Transitions from Rhythm to Soul

Twelve Original Soul Icons

Presented by Claus Röhnisch

The R&B Pioneers Series - Volume Eight of twelve
Transitions from Rhythm to Soul – Twelve Original Soul Icons

The R&B Pioneers Series: find them all at The Great R&B-files Created by Claus Röhnisch
http://www.rhythm-and-blues.info

Top Rhythm & Blues Records – The Top R&B Hits from the classic years of Rhythm & Blues
THE Blues Giants of the 1950s – Twelve Great Legends
THE Top Ten Vocal Groups of the Golden ’50s – Rhythm & Blues Harmony
Ten Sepia Super Stars of Rock ’n’ Roll – Idols Making Music History
Transitions from Rhythm to Soul – Twelve Original Soul icons
The True R&B Pioneers – Twelve Hit-Makers from the Early Years
Predecessors of the Soul Explosion in the 1960s – Twelve Famous Favorites
The Clown Princes of Rock and Roll: The Coasters
The John Lee Hooker Session Discography - The World's Greatest Blues Singer with Year-By-Year Recap
Those Hoodlum Friends – THE COASTERS
The R&B Pioneers Series – The Top 30 Favorites
Clyde McPhatter – the Original Soul Star
Transitions from Rhythm to Soul – Twelve Original Soul Icons

Introduction

As you may have noticed, the performers presented in the R&B Pioneers series are concentrated very much to the Golden Decade of the 1950s. It was the “music revolution” of the 1950s, which in many ways changed American Popular Music – I myself grew up with it. Contemporary Music is the music of Today, but in the 1940s, ’50s and ’60s the contemporary music was just that – the music of the 1940s, ’50s and ’60s. The popular music of the ’30s and straight up into the ’50s was headed by the likes of Bing Crosby, Glenn Miller, Eddie Fisher, Pat Boone, and of course Elvis. Jazz music was fronted by Louis Armstrong, Duke Ellington, Lena Horne, Ella Fitzgerald, and soon Dinah Washington. And then there was the Sepia Pop – born in jazz - with the Ink Spots, Mills Brothers, and the greatest of them all – Nat “King” Cole. Hillbilly/Bluegrass (soon to be tagged Country & Western) had its Hank Williams. The still “underground” blues of Blind Lemon Jefferson and Bessie Smith of the 1920s was soon followed by Charley Patton, Tampa Red, Big Bill Broonzy, Lightnin’ Hopkins, Muddy, Hooker et al. – and highlighted by B. B. King. The black religious music (gospel) was headed by the Swan Silvertones, Thomas A. Dorsey, and the Golden Gate Quartet. When jazz emerged with more commercial sounds in the early 1940s, Lionel Hampton and Louis Jordan entered the scene. And not just right out of the blue, but on a logical route of evolution. “Swing” and be-bop turned “rhythm” after the war, the blues turned electric. The music of the American Blacks “learned” from every angle of “contemporary music” and Rhythm & Blues was born. Either you jumped and stomped, or you crooned ballads (often picked up from the tin-pan-alley mainstream) – or you combined – and developed - the classic non-electric blues with the sounds of the church. That’s how “Soul Music” was shaped. It was a music sung and played with feeling based on the rich heritage of the black community (naturally often not in the most fashioned ways). The first true Soul Icon was in the mind of the editor of this work, Clyde McPhatter, presented in an earlier volume of this series – and with a Special Feature: Clyde McPhatter – the Original Soul Star (the last volume in The R&B Pioneers Series). He practised the new “music form” right from the beginning with his early church going music and his classical trained coach with the Dominoes, continued his style with his new-formed Drifters, and smoothed it up when he turned solo. The transition from rhythm to soul was on its way (and with that the Transition of Black Music - crossing over to Mainstream Pop).

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

The number of the presented performers’ hits are listed below. Brown’s hits include one issued as Fred Wesley and the J.B.’s.

Claus Röhnisch – updated July 18, 2018

Transitions from Rhythm to Soul
Twelve Original Soul Icons

- presented by Claus Röhnisch

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<th>R&amp;B Top3</th>
<th>PopTop10</th>
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<tr>
<td>1949 Ray Charles</td>
<td>15 (44)</td>
<td>11</td>
<td>6</td>
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<tr>
<td>1952 Jackie Wilson</td>
<td>9 (16)</td>
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<td>1954 Brook Benton</td>
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<td>36</td>
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<tr>
<td>1951 Rufus Thomas</td>
<td>3 (6)</td>
<td>1</td>
<td>48</td>
</tr>
<tr>
<td>1956 King Curtis</td>
<td>1 (3)</td>
<td>-</td>
<td>60</td>
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TRANSITIONS: CLASSIC HITS by the Original Soul Icons - pt1
TRANSITIONS: CLASSIC HITS by the Original Soul Icons - pt2
Brother Ray - THE GENIUS – Father of Soul
RAY CHARLES: ONE PER YEAR 1949 – 1967 (‘52-2)

One representative single side per year.

1949
1950
1951
1952
1952
1953
1954
1955
1956
1957
1958
1959
1960
1961
1962
1963
1964
1965
1966
1967
RAY CHARLES

“The Genius” “Father of Soul” “Brother Ray” Pianist - singer alto saxophonist, mixing blues-gospel-R&B-country, and trail blazer of modern black music. Grew up in Florida (Greenville, St. Augustine, Jacksonville, and Tampa). Moved to Seattle (Washington in 1948 with Florida friend, guitarist Garcia McKee starting a trio “The McSon Trio” (adding Milton Garret, bs). Came to Los Angeles in 1950. Roots in West Coast club blues from Nat Cole and Charles Brown, and later the jazz blues of Louis Jordan - soon mixed with gospel sounds. Worked with Quincy Jones in Seattle (Quincy later playing trumpet with Lionel Hampton). Saxophonist Stanley Turrentine, and during 1950-52 with Lowell Fulson & his orchestra; and was bought out from Jack Lauderdale by Ahmet Ertegun. Left Fulson and toured with Joe Morris’ band. Later worked with Lloyd Lambert’s orchestra and Guitar Slim (producing his hit “The Things That I Used To Do”), formed his own band in Houston, Texas during July, 1954 with trumpeter/band leader Renald Richard plus Charles Whiely, tpt; A.D. Norris, tenor; Jimmy Bell, bass - due to bad timing with David Newman joined. Married Bea in Houston, where they had their home until they moved to L.A. in 1959. Some of his early and later members of the orchestra: Joe Bridgewater and Ricky Harper, tpts; Dave “Fathead” Newman, tenor sax; and Biola McKee (sister of Darlene), Susay Green, was not from The Cookies) Darlene Mears, Dorothy Jones, Merry Clayton (sister of Darlene), and Darlene Brown in the early '60s and business companion: Joe Adams. Another friend (and sometimes producer): Quincy Jones. Ray was inducted into the Blues Foundation Hall of Fame in 1982, and a charter member of the Rock and Roll Hall of Fame in 1986.

Essential CDs.
The Very Best of (Greatest Hits) - Rhino RCD 79822 (2000);
The Definitive Ray Charles (2CD) - Rhino R2 75656 (covering Atlantic & ABC) (2004) and Ray Charles Live (At Newport 1958 and In Person 1959 on one CD) - Atlantic 81732 (1987);
For collectors:
or Genius & Soul 50th Anniversary Album (5CD) - Rhino RHCD 72859 (1997);
More of early Ray:
plus Ray Charles Unreleased NTI CD 7154 (with alternates of above) (2006)

Reading:
Brother Ray - Ray Charles’ Own Story by Ray Charles & David Ritz (1979)
Ray Charles - The Birth Of Soul by Mike Evers ( Omnibus, 2005)

Born: Horris (Raymond) Charles Robinson September 23, 1930 (some files say September 30 and others give the year 1932),
Albany, Georgia. Moved very early on to Greenville, Florida.
First recordings: as The Maxon Trio (with all three musicians labeled; originally the McSon Trio) Seattle, Washington ca.
November, 1948 (issued in February 1949 Confession Blues / I Love You / I Love You - Downbeat 171) (hitting the charts on April 9, 1949). Ray recorded four titles in Miami, Florida for Henry Stone in 1951 (probably not earlier, even if Ray Charles has stated they were done in Tampa in 1948 - prob. late 1951; some files say even in October 1952; information that these recordings were done in Tampa, Florida before Ray went to Seattle has flourished several times): Baby Let Me Hear You Call My Name (aka St. Pete Florida Blues or St Pete's Blues or I Found My Baby There) issued probably late 1951 on Sittin In With 641 and on SwingTime 300 (in 1952); I'm Wonderin' And Wonderin' and Watkin And Talkin' (To Myself) issued on Rockin' 504 in ca 1952; plus I Can't Do No More (aka Why Did You Go) issued on SW 651 (both SW singles had flaps featuring instrumentals prob not including Ray).
Records for:
First LPs: Rock & Roll – Atlantic (June 1957)
The Great Ray Charles – Atlantic 1239 (August 1957)
**Some More Great Ones:**

- 1951 Wonderin' And Wonderin'
- 1951 The Snow Is Falling (Gloom And Misery)
- 1951 Baby Let Me Hear You Call My Name (St. Pete Florida Blues)
- 1952 The Midnight Hour
- 1953 Mess Around
- 1953 Heartbreaker
- 1954 Sinner's Prayer
- 1954 Losing Hand
- 1955 Mary Ann
- 1956 Doodlin' (instr) #14
- 1956 Rockhouse (instr) #14
- 1957 That’s Enough #19
- 1958 Yes Indeed
- 1958 I Had A Dream
- 1959 Let The Good Times Roll
- 1960 Georgia On My Mind #3, Pop #1
- 1961 I've Got News For You #8
- 1962 At The Club #7
- 1963 No One #9, Pop #21
- 1963 Busted #3, Pop #4
- 1964 Smack Dab In The Middle #19
- 1967 In The Heat Of The Night #21, Pop #33
- 1967 If You Were Mine #19

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**Ray Charles' original Atlantic LPs**

- 6/57 Rock & Roll - user Hallelujah I Love Her So - Atlantic 8006
- 8/57 The Great Ray Charles - Atlantic 1259
- 6/58 Soul Brothers: Mill Jackson & Ray Charles - Atlantic 1279
- 10/58 Ray Charles At Newport - Atlantic 1289
- 10/58 Yes Indeed - Atlantic 8025
- 8/59 Fathead Ray Charles Presents David Newman - Atlantic 1304
- 9/59 What’d I Say - Atlantic 8029
- 10/59 The Genius of Ray Charles - Atlantic 1312
- 5/60 Ray Charles In Person - Atlantic 8039
- 2/61 Soul Meeting: Ray Charles and Mill Jackson - Atlantic SD-1360
- 6/61 The Genius After Hours - Atlantic 1369
- 9/61 The Genius Sings The Blues - Atlantic 8052
- 11/61 Do The Twist with Ray Charles - Atlantic 8054
- reissued as: The Greatest Ray Charles (same catalogue # 1963)
- 7/62 The Ray Charles Story - Atlantic 2-900 (2-set) - also issued as: The Ray Charles Story, Vol One - Atlantic 8063
- 6/63 The Ray Charles Story, Vol Two - Atlantic 8064
- 6/64 The Ray Charles Story Vol 3 - Atlantic 8083
- 6/64 The Ray Charles Story Vol 4 - Atlantic 8094
- 6/64 The Great Hits of Ray Charles - Atlantic SD-7101
- 2/70 The Best of Ray Charles - Atlantic SD-1543
- 5/73 Ray Charles Live – SD2-503 (2-set)

**Ray Charles, vocals/piano "LUCKY-SEVEN"**

1. Featuring Mickey Baker, gtr; Candido Camero, cga; Jesse Stone, arr - New York, May 17, 1953:
   - A 1069 Mess Around - Atlantic 999
2. Ray Charles and His Band (featuring David Camero, sax) - Atlanta, November 18, 1954:
   - A 1383 I've Got A Woman - Atlantic 1050 (#1, 20w)
3. Featuring The Cookies and pass Mary Ann Fisher, vcls, Panama Francis, dms - New York, November 30, 1955:
   - A 1768 Drown In My Own Tears - Atlantic 1085 (#1, 15w 1956)
4. Ray Charles and His Orchestra (featuring Ray Charles, vcls; David Newman and Hank Crawford, saxes) - New York, January 23, 1956:
   - A 3263/4 What'd I Say (Parts I & 2) - Atlantic 2031 (#1, 17w)
5. Featuring Ray Charles, organ - New York, early 1961:
   - Impulse One Mint Julep - Impulse 200 (#1, 12w)
6. Featuring The Raeletts incl Marjorie Hendricks, vcls - New York, mid 1961:
   - ABC The Ray Charles Story - ABC-Paramount 10244 (#1, 15w)
7. - New York, late 1962:
   - ABC You Are My Sunshine - ABC-Paramount 10375 (#1, 11w 1963, issued late 1962)
Ray Charles: His three first R&B LPs on Atlantic

Here are Ray Charles first three R&B LPs. They were issued on Atlantic Records (with reissues in 1961 - the first two with new covers, but with the original catalogue numbers). The Discography is listed in one chronological order for all three LPs with Peak Pos on the R&B Charts. Songs with LP marks in the discography are "bonus tracks" not included on the three LPs below. The Discography lists all of Ray's Atlantic R&B recordings (with LP marks), but only "live" sessions included - Ray made his first jazz session on April 30, 1956. Most of the discographical details are "picked" from "Pure Genius" (although with some minor editing).

Atlantic R&B Discography - Ray Charles, vocal/piano

- Several jazz recordings were issued on singles from December 1959 into 1967.

Ray Charles and His Orchestra

unknown, vocals with Josie Dukes, p; Dave McRea, bs; Sam Taylor, ts; Mickey Baker, gr; Lloyd Trotman, b; Connie Kay, d; Jesse Stone, arr; Frank Fields, b; Alton Stewart, d

A 909 The Sun's Gonna Shine Again 1184
A 919 Roll With My Baby 1976
A 892 The Midnigh
A 893 “Jumpin’ In The Mornin’” 994

Ray Charles

Vcl/tp; Ahmet Ertegun, "rehearsal dialog"

New York City May 10, 1953

- Some Baby (Wantin' Life Blues) -1 LP 81562 (v.a.)

Note: These were the only "rehearsals" from this long session released before "Pure Genius!"

Ray Charles and His Orchestra

Jesse Dukes, p; Dave McRea, bs; Sam Taylor, ts; and freelance Mitchell and Emile Willis, b; Mickey Baker, gr; Lloyd Trotman, b; Connie Kay, d; Candido Cameredo, cga; Jesse Stone, arr (and some vcl on-2)

Atlantic Studios, NYC May 17, 1953

A 1065 It Should've Been Me -2 1021 (LP 8063 (LP 900)
A 1066 Losing Hand 1037
A 1067 Heartbreak -1 1008
A 1068 Sinner's Prayer 1021
A 1069 Lost Love 998
A 1070 Funny Old Me -2 1003

Ray Charles & His Orchestra

Joe Bridgewater and Lee Harper, tps; David Newman, as/ts; Hank Crawford, bs; Edgar Willis, b; Milton Turner, d; Marcus Belgrave, Hunt, tps; Newman, Crawford, sax; Edgar Willis, b; Teagle Fleming, d; Ray Charles, arr;

A 1998 Late Love 1124
A 2000 Leave My Woman Alone 1124

Ray Charles with Orchestra and Chorus (or with Chorus and Orch.)

Joe Bridgewater and John Hunt, tps; David Newman, as/ts, Emmett Dennis, bs; Roosevelt Sheedleidis, William Peoples, d; The Cookies; Margie Hendricks (Hendrix), Darlene McCre, Dorothy Jones, Mary Ann Fisher, vocals; plus one male vocalist; 1-no group; 2-no vocal; 3

Ray Charles with the Raylettes

Ray Charles, vocal

Ray Charles and the Rayettes

LP 81562 (LP 8063 (LP 900)

LP 8052

LP 8052

LP 8052

LP 8052

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Ray Charles: Rhino’s (Atlantic/Warner) “Pure Genius”

On September 20 of 2005 Rhino released a truly super Ray Charles CD-Box, “Pure Genius: The Complete Atlantic Recordings 1952-1959” (Rhino R2 74731), covering all of Ray Charles’ Atlantic waxings in chronological session order (also featuring all the jazz things – including those with Milton Jackson and David “Fathead” Newman”). The box has seven CDs (#7 featuring the whole previously unissued “rehearsal” session with Ahmet Ertegun in 1953, plus some more later unissued ones). The original Box was a full-size package, which also included an eight record (a DVD). Later the box was reissued (same cat#), but now a smaller package (with the DVD out). Both boxes have an 80-page great book inlayed (with liner notes foremost by David Ritz – and simply great), which includes a full album discography and complete session discography. A true historic collection! Compilation produced by Ahmet Ertegun and James Austin.
Ray’s Jazz and Live Recordings on Atlantic

Here are the original jazz and live LPs by Ray Charles for Atlantic Records (1957-1959) with the best and most interesting recordings and the session musicians listed. Cookies and Raylettes lineups approximative.

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<tr>
<th>The Great Ray Charles</th>
<th>8:57 – Atlantic LP 1259</th>
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<tbody>
<tr>
<td>Atlantic Recording Studios, NYC April 30, 1956</td>
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</table>
**Black Coffee**  
Ray, pno; Oscar Pettiford, b; Joe Harris, d  
Prod: Nesuhi and Ahmet Ertegun, and Jerry Wexler |
| Capitol Recording Studios, NYC November 20, 1956 |  
**The Ray, Sweet Sixteen Bars**  
Ray, pno; Joe Bridgewater and John Hunt, tps; David Newman, ts; Emmett Dennis, bs; Roosevelt Sheffield, b; Williams Peeples, d  
(brass and reed only on “The Ray”)  
Prod: Nesuhi Ertegun and Jerry Wexler |
| Coastal Recording Studios, NYC November 26, 1956 |  
**Doodlin’**  
(same musicians as “The Ray”)  
Arr: Quincy Jones  
Prod: Nesuhi Ertegun and Jerry Wexler |

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<th>Soul Brothers: Milt Jackson &amp; Ray Charles</th>
<th>6/58 - Atlantic LP 1279</th>
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<td>Atlantic Recording Studios, NYC September 12, 1957</td>
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**How Long Blues** - 1, **Bag’s Guitar Blues** - 2  
Ray, pno; 1/2 baritone sax: Milt Jackson, vibes; 1 pno; 2: Billy Mitchell, ts; Emmett Dennis, bs; Roosevelt Sheffield, b; Williams Peeples, d  
Prod: Nesuhi Ertegun |

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<tr>
<th>Ray Charles At Newport</th>
<th>10/58 – Atlantic LP 1289</th>
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<td>Newport Jazz Festival July 5, 1958</td>
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</table>
**Blues Waltz** - 1, **In A Little Spanish Town** - 2, **The Right Time** - 3,4, and 5  
Ray, pno; 1/2 baritone sax: Milt Jackson, vibes; 1 pno; 2: Billy Mitchell, ts; Emmett Dennis, bs; Roosevelt Sheffield, b; Williams Peeples, d  
Prod: Nesuhi Ertegun |

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<tr>
<th>Fathead - Ray Charles Presents David Newman</th>
<th>8/59 – Atlantic LP 1304</th>
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<tr>
<td>Atlantic Recording Studios November 5, 1958</td>
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</table>
**Hard Times**  
Ray, pno; Marcus Belgrave, tp; David “Fathead” Newman, as; Bennie “Hank” Crawford, bs; Edgar Willis, b; Richard Goldberg, d; Mary Ann Fisher and The Cookies (Margie Hendricks, colead 4, Darlene McCrea, prob. “Pat” Lyles), backing vocals on 3  
(soon known as The Raylettes, now without Fisher); band vcl 2  
Prod: Nesuhi Ertegun |

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<tr>
<th>The Genius of Ray Charles</th>
<th>10/59 – Atlantic 1312</th>
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<tr>
<td>Atlantic Recording Studios May 6, 1959</td>
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</table>
**Just For A Thrill, Come Rain Or Come Shine**  
Ray, vcl/pno; Bob Brookmeyer, tb; Allan Harlan, g; Wendell Marshall, b; Ted Sommers, d and others ind strings and chorus - directed by Harry Lockwood, arr by Ralph Burns  
Prod: Nesuhi Ertegun and Jerry Wexler |
| Atlantic Recording Studios June 23, 1959 |  
**Let The Good Times Roll**  
Ray, vcl/pno; Marcus Belgrave, John Hunt, Joe Newman, Ernie Royal, Clark Terry and Smokey Young, tps; A Grey, Quentin Jackson, Mella Lister and Thomas Mitchell, Jr; Frank Wess, Marshall Royal, Paul Gonsalves, Billy Mitchell, David Newman, Zoot Sims, Hank Crawford and Charlie Fowlkes, saxes; Freddie Greene, g; Eddie Jones and Edgar Willis, b; Teagle Fleming and Charlie Persip, d; Quincy Jones arr.; Prod: Nesuhi Ertegun and Jerry Wexler  
(Jose Mangual, cg and The Raylettes at the session) |
Transitions from Rhythm to Soul – Twelve Original Soul Icons

Ray Charles In Person
Herndon Stadium, Atlanta GA May 28, 1959
Tell The Truth, (Night Time Is) The Right Time, What’d I Say
Ray, vcl; Marcus Belgrave and John Hunt, tps; David Newman, as; Hank Crawford, bs; Edgar Willis, b; Teagle Fleming, d; The Raylettes, (Margie Herricks, co-lead); Darlene McGee prob Pat Lyles, and Mae Mosely-Lyles, vds
Prod: Zenas Sears
and from Newport Jazz Festival July 5, 1958
Yes Indeed
with accomp as from “At Newport”; Pro: Nesuhi Ertegun

Soul Meeting -
Ray Charles and Milt Jackson
Atlantic Recording Studios, NYC April 10, 1958
Soul Meeting
Ray, pno; Milt Jackson, vibes; Kenny Burrell, gtr; Percy Heath, b; Art Taylor, d; Prod: Nesuhi Ertegun

The Genius After Hours
Atlantic Recording Studios, NYC April 30, 1956
Dawn Ray and Music, Music, Music
Ray, pno; Oscar Pettiford, t; Joe Harris, d
Prod: Nesuhi and Ahmet Ertegun, and Jerry Wexler

Hornful Soul
Ray, pno; Joe Bridgewater and John Hunt, tps; David Newman, is; Emmett Dennis, Roosevelt Sheffield, b; Williams Pauplia, d; ar by Quincy Jones
Prod: Nesuhi Ertegun and Jerry Wexler

The Best of Ray Charles
Tracks:
Hard Times (instrumental with Fathead Newman from “Fathead”)
Rockhouse (from R&B session November 27, 1956)
Sweet Sixteen Bars (from “The Great”)
Doodlin’ (from “The Great”)
How Long Blues (from “Soul Brothers”)
Blues Waltz (from “At Newport”)

The R&B Pioneers Series – Volume Eight of twelve
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Facsimile from “Pure Genius”

THE RAY CHARLES
ATLANTIC SINGLES
DISCOGRAPHY

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<td>Roll With My Baby</td>
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<td>The Sun's Gonna Shine Again/</td>
<td>#984</td>
<td>1/53</td>
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<tr>
<td>Jumpin' In The Mornin'</td>
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<td>Mess Around/</td>
<td>#999</td>
<td>7/53</td>
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<td>Funny (But I Still Love You)</td>
<td></td>
<td></td>
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<td>Feelin' Sad/</td>
<td>#1008</td>
<td>9/53</td>
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<tr>
<td>Heartbreaker</td>
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<td>It Should've Been Me/</td>
<td>#1021</td>
<td>3/54</td>
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<td>Sinner's Prayer</td>
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<td>Losing Hand/</td>
<td>#1037</td>
<td>8/54</td>
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<td>Don't You Know</td>
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<td>I've Got A Woman/</td>
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<td>Come Back Baby</td>
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<td>A Fool For You/</td>
<td>#1063</td>
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<td>This Little Girl Of Mine</td>
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<td>Blackjack/</td>
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<td>Greenbacks</td>
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<td>Mary Ann/</td>
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<td>Drown In My Own Tears</td>
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<td>Hallelujah I Love Her So/</td>
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<td>What Would I Do Without You</td>
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<td>Lonely Avenue/</td>
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<td>Leave My Woman Alone</td>
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<td>I Want To Know/</td>
<td>#1124</td>
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<td>Ain't That Love</td>
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<td>It's All Right/</td>
<td>#1143</td>
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<td>Get On The Right Track Baby</td>
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<td>Swanee River Rock/</td>
<td>#1154</td>
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<td>I Want A Little Girl</td>
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<tr>
<td>Talkin' 'Bout You/</td>
<td>#1172</td>
<td>1/58</td>
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<tr>
<td>What Kind Of Man Are You</td>
<td></td>
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<tr>
<td>Yes Indeed!/</td>
<td>#1180</td>
<td>4/58</td>
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<tr>
<td>I Had A Dream</td>
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<tr>
<td>You Be My Baby/</td>
<td>#1196</td>
<td>8/58</td>
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<td>My Bonnie</td>
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<td>Rockhouse Part 1/</td>
<td>#2005</td>
<td>10/58</td>
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<tr>
<td>Rockhouse Part 2</td>
<td></td>
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<tr>
<td>Tell All The World About You/</td>
<td>#2010</td>
<td>11/58</td>
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<tr>
<td>The Right Time</td>
<td></td>
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<tr>
<td>That's Enough/</td>
<td>#2022</td>
<td>4/59</td>
</tr>
<tr>
<td>Tell Me How Do You Feel</td>
<td></td>
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<tr>
<td>What'd I Say Part 1/</td>
<td>#2031</td>
<td>6/59</td>
</tr>
<tr>
<td>What'd I Say Part 2</td>
<td></td>
<td></td>
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<tr>
<td>I'm Movin' On/</td>
<td>#2043</td>
<td>10/59</td>
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<tr>
<td>I Believe To My Soul</td>
<td></td>
<td></td>
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<tr>
<td>Let The Good Times Roll/</td>
<td>#2055</td>
<td>2/60</td>
</tr>
<tr>
<td>Don't Let The Sun Catch You Cryin'</td>
<td>#2068</td>
<td>7/60</td>
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<td>#2074</td>
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<td>Just For A Thrill/</td>
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<td>Heartbreaker</td>
<td>#2084</td>
<td>11/60</td>
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<tr>
<td>Sweet Sixteen Bars/</td>
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<td>Tell The Truth</td>
<td>#2094</td>
<td>2/61</td>
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<td>Doodlin’ Part 1/</td>
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<tr>
<td>Doodlin’ Part 2</td>
<td>#5005</td>
<td>1960</td>
</tr>
<tr>
<td>Tell Me You’ll Wait For Me/</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Come Rain Or Come Shine</td>
<td>#2106</td>
<td>5/61</td>
</tr>
<tr>
<td>A Bit Of Soul/</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Early In The Morning</td>
<td>#2118</td>
<td>9/61</td>
</tr>
<tr>
<td>Am I Blue/</td>
<td></td>
<td></td>
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<tr>
<td>It Should’ve Been Me</td>
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<tr>
<td>Hard Times (No One Knows Better Than I)/</td>
<td></td>
<td></td>
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<tr>
<td>Ray’s Blues (I Wonder Who)</td>
<td></td>
<td></td>
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<tr>
<td>Carrying The Load/</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Feelin’ Sad</td>
<td>#2174</td>
<td>1/63</td>
</tr>
<tr>
<td>Talkin’ ‘Bout You/</td>
<td></td>
<td></td>
</tr>
<tr>
<td>In A Little Spanish Town</td>
<td>#2189</td>
<td>6/64</td>
</tr>
<tr>
<td>Come Rain Or Come Shine/</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tell Me You’ll Wait For Me/</td>
<td>#2470</td>
<td>12/67</td>
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<td></td>
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</tr>
</tbody>
</table>
Fresh and great “public-domain” - CDs from UK issued in later years, all packed with important early singles/hits.


Mister Little Willie John plus Talk To Me, 2 albums plus bonus – Hoodoo CD98821 (2010) 28 tracks


Little Junior Parker – Junior’s Blues, the Duke Recordings volume one – MCA/Duke CD (not public domain, 1992) 18 tracks


Best of King Curtis – Groovin’ With The King – early 1960s recordings – Aim 2010CD (2006) 15 tracks

Transitions from Rhythm to Soul – Twelve Original Soul Icons

RAY CHARLES’ Original LPs 1957-1961

LPs viewed in order of original release date. Track lists and details, see http://raycharles.com/ray-charles-albums/
Note. Atlantic’s jazz series 1200, Atlantic’s pop series 8000, ABC-Paramount (ABC-Par) 300-500 series.

1957
Rock & Roll – Atlantic 8006 (June) and its new cover Hallelujah I Love Her So (1961), The Great Ray Charles – Atlantic 1259 (August 1957), Soul Brothers: Ray Charles/Milt Jackson – Atlantic 1279 (June 1958).

1958
Ray Charles At Newport – Atlantic 1289 (October), Yes Indeed! – Atlantic 8025 (October 1958, reissued in 1961), Fathead: Ray Charles presents David Fathead Newman – Atlantic 1304 (August 1959, with Ray on the piano).

1959
What’d I Say – Atlantic 8029 (September), The Genius of Ray Charles – Atlantic 1312 (October 1959), Ray Charles In Person – Atlantic 8039 (May 1960), The Genius Hits The Road – ABC-Par 335 (July 1960)

1960

1961
RAY CHARLES’ Original LPs 1962-1966 plus

Modern Sounds In Country And Western Music – ABC-Par 410 (April 1962) and its Stereo version,
Ray Charles: Greatest Hits – ABC-Par 415 (ca June 1962), Modern Sounds in Country and Western Music Volume Two – ABC-Par 425 (October 1962)

The Ray Charles Story double LP – Atlantic 2-900 (July 1962) – also issued as The Ray Charles Story Volume One – Atlantic 8063 and The Ray Charles Story Volume Two Atlantic 8064 (both July 1962),
The Ray Charles Story Volume 3 – Atlantic 8063 (June 1963).

Ingredients in a Recipe For Soul – ABC-Par 465 (August 1963), Sweet And Sour Tears – ABC-Par 480 (January 1964), Have A Smile With Me – ABC-Par 495 (June 1964),
The Ray Charles Story Volume 4 – Atlantic 8094 (June 1964).

The Great Hits of Ray Charles Recorded on 8-track Stereo – Atlantic SD-7101 (June 1964), Ray Charles Live In Concert – ABC-Par 500 (January 1965)
Country & Western meets Rhythm and Blues – ABC-Par 520 (August 1965) and (a new cover Together Again (also numbered T-90847 – issued 1966/67),

Crying Time – ABC-Par 544 (January 1966), Ray’s Moods – ABC-Par 550 (July 1966),
Ray Charles: A Man And His Soul – ABC-5900 (2-set compilation LP issued early 1967, one LP Atlantic recordings), The Best of Ray Charles – Atlantic SD-1045 (February 1970),
Note: 12 of Ray’s ABC-Paramount LPs were reissued in 1967 on ABC (no Paramount).
The Cookies & The Raelets

The Cookies were formed in Brooklyn, New York late 1953 and consisted of Dorothy Jones, Darlene McCrea and Dorothy's cousin, Beulah Robinson (or Robertson, who actually sang lead on their early hits). Beulah was replaced in around early 1956 by Margie Hendricks (later often spell Hendryx). Pat Lyles may have joined around that time (or possibly even earlier - in reality replacing Mary Ann Fisher, and stayed until 1965). The Cookies (soon coached by Jesse Stone) recorded for Lamp and Atlantic, and also backed a.o. Chuck Willis, LaVern Baker and Ray Charles.

In 1957 Hendricks and McCrea transformed into The Raylettes (soon Raelettes or Raelets) with Doretta James (wrong for Dorothy Jones?), and Pat Lion (was that actually Lyles?) joining the new group. Mae Mosely-Lyles was in the group 1959-60. Gwendolyn Berry joined a bit earlier or (as of some sources) around 1960. She left in 1968. Ruby Roberson sang with The Raelets in 1959-60. The trio turned into a quartet and even a quintet during Charles' prime years. Darlene and Hendricks stayed with the group up to 1964. Mary Ann Fisher was not a Cookie/Raelet but a solo singer with Ray 1955-1958 and prob sang on the Cookies-backed singles of Ray.

In 1961 a new Cookies group emerged, formed by Dorothy Jones (who had left the Raylettes/Raelets around 1958 or possibly even earlier) – now with newcomers Earl Jean McCrea (Darlene's younger sister) and another of Dorothy’s cousins Margaret Ross (later Williams). In 1965 Earl Jean left the group but later her older sister Darlene entered for a recording.

Heading image: Ray and his backing in the mid/late 1950s. You’ll find from left Dorothy, Margaret, (Ethel) "Darlene" and Pat plus possibly Earl Jean, Gwen or Mary Ann Fisher in that image ("The Atlantic Story - What'd I Say" missed the fifth singer- and probably wrongly baptised Darlene as "Earl Jean").

Images right: The original Cookies with Robinson, McCrea, Jones; and the early "back-up singers" of Cookies with Jesse Stone (Dorothy Jones, Margie Henricks, and Ethel "Darlene" McCrea).
MR. SOUL - the man who invented Soul
**All of SAM COOKE's Keen (and Famous) Albums 1958 – 1962 (+69)**

The Famous albums contain 're-organized' Keen recordings.

<table>
<thead>
<tr>
<th>Album Title</th>
<th>Year</th>
<th>Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A-2001 Sam Cooke</strong></td>
<td></td>
<td>You Send Me / The Lonesome Road / Tammy / Of Man River / Moonlight In Vermont / Canadian Sunset / Around the World / Ain't Misbehavin' / The Bells Of St. Mary's / So Long / Danny Boy / That Lucky Old Sun</td>
</tr>
<tr>
<td><strong>A-2003 Encore</strong></td>
<td></td>
<td>Oh Look At Me Now / Somedays / Along The Navajo Trail / Running Wild / Accentuate The Positive / Mary Mary Lou / When I Fall In Love / Cover The Waterfront / My Foolish Heart / Today I Sing The Blues / The Gypsy / It's The Talk Of The Town</td>
</tr>
<tr>
<td><strong>2004 Tribute to the Lady</strong></td>
<td></td>
<td>God Bless The Child / She's Funny That Way / I've Got A Right To Sing The Blues / Good Morning Heartache / 'Tain Nobody's Bizness If I Do / Lover Girl (Man) / Let's Call The Whole Thing Off / Lover Come Back To Me / Solitude / They Can't Take That Away From Me / Crazy In Love With You</td>
</tr>
<tr>
<td><strong>8-6101 Hit Kit</strong></td>
<td></td>
<td>Only Sixteen / All Of My Life / Everybody Likes To Cha Cha Cha / Blue Moon / Win Your Love For Me / Lonely Island / You Send Me / Love You Most Of All / For Sentimental Reasons / Little Things You Do / Let's Go Steady Again / You Were Made For Me</td>
</tr>
<tr>
<td><strong>8-6106 The Wonderful World of Sam Cooke</strong></td>
<td></td>
<td>Wonderful World / Desire Me / Summertime / Almost In Your Arms / That's Heaven To Me / No One / With You / Blue Moon / Stealing Kisses / You Were Made For Me / There I've Said It Again / I Thank God</td>
</tr>
<tr>
<td><strong>F-502 Sam's Songs</strong></td>
<td></td>
<td>Little Things You Do / Come Love / Lonesome Road / The Gypsy / That's Heaven To Me / Love You Most Of All / Canadian Sunset / Solitude / I Thank God / Danny Boy</td>
</tr>
<tr>
<td><strong>F-505 Only Sixteen</strong></td>
<td></td>
<td>Only Sixteen / She's Funny That Way / My Foolish Heart / So Long / Mary Mary Lou / So Glamorous / Crazy In Love With You / When I Fall In Love / Good Morning Heartache / Let's Go Steady Again</td>
</tr>
<tr>
<td><strong>F-508 So Wonderful</strong></td>
<td></td>
<td>Wonderful World / Summertime / Almost In Your Arms / Tammy / Talk Of The Town / You Were Made For Me / Along The Navajo Trail / No One / Cover The Waterfront / Around The World In 80 Days</td>
</tr>
<tr>
<td><strong>F-509 You Send Me</strong></td>
<td></td>
<td>You Send Me / Old Man River / Ee-Yi-Ee-Yi-Oh / With You / Accentuate The Positive / Desire Me / Ain't Misbehavin' / Lucky Old Sun / Today I Sing The Blues / Lonely Island</td>
</tr>
<tr>
<td><strong>F-512 Everybody Likes To Cha-Cha-Cha!</strong></td>
<td></td>
<td>Everybody Likes To Cha-Cha-Cha / 'Tain Nobody's Bizness / Runnin' Wild / Deep River / Oh Look At Me Now / Stealin' Kisses / Someday / They Can't Take That Away From Me / Blue Moon / There I've Said It Again</td>
</tr>
</tbody>
</table>
SAM COOKE’s RCA Albums (1960 – on) (the last four are CDs)
SAM COOKE: One+ Per Year 1956-1965

1956
1957
1958
1959
1960
1961
1961
1962
1962
1963
1964
1965
“Mr. Soul” - “The Man who Invented Soul” - “Mister Feeling” - The most influential of all soul singers (by many called the first), his elements reverberating in today’s pop, rock, soul, blues, gospel, and reggae. At the age of 15, Sam became lead singer of the famous “teenage” gospel group The Highway QC’s in Chicago until he was 19 when he was hand picked by Roy (S.R.) Crain, manager of the The Soul Stirrers, to replace the legendary R.H. Harris as lead singer. The group was stationed in Chicago since 1933 and came to Los Angeles in 1951. Sam sang with The Soul Stirrers on the label Specially for six years until he went solo (produced by Bumps Blackwell on his new label Keen). Worked with Lou Rawls, Billy Preston, and Bobby Womack, Cooke’s roadband during 1962-1964 were the Upsetters (Little Richard’s original band), but in the L.A. studios it was mostly René Hall who led studio musicians (with Sam’s all-time guitarist Cliff White). Started his own label with J.W. Alexander (SAR) after his RCA success (recording demos on that label himself). Charter member of the Rock and Roll Hall of Fame in 1986.

Born: Sam Cooke January 22, 1931 (not 1935) in McCain, near Clarksdale, Miss.
Died: December 11, 1964, Los Angeles, Calif. (shot by a motel hostess).

First recordings: L.A. March 1, 1951 with the Soul Stirrers - “Jesus Gave Me Water” for Specialty (recording as lead through April 10, 1957 for the label); first “secular solo” recordings: New Orleans December 12, 1956 Lovable and prob. I’ll Come Running Back To You (remastered with overdubs in Hollywood November 1, 1957) - the first issued as Dale Cook on Specialty 596 in January, 1957, composed by Roy Hamilton’s manager Bill Cook - and originally recorded August 21, 1956 in New York as a demo together with Happy In Love / I Need You Now (the latter two issued on Specialty single 667 in 1959); and the second as Sam Cooke on Specialty 619 in November 1957. First for Keen: L.A. June 1, 1957 You Send Me (issued in September 1957).

Records for: Specialty 56-58, Keen 57-60, RCA 1960-.

First LPs (all four on Keen):
Sam Cooke – A-2001 (1958); Encore – A-2003 (1958);
Theme to the Lady – A-2004 (1959); Hit Kit – B6101 (1959)


R&B Top 10 Hits: (#4 of 35 Top 40)
1957 You Send Me #1 for 6w, Pop #1
1958 I’ll Come Running Back To You #1 for 1w, #18
1958 You Were Made For Me #7, #27
1958 Lonely Island #30, #26
1959 Win Your Love For Me #4, #22
1959 Everybody Likes To Cha Cha Cha #2, #31
1960 Wonderful World #2, #12
1960 Chain Gang (RCA Records) #2, #22
1962 Twisting The Night Away #1 for 3w, Pop #9
1963 Bring It On Home To Me #2, #13
1963 Having A Party #4, #17
1963 Nothing Can Change This Love #12, #12
1963 Somebody Have Mercy #3
1963 Send Me Some Lovin’ #2, #13
1963 Another Saturday Night #1 for 1w, Pop #10
1963 Frankie And Johnny #4, #14
1963 Little Red Rooster #2, #11
1964 Good News #1 for 1w, #11
1964 Good Times #1 for 2w, #11
1964 Tennessee Waltz #6, #31
1964 Cousin Of Mine #6
1964 That’s Where It’s At #8
1965 Shake #2, Pop #7
1965 A Change Is Gonna Come #9, #31

Here’s More Good Ones:
1957 That’s Heaven To Me (with the Soul Stirrers)
1957 Lovable (as Dale Cook)
1959 Only sixteen #13, #28
1961 Cupid (RCA) #26, #17
1961 Baby Won’t You Please Come Home

SAM COOKE, vocals “LUCKY-SEVEN”
1. Sam Cooke with Bumps Blackwell Orch (featuring Earl Palmer, dms)
   - Los Angeles, June 1, 1957:
   - You Send Me - Keen 3-4013 (#1, 18w)
   - Sam Cooke - New Orleans, December 12, 1956 (with overdubs in Hollywood, November 11, 1957)
   - 619 #1, 10w, #219
2. #11, 10w, #219
3. Featuring Cliff White, gtr - Los Angeles, March 2, 1959:
   - 2112 (What A) Wonderful World - Keen 8-2212 (#2, 12w 1960)
   - Featuring Jewell Grant, sax; René Hall, gtr
   - Hollywood, December 19, 1960:
   - 7983
4. Featuring Lou Rawls, vocals with René Hall, arr and Ernie Freeman, piano - Hollywood April 26, 1962:
   - 8036 Bring It On Home To Me - RCA Victor 8036 (#2, 18w)
   - 8036
6. Featuring Ernie Freeman, piano - RCA Victor 8036 (#2, 12w)
   - 8486 A Change Is Gonna Come - RCA Victor 8486 (9, #11 1965)

Dream Boogie - The Triumph of Sam Cooke: Peter Guralnick (US 2005) and
You Send Me - The Life and Times of Sam Cooke by David Wolff with S.R. Crain, Clifton White and G. David Teclema (US, 1995)
and ‘The Man Who Invented Soul - Sam Cooke’ Joe McEwen (US, 1977)
MR. EXCITEMENT – Titan of Soul

The re-written "Black Elvis", "The Black King of Rock ‘n’ Roll by Doug Saint Carter (US 2017)


Transitions from Rhythm to Soul – Twelve Original Soul Icons

JACKIE WILSON

“Mr. Excitement” – "The Black Elvis" – "The Complete Entertainer" – "Titan of Soul" - Original Detroit Soul singer, who never recorded for Motown, but initiated that city’s famous ‘60s sound. Started out in 1952 as Sonny Wilson and then joined the Dominoes (succeeding lead Clyde McPhatter) and went solo again in 1957. Inspired James Brown’s stage routines, and definitely Elvis Presley’s and Michael Jackson's. Worked in Detroit and came to New York City to record in 1956, also worked in Chicago and Los Angeles. Was managed by Al Green (who also managed LaVern Baker up to his death in 1957). Jackie’s early hits were composed by Berry Gordy and Roque “Billy” Davis (under the pseudonym of Tyrone Carlito). Later Nat Tarnopol, soon owner of Brunswick, became Wilson’s manager (and producer). Eddie Singleton was also producer of some of the 1961-66 New York recordings. Dick Jacobs did most of the arrangements up to 1965 in New York. Although some of Jackie’s early Brunswick recordings may have been done in Detroit, including the hit “To Be Loved.” “Soul Galore” was the last New York LP. From 1966 Carl Davis co-produced and arranged Jackie’s recordings in Chicago with the famous Detroit Motown musicians moonlighting (Jackie’s great album with Count Basie was done in Los Angeles). Long-time friend: original Midnighter Alonzo Tucker (who co-wrote several of Jackie’s songs on the 1966 blues album including “Doggin’ Around” and later “Baby Workout” and the nice male-back-up-vocal album “Somethin’ Else”), Jackie collapsed from a stroke on stage at a rock ‘n’ roll revival show at Little Casino on September 29, 1975 in Camden, N.J. and was hospitalized (unable to communicate) for the rest of his life. Inducted into the Rock and Roll Hall of Fame in 1987.

Died January 21, 1984, Burlington hospital, New Jersey (after more than nine years of hospitalizing).
First LP: He’s So Fine – Brunswick 44042 (March, 1958).
Essential CD: The Very Best Of... - Rhino R2 71559
For Collectors: Mr. Excitement - Rhino R2 70775 (3CD 1992)


R&B Top 10 Hits: (16 of 48 Top 40)
1958 To Be Loved #7, P22
1958 Lonely Teardrops #1 for 7w, Pop #7
1959 That’s Why (I Love You So) #2, P13
1959 I’ll Be Satisfied #6, P20
1959 You Better Know It #1 for 1w, P37
1959 Talk That Talk #3, P34
1960 Doggin Around #1 for 3w, P15
1960 Night #3, P11
1960 A Woman, A Lover, A Friend #1 for 4w, P15
1960 Am I The Man #10, Pop #8
1961 The Tears Of The Year #10
1961 I’m Comin’ On Back To You #9, P19
1963 Baby Workout #1 for 3w, Pop #5
1966 Whispers (Gettin’ Louder) #5, P11
1967 (Your Love Keeps Lifting Me) Higher And Higher #1 for 1w, Pop #5
1970 This Love Is Real #5

Some of the Other Gems: Groovin’
1957 Reet Petite (The Firstest Girl You Ever Want To Meet)
1961 My Empty Arms #25, Pop #9
1962 Stormy Weather
1963 Shake A Hand (with Linda Hopkins)
1964 Danny Boy
1964 Big Boss Line (from Somethin’ Else LP)
1964 Groovin’ (Somethin’ Else)
1964 Give Me Back My Heart (Somethin’ Else)
1964 Squeeze Her - Tease Her (Somethin’ Else)
1964 Be My Girl (Somethin’ Else)
1964 Baby (I Just Can’t Help It) (Somethin’ Else)
1965 She’s All Right
1965 Think Twice (with LaVern Baker)
1966 Brand New Thing
1969 Chain Gang (with Count Basie)

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1959 Talk That Talk #3, P34
1960 Doggin Around #1 for 3w, P15
1960 Night #3, P11
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1964 Be My Girl (Somethin’ Else)
1964 Baby (I Just Can’t Help It) (Somethin’ Else)
1965 She’s All Right
1965 Think Twice (with LaVern Baker)
1966 Brand New Thing
1969 Chain Gang (with Count Basie)

JACKIE WILSON, vocals “BIG-SIX”

The R&B Pioneers Series – Volume Eight of twelve

29
Jackie Wilson with Billy Ward and His Dominoes (ca September 1952 – ca January 1957)

Jackie joined Billy Ward’s Dominoes around September 1952 but did not sing on records until Clyde had left. He started recording with them on June 17, 1953. “You Can’t Keep A Good Man Down” was issued in July on Federal. In October came the minor hit “Rags To Riches” on King. In November 1954 the Dominoes moved to Las Vegas (see image below). Jackie was fired by Ward around January 1957. Among his last recordings with them were “St. Therese of the Roses” on Decca in June 1956 (recorded in April), “St. Louis Blues” recorded for Decca probably in January 1957, and “September Song” issued on the same label late that year (the later records were more like Jackie Wilson solos than group harmony). Prentice Moreland and soon Milton Grayson replaced James Van Loan around 1956 in the Jackie Wilson line-up of Ward’s Dominoes.
Transitions from Rhythm to Soul – Twelve Original Soul Icons

The R&B Pioneer Series – Volume Eight of twelve

Milton, Cliff, Merle, Givens, Billy, Ward, James, Van Loan, Jackie, Wilson

Strike Oil—One good deed deserves another, so Colorado oil millionaire William H. Tsall rewards Billy Ward and members of his Dominos quartet with shares in a petroleum well. The group will be paid a monthly dividend of $100 for the next two years. The famed group had just staged a benefit affair, while they were appearing at the latest Wildwood Country Club in Denver. In a rare gesture for an operation of this nature, jazz trumpet player Buddy Butterfield, who is destitute.

James, Jackie, Cliff, Milton, Van Loan

DOMINOES

Billy Ward

James, Van Loan

Jackie, Wilson

Cliff, Givens

Milton, Merle

DECCA

St. Therese of the Roses

Billy Ward and the Dominos

Dominoes Sign—Bill Miller (seated; right), boss of Las Vegas' famed Sahara Hotel, signs Billy Ward (also seated) and his Dominos to a two-year pact which will make the fabulous Wardmen "one of the highest-paid vocal groups in show business." Miller discloses that the quintet will receive $5,000 per week when they next appear at the Sahara in November and that the Dominos' salary will double before the contract expires. Standing left to right: Cliff Givens, Jackie Wilson, Jimmy Van Loan and Milton Merle.
Some of several new CDs
Get the one at left here (2CD-set on Ace, UK)
Biographies (and other books) on some of the original Soul Icons

The R&B Pioneers Series – Volume Eight of twelve
THE PRINCE OF THE BLUES – Soul Inventor
LITTLE WILLIE JOHN

“The Prince of the Blues” – “Soul Inventor” - Intensive and “feverish” young Detroit soul/blues ballad singer. Moved with family to Detroit from Arkansas in 1941. Regarded as a highly qualitative soul pioneer (especially by James Brown). His band of 1958, the Upsetters (Little Richard's old band) was taken over by Sam Cooke later. Said to have used John Davenport as a composer pseudo for “Fever”, although it is more likely an Otis Blackwell pseudo - possibly with John as co-writer. Mostly stationed in Detroit but also worked in NYC and moved to Miami, Florida in later years. Willie was jailed for manslaughter (knife-killing in a bar fight) in 1966. Inducted into the Rock and Roll Hall of Fame in 1996.


First recordings: As Willie John Detroit December, 1953 Mommy What Happened To The Christmas Tree - Prize; As Little Willie John NYC June 27, 1955 All Around The World - King 4818.

Records for: King 55-63.
First LP: Fever - King LP 396-564 (1956).

R&B Top 10 Hits: (9 of 17 Top 40)
1955 All Around The World #5
1956 Need Your Love So Bad #5
1956 Home At Last #6
1956 Fever 5w at #1, P24
1956 Letter From My Darling #10
1958 Talk To Me, Talk To Me #5, P20
1960 Heartbreak (It’s Hurtin’ Me) #6
1960 Sleep #10, P13
1961 Take My Love (I Want To Give It All To You) #5

These Ones Are Good Too:
1956 Suffering With The Blues
1959 Leave My Kitten Alone
1960 You Hurt Me

or: The Very Best Of.. - Collectables CD 2922 (25 classic tracks) (2001)
or: Complete Hit Singles (1955-1961) – Real Gone (2CD) RGM 0046 (2012)
Transitions from Rhythm to Soul – Twelve Original Soul Icons

BROOK BENTON – the great balladeer

Inserted: There Goes That Song Again (British version of a great Benton book published in 2015), Trip 2LP 8026 (issued 1972 with 1956 demo recordings prod by Clyde Otis), and The Singles Collection 1955-62 on Acrobat 2-set ADDCD3269 with 57 classic singles from Okeh, Epic, Vik, RCA, and Mercury.
BROOK BENTON

Born: Benjamin Franklin Peay September 19, 1931 (not Sept 17, 1932) in Lugoff near Camden, South Carolina.
Died: complications from spinal meningitis May 9, 1988 in NYC.

First recordings: December 15, 1949 with Bill Langford’s Langfordaires for Columbia; (probably with Jerusalem Stars 1951 and possibly with the Golden Gate Quartet in 1953), with the Bill Langford Quartet May 19, 1953 for RCA; first recordings with The Sandmen December 14, 1954 

First LPs: It’s Just A Matter Of Time – Mercury MG-20421 (early 1959)
Brook Benton At His Best – Epic LN 3574 (mid 1959)

R&B Top 10 Hits: (21 of 37 Top 40)
1959 I’m Just A Matter Of Time #1 for 9w, Pop #3 (rec 8/1955)
1959 Endlessly #3, P12 (rec 4/1956)
1959 So Close #5 (rec 4/1956)
1959 Thank You Pretty Baby #1 for 4w, P16 (rec 6/1959)
1959 So Many Ways #1 for 5w, Pop #6 (rec 4/1956)
1960 Baby (You’ve Got What It Takes) #1 for 10w, Pop #5
1960 A Rockin’ Good Way (with Dinah Washington) #1 for 4w, Pop #7
1960 Kiddio #1 for 9w, Pop #7
1960 Fools Rush In #5, P24
1961 For My Baby #2, P28
1961 Think Twice #5, P11
1961 The Boll Weevil Song #2, Pop #2
1962 Lie To Me #3, P13
1962 Hotel Happiness #2, Pop #3
1963 I Got What I Wanted #4, P28
1965 My True Confession #7, P22
1964 Going Going Gone #5
1964 Another Cup Of Coffee #4
1964 Too Late To Turn Back Now #8
1964 A House Is Not A Home #6
1970 Rainy Night In Georgia #1 for 1w, Pop #4

Transitions from Rhythm to Soul – Twelve Original Soul Icons

R&B Top 10 Hits: (21 of 37 Top 40)
1959 It’s Just A Matter Of Time #1 for 9w, Pop #3 (rec 8/1955)
1959 Endlessly #3, P12 (rec 4/1956)
1959 So Close #5 (rec 4/1956)
1959 Thank You Pretty Baby #1 for 4w, P16 (rec 6/1959)
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1960 Kiddio #1 for 9w, Pop #7
1960 Fools Rush In #5, P24
1961 For My Baby #2, P28
1961 Think Twice #5, P11
1961 The Boll Weevil Song #2, Pop #2
1962 Lie To Me #3, P13
1962 Hotel Happiness #2, Pop #3
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1965 My True Confession #7, P22
1964 Going Going Gone #5
1964 Another Cup Of Coffee #4
1964 Too Late To Turn Back Now #8
1964 A House Is Not A Home #6
1970 Rainy Night In Georgia #1 for 1w, Pop #4

More Of His Best:
1957 A Million Miles From Nowhere
1967 You’re The Reason I’m Living
1971 Shoes (with the Dixie Flyers) #18

Essential CD:
The Best Of Brook Benton – Polygram/Mercury 830772-2 (1987)
or: Endlessly - The Best Of... - Rhino RHCD 75324 (1998) or-
CD For Collectors: Forty Greatest Hits (2CD) – Polygram/Mercury 836755-2 (1990) and The Silky Smooth Tones of Brook Benton - Jasmine (2CD) JASCD 687 (2011)

Reading: There Goes That Song Again by Herwig Gradisch & Hans Mahnner (2009 & 2015) (with lots of photos and discography) – later in English #434 pages.

R&B Top 10 Hits: (21 of 37 Top 40)
1959 I’m Just A Matter Of Time #1 for 9w, Pop #3 (rec 8/1955)
1959 Endlessly #3, P12 (rec 4/1956)
1959 So Close #5 (rec 4/1956)
1959 Thank You Pretty Baby #1 for 4w, P16 (rec 6/1959)
1959 So Many Ways #1 for 5w, Pop #6 (rec 4/1956)
1960 Baby (You’ve Got What It Takes) #1 for 10w, Pop #5
1960 A Rockin’ Good Way (with Dinah Washington) #1 for 4w, Pop #7
1960 Kiddio #1 for 9w, Pop #7
1960 Fools Rush In #5, P24
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1962 Lie To Me #3, P13
1962 Hotel Happiness #2, Pop #3
1963 I Got What I Wanted #4, P28
1965 My True Confession #7, P22
1964 Going Going Gone #5
1964 Another Cup Of Coffee #4
1964 Too Late To Turn Back Now #8
1964 A House Is Not A Home #6
1970 Rainy Night In Georgia #1 for 1w, Pop #4
BROOK BENTON’s Original LPs 1959-1966

All LPs are on Mercury (the mono versions in the MG20000-series, also issued in stereo SR-60000-series) – except three on the first row – and the last three. First row: His first Mercury LP (here in stereo MG SR-60077) is followed by the Epic LP “At His Best” from 1959, released shortly after Brook’s first on Mercury, followed by the RCA LP of 1960, featuring recordings done before the Mercury contract; and the 1963 Crown LP (pre-Mercury recordings, also featuring Jessie Belvin-sc). Last row: the last two Mercury LPs of 1964, and the three RCA LPs issued in 1965 and 1966. In 1966 the “Boll Weevil” LP was reissued on the Mercury sub Wing. Above: alternate mono cover of his LP with Dinah.
The True Transition > 1960 - 1963 < Twelve Tough Top Vinyl LPs

Twelve Original Soul Icons - Their very first LPs

- Ray Charles: Rock & Roll – Atlantic 8006 (June 1957)
- Sam Cooke – Keen LP A-2001 (1958)
- Jackie Wilson: He’s So Fine – Brunswick 44024 (1956)
- Little Willie John: Fever – King 295-584 (1956)
- Brook Benton: He’s So Fine – Brunswick 44024 (1956)
- Etta James: At Last! – Argo LP 4003 (1961)
- Rufus Thomas: Walking The Dog – Stax 61-704 (1963)
- Brook Benton: It’s Just A Matter Of Time – Mercury MG-39421 (1959)
- Rufus Thomas: Walking The Dog – Stax 61-704 (1963)
- Johnny "Guitar" Watson – King 857 (1963)
- King Curtis: Have Tenor Sax, Will Blow – Aceo 53-115 (1959)
- James Brown & His Famous Flames: Please Please Please – King: 615 (1956)
Preview of the True R&B Pioneers & of the Predecessors of the Soul Explosion

The four first volumes of “The R&B Pioneers” have been heavily concentrated on the 1950s – the coming two volumes will cover the very early years of Rhythm & Blues, and the 1960s.
THE WOMAN - Miss Dynamite: the Matriarch of Soul
ETTA JAMES: A True Soul Icon on HIP-OSelect.com

Etta James: Heart & Soul / A Retrospective
The first complete, extensive overview of Etta’s career (issued prior to her death).

For better than five decades, the great Etta James has been a musical force—a dynamo in concert; a major R&B hit-maker in the '50s, '60s, right into the '70s; a jazz Grammy® winner in the '90s; and an acknowledged influence on singers from Irma Thomas to Janis Joplin to Christina Aguilera. Throughout that time, James created a remarkably deep and diverse catalog of R&B, blues, soul, pop and jazz recordings, a 53-year catalog of powerful music that this 280-minute, 4-CD box set celebrates.

Being the first complete, extensive overview of Etta's career, "Heart And Soul" draws from her Modern, Argo, Chess, Warner Brothers, Fantasy, Island, Private Music and RCA Victor recordings, 1955 to 2008 – the last year represented by a previously unreleased recording of Rodney Crowell's chestnut "Ashes By Now."

The package begins with her first Top 10 hit, "The Wallflower," and traverses through the originals of her signature songs, classic album tracks and greatest hits, including "At Last," "W-O-M-A-N," "A Sunday Kind Of Love," Something's Got A Hold On Me," "Tell Mama," and "I'd Rather Go Blind." The set includes two tracks from her Grammy® Award-winning Mystery Lady album, duets with B.B. King, the Moonglows' Harvey Fuqua, Sugar Pie DeSanto, and Eddie "Cleanhead" Vinson, as well as four previously unreleased tracks: "It's Here For You" from Chess in 1965; two tracks recorded for Island in 1989, a hot version of Stevie Wonder's "Higher Ground" and a funky "What's Wrong"; and a wonderful upbeat "Ashes By Now."

Accompanying this marvelous music is an extensive 60 page photo-filled booklet, featuring track by track credits and in-depth liner notes by noted roots music scribe Bill Dahl.
ETTA JAMES

"Miss Peaches" - "Miss Dynamite" - "The Matriarch of Soul" - singing R&B rave-ups, soul ballads, and raw blues in full energy. Was billed with The Peaches on the early Modern sides. Had frequent bouts with heroin addiction (especially after the break with Harvey Fuqua - of the Moonglows), cured in the late '70s. Worked in San Francisco, Los Angeles (from 1954), Cleveland (Ohio), Chicago (from 1960) and Los Angeles again (also recorded in Muscle Shoals, Alabama). Became a very important member of the blues scene of in the late 90s. Had at least three major careers: 1950s for the Bihari brothers, 1960s for the R&B Pioneers on Argo Records (with the early hits arranged by Riley Hampton); and now as a super blues star. Inducted into the Rock and Roll Hall of Fame in 1993, and into the Blues Foundation Hall of Fame in 2001.

Born: Jamesetta Hawkins (foster mother Lula Rogers) January 25, 1938, Los Angeles, Calif.
Died in Riverside, Calif on January 20, 2012.
First recording: L.A. November 25, 1954 Wallflower /Hold Me Squeeze Me - Modern 947 as Etta James and "the Peaches".
Records for: Modern 54-57, Kent 1958, Argo (Chess) 60-64, Cadet (Chess) 65-71, Chess 72-76, Warner 78.
First LP: At Last! - Argo LP 4003 (1961)

Essential CDs:
Heart & Soul: A Retrospective (4CD) - Hip-O-Select B0015545 (2011)
R&B Dynamite - Fan/Virgin 2-91695/Ace CDCH 210 (1987)
or: Hickory Dickory Dock - Ace CHM 680 (1998)
and: Essential Etta James (2CD with Argo/Cadet recordings)
- MCA/Chess MXCD2-9241 (2010)
or: Gold (2CD) - Hip-O Select 8127 (2007) (three Modern, 33 newer)
or: The Chess Box 3CD - 1960-74 (2000) - MCA 088112888-2

For Collectors:

Reading: Rage to Survive - The Etta James Story by Etta James and David Ritz (US, 1995)

Etta's Crown LPs:
CLP 5209 - Miss Etta James (1961)
CLP 5234 - The Best of Etta James (1962)
CLP-5250 - Twist with Etta James (1962)
CLP-5360 - Etta James (1963) & stereo version CST-360

Etta's LPs on Argo:
LP 4003 - At Last! (1961)
LP 4011 - The Second Time Around (1961)
LP 4013 - Etta James (1962)
LP 4018 - Etta James Sings For Lovers (1962)
LP 4025 - Etta James Top Ten (1963)
LP 4032 - Etta James Rocks the House (1964)
LP 4040 - Queen of Soul (1965)
The Argo LPs were reissued on Cadet in 1966, and the first new LPs were:
Cadet LP 4055 - Call My Name (1967)
Cadet LP 802 - Tell Mama (1968)

R&B Top 10 Hits: (13 of 25 Top 40)
1955 The Wallflower (Roll With Me Henry) #1 for 4w
1955 Good Rockin' Daddy #6
1960 All I Could Do Was Cry #2, P33
1960 If I Can't Have You #6, P52 (Chess label)
with Harvey Fuqua as Etta & Harvey
1960 My Dearest Darling #5, P34 (Argo label)
1961 At Last #2, P47
1961 Trust In Me #4, P30
1961 Don't Cry, Baby #6, P39
1962 Something's Gotta Hold On Me #4, P37
1962 Stop The Wedding #6, P34
1963 Pushover #7, P23
1964 Loving You More Every Day #7
1967 Tell Mama #10, P23

These Are Some Real Treats:
1956 W-O-M-A-N and Do Something Crazy
1957 The Pick-Up
1958 I Hope You're Satisfied
(with Fuqua as Betty & Dupree)
1960 A Sunday Kind Of Love
1960 I Just Want To Make Love To You
1961 Spoonful (Etta & Harvey) #12
1967 I'd Rather Go Blind

Below: Etta James – Heart & Soul: A Retrospective – Hip O-Select 4CD 78613 (issued October 2011)
with her most interesting recordings 1955 onwards.

The R&B Pioneers Series – Volume Eight of Twelve
Transitions from Rhythm to Soul – Twelve Original Soul Icons

ETTA JAMES at last!

The R&B Pioneer

ETTA JAMES

Complete Singles As & Bs 1955-62

Featuring
At Last
Come To Mama
I Just Wanna Make Love To You
I'd Rather Go Blind

Outstanding DVD Performance From 1993

INCLUDES DVD

METRO SOUND & VISION

ETTA JAMES

THE ESSENTIAL COLLECTION
Crown Prince of Dance – The Funky Man
RUFUS THOMAS

Memphis-based singer/dancer - "Crown Prince of Dance" – "The Funky Man" with roots from the Rabbit Foot Minstrels and long-time DJ experiences at WDDA in Memphis. A true Memphis Soul Man – incredibly active up to his last days - with four major career stages: 1950s for different labels, early ’60s and the “dog” craze, early ’70s with the "funky birds", and the revival tours of the ’80s. Stationed in Memphis and in later years also worked in Los Angeles (staying loyal to Stax; with his daughter Carla being the first two on that label). Inducted into the Blues Foundation Hall of Fame in 2001.

Essential CD:
Do the Funky Something-The Best of - Rhino R2 72410 (1996)
For the collector: The Best of Rufus Thomas: The Singles 1968-75 - Stax CDSXD 094 (1997)
Can’t Get Away From This Dog - Stax/SCD-8569-2 (1991);
Before Stax - Important Artists CD 7801 (2008) 20 tracks
(the complete 1950s recordings, also issued on several other public domain CDs)

Carla Thomas was Satellite’s (Stax) first star in 1960, hitting R&B #5 with Gee Whiz (Look At His Eyes), issued on Atlantic in January, 1961.

Listen to These:
1951 No More Doggin´ Around
1960 ‘Cause I Love You So (by Carla & Rufus)
1961 Did You Ever Love A Woman
1962 The Dog #22, P87
1964 The Memphis Train
1968 Funky Mississippi
1971 Do The Funky Penguin #11, P44
1974 Boogie Ain’t Nuttin (But Gettin’ Down)

Rufus Thomas - Great Early Stax Albums
1963 Walking The Dog – Stax/Atlantic ST-704
1970 Do The Funky Chicken – STS 2023
1971 Doing the Push And Pull at P.J.’s – STS 2039
1972 Did You Heard Me – STS 3004
1974 Crown Prince of Dance – STS 3008
1991 Funky Chicken – ST-031
1991 Can’t Get Away From This Dog – ST-036 (8569)
1994 Rufus Thomas Live – SCD #8519-25
1996 The Best of Rufus Thomas: Do The Funky Somethin’ – Rhino 72410
1997 The Best of Rufus Thomas-The Singles 1968-75 . Stax CDSXD 094


R&B Top 10 Hits: (6 of 11 Top 40)
1953 Bear Cat (as Rufus Thomas, Jr.) #3
1963 Walking The Dog #4, Pop #10
1964 Jump Back #6
1970 Do The Funky Chicken #5, P28
1971 (Do The) Push And Pull #1 for 2w, P25
1971 The Breakdown #2, P31

Born: Rufus C. Thomas March 26, 1917, Cayce, Miss.
First recordings: Memphis 1950 I’m So Worried - Star Talent 807;
May/June 1951 Night Walkin’ Blues - Chess 1466; March 8, 1953
Bear Cat / Walkin’ In The Rain - Sun 181.
First LP: Walking The Dog – Stax ST-704 (1963)
Transitions from Rhythm to Soul – Twelve Original Soul Icons

Rufus Thomas

Early Years

Rufus Thomas

Wakin’ the Dog

Rufus Thomas

Funkiest Man Alive

The Stax Funk Sessions

1967-1975

The R&B Pioneers Series – Volume Eight of twelve
THE MAN – The Voice
BOBBY “Blue” BLAND

“Big Bobby Blue” - “The Man” - “The Voice” - “The 3 B Blues Boy” - “Lion of the Blues” - Down South singer and main creator of the modern soul-blues sound, mixing gospel with blues and R&B. Sang gospel in Memphis during the late ’40s. Worked loosely with B.B. King (in the early ’50s and on tours during the ’80s) and closely with Rosco Gordon and Earl Forest. Extremely popular in Black America during the ’60s and ’70s. Moved from Memphis to Houston, Texas after his military service in 1955. Peacock’s boss Don Robey (“Deadric Malone”) had taken over Duke Records from David Mattis in July 1952. Bland toured heavily with an orchestra led by Bill Harvey, tenorsax and shared stage with Junior Parker’s Blue Flames for several years. Had Pat Hare, later Clarence Holliman, and then Wayne Bennett on guitar. Billed “Bobby Blue” and later Bobby “Blue” Bland during the ’50s (Bobby Bland from December 1959 and on – sporadically again with the “Blue” tag). Recorded mostly in Houston, but also among other places several recordings in Chicago. Inducted into the Blues Foundation Hall of Fame in 1981, and into the Rock and Roll Hall of Fame in 1992.

Born: Robert Calvin Brooks (mother re-married to Leroy Bland in 1936), January 27, 1930, Rosemark (Shelby County), Tenn.

or: Bobby Blue Bland - The Anthology (2CD) - MCA 112596 (2001)
or: It’s My Life, Baby - The Singles As and Bs (2CD) - Jasmine JASCD 564 (2011)
or: Greatest Hits vol one & vol two / The Duke Recordings – MCA AAMCAD121783 and 11809 (1998)

Most of Bland’s Duke LPs were reissued on ABC: 1973 – His California Album
1970 – If Loving You Is Wrong
1968 – Ain’t Nothing You Can Do
1967 – Call On Me: That’s The Way Love Is
1966 – Dynamic Bobby Bland: Here’s The Man!!!
1965 – Two Steps From The Blues
1961 – Ain’t No Love In The Hea
1960 – Scribbles
1955 – Woke Up Screaming

Bland’s original
1968 – Ain’t That Loving You
1967 – Turn On Your Love Light
1966 – Yield Not To Temptation
1965 – Sometimes You Got
1964 – Ain’t Doing Too Bad (Part 1)
1963 – These Hands (Small But Mighty)
1962 – Share Your Love With Me
1961 – I Pity The Fool
1960 – #9

R&B Top 10 Hits: (27 of 57 Top 40)
1957 – Farther Up The Road #1 for 2w
1958 – Little Boy Blue #10
1958 – I’ll Take Care Of You #2
1960 – Lead Me On #9
1960 – Cry Cry Cry #9
1961 – I Pity The Fool #1 for 1w
1961 – Don’t Cry No More #2
1961 – Turn On Your Love Light #2, P28
1962 – Ain’t That Loving You #9
1962 – Yield Not To Temptation #10
1962 – Stormy Monday Blues #5
1963 – That’s The Way Love Is #1 for 2w, P33
1963 – Call On Me #6, P22
1964 – Ain’t Nothing You Can Do #3, P20
1964 – Share Your Love With Me #5
1964 – Ain’t Doing Too Bad (Part 1) #4
1965 – These Hands (Small But Mighty) #4
1966 – I’m Too Far Gone (To Turn Around) #8
1966 – Good Time Charlie #6
1966 – Poverty #5
1967 – That Did It #6
1969 – Chains Of Love #9
1970 – If You’ve Got A Heart #10
1972 – Do What You Set Out To Do #6
1973 – This Time I’m Gone For Good #5
1974 – Ain’t No Love In The Heat Of The City #9
1975 – I Wouldn’t Treat A Dog #3

Some Other Favorites:
1955 – It’s My Life Baby
1955 – Woke Up Screaming (with B.L. Harvey’s band; Holloman,gr)
1963 – Sometimes You Gotta Cry A Little
1968 – Drifting Blues (prod Bennett, gh)
1976 – Let The Good Times Roll #20 (with B.B. King)

Bland’s pre-1955 recordings
ROSCOE GORDON
Gordon, pro; with Adolph Duncan and Willie Mae, sax; bs, dms; and Robert Bland, vocals – Memphis ca August or October 16, 1951 prod by Sam Phillips
Love You Til The Day I Die – Chess 1487
Note: This is the flip of Gordon’s Chess version of “Booted”, credited to Gordon, who had an alternate, but similar, recording of “Booted” on RPM with “Cold Cold Winter” as flip. It was the Modern version that hit the charts. “The Bihari brothers ‘traded’ signed Gordon for Howlin’ Wolf in the Modern vs Chess battle caused by Sam Phillips.”

ROBERT BLAND
vocals; with sax; 1– Ike Turner, pro; Matt Murphy, gr, bs, dms - Memphis ca November, 1951 prod by Sam Phillips
Crying All Night Long - 1/c Dry Up Baby - Modern 848

ROBERT BLAND WITH ROSCO GORDON’S BAND
with Rosco Gordon, pro; Willie Mae and Willie Wakes, sax; John M Dalley, dms – Memphis December 4, 1951 prod by Sam Phillips
Crying – Checker 1489
Note: Flip is “A Letter From A Trench In Korea”, credited to Bland, but featuring Gordon, vocals (most discographies wrongly state it is Bland singing)

Unissued – later credited Bobby Bland; and Bobby Bland - Junior Parker
Booby Bland, vocals; Junior Parker, vocals–1/ha; Johnny Ace, pro; Matt Murphy, gr; Earl Forrest, dms - Memphis; January 1952 prod by Ike Turner/Icie Bihari
Drifting From Town To Town Jake 1 - Ace CHAD 265
Drifting From Town To Town Jake 2 - Kent LP KST 9002
Love Me Baby - 1 Kent LP KST 9002

ROBERT BLAND (Modern) or Bobby “Blue” Bland with Ike Turner Orchestra (Kent)
Bland, vocals; with Ike Turner, pro; Matt Murphy, gr, ps. Tuff Green, bs; L.C. Dranes, dms; Junioriaas dubbed on Kent 378
- West Memphis, January 24, 1952 prod by Ike Turner/Icie Bihari
Good Lovin’ (Love You Baby) (Kent) – as above

“BOBBY BLUE” BLAND WITH THE BEALE STREETERS
Vocals: Adolph Duncan, tenor sax; Johnny Ace, pro; B.B. King, gh; Earl Forest, dms – Memphis 1952 prod by David Mattis
Love Me Baby – Duke 105

“BOBBY BLUE” BLAND and Orchestra
Vocals: all; saxas; Johnny Boyd, tenor sax; Johnny Ace, pro; B.B. King, gh; George Joyner, bs; Earl Forest, dms – Memphis 1952 prod by David Mattis
No Blow No Show – Duke 115

Wise Man Blues – Ace(E) LP CH41
Army Blues – 1/c Duke 115

Note: After this session Bland went to the Army. When he returned to Memphis in 1955 he ruled his childhood friend “Little Junior” Parker had agreed with Duke in 1953 and that Don Robey had bought up that label from Matta. From 1955 until early 1962 Bobby recorded for Duke in Houston, Texas – in the beginninging with BB and Matta’s band and under musical “supervision” by trumpeter/vocalist Joe Scott. His great guitarist through these years included Roy Gaines, Clarence Holloman, Parker’s long-time guitarists Pat Hare, and soon Wayne Bennett.

The R&B Pioneers Series – Volume Eight of twelve
Transitions from Rhythm to Soul – Twelve Original Soul Icons

The best of BOBBY BLAND
Master Of The Blues

BOBBY BLAND
There’s The Way
That’s The Mutha

BOBBY ‘BLUE’ BLAND
A DECADE OF CLASSIC BLUES, SOUL & R&B DIGITALLY REMASTERED ON 3CDs
THE DUKE YEARS 1952-1962
James Brown plus Little Junior Parker & Bobby Blue Bland: Their first LPs

Here is the very first LP of James Brown and the very first of Parker and Bland (who shared their first). Brown’s singles were issued on Federal – the LP is on King.

Discography

James Brown with The Famous Flames (Bobby Byrd, Johnny Terry, Sylvester Keels, Nashpendle Knox), vcl; Ralph Bass, prod; poss Clifford Scott; Wilbert “Lee Diamond” Smith, t; and prob Ray Felder, ae; Alvin “ fats” Gonder, p; Nalley Scott, g; Clarence Mack, b; Edison Gable, d (no sax on Keels, Nashpendle Knox), vcls; poss Bobby Roach, d; Edison Hollings, vcl; Reginald Hall, d; poss Gene Redd, arr; Andy Gibson, prod

Tracks

Please Please Please / Chonnion-Oh-Chon / Hold My Baby’s Hand / I Feel That Old Feeling Coming On / Just Won’t Do Right (I Stay In The Chapel Every Night) / Baby Cries Over The Ocean / I Don’t Know / Tell Me What I Did Wrong // Try Me / That Dood It / Begging Begging / I Walked Alone / No No No No / That’s When I Lost My Heart / Let’s Make It / Love Or A Game

Discography (with Peak Pos on R&B Charts)

James Brown with The Famous Flames (Bobby Byrd, Johnny Terry, Sylvester Keels, Nashpendle Knox), vcl; Ralph Bass, prod; poss Clifford Scott; Wilbert “Lee Diamond” Smith, t; and prob Ray Felder, ae; Alvin “ fats” Gonder, p; Nalley Scott, g; Clarence Mack, b; Edison Gable, d; poss Gene Redd, arr; Andy Gibson, prod

April 10, 1957

Duke 1957

James Brown and The Famous Flames (JW Archer, Louis Madison, Bill Hollings, and prob Johnny Terry), vcl; poss Louis Madison; org; Fats Gonder, t; Thomas “Guitar” Gable and John Faire, gs; poss Bobby Roach, g; Edwin Conley, b; Edison Gore, d

October 21, 1957

Duke 1957

Bobby Blue Bland, vcl with Bill Harvey Orchestra: Joe Scott, tp; Pluma Davis, tb; Bill Harvey, ts; Connie McBooker, p; Roy Gaines, g; Hamp Simmons, b; Sonny Freeman, d

February 22/26, 1955

Duke 157

Little Junior Parker, vcl/hca and His Band: similar accomp; and add horns on

January 1958

Duke 141

A CA 3088

It’s My Life, Baby

Houston February 22/26, 1955

Duke 157

Bobby “Blue” Bland, vcl with Bill Harvey’s Orch.: Connie McBooker, p; Clarence Holliman, g; unknown: Sonny Freeman, d

January 22, 1957

The R&B Pioneers Series – Volume Eight of twelve

Transitions from Rhythm to Soul – Twelve Original Soul Icons
Twelve Soul Pioneers – Twelve Favorite Records

RAY CHARLES and his Orchestra - 1954

SAM COOKE - 1957

JACKIE WILSON - 1958

LITTLE WILLIE JOHN - 1955

BROOK BENTON – 1957

ETTA JAMES and "THE PEACHES" - 1955

RUFUS THOMAS - 1963

BOBBY "BLUE" BLAND
Bill Harvey Orchestra - 1957

LITTLE JUNIOR'S BLUE FLAMES - 1953

JOHNNY "GUITAR" WATSON and His Orchestra - 1955

KING CURTIS & his Royal Men-1958

JAMES BROWN and his Orchestra - 1964
“Twelve” Soul Pioneers – Some More Favorite Records

RAY CHARLES and his Orchestra - The Raelets - 1961
SAM COOKE - 1962
JACKIE WILSON - 1960

LITTLE WILLIE JOHN - 1960
BROOK BENTON with the Merry Melody Singers - 1962
ETTA JAMES - 1967

RUFUS THOMAS - 1971
BOBBY BLAND - 1961
JIMMY McGriff & JUNIOR PARKER - 1971

JOHNNY “GUITAR” WATSON - Bumps Blackwell Orch - 1957
KING CURTIS and the Noble Knights - 1962
KING CURTIS - 1963
LITTLE JUNIOR PARKER

“Blue Flame” - “Junior” - Talented singer-harmonica player popularizing modern Memphis blues sounds. Worked with the Howlin’ Wolf and with the Beale Streeters, also with the Johnny Ace Revue. Later toured in packages with Bobby “Blue” Bland (Blues Consolidated) with his own band, led by Bill Harvey, who had backed B.B. King in Texas (which later became the backbone of Bobby Bland’s band). Dropped his pre-fix “Little” from 1964. He moved early to West Memphis, Ark and worked mostly in Memphis, Houston (from December, 1953) and Chicago. Inducted into the Blues Foundation Hall of Fame in 2001.

Born: Herman Parker, Jr, March 27, 1932, Eastover Plantation near Bobo, Coahoma County, Miss.
Died of brain tumor November 18, 1971, Blue Island (Chicago), Ill.

First recordings: Memphis January 24, 1952 You’re My Angel / Bad Women Bad Whiskey - Modern 1953
Feelin’ Good - Sun 187
Fussin’ And Fightin’ Blues - Sun 187
with similar accomp – Memphis, ca October 1953
Love My Baby - Sun 192
Love My Baby (alt) - Sun(E) LP 1061
Mystery Train - 4 - Sun 192
Feel So Bad (aka Feelin’ Bad) - (Charly)LP 30135
Notes: In December 1952, when Don Riley had taken over Duke Records, Parker signed with the label, took Bill Johnson, and Pat Hare (gtr) with him to Houston and recorded as Little Junior Parker for the first singles for Duke. Duke single.

Junior Parker & Bobby Blue Bland:

Reading: Urban Blues by Charles Keil (1966, 1991)

R&B Top 10 Hits: (5 of 13 Top 40)
1953 Feelin’ Good #5 (as Little Junior’s Blue Flames)
1957 Next Time You See Me #7
1961 Driving Wheel #5
1961 In The Dark #7
1962 Annie Get Your Yo-Yo #6

More of the Best:
1958 Sweet Home Chicago #13
1965 Crying For My Baby #36
1966 Man Or Mouse #27
1969 Worried Life Blues #34 (issued as Little Junior Parker)
1971 Drowning On Dry Land

Parker’s pre-Duke recordings
Unissued – later Bobby Bland and Junior Parker
Junior Parker, vocals-1/hca; Johnny Ace, pno; Matt Murphy, gtr; Earl Forest, dms
- Memphis, January 1952 prod by Ike Turner/ Joe Bihari
Love Me Baby - 1 - Kent LP KST 9002
Little Junior Parker and the Blue Flames Parker, vocals; with Raymond Hill, tensax-1; Ike Turner, pno; Matt Murphy, gtr; L.C. Dranes, dms (or posa). Turner, James Carr, tensax; Willie Carson, gtr; Emmett Brock, bs; Mel Davis, dms
- West Memphis, prob January 24, 1952
You’re My Angel - 1 - Modern 864
Bad Women, Bad Whiskey - Modern 864
Little Junior’s Blue Flames Parker, vocals; with James Wheeler, tensax-1; Bill Johnson, pno-1; Matt Murphy, gtr; Kenneth Banks, bs, John Bowers, dms
- Memphis, June 18, 1953
Feelin’ Good - Sun 187
Fussin’ And Fightin’ Blues - Sun 187
with similar accomp – Memphis, ca October 1953
Love My Baby - Sun 192
Love My Baby (alt) - Sun(E) LP 1061
Mystery Train - 4 - Sun 192
Feel So Bad (aka Feelin’ Bad) - (Charly)LP 30135
Notes: In December 1952, when Don Riley had taken over Duke Records, Parker signed with the label, took Bill Johnson, and Pat Hare (gtr) with him to Houston and recorded as Little Junior Parker for the first singles for Duke. Duke single.

Little Junior Parker – his first singles for Duke
Recording date followed by Duke single.

with Bill Johnson’s Blue Flames
12/53 Duke 120 Dirty Friend Blues – Can’t Understand
12/53 Duke 127 Please Baby Blues / Sittin’ Drinnin’ And Thinkin’
and The Blue Flames
6/54 Duke 137 I Wanna Ramble / My Dolly Bee
and his Orchestra
2/55 Duke 147 Driving Me Mad / There Better Be No Feet
with Bill Harvey’s Band
(Jake Scott, pt; Plum Davis, db; Bill Harvey, tensax; Connie Mack Booker, pno; Floyd Murphy, gtr; Harry Simmons, bs; Sonny Freeman, dms)
5/56 Duke 157 Mother-In-Law Blues / That’s My Baby
6/56 Duke 164 Next Time You See Me / My Dolly Bee

Junior’s Early LPs
1962 Duke DLP-76 - Driving Wheel
1967 Duke DLP-83 - The Best of Junior Parker
1967 Mercury MG-2201 - Like It Is
1969 Blue Rock SRB-84004 - Honey-Dripper Blues
1970 Mint LP 24024 - Blues Man

The R&B Pioneers Series – Volume Eight of twelve
58
Transitions from Rhythm to Soul – Twelve Original Soul Icons

The R&B Pioneer Series – Volume Eight of twelve
JOHNNY “Guitar” WATSON

“The Guitar Gangster” - flamboyant showman, guitar picker – and piano player, who turned into a disco/funk “underground” superstar in the 1970s. Moved to Los Angeles in 1950, which became his mainstay. Billed as Young John Watson during his first years for Federal (and sang with several L.A. vocal groups on recordings – working with a.o. Jesse Belvin and The Shields). Changed billing to Johnny “Guitar” Watson for Modern’s RPM subsidiary (and to simply Johnny Watson during a short spell in the mid-’60s, when he worked with Larry Williams, Little Richard, Don & Dewey, and Adolph Jacobs). Transformed himself from the southern blues singer into the urban soul singer with pimp hat. Inducted into the Blues Foundation Hall of Fame in 2008.

Essential CD:
Blues Masters: The very Best of … - Rhino R2 75202 (1999)
Editor’s Choice:
Hot Just Like TNT – The Best of His Early Years – Ace /UK
CD for Collectors:
Space Guitar – Varèse Sarabande (Vintage) 302066611-2 (2004) - the King sessions;
CDCHD 621 (1006) - The Modern/RPM recordings plus Keen;


R&B Top 10 Hits:
(3 of 11 Top 40)
1955 Those Lonely, Lonely Nights #10
1962 Cuttin’ In #6
1977 A Real Mother For Ya #5, P31

Here are some more Great Ones:
1954 Space Guitar (instr)
1955 Hot Little Mama
1955 Three Hours Past Midnight
1957 Gangster Of Love (Keen)
1957 Dee’s Boogie (unissued Keen, featuring Demonia Williams, vcl/pno)
1963 That’s The Chance You’ve Got To Take
1967 Mercy, Mercy, Mercy #23 (as Larry Williams and Johnny Watson)
1976 Ain’t That A Bitch
1976 Superman Lover
1978 Gangster Of Love (DJM)

Born: John Jacob Watson, Jr. February 2 (not 3), 1935 in Houston, Texas. Died of heart-attack on stage May 17, 1996 in Yokohama, Japan. His body was brought to Glendale, California.

First recordings: Los Angeles early 1952, credited to Chuck Higgins and His Mellotones Motor Head Baby – Combo 12 (Watson played piano on the A-side); Los Angeles January 23, 1953 Highway 60 / No I Can’t – Federal 12120 as Young John Watson (playing gtr on one side and piano on the other; singing on both; and rerecording Motor Head Baby – Federal 12131).


First LP:
Johnny Guitar Watson – King LP 857 (1963)
KING CURTIS

The most productive honker of the '60s and the one with most of the innovative ideas. Roots via slints with Lionel Hampton. Recorded as King Curtis & His Royal Men for Atco in 1958, and soon got is own band - the Noble Knights (later also billed as the Kingpins), featuring Paul Griffin, pno; Ernie Hayes, organ; Duane Allman, Al Casey and later Billy Butler, gtrs; Jimmy Lewis and later Jerry Jerrett, bass; Ray Lucas, dms. During his last years Cornell Dupree and Hugh McCracken played guitar in his band with Richard Tee, pno; Billy Preston, sometimes organ, Chuck Rainey, bass, and often Pretty Purdie, dms. Productive session man (famous for his solo on the Coasters' "Yakety Yak") and did a huge amount of recordings as a tenor- and alto-saxophonist and sometimes guitarist/singer. Also worked as a producer at Atlantic by the end of his career, especially for Aretha Franklin. There were more than 30 LPs released on ten different labels before King's untimely death plus the great Montreux LP in 1973. "King" Curtis Ousley was inducted into the Rock and Roll Hall of Fame in 2000.

Essential CDs: Hot Sax, Cool Licks - Ace CDCD 757 (2000) and Enjoy: The Best of King Curtis - Collectables COL 5687 (1996) or: Instant Soul - The Legendary King Curtis - Razor & Tte RE 2054 (1994); and Instant Groove - Edsel EDDC 315 (1997)

For Collectors: Live at the Fillmore West - Atlantic CD 77632 (2006)
Blow Man Blow! (3CD) - Bear Family BCD 15670 CI (Complete Capitol recordings, 1992)
Wail Man Wall! / The Best of King Curtis 1952-1961 – Fantastic Voyage (3CD, 2012) featuring his only recordings plus as session man

Reading:
King Curtis – A Discography by Roy Simonds (UK1984)

Performers King Curtis has played with on Record


KING CURTIS

Essential CDs: Hot Sax, Cool Licks - Ace CDCD 757 (2000) and Enjoy: The Best of King Curtis - Collectables COL 5687 (1996) or: Instant Soul - The Legendary King Curtis - Razor & Tte RE 2054 (1994); and Instant Groove - Edsel EDDC 315 (1997)

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Reading:
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Performers King Curtis has played with on Record

The Godfather - MR. DYNAMITE – Soul Brother # 1
JAMES BROWN

"Hardest Working Man In Show-Biz" - Singer, drummer and organist - "Mr. Dynamite" - "Soul Brother No. 1" - "The Godfather of Soul" - JB is the most successful black act of the 1960s and 70s. Brown was stationed in Augusta, Toccoa and Macon (all Georgia) during 1952-1955. Started his musical career in Toccoa, Georgia in 1954 with the Flames (no recordings - except for the demo of "Please, Please, Please" on November 1, 1955 at the studio of WIBB in Macon, Georgia, featuring several of the Flames). The original Flames were pianist and singer Bobby Byrd (born in Toccoa, Georgia August 15, 1934 - died in Loganville, Georgia September 12, 2007), with Doyle Ogleby (soon replaced by Brown’s friend Johnny Terry), Fred Pulliam, drums (replaced by Nash Knox, vcs and James Brown, drums and vocals) Sylvester Keels, vcs; Baby Boy (Baro) Scott, bass, and Naifloyd Scott, gtr. On the first recording the Flames changed name to the Famous Flames (with Brown, Byrd, Terry, Keels, Nash and Naifloyd completed with Little Richards’ ex-road manager Alvin (Lucas) “Fats” Gonder, pno. Soon the original Flames quit - and James back-up vocal group consisted of Little Richards’ ex-backing vocal group The Dominions, featuring J.W. Archer, Bill Hollings, Louis Madison (who also played pno), plus Willie Johnson and often also still Johnny Terry. Brown was billed with his vocal group The Famous Flames on records up to 1968 - the backing vocals in the early 60s included Johnny Terry, Bobby Byrd, Bobby Bennett, and Baby Lloyd Stallworth. Bobby Byrd played piano and Brown organ on several hits. Vice-president of the Brown business during many years: Johnny Terry (from the Flames), Long-time friend: Charles Bobbit (his manager of later years), Polydor bought Brown’s masters from King/Starlawn when JB was contracted to that label in 1971. Syd Nathan had sold King to Starday earlier (with Hal Neely moving from Cincinnati to Nashville). Soon the original Flames quit (with Brown, Byrd, Terry, Keels, Nash and Nafloyd complete in some files). Raised in Augusta, Georgia and later settled back in Augusta, Georgia. Charter member of the Rock and Roll Hall of Fame in 1986. His back-up singers The Famous Flames (Byrd, Bennett, Stallworth, Terry) were inducted in 2012. (Famous Flames at Wikipedia)

Essential CD:

For Collectors:
Live At The Apollo (in 1962) - Polydor 843 479-2 (1990)
Roots of A Revolution (2CD - Polydor 817304-2 (1989)

Reading:
The One - The Life and Music of James Brown by R.J. Smith (US 2012)
Say It Loud - My Memories of James Brown, Soul Brother No. 1 by Don Rhodes (US 2008)
The Hardest Working Man by James Sullivan (US 2009)
Kill ‘Em And Leave -. Searching for the Real James Brown by James McBride (US 2016)

R&B #1 Hits (17 of 60 Top 10) from a total of 100 Top 40 hits:

1966 Papa's Got A Brand New Bag 8w, Pop #8 
1965 I Got You (I Feel Good) 6w, Pop #3 
1966 Don't Man's Man's Man's World 2w, Pop #6 
1967 Cold Sweat 3w, Pop #7 
1968 I Got The Feelin' 2w, Pop #6 
1970 Say It Loud - I'm Black And I'm Proud, 6w, Pop #10 
1969 Give It Up Or Turn It Loose 2w, P11 
1970 Mother Popcorn (You Got To Have A Mother For Me) 2w, P11 
1971 Super Bad 2w, P13 
1971 Hot Pants 1w, P15 
1971 Make It Funky 2w, P22 
1970 Talking Loud And Saying Nothing 1w, P27 
1972 Get On The Good Foot 1w, P18 
1973 Doing It To Death 2w, P22 (Fred Wesley & the J.B.'s) 
1974 The Payback 2w, P26 
1974 My Thing 2w, P29 
1974 Papa Don't Take No Mess 1w, P31 

Other Important Songs & Hits:

1956 Please, Please, Please, #5 
1957 Just Won't Do Right (subcredit: Vocal by James Brown and Bobby Byrd) 
1957 That Dood It 
1957 Why Does Everything Happen To Me 
1959 Good Good Lovin' 
1960 Think, #7, P33 
1961 Baby You're Right, #2 
1961 Lost Someone, #2 
1962 Night Train, #5, P35 
1962 Prisoner Of Love, #6, P16 
1964 Oh Baby Don't You Weep, #4, P23 
1964 Don't Cry Baby (Smash) 
1964 Out Of Sight, #5, P24 
1964 Girls (instr) 
1965 With Every Beat Of My Heart (instr) 
1966 Ain't That A Groove, #6 
1966 Is It Yes Or Is It No? 
1966 Don't Be A Drop-Out #4 
1967 Bring It Up, #7, P29 
1970 Get Up (I Feel Like Beeing Like A) Sex Machine, #2, P15 
1971 Escape Ism (People Record as James Brown) #6 
1976 Body Heat, #13 
1976 Everybody Wanna Get Funky One More Time 
1985 Living In America, #10, Pop #4 
1985 I'm Real, #2 

Note: Most recordings up to mid 1968 on Federal King issued as James Brown and the Famous Flames.
The James Brown Band / Orchestra

Below you will find session details of the first recordings of each of the James Brown Band leaders 1956-1964, and Orchestra leaders (late 1964-1975)

**1966** Please, Please - James Brown with The Famous Flames (Federal), recorded in Cincinnati, OH February 4
Al Lucas *"Fats"* Gonder, band leader/ narrator; Bobby Byrd, lead vcl; Johnny Terry, Tenor Sax; Sylvester Keels, Wash Voices; Naftoyl Scott, Narrator; (Ray Feeder as and Wilbert "Lee Diamond" Smith, ts on present session); Clarence Mack, b; Edsson Gor, dm; James Brown, lead vcl.

**1956** Try Me (I Need You) - James Brown and The Famous Flames (Federal), recorded in New York, N.Y. September 18

**1956** I Want You So Bad - James Brown and The Famous Flames (Federal), recorded in Los Angeles, CA December 18
James C. Davis, band leader/ narrator; Louis Madison, prob. unknown, second ts (poss George Dorsey); Bobby Roach, ptr; Bernard Odum, b; Nat Kendrick, dm; James Brown, lead vcl (the new Famous Flames vocal group on session but no background vocals on this recording; Bill Hollings, J.W. Archer, Johnny Terry, Louis Madison).

**1965** Just Won't Do Right versio (I Stay In The Chapel Every Night) - James Brown and The Famous Flames (King, issued 1964), recorded in Miami, Florida June 9
Al "Brisco" Clark, band leader/ narrator; Bobby Byrd, Russell Brown, tp; St. Clair Pinckney, ts; Alvin "Fats" Gonder, org; Les Bui, g; Hubert Lee Perry, b; Nat Kendrick, dm; James Brown, lead vcl (and prod. prob. although James played organ on the instrumental "Cross Firing" from this session - issued 1961 as James Brown Presents his Band).

**1963** Prisoner Of Love - James Brown and The Famous Flames (King), recorded in New York, N.Y. December 17
Sammy Lowe, arr/with studio musicians; James Brown, vcl. (Lowe also conducted several of the more funky recordings for Smash in 1964).

**1964** Oh Baby Don't You Weep - James Brown and The Famous Flames (King), recorded in Cincinnati, OH October 4
St. Clair Pinckney, temp. bandleader; Bobby Byrd, Eugene "Baby Lloyd" Stallworth, Bobby Bennett, vcl (the third set of Famous Flames); Les Bui, g; Sam Thomas, b; Sam Latihan, dm; James Brown, lead vcl.

**1964** Out Of Sight - James Brown and his Orchestra (1)
(Smash), prob recorded in New York late May and Grits - The James Brown Band, 2 (Smash LP "Grits & Soul") recorded in Chicago, Illinois June 6, edited in August
Nat Jones, band leader/ narrator; Mack Johnson, Teddy Washington, 1, Robert Knight, 2; Ron Tolsey, Joe Dupars, tp; Wilmer Mitchell, tp; St. Clair Pinckney, Eldee Williams, Al "Brisco" Clark, ts; Maceo Parker, b; vs; Bobby Byrd, org; Al "Fats" Gonder, vcl; Les Bui, g; Sam Thomas, b; Sam Latihan, dm; James Brown, lead vcl.

**1956** The King - James Brown at the Organ (Smash LP "Handful Of Souls"), recorded Charlotte, GA August 16
Nat Jones, band leader/ narrator; James Brown, g; Joe Dupars, wash Reed. Ron Harper, tp; Levi Rasbury; Al "Brisco" Clark, ts; Maceo Parker, b; vs; Bobby Byrd, org; Al "Fats" Gonder, vcl; Les Bui, g; Sam Thomas, b; Sam Latihan, dm; James Brown, lead vcl.

**1958** Let Yourself Go - James Brown and the Famous Flames (King), recorded in Cherry Hill, N.J. June 15
Alfred "Pee Wee" Ellis, band leader/ narrator; Joe Dupars, wash Reed, tp; Levi Rasbury; b; Garrett Wilson, ts; Eldee Williams, b; St. Clair Pinckney, b; Jimmy Nolen, g; Alfonzo Kellum, b; Bernard Odum, dm; John "Jabo" Starks, dm (Nat Jones's last one before his one-time return)

**1957** Bewildered version II - James Brown (King), recorded in Cincinnati, OH April 12 or 22/23
David Matthews, arr/cond with studio musicians; James Brown, vcl. (Matthews also arranged and produced several other Brown songs 1969).

**1958** It's A New Day - James Brown (King), recorded in Cincinnati, OH September 3
Maceo Parker, "unofficial" band leader/ narrator; Fred Wesley, co-band leader/ b; Bobby Byrd and various band members, vcl; Richard "Kush" Griffith, Joe Davis, tp; Eldee Williams, b; St. Clair Pinckney, b; Jimmy Nolen, g; Alfonzo Kellum, b; Clyde Stubblefield, dm; melan Parker, dm; James Brown, lead vcl.

**1969** Spinning Wheel - James Brown "King LP ("Sex Machine") recorded at Augusta, GA October 1
Fred Wesley, arr/cond; James Brown, g; Richard "Kush" Griffith, Joe Davis, tp; Maceo Parker, Eldee Williams, b; St. Clair Pinckney, b; Jimmy Nolen, g; Alfonzo Kellum, b; Clyde Stubblefield, or Melanie Parker, dm.

**1970** Get Up I Feel Like Being Like A Sex Machine - James Brown (King), recorded in Nashville, TN April 25
James Brown, band leader/ vcl; Bobby Byrd, vcl; Clayton "Chicken" Gunning, Daryl "Hasaan" Jamison, tp; Robert McCullough, B; Phelps "Cats" Collins, g; Williams "Bootsy" Collins, b; John "Jabo" Starks, dm.

**1970** Soul Power - James Brown (King), recorded in Washington, D.C. January 26
James Brown, arr/cond vcl; Fred Wesley, band leader/ co-arranger/ b; Bobby Byrd, co-arranger/ st; Clayton "Chicken" Gunning, Daryl "Hasaan" Jamison, tp; St Clair Pinckney, b; Phelps "Cats" Collins, Bobby Roach, g; Williams "Bootsy" Collins, b; John "Jabo" Starks, dm; Johnny Griggs, cs.

And here the great reunion: Race With The J.B.'s - James Brown and The Famous Flames (version II)
- James Brown and The Famous Flames (King), recorded in Cincinnati, OH April 12 or 22/23
James Brown, arr/cond. with studio musicians; James Brown, vcl (Matthews also arranged and produced several other Brown songs 1969).

**1966** Doing It To Death ("Gonna Have A Funky Good Time") - Fred Wesley & The J.B. ’s
(Freedom), recorded in Augusta, GA January 29
Fred Wesley, band leader/ vcl; Ike Oakley, Daryl "Hasaan" Jamison & Jerone "Jasaan" Stanford, tp; Maceo Parker, ats/flu. St. Clair Pinckney & Eldee Williams, b; Jimmy Nolen & Hearnar "Cheese" Martin, g; Fred Thomas, b; John "Jabo" Starks, dm; Danny Ray, intro; James Brown, lead vcl.
James Brown’s super-great LPs on the Mercury subsidiary Smash – and the first four new post-1964 on King

The James Brown Band (and Show) during the Smash years

<table>
<thead>
<tr>
<th>Date</th>
<th>Album Title</th>
<th>Label</th>
<th>Track Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1964</td>
<td>James Brown Sings Out of Sight</td>
<td>King</td>
<td>10 tracks</td>
</tr>
<tr>
<td>1966</td>
<td>The James Brown Show</td>
<td>King</td>
<td>12 tracks</td>
</tr>
<tr>
<td>1967</td>
<td>James Brown at the Organ</td>
<td>King</td>
<td>11 tracks</td>
</tr>
</tbody>
</table>

Collective personnel:

Solo vocalists: JEWELS Stallworth

Bongo STUBBLEFIELD

“Sweet Charles” SHERREL

Trombones: Robert KNIGHT

Trumpets: MacMILLAN

Saxophones: Tenor & baritone saxophone: Saxophone alto, tenor & bariton

Guitars: Les BUIE

Violins (1967): Vivian Robinson, Richard Jones, Marilyn Jones

and “valet”: Danny RAY

Al "Pee Wee" ELLIS /flute: Maceo PARKER

Lester HAMLIN, Teddy WASHINGTON

O.B. WILLIAMS, Clarence "Chank" CLARK, James "Hang" ENEDO

Bobby "Bass" JOHNNY AND BILL (tenor), Willie "Triumph" LEE, Bobby "Bass" JOHNNY AND BILL (tenor), Willie "Triumph" LEE

Bobby Byrd, Bobby Bennett (also road manager and MC)

Hubert PINCKNEY

Eldee WILLIAMS, Clifford "Ace King" THOMAS

Leslie WASHBURNE, Billy KENDALL, Bobby "Bass" JOHNNY AND BILL (tenor), Willie "Triumph" LEE

Al "Pee Wee" ELLIS /flute: Maceo PARKER

Lester HAMLIN, Teddy WASHINGTON

James Brown Sings Out of Sight

Out of Sight MGS 27068 (September 1964)

Smash reissued James Brown Sings Out of Sight as a two LP set by inserting leftover copies of James Brown Plays James Brown Yesterday and Today in the Smash cover and printing a large sticker over the album title. The sticker shown at left had red print, but stickers with blue print were also used.

Disc 1: (SRS 67106)

Out Of Sight Come Rain Or Come Shine /Good Rocker /Sick And Tired /Maybe The Last Time /I Got You / I Feel Good /Maybe The Last Time / I Got You / Porgy / Only You /Somethin’ Else

Disc 2: (SRS 67107)


Note: In 1964 King released (with new covers) nine of Brown’s twelve post-1964 LPs (there were actually only ten, since his first two new ones had already been released earlier, under new titles). In 1964, the "Night Train" James Brown presents his Band and 5 More Great Artists LP aka "Twist Around" and as "Jump Around" was not reissued again (although the six tracks featuring Brown’s Band would be found on various releases).
James Brown & his Famous Flames: Original LPs on King 1959 - 1967

Please note the first post-1964 King albums on previous page, all four issued before the four last here.
The original pressings featured “crownless” King logos, on later pressings a crown was added above the label name.
JAMES BROWN: The Original LPs on King 1968 – 1971
(after the Cold Sweat LP 1967) + 2 first on Polydor

Note that the “and the Famous Flames” subcredit is gone. After the two King LPs in 1971, which were recorded in 1970, James was contracted by Polydor.

1022 (August 1968, 2-set), 1024 (February), 1030 (March), 1031 (May 1968), 1034 (August)

1038 (December), 1040 (November 1968), S-1047 (April 1969), S-1051 (May), KSD 1055 (August 1969)

KSD 1063 (September), KS 1082 (January 1970), KS 1095 (June), KS 1100 (May), KS 1110 (March 1971)

KS 7-1115 (September 1970, 2-set – 2 images), KS 1124 (December 1970), KS 1127 (January 1971),

The interesting studio versions of “Papa’s Got A Brand New Bag”

<table>
<thead>
<tr>
<th>Version</th>
<th>Recording date and location</th>
<th>Original Issue and track time</th>
<th>Personnel</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Original (Pts 1, 2 &amp; 3)</strong></td>
<td>May 31, 1965 Arthur Smith Studios, Charlotte, NC</td>
<td>Polydor 4CD 849109/112-2 (1991) - 6:56</td>
<td>Brown, vcls; Joe Dupars, Ron Tooley, Levi Rasbury, tpts; Wilmer Milton, tb; Nat Jones, (alt sax), organ and arr; Maceo Parker, ten &amp; bar sax; St.Clair Pinckney, Eddie Williams, Al “Brisco” Clark, saxs; Jimmy Nolan, Alphonso Bellum, gtr; Charles Carr, bs; Melvin Parker, dms</td>
</tr>
<tr>
<td><strong>Pts 1 and 2</strong></td>
<td>As above (although Polydor list it as recorded February 1965)</td>
<td>King single 5399, LP 938 + LP 961 - 2:11 + 2:12</td>
<td>As above (although Polydor and Hip-O-Select list Sam Thomas or Bernard Odum, bs)</td>
</tr>
<tr>
<td><strong>Pts 1 &amp; 2 Instrumental</strong></td>
<td>September 10 1965 Prob Criteria Studios, Miami, Florida</td>
<td>Smash LP MGS 27072 “Plays Today &amp; Yesterday” - 3:54 + 4:27</td>
<td>James Brown, organ; Dupars, Tooley, Rasbury; Teddy Washington, tp; unknown tb; Nat Jones, alt sax and arr; Parker, Clark, Pinckney, Williams, saxs; Carr, Nolan, Kellum; Melvin Parker, Obie Williams or Clyde Stubblefield, dms</td>
</tr>
<tr>
<td><strong>Instrumental</strong></td>
<td>As above</td>
<td>Smash single 2008 - 2:14</td>
<td>As above</td>
</tr>
<tr>
<td><strong>Vocal</strong></td>
<td>November 11, 1969 Los Angeles, California</td>
<td>King LP 1100 “Soul On Top” - 4:38</td>
<td>with The Louis Bellson Band: Brown, vcls; Bill Tole, tb; Ermie Watts, Joe Romano, alt sax; Maceo Parker, Buddy Collette, Peter Christlieb, tenor sax; Jim Maldine, bar sax; Frank Vincent, gns; Bioll Pittman, Louis Shelton, gtr; Ray Brown, bs; Louis Bellson, dms; Jack Arnold, perc; Oliver Nelson, arr.</td>
</tr>
<tr>
<td><strong>Instrumental</strong> with Brown, vcl plus backing band vocals</td>
<td>Prob early June, 1975 Sound Ideas Studio C, New York City</td>
<td>Polydor LP 6054 “Everybody’s Doin’ the Hustle &amp; Dead on the Double Bump” - 5:34</td>
<td>James Brown, vcls; (and poss keyboard); Fred Wesley, tb and bandleader; Maceo Parker, alt sax; Leon Pendanis, claxinet; Joe Beck, gtr; plus unknown band members (probably including Jimmy Parker and St.Clair Pinckney, sax; Nolan and Hearlon Martin, gtr; Charles Sherrell, bs; John Morgan, dms, and Johnny Griggs, perc – although most of these left the J.B.’s around this time - again).</td>
</tr>
</tbody>
</table>
Transitions from Rhythm to Soul – Twelve Original Soul Icons

THE ULTIMATE JAMES BROWN ALBUM COLLECTION


James Brown Live at the Apollo (The Apollo Theatre Presents in Person; The James Brown Show) – Polydor CD 843479 (LP 1963/CD 2000);

James Brown “Live” (The James Brown Show recorded live at the Apollo Theatre June 24-25, 1967) – aka Live At The Apollo vol II

Roots of a Revolution – Polydor (great 2CD anthology 1956-1963) 817304 (1989) 43 tracks; Messin’ With The Blues – Polydor (fine 2CD) 847257 (1990) 30 tracks;

The J.B.’s: Funky Good Time: The Anthology (2CD) – Polydor 527094 (featuring the 12 minute original of Doing It To Death) (1995) 30 tracks;
Transitions from Rhythm to Soul – Twelve Original Soul Icons

JAMES BROWN: ONE PER YEAR 1956 – 1976

THE TOP TWO
Transitions from Rhythm to Soul – Twelve Original Soul Icons

ON THE WEB

(as of October 1, 2011)

http://www.artistdirect.com/artist/etta
http://www.allmusic.com/artist/etta-james-p3387
http://www.swinginmusic.net/etta_james_Biography.html
http://www.soufulkindanusic.net/volthomas.htm
http://www.soulwalking.co.uk/rufus%20thomas.html
http://www.soulfulkindanusic.net/bbland.htm
http://www.allmusic.com/artist/rufus-thomas-p5640
http://www.soufulkindanusic.net/bbton.htm
http://www.browseresources.free.fr/rufus.htm

http://www.allmusic.com/artist/little-junior-parker
http://www.bekkoame.ne.jp/i/curtis.php
http://www.biography.com/people/james-brown/9542558
http://staxrecords.free.fr/rufus.htm
http://www.soulfulkindanusic.net/jbrown.htm
http://www.allmusic.com/artist/james-brown-p3779
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