1691 (#2, 12w)
5. (featuring Chuck Berry, multitracked & overdubbed bass, dms)
- #5097 Memphis Tennessee - Chess 1729

Born: Charles Edward Anderson Berry October 18, 1926 St. Louis,
- Mo (probably born in San Jose, Calif. as stated in some files).
- Died in St. Charles County, Missouri March 18, 2017.
- First recordings: St. Louis August 13, 1954 with the Cubans (incl
- Oscar Washington) Chicago On Maria - Balla 1108; Chicago May 21, 1955
- Maybellene / Wee Wee Hours - Chess 1604.
- Records for: Chess 55-66, Mercury 66-89, Chess 69-70, All
- First LP: After School Session - Chess LP 1426 (1957)

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

Essential CD: The Chess Box (3CD) - MCA/Chess CDH3-80001 (1987)
- or The Anthology (2CD) MCA 088 112304-2 (2000)
- or Reelin' And Rockin', The Very Best of (2CD) - Universal EU CD
- 98322354 (2006), or Gold (2CD) - Hip-O-Select. (2007) or
- The Ultimate Collection (3CD) 98289191 – Spectrum Auido (2007)
- Editor's choice: The Chess Years (3CD) - Charly CD RED Box 2 (1991)
- Editor's Special Gem: Johnny B. Goode - His Complete 50's Chess
- Recordings - Hip-O Select 9473 (2007) (CD box 100 tracks incl alternate)

For Collectors: You Never Can Tell - The Complete Recordings

And Of Course: The Bear Family 1CD-set – see next page!

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

The Blues Pioneers Series - Volume Seven of twelve 35
Ten Sepia Super Stars of Rock 'n' Roll

Chuck and Bo - Their first LPs

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

Discography
Chuck Berry, vcl/gtr & His Combo with Johnnie Johnson, p; Willie Dixon, b; Ebby Hardy or Jasper Thomas, d; poss Jerome Green, mrcs

- Chess LP 1426 (early 1957)

- Chess (Checker) LP 1431 (early 1958)

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

Note:
## Chuck’s second and third LPs

**Chess LP 1432** (April 1958)

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

**Discography** (both LPs chronol order)

Chuck Berry, vcl/gtr & His Combo with Johnnie Johnson, pno; Willie Dixon, b; Ebby Hardy or Jasper Thomas, d

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**Chess LP 1435** (early 1959)

**Tracks**
- Around & Around
- Carol
- Maybellene
- Sweet Little Rock And Roll
- Anthony Boy
- Johnny B. Goode
- Little Queenie
- Jo Jo Gunne
- Roll Over Beethoven
- Around And Around
- Hey Pedro
- Blues For Hawaiians

**Discography** (both LPs chronol order)

Chuck Berry, vcl/gtr & His Combo with Johnnie Johnson, pno; Willie Dixon, b; Fred Below, d

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The Blues Pioneers Series – Volume Seven of twelve
Ten Sepia Super Stars of Rock ‘n’ Roll

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The Blues Pioneers Series – Volume Seven of twelve
SOME NEW CDs WITH CHUCK BERRY

Bear Family’s super-cd-pak BCD17273 (issued late 2014);
Below: Real Gone 4CD (2012), Acrobat 2CD 2015, Big 3 (3CD) issued 2014,
Ten Sepia Super Stars of Rock 'n' Roll

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

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

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

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

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

**Ruth Brown** – Taking Care of Business - JASMOD 3009 (3CD)
Singles As and Bs 1953-1960 plus bonus 1950-1952 (59 tracks)

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

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

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

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

**Lloyd Price** – Restless Heart - JASCD 553 (2CD)
The Ultimate Singles 1952-1959 (57 tracks)

**Ten Sepia Super Stars of Rock 'n' Roll**
THEIR VERY FIRST VINYL LPs - originally issued 1956 - 1959
Ten Sepia Super Stars of Rock 'n' Roll

BO DIDDLEY – the originator
Ten Sepia Super Stars of Rock 'n' Roll

BO DIDDLEY

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

Born: Firstnames Ellas Otha out of wedlock to Eugene Bates and Ethel Wilson (later adopted by his mother's cousin Mrs Gussie McDaniel - often misspelled McDaniels) in McComb, Mississippi December 30, 1928 (Bob Eagle's research states his birth may have been 1927).


First recordings: Chicago March 2, 1955 Bo Diddley b/w I´m A Man - Checker 814.

Records for: Checker from 1955.

First LP: Bo Diddley – Chess/Checker LP 1431 (early 1958)

Essential CD:
The Chess Box (3CD) - MCA/Chess CH3 19502 (1987)
or His Best - MCA/Chess CHD 9373 (1997)
or The Story of Bo Diddley, The Very Best of (2CD) - Universal EU CD 9833296 (2006) or Gold (2CD) - Hip-O Select (2007)

For Collectors:
I´m A Man - The Chess Masters, 1955-1958 - Hip-O Select B0009231-02 (2CD 2007) (48 chronological tracks 1955 - 1958 with the hits plus rare, alternates, and unissued);

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

R&B Top 10 Hits: (3 of 11 Top 40)
1955 Bo Diddley # 1 for 2w
1956 Pretty Thing #4
1959 Say Man #3 P20

Some Of His Other Best:
1955 I´m A Man
1955 Diddley Daddy
1956 Bring It To Jerome
1956 Who Do You Love
1957 Hey Bo Diddley
1959 Say Man, Back Again
1959 The Story of Bo Diddley
1960 Road Runner
1962 I Can Tell
1962 You Can’t Judge A Book By The Cover

The Blues Pioneers Series – Volume Seven of twelve
SOME NEW CDs with BO DIDDLEY

INSERTED CENTER: The Bo Diddley Collection 1955-1962 (3CD – 84 tracks) Acrobat ACTRC9057
Vol 1. Top Rhythm & Blues Records
- The Top R&B Hits from 30 classic years of Rhythm & Blues

Vol 2. The John Lee Hooker Session Discography
Complete discography, and year-by-year history recap (Two Parts)

Vol 3. Those Hoodlum Friends – THE COASTERS
A Super Size Presentation of the first vocal group to be inducted into the Rock and Roll Hall of Fame

Vol 4. The Clown Princes of Rock and Roll
Todd Baptista's great Essay on The Coasters, completed with Singles Discography, Chart Hits, Session Discography, and much more

Vol 5. The Blues Giants of the 1950s
- Twelve Great Legends
T-Bone Walker, Big Joe Turner, Lowell Fulson, Roy Brown, John Lee Hooker, Muddy Waters, Sonny Boy Williamson, Howlin' Wolf, Elmore James, Little Willie, Jimmy Reed, B. B. King

Vol 6. The Top Ten Vocal Groups of the Golden '50s
- Rhythm & Blues Harmony
The Dominoes, Clovers, “5” Royales, Midnighters, Flamingos, Moonglows, Drifters, Platters, Cadillacs, Coasters

Vol 7. Ten Sepia Super Stars of Rock 'n' Roll
- Idols Making Music History
Fats Domino, Little Richard, Chuck Berry, Bo Diddley, Ruth Brown, LaVern Baker, Clyde McPhatter, Jesse Belvin, Bobby Day, Lloyd Price

Vol 8. Transitions from Rhythm to Soul
- Twelve Original Soul Icons
Ray Charles, Sam Cooke, Jackie Wilson, Little Willie John, Brook Benton, Etta James, Rufus Thomas, Junior Parker, Bobby Bland, Johnny “Guitar” Watson, King Curtis, James Brown

Vol 9. The True R&B Pioneers
- Twelve Hit-Makers from the Early Years

Vol 10. Predecessors of the Soul Explosion in the 1960s
- Twelve Famous Favorites
Joe Tex, Solomon Burke, Wilson Pickett, Otis Redding, Aretha Franklin, Marvin Gaye, The Dells, Isley Brothers, Four Tops, Impressions, Miracles, Temptations

Vol 11. The R&B Pioneers Series:
- The Top 30 Favorites
Featuring the Super Legend’s ultimate CD compilations and their most classic singles

Vol 12. Clyde McPhatter – the Original Soul Star
Special feature on possibly the most important R&B Pioneer plus Bonus Features
Ten Sepia Super Stars of Rock 'n' Roll

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

www.jasmine-records.co.uk/index.html
IS THIS THE BEST (most interesting) PUBLIC DOMAIN LABEL? pt 2
Ten Sepia Super Stars of Rock 'n' Roll

IS THIS THE BEST (most interesting) PUBLIC DOMAIN LABEL?  pt 5
The copyright laws in Europe made it possible to issue recordings under the “public domain” banner 50 years after a recording was done. This made it possible to publish recordings up to (and including) 1962. In 2013 the laws were coordinated with the rules of the United States (75 years). The now old rules meant that most of the R&B Pioneers’ recordings could be rereleased (with their main and most important records first issued during the ’40s and ’50s). Acrobat Music was one of the first to establish itself (they concentrated on the 1940s and early 1950s and are still semi-active). The old rules resulted in a true “boom” of lots of new European independent labels to flourish. This boom is likely to be strongly reduced in the years to come. Now one has to wait until the year of 2038 in order to “establish” a new boom.

Jasmine Records issued their first CDs in 1990 and is possibly the most interesting public domain label today. The CDs have increased their inlay booklet pages in later years - and editor Bob Fisher supplies us with great information (and great records). Fisher joined Charly Records in 1987 and in 1989 he founded Sequel Records. In 1997 he joined MCI and founded th Westside and Blueside labels. Later he co-founded Acrobat Records. He returned to the world of consultancy, producing several packages for JVC, Jasmine and Blue. Bob is a true R&B expert.
Ten Sepia Super Stars of Rock ‘n’ Roll

The Empress of Rock ‘n’ Roll & Miss Rhythm
LaVern Baker. The Essential Recordings - Primo Records (2016 – 40 tracks)
RUTH BROWN

RUTH BROWN, vocals “HI-FIVE”

1. with Eddie Condon’s N.B.C. Television Orchestra
   - New York, May 25, 1949:
     - A 239
       - So Long - Atlantic 879 (#4, 10w)

2. with Budd Johnson’s Orchestra
   - New York City, September 1950:
     - A 514
       - Tear Drops From My Eyes - Atlantic 919 (#1, 25w)

3. Ruth Brown with Orchestra (featuring Willis Jackson, sax)
   - New York, December 19, 1952:
     - A 960
       - (Mama) He Treats Your Daughter Mean - Atlantic 986 (#1, 16w 1953)

4. and Her Rhythmmakers (or group - actually the Cues or possibly the Drifters)
   - New York, May 7, 1954:
     - A 1273
       - Oh What A Dream - Atlantic 1036 (#1, 17w)

5. Ruth Brown (featuring orchestra and chorus)
   - New York, September 25, 1956:
     - A 2125
       - Lucky Lips - Atlantic 1125 (#6, 10w)

Ruth’s very first LPs
(Four on Atlantic 1957-1963, two on Phillips 1961-1962)

ALS-115 - Ruth Brown Sings Rhythm and Blues Favorites - Ruth Brown (Unreleased 1952/53) This record is listed in the back of several of the early Atlantic 10 and 12 inch albums. No copy was ever surfaced. Tracks: So Long, Tears From My Eyes/Shrine Of Saint Cecilia/Where Can I Go/Happiness Is A Thing Called Joe/I’ll Get Along Somehow, I Can Dream Can’t I/I Don’t Want Anybody

R&B Top 10 Hits: (21 of 24 Top 40)

1949
- So Long #4
- I’ll Wait For You #3
- I Know #7
- 5-10-15 Hours #1 for 7w
- Daddy Daddy #3
- (Mama) He Treats Your Daughter Mean #1 for 5w
- Wild Wild Young Men #3
- Mend Your Ways #7
- Oh What A Dream #1 for 8w
- Mambo Baby #1 for 1w
- I Can See Everybody’s Baby #7
- As Long As I’m Moving #4
- I’m Love Baby (24 Hours A Day) #4
- Love Has Joined Us Together (with Clyde McPhatter) #8
- I Wanna Do More #3
- Sweet Baby Of Mine #10
- Lucky Lips #6 P25

1958
- This Little Girl’s Gone Rockin’ #7 P24
- I Don’t Know #5
- Don’t Deceive Me #10

Essential CD: The Definitive Soul Collection (2CD 2007) - Rhino
- 122684 or The Essentials – Rhino/Atlantic R2 76162 (2003)
- or Rockin’ In Rhythm - The Best of... - Rhino RHCD 2-72450 (1996)

Editor’s choices: Miss Rhythm - Greatest Hits and More (2CD) - Atlantic 7 12061-2 (or Sequel RSCD 816) (1980); and Miss Rhythm - The Rest & More of The Best RSACD 864 (1990)


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


First recordings: New York City April 6, 1949 Rain Is A Bringdown (uniss at the time) and May 25, 1949 It’s Raining / So Long.


First LP: Rock & Roll – Atlantic LP 8004 (1957)

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

Rhino

Ten Sepia Super Stars of Rock ‘n’ Roll

The Blues Pioneers Series – Volume Seven of twelve

53
The Ruth Brown Discography on Atlantic

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

### The Singles

#### 1949
- with Eddie Condon's NBC Television Orchestra: 879 - It's Rainging (298) / So Long * (299, #4) 25/5
- with Budd Johnson's Orch: 887 - I'll Get Along Somewhere (Part 1) (291) / Rocking Blues (293) 18/9
- 887R - I'll Get Along Somewhere (Part 1) * / I'll Get Along Somewhere (Part 2) 1950
- with Buchsbaum: 919 - Am I Making The Same Mistake Again (513) / Treadrops From My Eyes * (514, #1) 15 Hours

#### 1950
- 930 - I Want You For Me (541, #3) / Standing On The Corner (542) 14/12 1950
- 941 - I Don't Want Anybody (If I Can't Have You) * (539) / I Know (546, #7) as above
- 948 - Without My Love (629) / Shine On (Big Bright Moon) Shine On A (630) 29/8

#### 1952
- 962 - Be Anything (But Be Mine) * (893) 10-15 Hours (Of Your Love) § (864, #1) 13/2
- with The James Quintet: 973 - Have A Good Time § (869) / Daddy Daddy § (870, #3) 2/7
- with Orchestra (Sid Bass orchestra credited on 986 repressing): 978 - Good For Nothing Joe (894) / Three Letters § (895) 12/9

#### 1953
- 986 - Mama He Treats Your Daughter Mean § (901, #1) / R. B. Blues (515) Sept 1950
- 993 - Mend Your Ways (1048, #7) / Wild Wild Young Men § (1051, #3) 10/4
- 1005 - The Tears Keep Tumbling Down (1088) / I Would If I Could (1956) 10/4

#### 1954
- 1018 - If You Don't Want Me (I Don't Want No Part Of You) (1140) 1/11 1956
- with the Delta Rhythm Boys: 1023 - Sentimental Journey (357) / It's All In Your Mind (356) 17/1 1956

#### 1955
- 1027 - If I Had Any Sense (1139) 1/11 1953
- with Hootie Boy (1172) 1/11 1953
- Ruth Brown and her Rhythmmakers with orchestra: Note: the four recordings of My Man turned out actually to be backed by The Drifters: 1036 - Oh What A Dream § (1273, #1) / Please Don't Freeze (1275) 7/5
- 1044 - Somebody Touched Me (1276) 7/5 / Mamma Baby (1310, #1) 11/8

#### 1956
- 1051 - Bye Bye Young Men (1209, #13) 11/8 1954
- 1059 - I Can See Everybody's Baby (1440, #7) / As Long As I'm Moving (1441, #1) 1/3
- Ruth Brown: 1072 - What's It Say (1442) 1/3 / It's Love Baby (24 Hours Of The Day) (1603, #4) 7/7
- Ruth Brown and Clyde McPhatter: 1077 - I Gotta Have You (1952) / Love Has Joined Us Together (1853, #8) 29/8
- Ruth Brown & Her Rhythmmakers with orchestra: 1082 - Old Man River (1274, #5) / I Want To Do More (1662, #3) 22/10

#### 1957
- 1091 - Sweet Baby Of Mine (2/3) / I'm Getting Right (19/10-55)
- 1102 - Mom Oh Mom / I Want To Be Loved (12/6)
- 1113 - I Still Love You (2/3) / Smooth Operator (19/10-55)
- 1125 - Lucky Lips § (6/4) / My Heart Is Breaking Over You (25/9)
- 1150 - One More Time / When I Get You Baby (25-9-56)
- 1153 - Show Me / I Hope We Meet (On The Road Some Day) (15/5)
- 1166 - A New Love / I Look Me Up (15/5)
- 1958
- 1177 - Just Too Much / Book Of Lies (5/12-57)
- 1197 - This Little Girl's Gone Rockin' (7) / Why Me (917) (30/7)
- 2008 - Mama, He Treats Your Daughter Mean (No.2) / I'll Step Aside (10/10)
- 2015 - 5-10 Hours (No.2) / Itty Bitty Girl (10/19)
- 1959
- 2026 - Jack O'Diamonds (23) / I Can't Hear A Word You Say (7/3)
- 2035 - Papa Daddy / I Don't Know (85) (7/3)
- 2052 - Don't Deceive Me (101) / I Burned Your Letter (30/9)
- 2064 - What I Wouldn't Give / The Door Is Still Open (30/9)
- 1960
- 2075 - Taking Care Of Business / Honey Boy (30/8)
- 2088 - Sure 'Nuff / Here He Comes (16/11)
- 1961
- 2104 - Anyone But You (26/4) / It Tears Me All To Pieces (30/8-60)

### LPs

- with tracks from above discography:
  - 1094 - Rock and Roll (1957) / Lucky Lips / As Long As I'm Moving / Wild Young Man / Daddy Daddy / Mamma Baby / Treadrops From My Eyes / Hello Little Boy / Mama He Treats Your Daughter Mean § / 10-15 Hours / It's Love Baby / Sentimental Journey / Old Man River / So Long / What A Dream.
  - 1095 - This Little Girl's Gone Rockin' / Just Too Much / I Hope We Meet (On The Road Some Day) / Why Me / Somebody Touched Me / When I Get You Baby / Jack O' Diamonds / I Can't Hear A Word You Say / One More Time / Book Of Lies / I Can't See Everybody's Baby / Show Me.
  - 1096 - The Best of Ruth Brown (1953) / Treadrops From My Eyes/Shine / 10-15 Hours / Daddy Daddy / Mama He Treats Your Daughter Mean / Love Contest / Please Don't Freeze / Oh What A Dream / Somebody Touched Me / Mamma Baby / Bye Bye Young Man / Lucky Lips / I Can't Take Care of Business.

Note: Tracks marked * were intended for Ruth's first album ALS 115 "Sigs Rhythm and Blues Favorites" (1952/53), which most likely was withdrawn before ever issued.

Tracks marked ** were intended for Atco LP SD 3039 (planned for a broadcast 1972 follow-up to "The Early Years" series). It never surfaced.

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

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

Ten Sepia Super Stars of Rock ‘n’ Roll

The Blues Pioneers Series – Volume Seven of twelve

55
The original vinyl LPs of LaVern Baker

The first nine below are the original Atlantic LPs, followed by the Brunswick release of 1970, and her very first CD (of 1991).
The Very Best of All the Rest:
1951 How Long (as Little Miss Sharecropper)
1951 I Want A Lavender Cadillac (with Maurice King as Bea Baker)
1952 Pig Latin Blues (w/Todd Rhodes)
1952 Must I Cry Again (w/Todd Rhodes)
1953 Soul On Fire (as LaVerne Baker)  
1954 Living My Life For You
1954 I'm In A Crying Mood
1954 Of Course I Do
1954 Tomorrow Night
1956 Tra La La (as LaVerne Baker)
1957 It's So Fine (w/the Cookies)
1959 If You Love Me
1959 Shake A Hand
1960 You're The Boss (w/Jimmy Rick)
1960 Don Juan
1960 Saved
1960 I Didn't Know I Was Crying
1961 Hey Memphis
1965 Think Twice (w/Jackie Wilson)

LaVERNE BAKER, vocals “BIG-SIX”
1. Todd Rhodes and His Orchestra - vocal LaVerne Baker
   - Cincinnati, July 1, 1952:
     K 9194-1 Must I Cry Again - King 4583
2. LaVerne Baker (featuring Hank Jones, piano) - New York, June 19, 1953:
   A 1079 (Sat My) Soul On Fire - Atlantic 1004
3. LaVerne Baker and The Gliders with Orchestra (actually the Cues, vocgroup) - New York, October 20, 1954:
   A 1334 Tweedle Dee (Tweedle Dee) - Atlantic 1474 (64, 15w)
4. LaVerne Baker and The Gliders with Orchestra (the Cues vocgroup) - New York, December 21, 1955:
   A 1794-1 Jim Dandy - Atlantic 1116 (#1, 11w 1957)
5. New York, January 10, 1956:
   A 1859-2 Tra La La - Atlantic 1116 (1957)
6. LaVerne Baker (featuring King Curtis) - New York, September 11, 1958:
   A 3132 I Cried A Tear - Atlantic 2007 (#2, 19w)

LaVERNE BAKER, vocals “BIG-SEVEN”
1. Todd Rhodes and His Orchestra - vocal LaVerne Baker
   - Cincinnati, March 25, 1952:
     K 9194-1 Must I Cry Again - King 4583
2. LaVerne Baker (featuring Hank Jones, piano) - New York, June 19, 1953:
   A 1079 (Sat My) Soul On Fire - Atlantic 1004
3. LaVerne Baker and The Gliders with Orchestra (actually the Cues, vocgroup) - New York, October 20, 1954:
   A 1334 Tweedle Dee (Tweedle Dee) - Atlantic 1474 (64, 15w)
4. LaVerne Baker and The Gliders with Orchestra (the Cues, vocgroup) - New York, December 21, 1955:
   A 1794-1 Jim Dandy - Atlantic 1116 (#1, 11w 1957)
5. New York, January 10, 1956:
   A 1859-2 Tra La La - Atlantic 1116 (1957)
6. LaVerne Baker (featuring King Curtis) - New York, September 11, 1958:
   A 3132 I Cried A Tear - Atlantic 2007 (#2, 19w)

LaVerne’s original Atlantic LPs
1956 La Ver - Atlantic LP 8002
1957 Rock & Roll - Atlantic LP 8007
1958 Sings Bessee Smith - Atlantic LP 1281
1959 Blues Ballads - Atlantic LP 8030
1960 Precious Memories / Sings Gospel - Atlantic LP 8036
1961 Saved - Atlantic LP 8050
1962 See See Rider - Atlantic LP 8071
1963 The Best of LaVerne Baker - Atlantic LP 8078
1971 Her Greatest Recordings, Acro LP 33-372

LaVerne Baker pre-Atlantic discography:
Eddie “Sugarman” Penigar Orchestra;
   vocal Little Miss Sharecropper (Chicago, February 25, 1949)
   RCA Victor 22-0016 I Wonder Baby (RCA Victor flip, issued May 1949)
   RCV 22-0036 Easy Baby (RCA Victor flip, issued May 1949)
Hot Lips Page (prob., Chicago, June 15, 1950)
   with vocal by Baker and Red Saunders’ band

Sharecropper Boogie (unissued Columbia)
Miss Sharecropper with Orchestra (Chicago, ca January 1951)
   incl Earl Washington, piano and Red Saunders, sax
   National 9151 I’ve Thied (aka I’ll Try) b/w How Long (issued May 1951)
   National 9153 Take Out Some Time b/w Please To Rock (issued June, 1951)

Bea Baker with Maurice King’s Wolverines
   (New York City or poss Detroit, March 8, 1951)  
   Columbia 30330 Good Daddy
   (non Baker b side, prob Maurice King, issued May 1951)

Maurice King & his Wolverines, vocal chorus Bea Baker
   (New York City or poss Detroit, April 25, 1951)
   Ohh 8800 I Want A Lavender Cadillac
   (Maurice King flip, issued June 1951)
   Ohh 8817 Make It Better (Maurice King flip)

Todd Rhodes & his Orchestra, vocal LaVerne Baker
   (Cincinnati, July 1, 1952) note: all flips by Rhodes’ orchestra
   King 4566 Trying (issued Sept 1952)
   King 4566 Pig Latin Blues (issued Oct 1952)
   (Cincinnati, October 14, 1952)
   King 4583 Must I Cry Again? (issued Dec 1952)
   King 4601 Lost Child (issued March 1953)

LaVerne Baker – The Atantic Years

The Atantic LPs
1954 Blues by Chip Deffaa (US 1996)
1957 First LP: LaVerne Baker (N.Y.C over - Atlantic 69)

Recordings:
1949: I Wonder Baby (RCA Victor 22-0016, released 22-0036)
1950: Red Saunders band and Hot Lips Page: flips by Eddie Penigar Band; later early recording: Chicago June, 1950 with Sasophonist Sam "The Man" Taylor. Her "Tweedlee Dee" is often called the first R&B hit turning Pop and was retitled "Tweedle Dee"

LaVERNE BAKER
The Blues Pioneers Series – Volume Seven of twelve
LaVERN BAKER: One Single (Plus) Per Year 1949 – 1965

1949

1951

1951

1952

1953

1954

1954

1955

1956

1957

1957

1958

1959

1960

1960

1961

1962

1963

1964

1965
THE EMPRESS OF ROCK ‘N’ ROLL

The Early LaVern Discography on Atlantic

LaVern Early Atlantic Discography

LaVern Baker with Orchestra
Freddie Mitchell, ts; Ernest "Pinkly" Williams, bs; Hank Jones, pno; Jimmy Lewis, gtr; Lloyd Trotman, b; Sylvester Payne, d; Gene Redd, arr
New York City June 19, 1953
A 1077 You'll Be Crying
LP 8002
A 1078 How Can You Leave A Man Like This
A 1079 Soul On Fire (Set my soul on fire)
1004, LP 8007
A 1080 Real Gone Guy
unissued

LaVern Baker with Orchestra
Tall Jordan, tp; Sam Taylor, ts; Dave McRae, bs; Al Williams, pno; Mickey Baker, gtr; Lloyd Trotman, b; Joe Marshall, d; Jesse Stone, arr
March 20, 1954
A 1248 I'm Living My Life For You
1030
A 1249 Stop Pulling On My Man
unissued
A 1250 I'm In A Crying Mood
LP 8002
A 1251 I Can't Hold Out Any Longer
1030

LaVern Baker and The Gliders with Orchestra
Sam Taylor, ts; pno, gtr, b; Connie Kay, d; The Gliders (Edward Barnes, Abel de la Costa, Oliver Jones, Roobie Kirk aka Winfield Scott), vcls
October 20, 1954
A 1331 Of Course I Do
LP 8002
A 1332 Tomorrow Night
1047, LP 8007
A 1333 You Better Stop
see A 1161
A 1344 Tweedlee Dee (Tweedle Dee) (#4)
1047, LP 8007

same with Mikey Baker, gtr, The Gliders, plus female vocals
February 20, 1955
A 1432 That's All I Need (#6)
1057, LP 8007
A 1433 Bop Ting-Ling (#3)
1057, LP 8007
A 1434 Lots and Lots Of Love
LP 8002

Emmett Berry and Lester (Shad) Collins, tp; Lawrence Brown, tb; Sam Taylor, ts; Dave McRae, bs; pro, gtr; Lloyd Trotman, b; d: add on: 1 The Gliders (as above plus Jimmy Breedlove)
July 14, 1955
A 1608 Play It Fair (#2)
1075, LP 8007
A 1609 Fee Fi Fo Fum
unissued
A 1610 That Lucky Old Sun
1075, LP 8007
A 1611 You Better Stop -1
EP 575, SD 8071

LaVern Baker, with Orchestra, directed by Howard Biggs
with ts, org, pno, gtr, b, d, female and male vclgrp
October 20, 1956
A 2039 If I Never Get Over You
1104, LP 8007
A 2040 I Can't Love you Enough (#7)
1104, LP 8007
A 2041 Only A Fool
unissued

LaVern Baker, orchestra and chorus directed by Ray Ellis
with tbn, saxes, pno, gtr, b, d, female & male vclgrp
June 14, 1956
A 2019 Still (#4)
1104, LP 8007
A 2020 I Can't Love you Enough (#7)
1104, LP 8007
A 2021 Only A Fool
unissued

LaVern Baker, orchestra and chorus directed by Howard Biggs
with ts, org, pno, gtr, b, d, female and male vclgrp
October 19, 1956
A 2162 Romance In The Dark
LP 8002
A 2163 Harbor Lights
LP 8002, 1189
A 2164 I'll Never Be Free
LP 8002
A 2165 Everybody's Somebody's Fool
LP 8002
A 2166 Fool That I Am
LP 8002
A 2167 How Long Will It Be
LP 8002

“Ta vern" was Baker's first album on Atlantic, issued in December 1955 (LP 8002). Baker had released several singles before that, the first issued in mid 1953 (produced by Ahmet Ertegun and Atlantic's new co-owner Jerry Wexler, plus prob. Jesse Stone). Peak pos. on Billboard's R&B Charts noted. Here are her early recordings for the Atlantic label. LP 8007 issued early 1957.

Right: LP 8007.
Ten Sepia Super Stars of Rock ‘n’ Roll

The Original Soul Star & Mr. Easy – the Blues Balladeer
Ten Sepia Super Stars of Rock ‘n’ Roll

SEPIA SUPER STARS of R&R: THEIR CLASSIC HITS - pt1
SEPIA SUPER STARS of R&R: THEIR CLASSIC HITS - pt2

Ten Sepia Super Stars of Rock 'n' Roll

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

**Born:** Blanch Roosevelt McPhatter (later Clyde Lensy McPhatter)
November 15, 1932 (not 1933 as stated in many files - some files even give 1931), Dutchville Township near Durham, North Carolina. Died of heart attack June 13, 1972, NYC.

**First recordings:** NYC November 14, 1950 with the Dominoes Do Something For Me - Federal 1201; with the Drifters NYC August 9, 1953 Money Honey / The Way I Feel - Atlantic 1006; first solo recording: NYC August 25, 1955

**Seven Days / I'm Not Worthy Of You** (backed by the Cues - probably not the Drifters); August 25, 1955 – probably not the Drifters); August 25, 1955

**Died:** NYC November 14, 1950 with the Dominoes Do Something For Me - Federal 1201; with the Drifters NYC June 28, 1954 Everyones´s Laughing / Hot Ziggety - Atlantic 82314.

**Other Interesting Ones:**
1955 Everyone’s Laughing (with Vocal Quartet)
1955 I Gotta Have You (with Ruth Brown)
1956 I'm Lonely Tonight
1957 Since You've Been Gone
1961 The Bells (re-recording)
1962 Lover Please (Pop #7)

**R&B Top 10 Hits (credited as below):**
- Clyde McPhatter and The Drifters - or - The Drifters featuring Clyde McPhatter
- Clyde McPhatter & The Drifters - or - The Drifters featuring Clyde McPhatter
- Clyde McPhatter - or - The Drifters featuring Clyde McPhatter

**R&B Top 10 Hits (10 of 16 Top 40):**
1955 Love Has Joined Us Together (with Ruth Brown) #8
1956 Seven Days (with Vocal Chorus) #2
1956 Treasure Of Love #1 for 1w P16
1957 Without Love (There Is Nothing) #4 P19
1957 Just To Hold My Hand #6 P26
1957 Long Lonely Nights #1 for 1w
1958 Come What May #3
1958 A Lover’s Question #1 for 1w P6
1960 Ta Ta #7 P23
1964 Deep In The Heart Of Harlem #10

**CLYDE McPHATTER, vocals “BIG-SIX”**
2. Clyde McPhatter and The Drifters (McPhatter-lead, Gerhart and Andrew Thrasher, Bill Pinkney, Willie Ferbee, vcls; Walter Adams,gtr; featuring S
   3. Clyde McPhatter - A Biographical Essay by Colin Escott
   - New York, August 9, 1953:
     A 1105 Money Honey - Atlantic 1006 (#1, 21w)
   4. Clyde McPhatter & The Drifters - or - The Drifters featuring Clyde McPhatter
   - New York, February 4, 1954:
     A 1204 What’cha Gonna Do - Atlantic 1055 (#2, 15w 1955)
   5. Clyde McPhatter (with Ray Ellis and his orchestra) - New York, October 10, 1956:
     A 2155 Without Love (There Is Nothing) - Atlantic 1117 (#4, 11w 1957)
   6. Clyde McPhatter & The Drifters - or - The Drifters featuring Clyde McPhatter (with Nigel Hopkins, bass vcl) - New York, August 7, 1958:
     A 3117 A Lover’s Question - Atlantic 1199 (#1, 23w)

Essential CDs: Deep Sea Ball - the Best of... - Atlantic 82314-2 (1991) and Clyde McPhatter & The Drifters - Sequel RSA CD 803 (1997)

Reading: Clyde McPhatter - A Biographical Essay by Colin Escott with Richard Weize (Bear Family, 1987)

Clyde’s very First LPs – on Atlantic:
- Clyde McPhatter & The Drifters Rock & Roll - Atlantic LP 8003 (1956)
- Love Ballads – Atlantic LP 8624 (1956)
- Clyde – Atlantic LP 8031 (1959)

Ten Sepia Super Stars of Rock 'n' Roll

CLYDE McPHATTER
PHOTO GALLERY - in order of presentation
Ten Sepia Super Stars of Rock ‘n’ Roll

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

Below, the Big Four Soul Icons, presented in the next volume of The R&B Pioneers Series – Transitions from Rhythm to Soul.
Ten Sepia Super Stars of Rock ‘n’ Roll

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

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

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

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

1958, 1959, 1960
Ten Sepia Super Stars of Rock ’n’ Roll

JESSE BELVIN

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

Born: Jesse Lorenzo Belvin December 15, 1932, San Antonio, Texas (some files say Texarkana, Arkansas). Died in a car crash February 6, 1960 in Hope, Arkansas (together with his wife JoAnn – she died in a Hope hospital February 11).

First recordings: L.A. 1950 with Big Jay McNeely All That Wine Is Gone and Sad Story - Imperial 5115 and 5130; Hollywood mid/late 1951 Dream Girl / Hang Your Tears Out To Dry - RIH 120 (definately recorded in 1951 since it was advertised in December, 1951 – although mostly listed as recorded Nov 12, 1952 together with Blues Has Got Me issued on Specialty SPCD 7003). First hit: Dream Girl (with Marvin Phillips as Jesse and Marvin) – Specialty 447, recorded November 12, 1952.


For Collectors: Guess Who, The RCA Victor Recordings (2CD) - Ace CDCD2 1020 (2004), and a terrific demo 1954 and 1958 CD: So Fine - Jesse Belvin & The Chargers - Night Train NTCD 7097 (2006); The Unforgettable Mr. Easy - Jasmine (2CD) JASCD 156 (2011) (26 early singles tracks and 2 RCA LPs)

Discography/Reading:
http://www.electricearl.com/dws/belvin.html

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

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


**Imperial 5115**

All That Wine Is Gone / Don't Cry, Baby

Feb. 1951

As by Jay McReynolds (sic) and His Orchestra; Vocal by: Jesse Belvin and Three Dots & A Dash.

**Imperial 5130**

Sad Story / (not on flipside)

1951

As by Big Jay McReynolds: Jesse Belvin and Three Dots & A Dash.

**Recorded in Hollywood 120**

Hang Your Tears Out To Dry / Dream Girl

Dec. 1951

Arr. by Red Callender, Music by Que Martin. Listed as issued Dec 1952 by Jim Dawson. Though "Dream Girl" is the same song Jesse recorded on with the "Bumps" Blackwell Band, this single is listed as "Jacques" — one of label owner John Dolphin’s pseudonyms. Specialty’s "Dream Girl" is by Belvin-Phillips.

**Specialty 435**

(reissued on Flash 45-908) Baby Don’t Go / Confusin’ Blues

June 1952

**Specialty 447**

Dream Girl (R&B #2) / Daddy Loves Baby

Nov. 1952

As by Jesse & Marvin.

**Recorded in Hollywood 412**

Daddy Loves Baby / My Love Comes Tumbling Down

1952

This single was slated for release, but may never have been more than a demo or deejay copy.

**King 4607**

Hang Your Tears Out To Dry / Dream Girl

Feb. 1953

Same recordings as Recorded in Hollywood 120.

**Swing Time 346**

Go Get Some More / (not on flipside)

Feb. 1954

As by the 7 Marks (Jesse backed prob. by the Hollywood Flames).

**Modern 949**

Ko Ko Mo (not on flipside)

Jan. 1955

**Modern 952**

I Love You, Yes I Do / (not on flipside)

Feb. 1955

Last two singles as by Marvin & Johnny (with Marvin Phillips).

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**Money 208**

I’m Only A Fool / Trouble & Misery

Feb. 1955

With Jackson Brothers Orchestra.

**Specialty 529**

One Little Blessing / Gone

Apr. 1955

As by Jesse Belvin The Blues Balladeer And His Band. Bobby Relf & The Laurels, though uncredited, background vocals.

**Modern 959**

Sugar Mama (not on flipside)

May 1955

As by Marvin & Johnny (with Marvin Phillips).

**Federal 12231**

My Angel / (not on flipside)

June 1955

As by The Californians (Belvin sings lead only on the bridge).

**Federal 12237**

So Fine / Sentimental Heart

Aug. 1955

As by The Sheiks (with Mel Williams lead vcl on A-side).

**Specialty 559**

Love Love Of My Life / Where’s My Girl

Sep. 1955

With the “Bumps” Blackwell Band. Bobby Relf & The Laurels, though uncredited, background vocals.

**Hollywood 1059**

My Darling / Dear Heart

Apr. 1956

Bobby Relf & The Laurels, though uncredited, background vocals.

**Candy 1039**

Hum De Dum / (sang background on flipside)

June 1956

As by The Gassers (George Parker, Howard Watson, Willie Henderson and Howard Mitchell, Belvin lead).

**Modern 987**

Girl Of My Dreams / I Wanna Know Why

Mar. 1956

As by The Cliques (duet with Eugene Church).

**Modern 995**

My Desire Is For Love In (With A Girl)

Aug. 1956

As by The Cliques (duet with Eugene Church).

**Modern 1005**

Goodnight My Love (Pleasant Dreams) / I Love You, Yes I Do (not on flipside)

Oct. 1956

As by the Cliques (duet with Eugene Church). Probably recorded with The Don Ralke Singers, including Ricki Page, wife of producer George Motola.

**Modern 1007**

(repress) Goodnight My Love (Pleasant Dreams) / Let Me Love You Tonight

Dec. 1957

A-side is the same recording. Label credit on the new B-side is: Orchestra conducted by Maxwell Davis.

**Modern 1013**

I Need You So / Senorita

Feb. 1957

Arranged and Conducted by Maxwell Davis.

**Modern 1015**

Don’t Close The Door / By My Side

Mar. 1957

Arranged and Conducted by Maxwell Davis.

**Modern 2020**

I’m Not Free / Sad & Lonesome (Blues)

May 1957

**Modern 2025**

You Send Me / Summertime

Aug. 1957

**Cash 1056**

Beware / Dry Your Tears

Nov. 1957

“Dry Your Tears” is the same recording as "Hang Your Tears Out To Dry" (Recorded in Hollywood 120).

**Modern 2027**

Just To Say Hello / My Satellite

Dec. 1957

“Just to Say Hello” as by Jesse Belvin and Group; “My Satellite” as by Jesse Belvin & The Space Riders (Tommy “Buster” Williams, Alex Hodge, Will "Dub" Jones).

**Aladdin 3431**

Dance Doll / Let Me Dream

July 1958

As by The Sharp tones With Jesse Belvin (actually a duet with Buster Williams).

**RCA 47-7310**

Volare (Nel Blu Dipinto Di Blu) / Ever Since We Met

July 1958

“Volare” With Orchestra Conducted by Dennis Farron. Flipside: With Shorty Rogers and his Orchestra and Chorus. Producer: Dick Peirce (as on all of Belvin’s RCA singles).

**RCA 47-7387**

Funny (R&B #25) / Pledging My Love

Oct. 1958

Shorty Rogers Orchestra and Chorus.

**RCA 47-7469**

Guess Who (R&B #7) / My Girl Is Just Enough Woman For Me

Feb. 1959

“Guess Who” With Shorty Rogers and his Orchestra and Chorus. "My Girl Is Just Enough For Me" (from the Broadway musical musical Redhead) With Dennis Farnson and his Orchestra and Chorus.

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**Knight 2012**

Deacon Dan Tucker / Little Darling

1959

**Federal 12355**

So Fine / Sentimental Heart

1959

This is a reissue of Federal 1237.

**RCA 47-7543**

Here’s A Heart / It Could’ve Been Worse

1959

With Shorty Rogers and his Orchestra and Chorus.

**RCA 47-7596**

Give Me Love / I’ll Never Be Lonely Again

1959

“Give Me Love” With Shorty Rogers and his Orchestra and Chorus. Flipside: Orchestra and Chorus conducted by Ray Martin.

**Jamie 1145**

Goodnight My Love / My Desire

1959

Same recordings as released earlier on Modern, (Pleasant Dreams) dropped from a side title.

**RCA 47-7675**

The Door Is Always Open / Something Happens to Me

1960

Shorty Rogers’ Orchestra and Chorus. The single version of “Something Happens to Me” is not the same recording (with Marty Paich’s orchestra)

**RCA 47-7267**

Class 267 / I’m Confessin’ / Deep In My Heart

1960

(reissued on Hi Oldies 408)

Jesse (sic) Belvin. “I’m Confessin” With Ricki Page (the wife of producer George Motola; her vocals were also present on the background of "Goodnight My Love").

**Candleelight 427**

Love Song / (not on flipside)

1960s

The Late Jesse (sic) Belvin With The Five Keys (but the group was actually Bobby Relf & The Laurels); most likely this cut came from the "Dear One”/"Betty My Darling” session from 1956.

**Kent 326**

Sentimental Reasons / Senorita

1960


**Impact 23**

Looking For Love / Tonight My Love

1961

These demos later overdubbed for release. Modern Oldies MXX1 (Decca-Reissue)

Goodnight My Love / Don’t Close The Door

ca 1964

Modern Oldies MXX20 (The Cliques)

Goodnight My Love / You’re Never Coming Home

ca 1965

Lana L-126 / Oldies 45 OL-81

Lana L-126 / Oldies 45 OL-81

Mar. 1957

Same recordings as released earlier on Modern. The Lana flip credits Don Baker’s Vocal Group behind Jesse Belvin.

Collectables 3397

Goodnight My Love / Girl Of My Dreams

1960

These recordings as released earlier on Modern. The B- side is credited to Jesse Belvin & Clauses. There are several more vinyl reissues on different labels (collectors note above).

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

General Note: All recordings done in Los Angeles, California.
Some Nice Books (R&B, R'n'R, Blues, Soul)
Ten Sepia Super Stars of Rock 'n' Roll

The Rockin' Bird & Mr. Personality (with Lloyd Price's book sumdumphonky, 2015)
BOBBY DAY

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

Born: Robert James Byrd July 1, 1928 (and not 1932, some files say 1930), Fort Worth, Tex. Died July 15, 1990, Los Angeles, Calif. Changed his "stage-name" from Bobby (or Robert) Byrd to Bobby Day on Class in 1957.


Essential CD: Rockin' Robin - The Very Best of... - Ace CDCHD 834 (also incl. Bob & Earl) (2004)


CD by The Hollywood Flames:
The Hollywood Flames - Specialty SPCD 7021 (1992)

Discography/Reading: http://www.uncanny.com/hollywood/and/hollywoodflames.html

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

The Hollywood Flames - lineups:

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

1949-mid 1953:
The Flames / The Hollywood's Four Flames / The Four Flames

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

Mid 1953-1954:
The Hollywood Flames

David Ford (first tenor); Robert Byrd (bass); Gaynel Hodge (lead and second tenor; substituted sometimes by Leon Hughes); Curtis Williams (baritone; often substituted by the returning Dinkins). Curtis left to form The Penguins in mid 1954 and Gaynel formed The Turks, who were joined for one session in 1956 by Byrd.

1955-1956: The group did not exist these two years, although Byrd recorded several songs with former and later members (with himself two-voiced as The Voices, and with The Sounds - and also with other California group singers).

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

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

1959: The Hollywood Flames (stationed in New York)

Earl Nelson, David Ford, Ray Brewer, Eddie Williams.

Late 1959-ca 1962: The Hollywood Flames

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


Earl Nelson, David Ford, Eddie Williams (the latter two replaced by John Berry and George Home).
LLOYD PRICE – His Albums 1959-1965

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

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


LLOYD PRICE

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

Born: March 9, 1933, Kenner - near New Orleans, La.
First recordings: N.O. 1952 Barnyard Rock (issued on Specialty LP 2163); N.O. March 13, 1952 Lawdy Miss Clawdy / Mailman Blues - Specialty 428.
First LPs: The Exciting Lloyd Price - ABC-Paramount LP 277 (February 1959); Lloyd Price - Specialty LP SP-2105 (April, 1959)

Essential CDs: Restless Heart - The ultimate singles collection 1952-1959 (2CD) - Jasmine JASCD 552 (February, 2010)
and Greatest Hits (ABC) - MCA MCAD-11184 (1994)
or: Lloyd Rocks - Bear Family BCD 16999 AR (2008) (34 tracks, 52-page booklet)
For Collectors: Mr. Personality - Million Sellers and More from ABC - Shout CD 43 (2008)
Reading: Lawdy Miss Clawdy - The Lloyd Price Story - The True King of the 50’s - from http://www.lawdymissclawdy.com/
Walking to New Orleans - The Story of New Orleans Rhythm & Blues by John Broven (Blues Unlimited, 1974)
Lloyd Price: His Most Interesting Compilation and his first ABC-Paramount LP

Discography

Lloyd Price, vcl: with Josh "Jack" Willis, tp; Leonard Johnson, as; Lawrence Marlene, ts; Eddie Bo, p; unknown, db; Otis Verry, b; Oliver Berry, d.

New Orleans January 1952

Malman Blues

Specially 428

with Dave Bartholomew, tp; Joe Harris, b; Herb Hardesty, bs; Fats Domino, p; Ernest McLean, g; Frank Fields, b; Earl Palmer, d.

Lovedly Miss Clady

March 13, 1952

428 (v1)

with E, p, g, d and the Dukes, vclgr.

Cow Boy Baby

March 16, 1952

535

with unknown accomp, featuring Edward Frank, p.

Ouch Ouch Ouch

June 26, 1952

440 (v1)

Tell Me, Pretty Baby

May 25, 1952

452 (v1)

So Long

October 13, 1952

457

with Dave Bartholomew, tp; Joe Harris, b; Herb Hardesty, bs; Salvador Doucette, or Edward Semino, p; Edgar Blanchard, g; Frank Fields, b; Earl Palmer, d; splash.

Operator

1952

705

(see song list on the album here – single issued in 1960s)

Ain't It A Shame

with Bill Lundy, as; Lawrence Marlene, and Nelly Simmo, ts; pass William Brown, p; pass Duncan Corely, J. J.; Curtis Mitchell, b; Charles Otis, d.

Los Angeles October 13, 1952

Ain't It A Shame

(v1)

What's The Matter Now

457

Jimmie Lee

494

Single 452 is not the later Fats Domino song.

same but Ernest McLean, g; Earl Palmer, d.

New Orleans January 14, 1953

Baby Don't Turn You Back On Me

463

Walkin' The Track

494

with unknown accomp featuring pass. Huey Smith, p and Earl Palmer, d; girl vocals.

Yodels 1

April 16, 1953

Where You At

463

Too Late For Tears

463

Lord Lord Amen

540

with Wallace Davenport, tp; Lawrence Marlene, ts; Earl Thomas, as; Bill Lundy, bs; Salvador Doucette, p; Ernest McLean, g; Otis Verry, b; Oliver Berry, d.

Los Angeles, June 27, 1953

Frog Legs

471

I Wish Your Picture Was You

471

Let Me Come Home Baby

483

Tryin' To Find Somebody To Love

540

with Lee Allen and Herb Hardesty, bs; Warren Bell, as; Salvador Doucette, p; Ernest McLean, g; Frank Fields, b; Oliver Berry, d.

New Orleans, January 10, 1954

No recording from this season on the albums.

with Lee Allen, as; Alvin "Red" Tyler, bs; Edward Frank, p; Edgar Blanchard, g; Frank Fields, b; Earl Palmer, d.

New Orleans February 8, 1956

Woo Ho Ho

571

Breaking My Heart (All Over Again)

602

I Yi Yi Comen A Sai (I'm Sorry)

571

similar accomp

New Orleans or Los Angeles April 6 or June 29, 1956

Rock 'N Roll Dance

578

I'm Glad, Glad

582

Forgive Me Clady

582

Baby Please Come Home

602

with Marvin Warwick, ts; John Patton, p; Lonnie Fowler, g; plus Prince Bouie, Lawrence Farrell, Jimmie Robinson ( sax b or d).

Los Angeles April 19, 1956

Country Boy Rock

578

You Need Love

571

* last song is not on the albums here – single issued in the 1960s.

with unknown orchestra (prob Lloyd's own)

Washington, D.C. December 1956

Just Because

KRC 387, ABC-Paramount

9792 (v3), LP 277

Why

as above

with Price's own Orchestra: Claude Green, and Pritchard Cheeseman, sax; Gladdstone Thomas, b; Vernon Emmanuel, Clinton Thurbourne, Mone Isamom in unknown order of p, d.

New York City May 23, 1957

Georgiana

KRC 303

Lonely Chair

301

Hello Little Girl

303

The Chicken And The Bop

301

add Charles McGlennor, ts

January 20, 1958

To Love And Be Loved

305

How Many Times

305

No Limit To Love

5950

Sue A Mess

5000

Gonna Let You Come Back Home

5002

Down By The River

5002

with Orchestra conducted by Dan Costa: Ted Curson, tp; Eddie Saunders and Charles McGlennor, ts; unknown, p; John Patton, p; Clarence "Jay" Johnson, b; Sticks Simpson, d; Price, cond.

New York City September 11, 1958

You Need Love

ABC-Par 9972, LP 277

Stagger Lee

9972 (v1), LP 277

omit Curson

December 4, 1958

Where Were You On Our Wedding Day

9977 (#4), LP 277

Lovedly Miss Clady

Is It Really Love

9997

unknown, accomp, male vcl group

January 12/13, 1959

Malman Blues

96531, LP 277

A Foggy Day

LP 277

What Do You Do To My Heart

LP 277

I Wish Your Picture Was You

LP 277

Oh Oh Oh

96537, LP 277

Talking About Love

Single 9633 not issued 1957 as indicated on Jasmine, has stereo versions – #9653 single is listed in Bob McGrath's "The R&B Indies".

with Orchestra conducted by Dan Costa featuring Ted Curson, tp; Bill Jones, g; choir

You've Got Personality

March 25, 1959

ABC-Paramount 10018

#1

Have You Ever Had The Blues

10018

May 25, 1959

I'm Gonna Get Married

10002 (v1)

Three Little Pigs

10002 (v1)

with Orchestra conducted by Sid Feller featuring Ted Curson, tp; mixed choir

Won't Cha Come Home

10062 (v1)

Come Into My Heart

10062 (v2)

December 8, 1959

No Ifs – No And's

10102 (v1)

Lady Luck

10075 (v1)

Never Let Me Go

10075 (v2)

For Love

10102

Lloyd Price and His Orchestra conducted by Sid Feller: Wallace Davenport, McKinley Johnson; Art Hayley, Tommy Purkson, bs; Wade Marcus, Sam Hurt, bs; Charles Reeves, als; Harold Vick, Charles McGlennor, ts; Marvin Warwick, bs; John Patton, p; Bill Jones, b; Charles Lindsey, e; female choir

April 14, 1960

Recorded 1956 (not 1959 as indicated on Jasmine).

The Blues Pioneers Series – Volume Seven of twelve
The next volume in The R&B Pioneers series is “Transitions from Rhythm to Soul”. It will feature twelve great early Original Soul Icons (who “crossed over” in the 1950s – with Ray Charles (The Genius), James Brown (The Godfather - Soul Brother #1), Sam Cooke (The Man Who Invented Soul), and Jackie Wilson (Mr. Excitement - The Black Elvis) fronting. Those four could definitely have been presented in this volume – three of them charter members of the Rock and Roll Hall of Fame - and the fourth inducted the following year, 1987.
Certainly one of the most interesting CD-catalogues in the British public-domain "domain". Often double-LPs on one CD, plus bonus tracks, 16-page booklets and lots of memorabilia images.
Ten Sepia Super Stars of Rock 'n' Roll

Hoodoo Records (cont’d)
Ten Sepia Super Stars of Rock ‘n’ Roll

The Blues Pioneers Series – Volume Seven of twelve
"Rocks" on a GREAT COMPILATIONS LABEL!

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THREE ABSOLUTE CLASSIC ROCK ‘N’ ROLL SINGLES of 1955

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

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

Billboard POP #17 in January 1956
(CashBox POP #10)
“THE MAJORS” and “Super-Indies” (during the ’40s and ’50s)

Decca (New York, formed 1934) had Louis Jordan, and also Buddy Johnson and Lionel Hampton among their super stars. It had a subsidiary, Brunswick – originally a label of its own, which later was sold to its star Jackie Wilson’s manager. Mercury (a “super-indie” formed in Chicago 1945), with Dinah Washington They also had Eddie Vinson and several other early R&B pioneers. Later they grabbed the Platters and Brook Benton. Its 10s subsidiary Smash had James Brown’s Band for some years.

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

Columbia (New York, 1889), with Johnny Mathis, had a subsidiary named OKeh (which had Chuck Willis and Screamin’ Jay Hawkins). OKeh was the label that had required the old Vocalion label (which had been an old 1920s label – sold to Brunswick). Capitol (a “super-indie” formed in Hollywood in 1943, with Nat “King” Cole, bought T-Bone Walker’s Black & White masters in 1944, and had several early R&B pioneers, including The Five Keys, and the Johnny Otis Show.

MGM (New York 1947) had the great crooner Billy Eckstine in the 1950s. ABC-Paramount (a “super-indie” formed in New York 1955), with Ray Charles, also got Lloyd Price, Fats Domino and B. B. King to sign with them in the late 1950s/early 1960s. The label name was later changed to ABC – and in the late 1960s they formed a subsidiary, BluesWay, which had several living legends in their roster (e.g. John Lee Hooker, Jimmy Reed, B. B. King, and T-Bone Walker).
Ten Sepia Super Stars of Rock 'n' Roll

Some of the many great early "INDIES"

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

Imperial Records, New York (1944), was owned by Besserman (and his husband), foremost recording gospel. Her first superstars: The "5" Royales.

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

The Blues Pioneers Series – Volume Seven of twelve

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Ten Sepia Super Stars of Rock ‘n’ Roll

Some Great Books on Rock ‘n’ Roll (and don’t forget all the exciting biographies presented on artists’ entries!)
Sister Rosetta Tharpe - the Original Soul Sister and "the Godmother of Rock and Roll"

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

"Complete Rock ‘n’ Roll” in the Snapper SROLL-series

Find the whole series at http://www.raucousrecords.com/default.aspx?searchFor=complete+rock’n’roll+series
Also check http://www.amazon.co.uk/
THE TOP TWO
Ten Sepia Super Stars of Rock 'n' Roll

ON THE WEB (as of September 30, 2011)

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http://www.facebook.com/pages/Lloyd_Price-Mr-Personality/27022299551

The Blues Pioneers Series – Volume Seven of twelve

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Ten Sepia Super Stars of Rock ‘n’ Roll

- Idols Making Music History

- presented by Claus Röhnisch

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