An R&B Pioneers Series Special Feature:

Clyde McPhatter - the Original Soul Star

Presented by Claus Röhnisch
The R&B Pioneers Series Volume Twelve of twelve

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- Ink Spots (grandfathers of “Doo Wop”)  
- Combat Jet Aircraft and Top Interests  
- El Coyote (pulp character)  
- JLA (Justice League of America) comics  
- From Joel Whitburn’s Top 10 R&B Hits

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Introduction
The R&B Pioneers Series Volume Twelve (of twelve)

Although Clyde McPhatter is not featured as a solo act in "The R&B Pioneer Series Top 30 Favorites" special edition, he sure is to be recognized as one of the most important pioneers of all, and he was absolutely the first "Soul Star", paving the way for Sam Cooke, Jackie Wilson, Little Willie John, Nolan Strong, Dee Clark, Sammy Turner, Marv Johnson, Smokey Robinson, the second generation Drifters, and James Brown et al (with probably only Roy Brown as the forerunner). This presentation pays tribute to this great entertainer, who surely deserves his very own special essay in the series. He was the most successful lead of the pioneering Dominoes and later formed the outstanding Drifters (with Clyde waxing the definitely most classic of all of The Drifters hits). Although without his own credit he led seven of The Dominoes R&B Top 10 hits; he was lead (with his own name credited on the record labels) in seven of The Drifters original R&B Top 10 hits. As a solo artist he had a further ten R&B Top 10 hits. Two of his classic recordings hit the Pop Top 10. Enjoy this nostalgic presentation of "The Original Soul Star".

This edition also has an essay over the Ink Spots - "The Grandfathers of Doo-Wop". Their famous lead singer Bill Kenny was Clyde McPhatter's true idol and foremost inspiration. Plus five special bonuses: "El Coyote", "Combat Jet Aircraft", "Top Interests", "JLA", and "From Joel Whitburn's R&B Top 10 Hits".

Claus Röhnisch - updated June 10, 2018
Clyde McPhatter (November 15, 1932 – June 13, 1972) was an American R&B and rock n' roll singer. He was immensely influential, perhaps the most widely imitated R&B singer of the 1950s and 1960s, making him a key figure in the shaping of doo-wop and R&B. His high-pitched tenor voice was steeped in the gospel music he sang in much of his younger life. He is best known for his solo hit "A Lover's Question". McPhatter was lead tenor for The Mount Lebanon Singers, a gospel group he formed as a teenager, and later, lead tenor for the Dominoes. McPhatter was largely responsible for the success the Dominoes initially enjoyed. After his tenure with the Dominoes, McPhatter formed his own group, the Drifters, before going solo. Only 39 at the time of his death, he had struggled for years with alcoholism and depression and was, according to Jay Warner's On This Day in Music History, "broke and despondent over a mismanaged career that made him a legend but hardly a success." At the time of his passing, Clyde McPhatter left a legacy of over 40 years of recording history. He was the first artist in music history to become a double inductee into the Rock and Roll Hall of Fame, first as a member of the Drifters, and later as a solo artist, and as a result, all subsequent double and triple inductees into the Rock and Roll Hall of Fame are said to be members of "The Clyde McPhatter Club."

Blanch Roosevelt (later Clyde Lensay) McPhatter was born in the tobacco town community of Dutchville Township, Granville County (near Durham), North Carolina, on November 15, 1932, and raised in a religious Baptist family; the son of Rev. George McPhatter and wife Beulah (though some accounts refer to her as Eva). Starting at the age of five, he sang in his father's church gospel choir along with his three brothers and three sisters. When he was ten, Clyde was the soprano-voiced soloist for the choir. In 1945, Rev. McPhatter moved his family to Teaneck, New Jersey, where Clyde attended Chelsior High School. He worked part-time as a grocery store clerk, and eventually was promoted to shift manager upon graduating high school. The family then relocated to New York City, where he formed a non-recording gospel group, The Mount Lebanon Singers (probably around 1948).

In 1950, after winning the envied "Amateur Night" at Harlem's Apollo Theater, McPhatter returned to his job as store manager but later was recruited by Billy Ward for his new secular group to replace one of the Dominoes, and was present for the recording of "Sixty Minute Man" for Federal Records, a song regarded as the "first record of rock 'n roll," produced by Ralph Bass.

The Dominoes were one of the top R&B vocal groups in the country, garnering more popularity than the Clovers, the Ravens and the Five Keys, largely due to Clyde's fervent, high-pitched tenor. He is regarded as the main singer to infuse a gospel-steeped singing style into mainstream R&B, though blues singer Roy Brown was actually the first to do so. Even though Roy Brown started the trend, McPhatter was more widely imitated, and was a much bigger influence in the shaping of Doo-Wop/R&B. In his book The Drifters, Bill Miller names Ben E. King, Smokey Robinson of the Miracles, Sammy Turner, and Marv Johnson among the vocalists who patterned themselves after McPhatter. "Most important," he concludes, "McPhatter took hold of the Ink Spots' simple major chord harmonies, drenched them in call-and-response patterns and extended the line far beyond the group. In doing so, he created a revolutionary musical style from which--thankfully--popular music will never recover. But McPhatter didn't think much of his own singing abilities. The countless imitators tell a different story, including Bobby Hendricks, an interim Drifter, Nolan Strong of the Diablos, Bobby Day and Dee Clark. Patsy Cline shows McPhatter's influence (listen to her version of "Someday You'll Want Me To Want You").

McPhatter formed his own group, the Dominoes, influenced Wilson's singing style and stage presence. "I fell in love with the man's voice. I toured with the group and watched Clyde and listened..."--and apparently learned. Privately, McPhatter and Ward often argued, but publicly Clyde expressed his appreciation to Ward for giving him his start in show business.
Ahmet Ertegün and Jerry Wexler, the heads of Atlantic Records, eagerly sought McPhatter after noticing he was not present for an appearance the Dominoes once made at Birdland, which was "an odd booking for the Dominoes", in Ertegün’s words. After locating him, McPhatter was then signed to Atlantic on the condition that he form his own group. McPhatter promptly assembled a group and called them the Drifters. They recorded a few tracks in June 1953, including a song called "Lucille," written by McPhatter himself. This group of Drifters did not have the sound Atlantic executives were looking for however, and Clyde was prompted to assemble another group of singers. The revised lineup recorded and released such hits as "Money Honey," "Such a Night," "Honey Love," "White Christmas" and "What'cha Gonna Do," with the record label proudly displaying the group name "Clyde McPhatter & the Drifters." (The story of the Drifters is full of personnel changes. The first group of Drifters Clyde assembled were mostly members of the Mount Lebanon Singers.) In late 1954, McPhatter was inducted into the Army and assigned to Special Services in the continental United States, which allowed him to continue recording. After his tour of duty was up, he left the Drifters and launched a solo career. (Editor’s note: The first record with Clyde’s name on the label and no Drifters credited (but “with Vocal Quartet”) was “Everyone’s Laughing” – rumours says it was the Cues who backed him vocally. His first “solo” hit occurred just after being discharged - “Love Has Joined Us Together” (with Ruth Brown). He released several R&B recordings in the next few years, including "Rock and cry", "Seven Days" (later a bigger hit for Tom Jones), "Treasure of Love," "Just to Hold my Hand", and his biggest solo hit, "A Lover's Question," written by Brook Benton and Jimmy T. Williams, which peaked at No. 6 in 1958. In 1962, the song "Lover Please," written by country artist Billy Swan was released. His 1956 recording "Treasure of Love" saw his first solo No. 1 on the R&B charts and one week in the UK Singles Chart. It reached No. 16 on the U.S. Pop charts.

After leaving Atlantic Records, McPhatter signed on with MGM Records, and released several more songs, including "I Told Myself a Lie" and "Think Me a Kiss" (1960) and his first single for Mercury Records "Ta Ta." His tenure on these labels proved to be less fruitful than his time with Atlantic. He recorded more singles, moving to other record labels, including "I Never Knew" and his final Top Ten hit "Lover Please," which made it to No. 7 in 1962. It was after "Lover Please" that McPhatter saw a downward turn in his career, as musical styles and tastes were constantly changing during the 1960s. These directional changes were the main reason McPhatter turned to alcohol abuse, as more sporadic recordings failed to chart. In 1968, McPhatter moved to England, where he was still highly revered, utilizing UK band "ICE" as backup. McPhatter returned to America in 1970, making a few appearances in rock 'n roll revival tours, but remaining mostly a recluse. Hopes for a major comeback with a Decca album were crushed on June 13, 1972, when he died in his sleep at the age of 39 from complications of heart, liver, and kidney disease, brought on by alcohol abuse. That abuse was fueled by a failed career and resentment he harbored towards the fans he felt deserted him.

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The original LPs featuring Clyde (1955-1970)


Billy Ward and his Dominoes featuring Clyde McPhatter and Jackie Wilson: King 733 (1961 - reissue of 548);

Clyde: Atlantic 8031 (1959), The Best of Clyde McPhatter: 8077 (1963), MGM 3775 1959 Let’s Start Over Again (1959)
Clyde McPhatter & Bonus

MGM 3866 Greatest Hits (1960), Mercury 20597 Ta Ta (1960), 20655 Golden Blues Hits (1961),

20711 Lover Please (1962), 20750 Rhythm and Soul (1962), Wing 12224/16224 May I Sing For you (1962),

Mercury 20785 Greatest Hits (1963), 20902 Songs of the Big City (1964), Live at the Apollo 20915 (1964).

All Mercury LPs had mono prefix MG- and Stereo prefix SR- (with 62... changed to 6...).

Decca 75231 Welcome Home (1970)

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Clyde McPhatter & Bonus

Read more on Clyde at http://www.uncamarvy.com/ClydeMcPhatter/clydemcphatter.html
As a 20 year old lead vocalist of the Dominoes in 1950 he used his gospel background to create an entirely new and unique style within secular recordings, stating he preferred to “take liberties with the melody” rather than adhering to what was written. The result was startling in its power and reach as he could turn simple heartbreak into anguished torment or radiant joy into pure ecstasy, something downright shocking in an era already devoted following with an iron hand. In 1953 McPhatter finally had enough of Ward's stifling control and quit the group, replaced by a young Jackie Wilson whom he had been grooming as his successor for months. The Dominoes following his departure abruptly veered away from the raw and raucous style they’d practically invented, consciously distancing themselves from their immediate past, McPhatter was only just beginning to cement his legacy by spearheading the even more drastic advances on the musical horizon. As soon as word spread of his contractual release from the group that made him famous Atlantic Records president Ahmet Ertegun offered McPhatter the chance to form his own group with Clyde guaranteed top billing and in the spring of 1953 The Drifters were born sending him to an even higher level of celebrity. His two years with the Drifters came when R&B was crossing over into white Pop Charts, a rarity at the time, especially for a song that was banned in many places due to its explicitly sexual lyrics and suggestive, almost obscene, delivery. At this point there was no question remaining as to who was poised to be the biggest star in rock 'n' roll as it reached the masses, for McPhatter had it all already devoted following, the support of the most forward thinking record label in the business, and above all else, vocal ability that was unmatched. He was held in the highest esteem by his peers, such as Fats Domino and Chuck Berry who were ardent fans of his, and Domino would even stand in the stage wings on tours with McPhatter to watch him sing each night.

A year later the salacious "Honey Love", which he co-wrote, gave them another two month stay at #1 and actually crossed into the then nearly all-white Pop Charts, a rarity at the time, for a song that was banned in many places due to its explicitly sexual lyrics and suggestive, almost obscene, delivery. At this point there was no question remaining as to who was poised to be the biggest star in rock 'n' roll as it reached the masses, for McPhatter had it all the already devoted following, the support of the most forward thinking record label in the business, and above all else, vocal ability that was unmatched. He was held in the highest esteem by his peers, such as Fats Domino and Chuck Berry who were ardent fans of his, and Domino would even stand in the stage wings on tours with McPhatter to watch him sing each night. His future seemed truly limitless.

But it didn't last. Drafted by the Army in 1954 at the peak of his popularity, McPhatter had only one more recording session with the Drifters while on leave, resulting in the #2 smash, "What'cha Gonna Do", the melody of which was later adapted into the then nearly all-white Pop Charts, a rarity at the time, for a song that was banned in many places due to its explicitly sexual lyrics and suggestive, almost obscene, delivery. At this point there was no question remaining as to who was poised to be the biggest star in rock 'n' roll as it reached the masses, for McPhatter had it all the already devoted following, the support of the most forward thinking record label in the business, and above all else, vocal ability that was unmatched. He was held in the highest esteem by his peers, such as Fats Domino and Chuck Berry who were ardent fans of his, and Domino would even stand in the stage wings on tours with McPhatter to watch him sing each night. His future seemed truly limitless.
Clyde McPhatter didn't set his sights low either, for it was his hope to become the first young black crossover star, able to appeal to both teenage rock fans of both races as well as to older pop fans and in the process take his place alongside the Perry Como and Nat "King" Cole of the world as one of the biggest vocal entertainers in the business. But it was a case of misreading the landscape, as figures like Elvis Presley and Little Richard, both of whom were heavily influenced by Clyde, were leading the rock 'n' roll charge that would soon all but obliterate the old rules of the business, in the process forcing traditional pop to go by the wayside of the dinosaur when it came to younger record buyers who were now the primary audience for hit singles. The kind of genteel tailored pop star that had once seemed infallible and held aloft as the pinnacle of success was now seen as yesterday's news, while the wild rockers, perceived as uncouth and uncontrollable to the older generation, were rapidly taking over the airwaves and steering the direction of popular music towards a frenzied new frontier.

McPhatter's efforts to combine the two vastly conflicting styles in his solo career compromised his material too much for him to fully overcome. His fervent rock 'n' roll fanbase were not as pleased with his pop concessions, his drastically toned down and increasingly mannered delivery along with the intrusive addition of syrupy female choruses on many tamer songs, while white adult society could not have cared less about a black superstar trying to reach out to them, no matter how talented he was. Furthermore, the bigger the rock audience itself became with each passing day, the more recent fans of their growing ranks had no idea of McPhatter's past glories with the Dominoes and Drifters that had created this style of music to begin with. They were only looking forward now, to each new artist and record that captured their fancy, and so unlike the audience that had started the rock 'n' roll boom this newer generation didn't even have the same connection and loyalty to him that would've at least sustained interest in what he was doing as he attempted to branch out. Consequently the more McPhatter deviated from the straightforward rock material they craved, the more irrelevant he became to the ever younger rock audience. He still scored a number of hits with his more artistically pure performances throughout the next eight years, including his final chart topper, 1958's "A Lover's Question", showing that he was more than capable of delivering with the right material, but those types of records were becoming fewer and farther between and his once invulnerable reputation within the music industry began to slowly crumble.

Meanwhile both of his old groups were facing even tougher times. Billy Ward had taken the Dominoes even farther away from their racy beginnings and, like McPhatter, had hoped to conquer the traditional pop style that once had ruled the music world. Even with the astounding vocal talents of Jackie Wilson, the group floundered commercially the farther away from rock they got. Hoping to break into the still lucrative adult club scene they began playing Las Vegas casinos, most of whose audiences had never heard of their original greatness and wouldn't have liked that old style if they had, and the one whiff of mainstream success they craved came after Wilson had gone solo and Eugene Mumford sang lead for them on a comparatively tame version of the old standard "Stardust". It was a long way from Clyde's wild histrionics of "Have Mercy Baby".

The Drifters too faced diminishing popularity once Clyde left them. They managed to briefly hold onto their momentum with a series of McPhatter-styled replacements at the helm, including notching another #1 R&B hit in 1955 with "Adorable", but as time wore on they slowly began losing relevance without their charismatic and instantly identifiable lead. The frustration of having to try and connect with a new younger and whiter audience proved harder than anticipated and soon the group's core began to split up, with several members leaving, rejoining and eventually getting fired by the group's thrifty manager, until finally, in 1958, they were disbanded completely and an entirely new group of singers with a far different style were brought in to carry on the name and restore them to their former glory.

By the time the new Drifters hit the top again in 1959 with "There Goes My Baby", with Ben E. King on lead, McPhatter's own days as a star were mostly behind him and increasingly it seemed like there was no escaping the downward spiral of his own career. Changing record labels multiple times couldn't produce more than a few tantalizing glimpses to his past glories, 1960's "Ta Ta" going Top Ten R&B and Top 25 Pop, while 1962's "Lover Please" marked his final entry into the Pop Top Ten. Even with those successes fresh on his mind, proving that rock 'n' roll was the best avenue to follow, he stubbornly continued to try and achieve mature pop acceptance with outdated material and arrangements, insisting on strings and lush touches that neutralized his own greatest strengths as a singer and were almost guaranteed of being ignored by the larger rock audience.

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Clyde McPhatter & Bonus

audience. In the past when he had tackled standards with the Dominoes ("Harbor Lights") or Drifters ("White Christmas"), he had totally remade them in his own image, retaining only the barest essentials of the originals while imprinting them with his own idiosyncratic stamp. The results had been both aesthetically dazzling and commercially appealing to a young and enthusiastic rock fandom. Now, incomprehensibly, he was hell-bent on abandoning that exhilarating style entirely and sought a return to the very type of music that his early work had helped send packing a decade earlier.

The frustrations of his dwindling sales, coupled with his growing anger over racial hostilities he and his fellow black performers still faced on the road, made Clyde all the more despondant and unstable. A fervent Civil Rights advocate, McPhatter was adamant about organizing black performers to stand up to social injustice, including famously leading an artist boycott of a concert in which he and Sam Cooke grabbed headlines when they refused to perform in Memphis since the audience would be segregated by race. But the slow progress made across the industry and in society on that front, the increasing violence down south by racist whites in retaliation to even these gradual cultural changes and the apathetic reactions to racial unrest he saw up north, plus the overall pressures of having to balance that civic duty he felt was his obligation with the demands of a performer further chipped away at his emotional well-being and he began drinking more and more and consequently his musical output suffered greatly.

By the mid-60's his new records had largely stopped selling and he was forced to ignominiously record cover versions of hit songs done by the "new" Drifters as well as their other famous ex-lead singer, Ben E. King who scored big with his own recently launched solo career, in hopes of finding an unlikely hit by appealing to those curious about the intended irony of the situation. Even Clyde's own last Top 100 Pop hit, 1964's "Deep In The Heart Of Harlem", though a good song and performance, was little more than a quasi-takeoff on the Drifters current style. Although his live appearances still were popular with longtime fans who remembered him from when he ruled the early 50's R&B kingdom, promoters were growing tired of his erratic alcohol-fueled behavior and he began wearing out his welcome even in those venues. When his last record of note, the near-brilliant "Crying Won't Help You Now", done in a thoroughly modern uptown soul style that was ruling the rock airwaves at the times, fizzled out at just #117 on the Pop Charts, it seemed as if McPhatter was fast nearing the brink of irrelevance.

Faced with this unwelcome truth McPhatter subsequently moved to England where a new generation of fans were just discovering his legacy of a decade earlier and he was at least ensured fairly steady work in front of smaller, but at least fairly enthusiastic audiences which must have seemed a relief to him after years of declining interest at home. His personal outlook however remained increasingly bleak and trouble followed him wherever he went, eventually leading to an embarrassing arrest in Great Britain that all but ended his tenure as a viable live performer in that country as well. Even the few potential rays of hope that shone through in these days were quickly dimmed, as when one of his biggest admirers, Otis Redding, had plans to ask McPhatter to record on Redding's newly formed label in an updated style with Otis himself producing, only to see Redding die in a plane crash before the offer could be made. As the turbulent sixties drew to a close McPhatter's career and life were in tatters, so much so that when an interviewer approached him and began by saying what a fan she was of his, Clyde despondently replied, "I have no fans".

By the dawn of the 70's, sensing promise in the 50's rock revival that was sweeping America, McPhatter was determined to make a comeback, reuniting with his old producer Clyde Otis and cutting new tracks in a last-ditch attempt to revive his career. He never got the chance to carry out those plans however, as an alcohol-related heart attack killed him at age 39 in June of 1972, silencing one of the greatest and most influential voices rock 'n' roll music has ever known.

http://www.rhythm-and-blues.info
THE CLYDE McPHATTER SINGLES DISCOGRAPHY
(thanks to Marv Goldberg)
http://www.uncamarvy.com/ClydeMcPhatter/clydemcphatter.html

THE DOMINOES (with Clyde McPhatter) - with masters numbers

FEDERAL
12001 Do Something For Me (F 102 CMP) / Chicken Blues (F 100 BB) - 12/50
12010 Harbor Lights (F 109 CMP) / No! Says My Heart (F 101 CMP) - 1/51
12016 The Deacon Moves In (F 121 LE/CW) / [Other Lips, Other Arms - Little Esther] - 2/51
12022 I Can't Escape From You (F 123 CMP) / Sixty-Minute Man (F 108 BB) - 3/51
12036 Heart To Heart (F 120 LE/CMP) / [Lookin' For A Man - Little Esther] - 7/51
12039 Weeping Willow Blues (F 103 CMP) / I Am With You (F 153 CMP/BB) - 7/51
12059 That's What You're Doing To Me (FX 122 CMP) / When The Swallows Come Back To Capistrano (F 1059 CMP) - 2/52
12068 Deep Sea Blues (F 1056 CMP) / Have Mercy Baby (F 1057 CMP) - 4/52
12072 That's What You're Doing To Me (F 152 CMP) / Love, Love, Love (F 154 BB) - 5/52
12105 I'd Be Satisfied (F 1069 CMP) / No Room (F 1068 JO) - 10/52
12106 Yours Forever (F 1074 CMP) / I'm Lonely (F 1073 JO) - 10/52
12114 The Bells (F 1071 CMP) / Pedal Pushin' Papa (F 1070 DMN) - 12/52
12129 These Foolish Things Remind Me Of You (F 156 CMP) / Don't Leave Me This Way (F 155 CMP) - 4/53
Note: A later version of "These Foolish Things" (F1075) issued with same catno.

UNRELEASED FEDERAL
I Ain't Gonna Cry For You (F 1072 BW/DMN) - on a 1966 King LP

FEDERAL LEADS (Clyde is on all the above recordings, other than the Little Esther solos)
CMP = Clyde McPhatter; BB = Bill Brown; LE = Little Esther [Jones];
CW = Charlie White; JO = Johnny Oliver; DMN = David McNeil;
BW = Billy Ward

CLYDE McPHATTER'S ATLANTIC RECORDINGS
(Including his songs with the Drifters - with master numbers)

ATLANTIC
1006 Money Honey (1105 CMP) / The Way I Feel (1104 CMP) - 9/53
1019 Lucille (1087 CMP) / Such A Night (1152 CMP) - 1/54
1029 Honey Love (1203 CMP) / Warm Your Heart (1153 CMP) - 5/54
1036 Oh What A Dream (RB) / Please Don't Freeze (RB) - 6/54
1043 Someday You'll Want Me To Want You (1229 CMP/BP) / Bip Bam (CMP) - 10/54
1044 Somebody Touched Me (RB) / [Mambo Baby - Ruth Brown] - 10/54
1048 White Christmas (1202 BP/CMP) / The Bells Of St. Mary's (1201 CMP) - 11/54
1055 Gone (1106 CMP) / What'cha Gonna Do (1204 CMP) - 2/55
1070 Everyone's Laughing (1339 CMP-1) / Hot Ziggity (1341 CMP-1) Clyde McPhatter (Vocal Quartet) - 8/55
1077 I Gotta Have You (1852) / Love Has Joined Us Together (1853) Clyde & Ruth Brown duets - 10/55
1081 Seven Days (1850) / I'm Not Worthy Of You (1849) - 1/56
1082 Old Man River (RB) / [I Wanna Do More - Ruth Brown] - 1/56
1092 Treasure Of Love / When You're Sincere - 4/56
1106 Thirty Days / I'm Lonely Tonight - 9/56
1117 Without Love (There Is Nothing) / I Make Believe - 12/56
1133 Just To Hold My Hand / No Matter What - 4/57
1149 Long, Lonely Nights / Heartaches - 7/57
1158 Rock And Cry / You'll Be There - 9/57
1170 No Love Like Her Love / That's Enough For Me - 1/58
1185 Come What May / Let Me Know - 5/58
1199 A Lover's Question [bass is Noah Hopkins] / I Can't Stand Up Alone - 9/58
2018 Lovey Dovey / My Island Of Dreams - 2/59
2028 Try, Try, Baby (1231 CMP-1) / Since You've Been Gone - 6/59
2038 There You Go (1230 CMP-1) / You Went Back On Your Word - 9/59
2049 Don't Dog Me (1151 CMP-1) / Just Give Me A Ring - 1/60
2060 Let The Boogie Woogie Roll (1108 CMP-1) / Deep Sea Ball - 4/60
2082 If I Didn't Love You Like I Do (1228 CMP-1) / Go! Yes Go! - 11/60

UNRELEASED DRIFTERS
Three Thirty Three (1342 CMP) - on Their Greatest Recordings - The Early Years - Atco SD33-375 - 1971
Sugar Coated Kisses (1340 CMP) - never released in any form; master assumed destroyed

ATLANTIC LEADS (if no lead is listed, it's a Clyde McPhatter solo)
CMP = Clyde McPhatter, leading the Drifters;
CMP-1 = Clyde McPhatter, leading the Drifters (who were uncredited - or the Cues on 1070);
RB = Ruth Brown, prob. backed up by Clyde McPhatter & the Drifters (uncredited); BP = Bill Pinkey

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THE REST OF CLYDE’S SINGLES

MGM
12780 I Told Myself A Lie / (I'm Afraid) The Masquerade Is Over - 1959
12816 Twice As Nice / Where Did I Make My Mistake - 1959
12843 Let's Try Again / Bless You - 1959
50134 Let's Try Again / Bless You - 1959 (stereo version)
12877 Think Me A Kiss / When The Right Time Comes Along - 1960
12949 One Right After Another / This Is Not Goodbye - 1960
12988 The Glory Of Love / Take A Step - 1961

MERCURY
71660 Ta Ta / I Ain't Givin' Up Nothin' / If I Can't Get Somethin' From You - 1960
71692 I Just Want To Love You / You're For Me - 1960
71740 One More Chance / Before I Fall In Love Again - 1960
71783 Tomorrow Is A-Comin' / I'll Love You Till The Cows Come Home - 1961
71809 A Whole Heap O'love / You're Movin' Me - 1961
71841 I Never Knew / Happiness - 1961
71868 Same Time, Same Place / Your Second Choice - 1961
71941 Lover Please / Let's Forget About The Past - 1962
71987 Little Bitty Pretty One / Next To Me - 1962
72025 Maybe / I Do Believe - 1962
72051 The Best Man Cried / Stop - 1962
72166 So Close To Being In Love / From One To One - 1963
7220 Deep In The Heart Of Harlem / Happy Good Times - 1963
72253 Second Window, Second Floor / In My Tenement - 1964
72317 Lucille / Baby, Baby - 1964
72407 Crying Won't Help You Now / I Found My Love - 1965

AMY
941 Everbody's Somebody's Fool / I Belong To You - 1965
950 Little Bit Of Sunshine / Everybody Loves A Good Time - 1966
968 A Shot Of Rhythm And Blues / I'm Not Going To Work Today - 1966
975 Sweet And Innocent / Lavender Lace - 1967
993 I Dreamt I Died / Lonely People Can't Afford To Cry - 1967

DERAM
85032 Thank You Love / Only A Fool - 1968
85039 Baby You've Got It / Baby I Could Be So Good At Loving You - 1969

B & C
106 - Denver / Tell Me - 1969

DECCA
32719 Book Of Memories / I'll Belong To You - 1970
32753 Why Can't We Get Together / Mixed-Up Cup - 1970
Clyde McPhatter & Bonus

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Clyde McPhatter & Bonus

Clyde’s R&B Top 10 Hits for Federal

All as uncredited lead for The Dominoes (the last three issued as Billy Ward and his (or the) Dominoes)

- **Do Something For Me**
  - February 1951 #6
  - Rec in N.Y. Nov 14, 1950
  - w. Charlie White, Joe Lamont, Bill Brown, Billy Ward

- **I Am With You**
  - November 1951 #8
  - Rec in N.Y. May 14, 1951
  - w. Charlie White, Joe Lamont, Bill Brown, Billy Ward

- **That’s What You’re Doing To Me**
  - April 1952 #7
  - Rec in Cinc, Ohio Jan 26 or N.Y. May 14, 1951
  - w. Charlie White, Joe Lamont, Bill Brown, Billy Ward (there actually exist three masters of this song)

- **Have Mercy Baby**
  - June 1952 #1 for 10 weeks
  - Rec Cincinnati, Ohio Jan 28, 1952
  - w. James Van Loan, Joe Lamont, David McNeil, Billy Ward

- **I’d Be Satisfied**
  - December 1952 #8
  - Rec Cinc, Ohio Sep 17, 1952
  - w. James Van Loan, Joe Lamont, David McNeil, Billy Ward

- **The Bells**
  - February 1953 #3
  - Rec Cinc, Ohio Sep 17, 1952
  - w. James Van Loan, Joe Lamont, David McNeil, Billy Ward

- **These Foolish Things Remind Me Of You**
  - June 1953 #5
  - Rec Cinc, Ohio Sep 17, 1952
  - w. James Van Loan, Joe Lamont, David McNeil, Billy Ward

http://www.rhythm-and-blues.info
The Drifters in 1953 (above and below left), mid 1954 (below right – w guitarist Jimmy Oliver), and in 1955 (bottom left). Center image nrlow left: Bill P, Willie F, Clyde, Andrew, and Gerhart.
Clyde McPhatter & Bonus

Clyde’s R&B Top 10 Hits for Atlantic

All as (differing) credited lead for The Drifters

Money Honey
November 1953 #1 for 11 weeks
Rec New York City Aug 9, 1953
w. Andrew Thrasher, Gerhart Thrasher, Bill Pinkney, Willie Ferbie

Lucille
March 1954 #7
Rec in N.Y. June 28, 1953
w. Little David Baughan, William Anderson, David Balwin, James Johnson

Such A Night
April 1954 #2
Rec in N.Y. Nov 12, 1953
w. Andrew Thrasher, Gerhart Thrasher, Bill Pinkney, Jimmy Oliver (gtr)

Honey Love
July 1954 #1 for 8 weeks
Rec in N.Y. Febr 4, 1954
w. Andrew Thrasher, Gerhart Thrasher, Bill Pinkney, Jimmy Oliver (gtr)

Bip Bam
November 1954 #7
Rec in N.Y. Nov 12, 1953
w. Andrew Thrasher, Gerhart Thrasher, Bill Pinkney, Jimmy Oliver (gtr)

White Christmas
Jan 1955 #2 and Jan 1956 #5
Rec in N.Y. Febr 4, 1954
w. Andrew Thrasher, Gerhart Thrasher, Bill Pinkney, Jimmy Oliver (gtr)

What’Cha Gonna Do
May 1955 #2
Rec in N.Y. Febr 4, 1954
w. Andrew Thrasher, Gerhart Thrasher, Bill Pinkney, Jimmy Oliver (gtr)

http://www.rhythm-and-blues.info
Clyde’s “solo” R&B Top 10 Hits

**Love Has Joined Us Together**
- December 1955 #8
- Rec in N.Y. Aug 29, 1955
- Ruth Brown and Clyde McPhatter with Orchestra

**Seven Days**
- January 1956 #2
- Rec in N.Y. Aug 25, 1955
- with Vocal Chorus and Orchestra

**Treasure Of Love**
- July 1956 #1 for 1 week
- Rec in N.Y. March 4, 1956
- with Vocal Chorus and Orchestra

**Without Love**
- (There Is Nothing)
- January 1957 #4
- Rec in N.Y. Oct 10, 1956

**Just To Hold My Hand**
- May 1957 #6
- Rec in N.Y. Feb 13, 1957
- Orchestra and Chorus directed by Ray Ellis

**Long Lonely Nights**
- September 1957 #1 for 1 week
- Rec in N.Y. June 30, 1957
- Orchestra and Chorus directed by Budd Johnson

**Come What May**
- July 1958 #3
- Rec in N.Y. Feb 26, 1958
- with Howard Biggs Orch.

**A Lover’s Question**
- December 1958 #1 for 1 week
- Rec in N.Y. Aug 7, 1958
- featuring Noah Hopkins, bass vcl

**Ta Ta**
- September 1960 #7
- Rec in N.Y. June 20, 1960
- f. Belford Hendricks, cond; Jimmy Oliver, gtr

**Deep In The Heart Of Harlem**
- February 1964 #10
- Rec in N.Y. Oct 23, 1963

Arranged and Conducted by Alan Lorber
Clyde McPhatter & Bonus

The two Top 10 Pop Hits of Clyde McPhatter

A Lover’s Question
January 1959 Pop #6 (Billboard), Pop #10 (Cash Box)
Rec in N.Y. Aug 7, 1958 featuring Noah Hopkins, bass vcl (Clyde’s photo 1959)

Lover Please
April 1962 Pop #7 (Billboard and Cash Box)
Rec in N.Y. ca Febr 1962 featuring King Curtis, ten sax
Arranged by Stan Applebaum

http://www.rhythm-and-blues.info
Clyde McPhatter & Bonus

Is this his Very Best?

Original A-side of “Bip Bam”
Released in October, 1954 – recorded in New York City March 14, 1954
with Bill Pinkney co-lead (bass), Andrew Thrasher, Gerhart Thrasher, and Jimmy Oliver, gtr.
Produced by Ahmet Ertegun and Jerry Wexler.
The Ink Spots (aka Ink Spots) were an American vocal group popular in the 1930s and 1940s. Their music led to the rhythm and blues and rock and roll musical genres, and the subgenre doo-wop. The group was widely accepted in both the white and black communities, largely due to the ballad style introduced to the group by lead singer Bill Kenny. The group was inducted into the Rock & Roll Hall of Fame in 1989. Since the Ink Spots disbanded in 1954, there have been well over 100 vocal groups calling themselves “the Ink Spots” without any right to the name, and without any original members of the group. These groups often have claimed to be “2nd generation” or “3rd generation” Ink Spots. Many such groups are still touring today. The Ink Spots songs often began with a four-bar guitar riff, using the chords I - #dim - 7# - V7, followed by the tenor Bill Kenny, who sang the whole song through. After Kenny finished singing, the bass would either recite the first half, or the bridge of the song, or would speak the words, almost in a free form, that were not part of the song, commonly using the words “Honey Child”, or “Honey Babe”, expressing his love for his darling in the song. This was followed by Kenny, who finished up singing the last refrain or the last half of the song. On some songs Deek Watson would sing the lead rather than Bill Kenny. This was mostly on the uptempo “live” songs.

The 1930s

The Ink Spots formed in the early 1930s in Indianapolis. The founding members were:

- **Orville “Hoppy” Jones** (born 17 February 1902, Chicago, Illinois – d. 18 October 1944, New York City) sang bass. He played cello in the manner of a stand up bass.
- **Jerry Daniels** (b. 14 December 1915 – d. 7 November 1995, Indianapolis, Indiana) sang tenor and played guitar and ukulele.
- **Charlie Fuqua** (b. 20 October 1910 – d. 21 December 1971, New Haven, Connecticut) had a baritone voice and played guitar.

As “Jerry and Charlie”, Daniels and Fuqua had formed a vocal duo performing in the Indianapolis area around 1931. About the same time, Jones and Watson were part of a quartet, “The Four Riff Brothers”, who appeared regularly on radio station WLWL in Cincinnati, Ohio. In 1933, that group disbanded, and Watson, Daniels and Fuqua got together to form a new vocal, instrumental and comedy group, which was initially called “King, Jack, and Jester”. They continued to appear regularly on radio in Ohio, and became a tour group when Jones was added to the group the following year. In July 1934 they accepted a booking at the Apollo Theater, New York, supporting Tiny Bradshaw. At that point they changed their name to “The Four Ink Spots” at the request of bandleader Paul Whitman, to avoid confusion with His vocal group “The King’s Jesters”. Later that year, the Ink Spots achieved international success touring the UK with Jack Hylton’s Orchestra.

The Ink Spots

- **Origin**: Indianapolis, Indiana and New York
- **Genres**: Vocal
- **Years active**: 1934–1954
- **Labels**: Victor, Decca (Brunswick in UK)

<table>
<thead>
<tr>
<th>Early members</th>
<th>Members</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jerry Daniels</td>
<td>Charlie Fuqua</td>
</tr>
<tr>
<td>Hoppy Jones</td>
<td>Deek Watson</td>
</tr>
<tr>
<td>Billy Bowen</td>
<td>Cliff Givens</td>
</tr>
<tr>
<td>Herb Kenny</td>
<td></td>
</tr>
</tbody>
</table>

They first recorded for Victor Records in 1935, but although the group was growing rapidly in popularity their early record releases were not commercially successful. Their first recordings included songs such as “Swingin’ On The Strings”, “Your Feet’s Too Big”, “Don’t Love No Swingin’ In Here” and “Swing, Gate, Swing”.

**Bill Kenny** (June 12, 1914 – March 23, 1978) joins

In 1936 Jerry Daniels was replaced by a young singer from Baltimore (born in Philadelphia) named Bill Kenny. Kenny signed with The Ink Spots after winning first place in an amateur contest at Harlem’s Savoy Ballroom. Three years later Kenny would be credited for bringing the group to global success with his unusual high tenor baritone singing (he led the majority of Ink Spots hits). In 1938 after being in the group for two years, Bill Kenny started to introduce the group to a new format that he called “Top & Bottom”. This format was used primarily for ballads rather than the uptempo “live” songs the group was used to performing. This format called for the tenor (Bill Kenny or Deek Watson) to sing the lead for one chorus followed by a chorus performed by bass singer Happy Jones where he would recite the lyrics rather than sing them. After a chorus of the “talking bass” the lead tenor would carry out the rest of the song until the end. The earliest example of their “Top & Bottom” format is from a radio broadcast from 1938. The song entitled “Tune In On My Heart” features Bill Kenny taking the lead and Happy Jones performing the talking bass. The year 1938 also saw Bill Kenny taking his first feature solo in Decca studios. His feature was on a song entitled “I Wish You the Best of Everything”. Although it wasn’t in the “Top & Bottom” format it was a ballad and did use the signature Ink Spots guitar intro. Even though this record did get a good response it wasn’t very successful in terms of record sales and didn’t reach the pop charts. Kenny died in New Westminster, Canada (he recorded as soloist 1951–1978).

On January 12, 1939, The Ink Spots entered Decca studios to record a ballad written by a young songwriter named Jack Lawrence. This ballad, “If I Didn’t Care”, was to be one of their biggest hits, selling over 19 million copies and becoming the 7th-best selling single of all time. It was also the first recording by the group to reach the US Pop Charts. Despite its popularity, “If I Didn’t Care” never reached #1 on the US Pop Charts, staying at #2 for several weeks. This is the first studio recorded example of The Ink Spots “Top & Bottom” format with Bill Kenny singing lead and Hoppy Jones performing the “talking bass”. For this recording, each member was paid $37.50; however, after the record sold 200,000 Decca destroyed the original contract and the group was paid an additional $3,750. This was the recording that brought the group to global fame and also the recording that would establish the “Top & Bottom” format as The Ink Spots “trademark”. From 1939 until the group’s...
distanding in 1954, most of their songs would employ this format. The year 1939 also saw The Ink Spots at the top of the US Pop Charts with five other recordings that featured Bill Kenny in the "Top & Bottom" format. Their biggest hit of 1939 was the Lombardo, Marks & Hill ballad "Address Unknown". This was their first #1 hit on the US Pop Charts. Other chart toppers from 1939 included "My Prayer", "Bless You", "Memories of You", and "I'm Gittin' Sentimental Over You".

The 1940s

Recordings

Between the years 1940 and 1949 the Ink Spots had well over 30 hits on the US Pop Charts. Many of these records made #1 on early versions of the US pop charts - "The Gypsy" was their biggest chart success (Kenny, lead), staying at the #1 position for 13 weeks in 1946. In 1944 The Ink Spots teamed up with Ella Fitzgerald to record "I'm Making Believe" and "Into Each Life Some Rain Must Fall". Both of these recordings featured Bill Kenny and reached #1 on the US Pop Charts. Fitzgerald teamed up with The Ink Spots again in 1945 to record "I'm Beginning to See the Light" and "That's the Way It Is".

In 1942 The Ink Spots were featured in Abbott and Costello film, Pardon My Slang. In this film The Ink Spots play singing waiters. The group can be seen singing "I'm beginning to See the Light". "I Didn't Care" was also featured in the opening scene of the 1944 film The Shawshank Redemption. "I Didn't Care" was also featured at the end of the 2013 documentary "We Steal Secrets: The Story of WikiLeaks".

In 1941 The Ink Spots were featured in the Great American Broadcast starring John Payne and Alice Faye. In the film The Ink Spots played Pullman porters who would sing during their break. Later in the movie The Ink Spots "make it big time" and sing live on the radio. In the movie the group can be seen singing "I've Got a Bone to Pick with You" and a short segment of "If I Didn't Care".

In 1942 The Ink Spots were featured in an Abbott and Costello film, Pardon My Slang. In this film The Ink Spots play singing waiters. The group can be seen singing "Do I Worry?" and "Shout Brother Shout". "If I Didn't Care" was also featured in the opening scene of the 1944 film The Shawshank Redemption. "I Didn't Care" was also featured at the end of the 2013 documentary "We Steal Secrets: The Story of WikiLeaks".

Splintering

Charlie Fuqua was drafted in 1943, and was replaced by Bernie Mackey. Happy Jones, an important personality to the group, died in October, 1944 after collapsing on stage at the Cafe Zanzibar in New York City, near the height of their popularity. Happy Jones had been having cerebral hemorrhages for a year, and had fallen ill from it. In June 1944 Bill Kenny and Deek Watson began feuding, leading to fragmentation in 1945. Watson went on to form a group called the Brown Dots (which later became The Ink Spots). Watson's place was taken in the original group by Billy Bowen (born 3 January 1909 - d. 27 September 1982), and Jones was replaced by Clif Fivens (who was replaced eventually by Herb Kenny, Bill's twin brother, consequently born on the same date and died 11 July 1992). Mackey left at this time and was briefly replaced by Huey Long of Houston, Texas.

Charlie Fuqua was discharged in 1945 and returned to the group later that year, replacing Huey Long. This lineup of Bill Kenny, Billy Bowen, Charlie Fuqua, and Herb Kenny recorded into the early 1950s, when Herb Kenny left and was replaced by Adriel McDonald. Bowen left the next year and was replaced by Teddy Williams. Ernie Brown substituted for Williams for a short time and Fuqua left in 1952 to form his own group. He was replaced first by Jimmy Cannady, then by Everett Barkdale. Fuqua would lead a separate Ink Spots group in the future. In 1954 Bill Kenny officially disbanded The Ink Spots after an appearance at the "Bohers Bar" in Wildwood, New Jersey.

Charlie Fuqua's Ink Spots

In 1952, Charlie Fuqua left the original Ink Spots led by Bill Kenny to form his own Ink Spots group. A court ruled that Fuqua would have to use the name "The New Ink Spots" but after a short time, he dropped the 'New' and called his group "The Ink Spots". Starting sometime in 1953, Fuqua's Ink Spots was recording for King Records.

This group's lineup changed for different recording sessions but the group always consisted of four members. Individual members who recorded with Fuqua's Ink Spots for King Records included Charles Fuqua, Jimmy Holmes, Harold Jackson, Leon Antone, Isaac Royal, and Essex Scott. They recorded popular tunes of the day such as "Eliza Tinsley" (1952), "Shanghai Woman", "Stranger in Paradise" (1954) and "Melody of Love" (1954, 1955). Their 1954 version of "Melody of Love" was recorded prior to the Billy Vaughn version, which was released in late-1954 and became a #1 hit in 1955; it was re-released in 1955. Later on, Charlie Fuqua's Ink Spots recorded a couple of albums and a few singles for Verve Records.

Charlie Fuqua's Ink Spots continued until the early 1970s. Although the members of Fuqua's Ink Spots changed several times through its existence, notable members included Jimmy Holmes, Deeke Watson, Charlie Owens, Essex Scott, Leon Antone, Isaac Royal and Harold Jackson. Fuqua's pianist and arranger was Herman Fintail, formerly with the Golden Gate Quartet. Harold Jackson, who toured and recorded with both Deeke Watson and Charlie Fuqua, toured Australia with them in the early 1950s. He died at the age of 102 on December 6, 2012.

Deek Watson's Ink Spots

Deek Watson, who had been forced out of the original Ink Spots in 1944 and briefly sang with Charlie Fuqua's Ink Spots in 1952-1953, started his own Ink Spots group in 1954. He also called his group "The Ink Spots". Watson made numerous recordings with his and various other "Ink Spots" groups in the 1950s and 1960s.

Other groups called The Ink Spots

Starting in 1954, groups calling themselves "The Ink Spots" sprang up all around the United States. Some groups contained original members Charlie Fuqua or Deeke Watson, but most had no ties to the original group whatsoever. Many groups claimed to have the rights to the name, but no one did. Still, lawsuits were filed between various groups and there was great confusion as to who owned the naming rights. Some groups avoided lawsuits by naming themselves "The Famous Ink Spots", "The 5 Famous Ink Spots", "The Famous Ink Spots", "The Amazing Ink Spots", "The Original Ink Spots," and more. From 1954 to the present, more than 100 groups have used the name "The Ink Spots".

Legitimate members of The Ink Spots

Legitimate members of The Ink Spots included Bill Kenny, Charlie Fuqua, Charlie Owens, Jimmy Holmes, Huey Long, Clift Griffins, Billy Doggett, Ray Turner, Herb Kenny, Charlie Fuqua, and Adriel McDonald. Other groups claimed to have the rights to the name, but no one did. Still, lawsuits were filed between various groups and there was great confusion as to who owned the naming rights. Some groups avoided lawsuits by naming themselves "The Famous Ink Spots", "The 5 Famous Ink Spots", "The Famous Ink Spots", "The Amazing Ink Spots", "The Original Ink Spots," and more. From 1954 to the present, more than 100 groups have used the name "The Ink Spots".

http://www.rhythm-and-blues.info
Clyde McPhatter & Bonus

Hit singles (The U.S. R&B Charts were actually labelled "Harlem Hit Parade" and then from 1945 "Race Records").

<table>
<thead>
<tr>
<th>Year</th>
<th>Single</th>
<th>Chart positions</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>US pop</td>
</tr>
<tr>
<td>1939</td>
<td>&quot;If I Didn’t Care&quot;</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>&quot;You Bring Me Down&quot;</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>&quot;Address Unknown&quot;</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>&quot;My Prayer&quot;</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>&quot;Bless You&quot;</td>
<td>15</td>
</tr>
<tr>
<td>1940</td>
<td>&quot;Memories of You&quot;</td>
<td>29</td>
</tr>
<tr>
<td></td>
<td>&quot;I’m Goin’ Sentimental Over You&quot;</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td>&quot;When the Swallows Come Back to Capistrano&quot;</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>&quot;Whispering Grass (Don’t Tell the Trees)&quot;</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>&quot;Maybe&quot;</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>&quot;Stop Pretending&quot;</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>&quot;You’re Breaking My Heart All Over Again&quot;</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>&quot;We Three (My Echo, My Shadow and Me)&quot;</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>&quot;My Greatest Mistake&quot;</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>&quot;Jara Jaa&quot;</td>
<td>15</td>
</tr>
<tr>
<td>1941</td>
<td>&quot;Please Take a Letter, Miss Brown&quot;</td>
<td>25</td>
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<tr>
<td></td>
<td>&quot;Do I Worry&quot;</td>
<td>8</td>
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<tr>
<td></td>
<td>&quot;I’m Still Without a Sweetheart (‘Cause I’m Still in Love with You)&quot;</td>
<td>19</td>
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<tr>
<td></td>
<td>&quot;So-Sorry&quot;</td>
<td>24</td>
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<tr>
<td></td>
<td>&quot;Until the Real Thing Comes Along&quot;</td>
<td>24</td>
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<tr>
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<td>&quot;I Don’t Want to Set the World on Fire&quot;</td>
<td>4</td>
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<tr>
<td></td>
<td>&quot;Someone’s Rocking My Dreamboat&quot;</td>
<td>17</td>
</tr>
<tr>
<td>1942</td>
<td>&quot;Ev’ry Night About This Time&quot;</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>&quot;This Is Worth Fighting For&quot;</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>&quot;Just as Though You Were Here&quot;</td>
<td>10</td>
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<tr>
<td>1943</td>
<td>&quot;Don’t Get Around Much Anymore&quot;</td>
<td>2</td>
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<tr>
<td></td>
<td>&quot;If I Cared a Little Bit Less&quot;</td>
<td>20</td>
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<td>&quot;I’ll Never Make the Same Mistake Again&quot;</td>
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<tr>
<td></td>
<td>&quot;I Can’t Stand Losing You&quot;</td>
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<tr>
<td>1944</td>
<td>&quot;Don’t Believe Everything You Dream’</td>
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<tr>
<td></td>
<td>&quot;Cow Cow Boogie (with Ella Fitzgerald)&quot;</td>
<td>10</td>
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<tr>
<td></td>
<td>&quot;A Lovely Way to Spend an Evening&quot;</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>&quot;I’ll Get By (As Long as I Have You)&quot;</td>
<td>7</td>
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<tr>
<td></td>
<td>&quot;Somebody I Meet You Again&quot;</td>
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<tr>
<td></td>
<td>&quot;I’m Making Believe (with Ella Fitzgerald)&quot;</td>
<td>1</td>
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<tr>
<td></td>
<td>&quot;Into Each Life Some Rain Must Fall&quot;</td>
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<td>1945</td>
<td>&quot;I’m Beginning to See the Light&quot;</td>
<td>5</td>
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<tr>
<td></td>
<td>&quot;(with Ella Fitzgerald)&quot;</td>
<td>—</td>
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<tr>
<td>1946</td>
<td>&quot;The Gypsy&quot;</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>&quot;Pitnner of Love&quot;</td>
<td>9</td>
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<tr>
<td></td>
<td>&quot;To Each His Own&quot;</td>
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<td>1947</td>
<td>&quot;You Can’t See the Sun When You’re Crying&quot;</td>
<td>19</td>
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<td></td>
<td>&quot;Ask Anyone Who Knows&quot;</td>
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<td>1948</td>
<td>&quot;The Best Things in Life Are Free&quot;</td>
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<tr>
<td></td>
<td>&quot;Say Something Sweet To Your Sweetheart&quot;</td>
<td>22</td>
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<tr>
<td></td>
<td>&quot;You Were Only Fooling (While I Was Falling in Love)&quot;</td>
<td>8</td>
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<tr>
<td>1949</td>
<td>&quot;You’re Breaking My Heart&quot;</td>
<td>9</td>
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<tr>
<td></td>
<td>&quot;Who Do You Know In Heaven That Made You the Angel You Are?&quot;</td>
<td>21</td>
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<tr>
<td>1950</td>
<td>&quot;Echoes&quot;</td>
<td>24</td>
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<td></td>
<td>&quot;Sometimes&quot;</td>
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<tr>
<td>1951</td>
<td>&quot;If&quot;</td>
<td>23</td>
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<td></td>
<td>&quot;It Is No Secret&quot; (Bill Kenny solo)</td>
<td>18</td>
</tr>
<tr>
<td>1952</td>
<td>&quot;That’s Just My Way of Forgetting You&quot; (Bill Kenny solo)</td>
<td>23</td>
</tr>
</tbody>
</table>

http://www.rhythm-and-blues.info
USAF Combat Jet Fighters Century Series


US COMBAT JET AIRCRAFT ACTIVE IN 2017

From Wikipedia List of active United States military aircraft (with introduction and numbers in service, and serves until…)

### US Combat Jet Aircraft Active in 2017

#### Air Force


Note: The USAF also has three MiG-29 and two Su-27 still in service.

#### Marine Corps and Navy


Northrop F-5N Tiger II (MC/N:41), McDonnell Douglas AV-8B+ Harrier I I (MC:127), Boeing EA-18G Growler (N:113)


#### USAF 1950s “TRUE” CENTURY SERIES

- F-100
- F-101
- F-102
- F-104
- F-105
- F-106
**Future US Combat Jet Aircraft**

Future military aircraft of the United States?

Northrop Grumman B-21 Raider (USAF), Lockheed Martin SR-72, Boeing F/A-XX Program (US Navy), the fictive F/A-37 “Talon”, inserted: unmanned Boeing X-45C, and finally Northrop Grumman unmanned X-47B

**US Combat Jet Nostalgia Gallery**

Convair B-58 Hustler (116 built) first flight Nov 1956 - in service 1960-1970 replacing B-47 Stratojet (inserted), succeeded by FB-111A Aardvark (76 built and later converted to F-111G), North American XB-70 Valkyrie (2)


McDonnell Douglas F4 Phantom II aka Spectre and Wild Weasel (prod 58-81:5195), Northrop YF-23 Black Widow II and “Grey Ghost” (89-90:2 built), Northrop F-5 Freedom Fighter (Tiger II) (59-87:2246) derived from T-38 Talon (inserted - 1146 built)

Vought F-8 Crusader (1219), Grumman F-14 Tomcat (69-91:712) replaced Phantom II starting in 1973 and in turn replaced by Super Hornet in 2006, finally Northrop F-20 Tigershark (82:3)

http://www.rhythm-and-blues.info
**Top Fighter Jets of the World – "Modern Superjets"**

In "Ranking Order" (FF: first flight; I: introduced; P: produced; M: # of models designed; B: # built; S: status)

<table>
<thead>
<tr>
<th>Rank</th>
<th>Jet Model</th>
<th>Manufacturer</th>
<th>First Flight</th>
<th>Introduced</th>
<th>Produced</th>
<th>Models Designed</th>
<th># Built</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lockheed Martin / Boeing F-22 Raptor</td>
<td>Lockheed Martin / Boeing</td>
<td>Sept 7, 1997</td>
<td>Dec 2005</td>
<td>1996-2011</td>
<td>6</td>
<td>195</td>
<td>In service</td>
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<tr>
<td>3</td>
<td>Eurofighter Typhoon</td>
<td>Eurofighter Typhoon</td>
<td>March 27, 1994</td>
<td>Aug 2003</td>
<td>1994</td>
<td>24</td>
<td>510</td>
<td>In service</td>
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<tr>
<td>5</td>
<td>Dassault Rafale</td>
<td>Dassault Rafale</td>
<td>July 4, 1986</td>
<td>May 1991</td>
<td>1991</td>
<td>11</td>
<td>160</td>
<td>In service</td>
</tr>
<tr>
<td>6</td>
<td>General Dynamics / Lockheed Martin F-16 Fighting Falcon</td>
<td>General Dynamics / Lockheed Martin F-16</td>
<td>Jan 20, 1974</td>
<td>Aug 1978</td>
<td>1974</td>
<td>11</td>
<td>4573</td>
<td>In service</td>
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<tr>
<td>8</td>
<td>Boeing F/A-18E/F Super Hornet</td>
<td>Boeing F/A-18</td>
<td>Nov 29, 1995</td>
<td>May 2001</td>
<td>1995</td>
<td>11</td>
<td>500</td>
<td>In service</td>
</tr>
<tr>
<td>10</td>
<td>MiG-35 &quot;Fulcrum&quot;</td>
<td>MiG-35</td>
<td>2007</td>
<td>planned for 2018</td>
<td>2018</td>
<td>3</td>
<td>2</td>
<td>In service</td>
</tr>
<tr>
<td>10</td>
<td>Sukhoi SU-57 (PAK FA T-50)</td>
<td>Sukhoi SU-57</td>
<td>Jan 29, 2010</td>
<td>planned for 2019</td>
<td>2019</td>
<td>8</td>
<td>8 prototypes</td>
<td>In service</td>
</tr>
<tr>
<td>10-16</td>
<td>Chengdu J-20</td>
<td>Chengdu J-20</td>
<td>Jan 11, 2011</td>
<td>Mar 2017</td>
<td>2011</td>
<td>3</td>
<td>27</td>
<td>In service</td>
</tr>
</tbody>
</table>

### SOME MORE SUPERJET FIGHTERS – “NOW & THEN”

(FF: first flight; I: introduced; P: produced, M: # of models designed, B: # built; S: status)

<table>
<thead>
<tr>
<th>Aircraft</th>
<th>Manufacturer</th>
<th>FF</th>
<th>I</th>
<th>P</th>
<th>B</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chengdu J-10 &quot;Firebird&quot;</td>
<td>CAC/PAC</td>
<td>March 23, 1998 (China)</td>
<td>March 2007 (China/Pakistan)</td>
<td>from 2002</td>
<td>400</td>
<td>In service</td>
</tr>
<tr>
<td>Sukhoi Su-30 &quot;Flanker&quot;</td>
<td>Russia</td>
<td>December 31, 1989 (Russia)</td>
<td>1996</td>
<td>from 1992</td>
<td>540+</td>
<td>In service</td>
</tr>
<tr>
<td>Chengdu J-10 &quot;Firebird&quot;</td>
<td>CAC/PAC</td>
<td>March 23, 1998 (China)</td>
<td>March 2007 (China/Pakistan)</td>
<td>from 2002</td>
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<td>In service</td>
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<td>Russia</td>
<td>December 31, 1989 (Russia)</td>
<td>1996</td>
<td>from 1992</td>
<td>540+</td>
<td>In service</td>
</tr>
</tbody>
</table>

**Based on Sukhoi Su-27**

- **Mikoyan MiG-31 "Foxhound"**
  - FF: September 16, 1975 (Russia)
  - I: May 1981
  - M: 4
  - B: 519
  - S: In service

- **Sukhoi Su-32/34 "Fullback"**
  - FF: August 25, 2003 (Russia)
  - I: March 2007 (China/Pakistan)
  - M: 3
  - B: 86
  - S: In service

- **Grumman F-14 Tomcat**
  - FF: December 21, 1970 (USA)
  - I: September 1974
  - M: 4
  - B: 712
  - S: In service by Iran A.F.

- **Lockheed F-111 Nighthawk**
  - FF: June 18, 1981 (USA)
  - I: October 1983
  - M: 3
  - B: 64
  - S: In service up to 2008 (reserve)

- **Dassault Mirage 2000**
  - FF: March 10, 1978 (France)
  - I: July 1984
  - M: 17
  - B: 601
  - S: In service

  - Based on Mirage III (1961), 4 (1964), 5 (1967), 50 (1967), and F1 (1973)

- **General Dynamics - F-111 Aardvark / General Dynamics - Grumman EF-111A Raven**
  - FF: December 21, 1964 (USA)
  - I: July 1967
  - M: 21
  - B: 563
  - S: Retired from 1990s up to 2010

- **Lockheed F-104 Starfighter**
  - FF: February 17, 1956 (USA)
  - I: February 1958
  - M: 10
  - B: 2,578
  - S: Retired in Italy in 2004

  - Phased out in US from 1969, 10 are now private

- **McDonnell Douglas F-4 Phantom II**
  - FF: May 27, 1958 (USA)
  - I: December 1960
  - M: 23
  - B: 5,195
  - S: In service outside US

- **Northrop F-5 Freedom Fighter / Tiger II**
  - FF: June 14, 1974 (UK, Germany, Italy)
  - I: 1979
  - M: 7
  - B: 992
  - S: In service

- **Panavia Tornado**
  - FF: August 14, 1974 (UK, Germany, Italy)
  - I: 1979
  - M: 7
  - B: 992
  - S: In service

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Clyde McPhatter & Bonus

Some of the important CD Compilations

Real Gone (2CD) RGM 0349: Billy Ward and his Dominoes / The Complete Federal/King Singles (1951-1956+)
Jasmine (2CD) JASCD 526: The Drifters - All The Singles 1953-1958
Atlantic 82314-2 (1CD): Deep Sea Ball / The Best of Clyde McPhatter (1955-1959)

Jasmine (2CD) CDJAS200: Twice As Nice 1959-1961 (two LPs on MGM and his first two for Mercury)
Hip CDHIP4233: Lover Please/ The Complete MGM & Mercury Singles (1959-1965)
Collectables (1CD). The Mercury Sessions

Universal (1CD) CD063105: The Essential Collection 1959-1971 (incl remakes of Dominoes and Drifters hits)

... and (inserted) two more (public domains).
Some of the great singers Clyde really “inspired”

Sam Cooke, Jackie Wilson, Little Willie John, Nolan Strong, Dee Clark (inserted), Sammy Turner, Marv Johnson, Smokey Robinson, the second generation Drifters, and James Brown (inserted).
**EL COYOTE (character)**

- **as presented by Claus Röhnisch at https://en.wikipedia.org/wiki/El_Coyote_(character)**

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**Introduction**

*El Coyote* is the name of a fictional character very similar to Zorro (El Zorro), the Fox, although acting several years later (when California had transformed to be a part of USA's "Wild West"). He first appeared in a Spanish Novelas del Oeste ("Stories of the West") Number 9 pulp novel, written by Carter Mulford[9] and several pseudonyms of the successful Spanish author José Mallorquí Figuerola from Barcelona (1913–1972). The novel was issued by the Spanish publishing house Editorial Molino. Mallorquí now started writing a series of extremely popular novels, with the character "El Coyote" in the head role, for Ediciones Cliper. Between September 1944 and late 1953 the hero appeared in a series of 192 pulp novels, with several revivals throughout the years.[14] They covered 30 years of chronological adventures from 1851 (and earlier) until around 1878, or possibly later (the original Cliper novels were not published in strict chronological order). Cover illustrators were not always identical to inside illustrators. The novels (a Cliper edition already in 1947)[14], and the comics - were also issued in rice collections and sold in hardbound "limited bookform" (Forum had one with all its novels, and also one with the comics).

**The Spanish Editions**

- **Cliper** (1944–1953)[16] - the original editions which also featured the very first novel, *El Coyote*,[16] 192 novels (2,500 pages each - later 13 and 4), covers and inside illustrated by Francesco Batet (Pelligrino).[16] The first 120 "El Coyote" started with *La vuelta del Coyote* ("The return of El Coyote"),[17] in September 1944. There also were 10 Numero Extra (6 pages - see below - including one Extra Especial) - and finally 62 "Nuevo Coyote" (4 and later 5 pages) were published.[16]

- **Cid** (1961–1964)[17] with reprints of above in one series (18.4x10.8 cm) illustrated by Jano (Francisco Fernandez Zarza-Perez). The first 120 "El Coyote" started with *Las vueltas del Coyote* ("The return of El Coyote"),[18] in September 1944. There also were 10 Numero Extra (6 pages - see below - including one Extra Especial) - and finally 62 "Nuevo Coyote" (4 and later 5 pages) were published.[17]

- **Bruguera** (1968–1971)[16] with 110 of the early novels (including nine Extras, but not the Especial) - with *El proscrito de las lomas* as the last (17.5x10.5 cm) illustrated by Antonio Bernal (Romero).

- **Favencia** (1973–1977)[19] with the 192 novels (18x11 cm) illustrated by Jano, Carlos Prados, Pedro Alfonse Gonzalez and others.

- **Forum** (1983–1984)[20] with 96 reedited double volumes (19x14 cm)[20], covers illustrated by Salvador Fabi; inside by Julio Bosch and José Maria Bellalta.[20]

- **Planeta DeAgostini** (2003–2004)[21] with the above 96 (21x15 cm) illustrated by Tony Fejula & R. M. Gara.[21]

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The Hero and the Novels

**California** was incorporated into the USA in 1848 as a result of the Mexican-American War 1846–1848 (after some turbulent years as part of Mexico and even twice as a short-lived independent republic), and registered as the 31st State of the United States in 1850.[22]

**El Coyote's identity**

César de Echagüe (the II - with Mexican and Spanish roots) was a wealthy, elegant Californio nobleman, resident at the large 40,000 ha (100,000 ac) ranch, Rancho San Antonio,[23] just north-east of Los Angeles.[23] He had an affable, charming appearance - lazy, comfortable, cynical and sceptic, and with false superficiality.[23] He was educated and refined, a master of expression, and a practical, pragmatic man. Behind his façade he doubted as El Coyote, a masked vigilante hero and defender of the weak - fighting for freedom, honesty and justice.[23] Coyote protected the original Hispanics (and the native Indians) of California from the Anglo Americans, and certainly from all "bad ones". Mallorquí did address the Afro American question only briefly.[23]

**The stories** continued the mythical traditions of Robin Hood, Dick Turpin, and The Scarlet Pimpernel – published in 1905, which was the very first popular novel with the "double identity" plot. Dime novel detective Nick Carter debuted in 1886. Tarzan was introduced in 1912, and Zorro found its way to the public in 1919, but El Coyote became even bigger – in Spain. Among other early famous, often masked American novel and/or radio heroes were The Shadow, debuting 1935 (and 1931), plus The Phantom Detective, Doc Savage, The Spider, and Lone Ranger in 1933, and Green Hornet in 1936. Some of the very early comic strip superheroes were Buck Rogers introduced in 1928, Dick Tracy, 1931, and Flash Gordon in 1934. The most famous comic book (or strip) hero is Superman originated in 1933 (and commercially published in 1938). In 1934 Mandrake debuted, and in 1936 the Phantom comic strip (The Phantom). Batman and the original Captain Marvel entered in 1939. Captain America and the originals of The Flash, Green Lantern and Daredevil made their debut in 1940. Wonder Woman, Blackhawk and Green Arrow debuted in 1941, and in 1947 Black Canary entered the scene. (American Masked Heroes)

**Coyote’s appearance**

Coyote wore a black (mostly illustrated as dark blue, also in the comics - and sometimes brown) Mexican, decorated charro costume.[24] He had high black boots (mostly outside the trousers) and a decorated sombrero, a black shirt - neither blue nor red - although most drawings show a white short (on the Scandinavian covers blue), with a black (sometimes shown as red or blue) silk scarf or a red tie. He also had a broad black silk belt (sometimes illustrated as a red silk one - although mostly as an American brown belt), plus two holstered revolvers hanging low on a "double" ammunition belt. Some illustrations show only one revolver with ammunition belt and holster - others two revolvers on one holster. He also had a knife - and a rifle, a lasso and a Mexican sarape on his horse - and he wore gloves. The mask covered more of his upper face than shown on most of the fine drawings by Francisco Batet (and especially by several others). The Scandinavian covers presented a relatively large mask (illustrated by Harald Damslieht). In all at least one of the early pulp Mallorquí wrote he wore "Mexican peasant clothes" (black - shown brown on some early illustrations).[24] Coyote had two "marks" - one was shooting at an ear lobe of his villains, one was a drawing of a wolf's head on messages.[20]

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**Head Images and information**

Cover and possibly others.[16] Illustrated by Francisco Batet Spanish Ediciones Cliper, Barcelona.

*El Coyote* pulp novel #2. October 1944


*El Coyote* 1958 El código del Coyote Cover image (and the links) Stockholm:

http://www.rhythm-and-blues.info
The original Spanish novels

The novel series mostly comprised the years from December 1851 (and with Cliper number 3) to around 1875. Published in Spain, they originally consisted of 120 volumes 1944-1951 - the last titled Atlas el Coyote in March 1951. The novels were not always strictly chronological.

One example was the 1850/1852 (extended, 6 pesetas) story El diablo, Murneta y el Coyote, Cliper novel number 100. The original novel number 115, El diablo y los Monteños, its sequel, takes us back around 1855, before Jr. was born. There was also the very late Los hijos de don Goyo which told a story of April 1865 - late civil war era soon after César’s “second arrival” in Los Angeles, where the Bella Union and Fort Moore were two frequently featured establishments in the novels. A late original Cliper novel is La casa de los locos which, and its sequel, told a story César picked up in Spain in 1857 about César I (his grandfather) arriving in California in 1767 - the story begins and ends in 1872 at home at the San Antonio Missions. Simultaneously published were 10 Numero Extra (1945-1946), including a reedited version of the original 1943 pulp El Coyote (issued as Edicion Cliper Extra # 0) and the Especial of 1946 noted below (no numbering at all). The Extras told stories of pre-1851, early (and also late) 1850s and midlate 1860s. Later came 62 “reformatted” Nuevo Coyote (still on Cliper 1951-1953), the first published in mid 1951 (Voice el Coyote) and telling later, new stories - some involving in the old chronology (some relating to 1872) - and a pocket size, turning from 197x14.7 cm and 64 pages to 15x10.7 cm and 128 pages.[33] The last Nuevo Coyote was titled Los asesinos (a novel a Monterrey).[34,35]

International publishing

The early “Coyote” novels were published in 16 countries in nine different languages.[36] Italy published all 192, often with the same covers as Cliper and with the later ones (with non-Cipier covers) illustrated by Emilio Uberti (and especially Sergio Tarquinio inside).[37] Germany published 84 novels,[38] mostly with Baster’s original Cliper illustrations - plus reeditons (different publishers) with new illustrations. Finland had 76 volumes, mostly with Baster illustrations.[39] The original editions in Norway, Denmark and Sweden (with no illustrations) often had identical covers (special unique ones made for these three countries 8x12 cm). The illustrations on the Scandinavian editions, by Harald Damsleth,[40] are by many ranked as the finest. Only one of the Cliper South American editions was “recycled” in Scandinavia - the original Cliper cover of Huracan sobre Monterrey was “covered” by Damsleth in the Swedish (and Norwegian) versions of Plomo en una estrella, which actually was a circa 1874 story. Featuring the father and his grown-up son in San Lorenzo Valley (fictional Farhich City), not fitting chronologically with the other Swedish novels. Brazil, often Baster and Bernal covers (but also several others),[41] published all novels in different editions, except for the high-ranked (extended, 6 pesetas) Extra Especial on the elder Don César de Echagüe.[42]

The ten Numero Extra

- El Coyote (Extra N° 0) - the reedition of the Carter Millford 1943 pulp - in most of the new editions the original first story - but on Cliper published in circa mid 1945, probably directly after #12 (now with Malloqui as official writer), covering César’s arrival in Los Angeles in late 1851.
- La justicia del coyote (Extra N° 1, published in 1945) - a story in San Francisco of the mid 1860s, when the railway between East and West was established (First Transcontinental Railroad). Coyote works with Captain Farrell.
- La primera aventura del coyote (Extra N° 2, the last two issued after the original novel #9) - César in circa 1869-70; remembering Coyote’s debut 23 years earlier.
- La mano del coyote (issued after the original novel #11) - a late 1860s story featuring Ricardo Yesares and Teodoro Mataes.
- El precio del coyote (issued after the original novel #12) - a story in San Francisco around the mid late 1860s, featuring Gua and Matias Alberes.
- Vieja California (published around mid 1946) - a story of turbulent California in 1846 and 20 years later, based on actual historic events with César as the head role.
- El jinete enmascarado (published in September 1946) - a story of goldfinding in 1850, where José Martínez - alias El Coyote - alias César de Echagüe actually meets Edmund Greene before Greene was engaged to Beatriz.
- Trueno negro (published in late 1946, the last three after the original novel #35) - a story of the secret “Coyote” of 1859 before César’s second official arrival in L.A.
- and Extra Especial Don César de Echagüe (published in May 1946, soon after the original novel #31 - about César’s father and his death - featuring the Guadalupe’s Juana and Leonor Legunes.[43] where the story jumps from around 1870 back to the early 1850s, soon after César’s first marriage, and then to “real-time” again.

Although the Extras, numbered 0-8, and the Extra Especial (no number at all - 6 pts) on Editions Cliper - all issued during the very first years (1945-46) did not have any of the other first 120 novels’ issue numbers, they have later “entered” the 120 numbering - just like the “Nuevo Coyote” series (which was originally numbered 1-62 on Cliper).[44]

Main Plot and Characters

César was born in Los Angeles, (originally called “El Pueblo de Nuestra Señora la Reina de los Angeles”), which he left around late 1843 for Mexico and later Havana (Cuba) to study and “become a man.” He officially “returned” in December 1861, described in the very first novel El Coyote as still operating as El Coyote in California several times before that, secretly leaving Mexico during his years abroad.

César de Echagüe alias “El Coyote”

In Malloqui’s first novel El Coyote,[45] one can trace that César must have been born around 1877 (the novel says he was 20 by his arrival in Los Angeles in late 1851).[46] One can read about Coyote’s debut in La primera aventura del Coyote,[47] an early Extra novel[48] where César was inspired by a masked female actress and by the Zorro legend when he started operating as El Coyote. Coyote later told his son, “El Cuervo”, in the stories on César Jr’s adventures of late 1972 (when Jr was around 17 years old), that “El Coyote” debuted earlier than his son, long before aged 20.[49]

Coyote’s original family

Coyote’s father, who had experienced the turbulent years of Spanish and Mexican California, was Don César de Echagüe (II), who found Coyote’s true identity just prior to his death soon after César’s first marriage.[50] César’s sister Beatriz (aka Beatriz) was born in 1833 – she married Washington resident, political employee and member of the U.S. government, Edmund Greene (aka Edmonds or Edmonds, nicknamed Edmondso), who spoke fluent Spanish. Edmund found out Coyote’s true identity in January 1851, probably a bit later. They settled in Washington in 1853 (although later often visiting California)[51] César’s first wife Leonor Leonor/Leonore was born around 1830 (on yet another big ranch nearby San Antonio - and was betrothed to César already as a child. She became aware of Coyote’s double identity by the end of the 1850s. They married in 1852 during a two years period of Coyote retirement. She died around 1856 (or early 1857), when César Jr. was born (called himself “El Cuervo”[no mask]), the Raven, from around late 1872 - although he later abandoned it. César (Coyote) left Los Angeles again directly after his wife’s death (even travelling to Europe and Spain) for several years (handing over the child-care to maiden Guadalupe Martínez.

Coyote’s second wife

César was abroad again (Europe this time) during 1857-1865. Long before his official return in the spring of 1865 César secretly worked as Coyote, and outside California as unmasked José Martínez, after only a few years abroad - one adventure was specifically dated 1859, La sombra del Coyote (with a preface of 1849). At least for a while during the civil war (1861–65) César secretly worked as a neutral Union (northern) Commander at San Carlos, San Diego fortress under the alias of “Dehartly” (shortly before his second return to L.A. in early 1865 - encouraged by Edmund Greene), working to keep California out of the war, helping both northerners and southerners in El Capataz del Ocaso and its sequel (where César looks back from the mid 1870s to the last year of the war). César Jr was reported Europe as early years of age in 1865, Guadalupe was nicknamed Lupa/Lupita (aka Guadalupe).[52] She was the daughter of Julian Martínez, Coyote’s very first close ally (from 1851), and chief servant (and foreman at César’s father Don César’s ranch). Julian died just prior to Guadalupe’s marriage. Lupa was born in 1835 and married César around late 1870 - in El Diablo in Los Angeles. She and Julian had known of César’s double identity before he came over early on - Julian was told by Coyote (probably even before 1851 - and Lupa found out by “accidental coincidence” in 1859 - La venta del Coyote). César’s and Lupa’s child Leonorin was born in 1870 - and fosterchild Eduardo (Gomez de la Mata) that same year (in Rupti). Guadalupe later became de Torres (Juliana’s real name) and suddenly - in 1872 (Clyde coyote and its sequels) - was even much richer than César, inheriting a huge farm (Rancho del Tordo)

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Coyote's allies

Coyote had some interesting early allies (friends). Among the first (besides Julian) were the Lucogones brothers - Los Lucogones - Juan, Timoteo, Evilio, and Lucocito (originally four, but Leo died early) and the old Indian woman Adelia. They helped Coyote from the very first beginning through all the years, and did not know about Coyote's real identity. Two other characters, though, knew - Ricardo Yeasés and Matías Alberos. Yeasés (from Pacho Robles in San Luis Obispo), Coyote's substitute throughout the years from 1865 (who Coyote had saved from "unfair" hanging that year) debuted in El Coyote's second adventure. Ricardo was born around 1839/40, and married Serina Morales in Los Angeles in 1866, where he had become the Hotel del Rey Don Carlos III (Coyote's new and "secret headquarters"), Coyote's closest allied from 1865 was César's servant (and "bodyguard"), the dumb Indian Matías Alberos (who even sometimes acted as a third Coyote), and was a Coyote allied at least up to around 1874 - he even was featured with Pedro Bienvenida in Los apuros de don César and later novels. Guzmán Mario Luigan (who initially was an enemy of Coyote in Al servicio del Coyote) helped him several times in later novels (and ended up as foreman at the San Antonio ranch). César Jr (the heir of the San Antonio Valley) was featured with Pedro Bienvenida in Los apuros de don César and later novels. His son Gregorio Paz was married to Guadalupe, and El Diablo forced César to marry her instead. There were also three more adventures who appeared in several novels - Chris Wardell, "El Diablo" (Juan Nepomuceno Marías), and "Princesa linda" (Odiio Garson - she debuted in Ola lucha in early 1870, and soon tried to charm César, but ended up as the partner of "El Diablo" after César's marriage). All three started out as some kind of enemies of Coyote. Anita was Guadalupe's maiden, and San Francisco chief vigilante Captain Farrell became a good friend of Coyote. Another noble ranchowner was Don Rómulo Hidalgo (with his son Justo). In the novels there were of course also a lot of villains - Coyote's worst and toughest enemies probably was Robert Tongren (featured in Guadalupe and its sequel around 1870), Second Coyote was the key role in the novel). And synopsis of the original "El Coyote" novel; L.A. reference books of 2000 - with introduction and special notes) plus prequels by César Malandró and Louis Alberto de Cuéntas. Edicions Cliper also published 490 numbered reference books of 2000 - with introduction and special notes) plus prequels by César Malandró and Louis Alberto de Cuéntas.

Films

2. La justicia del Coyote (The Coyote's justice), 1956 Spain & Mexico with Alberto Palmarín (shot 1954)
3. El vengador de California - in Italy alla il segno del coyote, 1955 in Brazil and Portugal as A Marca do Coyote (also on DVD, 1963 Italy & Spain starring Mexican actor Fernando Casanova
4. La vuelta del Coyote (The return of El Coyote), 1998 Spain starring José Coronado (shot in 1997). Film aka La vuelta de El Coyote (often listed as a Portuguese film) and aka El Coyote - La Película (the movie)

Comics and Radio

El Coyote had a comic adaptation in Spain, Cliper comics - 113 in the first series by José Mallorquí and Francisco Batallí (from 1947 up to 1953) with a total of 189 adventures up to 1965, plus 14 more (up to 1969) later on - with a late revival 1983 on Comics Forum, and even later Batallí's originals on Aguilara hard bound. There was also a long running Spanish radio series on SER with many episodes, featuring Vicente Muñoz. Cliper also published 490 Coyote picture cards in 1946.

References and Notes

1. El Coyote; the first novel was published by Editorial Molino, but all the novels in the "El Coyote" series (starting a year later - including a release of the "debut novel") were published by Edicions Cliper (Germán Plaça, editor)
2. José Mallorquí Biografías with short presentation and rare images at El Bibliófilo Ermacarret
3. *"is Spanish for "the" (in Italy and Brazil)*, the German and Scandinavian novels mostly were published without profile
4. *El Coyote in Novelas del Cósse at pintrest as, with images of lots of Mallorquí novels (including his pseudonyms) by different publishers (note the "Batallí" signature for Batallí)
5. *from p.239, López, Enrique Avilé MODERNE SPANJE - Understanding modern nations, ABC-Clio, USA Dec 2015, 978-1-61069-600-5: *José Mallorquí Figueroa (1913-1972) was the best selling writer of Spain's 20th century. Although relatively unknown among Spanish academics, Mallorquí was the pioneer of Spanish pulp fiction. He started as a translator of Agatha Christie and Earl Derr Biggers's work for Metro Publisher. Mallorquí also created a series of novels inspired by the Wild West, including Tres Hombres Buenos, Jibaro, and Miss Minikin. He brought to Spain the American pulp magazine "Weird Tales" and was a pioneer on radio shows with series such as Los Bustamante, Don Hombre, and El Coyote. The latter derived from his short novel El Coyote (1943) written under the pseudonym Carter Mulford. The figure of El Coyote would become the main character of more than 190 novels and (set in both north and south countries), and several movies. El Coyote was a great aficionado of North American history as well as the role of Spain in the conquest of America. Like many great storytellers of his caliber, Mallorquí put emphasis on the adventure, making his writing educational while also entertaining.*
6. *El Coyote Bibliography reviewed at web archive*
7. *p.314 Stephan, Alexander The Americanization of Europe: Culture, Diplomacy, and Anti-Americanism after 1945 Børgå Archie, 2006*
8. *Cliper hardbound early novels*
9. *Forum hardbound*
10. *Edicions Cliper novels the original pulp presented by Miguel Angel Muñoz Rodriguez on the Novelas Coyote web site*
11. *the very first written novel - El Coyote - full novel on an "easy-read" pdf file (Forum version)*
12. *Comiclopedia index of illustrators*
13. *which tells a story of Anglo-American tries of cheating a small farm out of an innocent native Californian (in 1853 after César's marriage to Leonor), featuring Leonor, Julian Martinez, the young Guadalupe (Julian's daughter, who plays a key role in the novel) and at this time unexperienced solicitor José Covarrubias, plus Adelia and Los Lugones*
14. *Ediciones Cátalba in September 2013 Cátalba published a 432-page (with six inside images) 20x13 cm pocket book, El Coyote, which featured El Diabo en Los Angeles and Don César de Echezague (both from the original Cliper novels). It was edited by editor Ramón Charlo (with introduction and special notes) plus prequels by César Mallorquí and Louis Alberto de Cuéntas.*
15. *Ediciones Cliper a complete collection imaged in one photo with a link to Coyote pulps and comics for sale*
16. *Ediciones Forum Characters*
17. *El Coyote Personajes, Mallorquí and in Novelas Coyote Characters*
18. *Ediciones Forum El Coyote complete collection*
19. *Ficce, Maura and Planeta DeAgostini had the films of El Coyote: Numero 0 with different adaptations in novels (some by Mallorquí himself) and complete listings of their novel series*
20. *Planeta DeAgostini complete collection*
21. *Coyote exhibition in Madrid in 2016*
22. *The very first capital of California was Monterey, in the old Alta California under Spain and Mexico. Soon after the U.S. take-over, San Jose was chosen - and in 1845 Sacramento became the capital. Mallorquí set El Coyote (also the city in Mexico). Baja California is the northern part of Mexico's Baja California Peninsula.*
23. *Fictive - not the San Antonio Valley outside San Francisco, but inspired from the San Antonio Heights in the Los Angeles and San Bernardino two counties*
25. *El Coyote Personajes, & Mallorquí in Novelas Coyote Characters*
26. *Ediciones Forum Cliper Extra #0 (the chronical-first Coyote novel of 1945 originally published in "Novelas Del Oeste" in 1943) plus 14 more (up to 1969) later on - with a late revival 1983 on Comics Forum, and even later Batallí's originals on Aguilara hard bound. There was also a long running Spanish radio series on SER with many episodes, featuring Vicente Muñoz. Cliper also published 490 Coyote picture cards in 1946.*

http://www.rhythm-and-blues.info
Clyde McPhatter & Bonus

Princess Irina, Analupe de Monreal, and Thalia Coppard (from an earlier Nuevo Coyote, El Nueve Coyote, and El Coyote Collection, andinds César Jr getting very upset

36. The first 130 novels had the text in two columns - the Nuevo Coyote in one (with issue numbers 51 and 52 lacking the "Nuevo stamp")

37. Los asehios began a Monterey text

38. Los asehios van a Monterey cover and inside

39. After the first issues in Spain from 1944 followed Italy (1947), Argentina (1948), Austria and Germany (1949), England (1951, only in a total of 11 novels were published), France (14 issues on Librería Moderne) and Norway (1952), Denmark (probably around 1953), Finland (1955), Sweden (1954, Brazil (1956), and Portugal (1968, ten issues) - plus Mexico (Editiones Cliper), Belgium (Librería Moderne) and Switzerland (German publisher), Coyote international publishers

40. "Catalogo El Coyote" by Ernesto Vegetti at fantascienza.net with 13 different countries' editions presented and the international publications. Actually only 47 of the 51 Swedish flagged novels were issued (so the flags at La hacienda magica, La de los Vigilantes, Al servicio del Coyote, and De al palo... should not be there)

41. The original first 74 German Coyote pulps (out of 84) at Good Old West

42. The novels of Finland at perubanaa.net

43. Hardail Dansamit at www.dast.ru

44. Novels of Brazil at Obi Pano

45. Italy, Austria, Finland (and possibly Mexico) were the only countries outside Spain, who published this unique extra novel (fantascienza.net)

46. Leocadio Lugones was featured frequently in the novel. This "Extra Especial" also had Mallorquí presenting the main characters of the early novels in a supplement, not featured in all of the later Spanish editions

47. "The order of the Extras' original publishings (in comparison to the regular issues) are approximate (with differing information given in later presentations).

48. No absolute year of birth is given in the novels, although different, conflicting, ages are mentioned several times throughout the stories (in El otro Coyote, "an around 30 year old César is mentioned, and that story takes place in early 1865). Mallorquí deliberately may have made Coyote a bit younger after 1865.

49. A primera aventura del Coyote - in the novel César looks back 23 years from around 1869/1870. The date of the early happenings in the story is somewhat conflicting (it tells a story of 1846 and 1847, when California/Mexico was at war with the U.S.A.). Other novels tell us César was in Mexico or Cuba in 1846, leaving the San Antonio ranch in around 1843 (as it looks like one of César's secret visits to California, even if the novel says he was at home here)

50. The ten Extras of the Novelas Coyote - Edition Cliper (1945-1946)

51. In the very early novel Muralla sobre Monterrey (a story of around 1855 - and in the first El Coyote) Mallorquí writes César "officially" was abroad for eight years up to December 1851, meaning he left his family around 1843 (maybe yet another try by Mallorquí to make Coyote a bit younger after the first novels)

52. Mallorquí from 1852 to 1853 plus 16 equals 1867). His second absence, from 1857, also lasted for almost exactly eight years

53. In the Extra Especial Cliper novel

54. Several novels in the series feature César, and later also Guadalupe, visiting Washington, and meeting President Grant (1869-77) - the first time already in 1869

55. Roberto Barrios on César Jr in later years, and his connections to Nick Carter, where Barrios states the birth of César Jr in 1855 - and refers to a story of César Jr after 1887. It narrates Wallace (unknown first name) and they go to Spain for a honeymoon, where a son is born, who becomes Jim Wallace ("subbing" for Nick Carter in Spanish Molino pulps). He also states that El Coyote more or less retired for good in around 1875 to concentrate on his ranch together with Jr.

56. The Swedish Coyote novels and its original Spanish editions

57. Ramon Chau El Coyote - Los personajes, Padilla Libros, 2000

58. El otro Coyote E-book recapitula previs de al.scbod.com - the novel of César's return to L.A. in 1865 (with several more previs recapitula to find)

59. Pascual Algara from Yesarres' office to at least one of the guest rooms (to which Yesaras directed the villains staying in the hotel)

60. Characters in early Coyote pulps with illustrations of several characters (as presented in different editions of the novels)

61. A Portuguese and a Spaniard, who had "ridden" with young Mexican Diego de Abrilias in several early pulps, written by Mallorquí under the pseudonym of Amadeo Conde on Molino 1942-1947, 5 hombres buenos, and a movie in 1963. The two adventurers later "made again" in further pulps in the long running Diez hombres buenos Cid novel series (around 100 volumes) from 1955 for several years (also in a radio show).


63. "Friso" was much larger than L.A. in those days and had almost 25 times the population in 1870, with 30,000 in 1860

64. All the characters are picked from the original 130 pulps. The datings are either picked directly from the novels or approximately interpreted through the stories' chronology (dates are sometimes slightly conflicting in the various novels)

65. Analupe De Monreal Clipel novel #1

66. 9 do segno del Coyote film poster

67. A Manco de Coyote (The sign of Coyote) film on dvd

68. A la vuelta del Coyote (La vuelta de El Coyote) film poster

69. 1998 film trailer

70. A la vuelta del Coyote clips at Filmotech

71. A la vuelta de El Coyote the full film on futv.com

72. Release Guide at toddcollection.net with José Coronado images

73. Studio Comicos

74. The original Cliper comics with lots of cover images

75. Comic Viva 1983

76. Satyr comics hardbound

77. Coyote Review by Armando Boix

78. Vicente Mullor extra - Coyote Picture Cards

http://www.rhythm-and-blues.info

El Coyote fan sites

- "La Nueva Web El Coyote" www.novelascoyote.blogspot.es (Spanish Coyote Site, created by Miguel Muñoz) - with the first 130 novels in chronologic order - not with their original issue numbers (187 with synopsis, and the total 192 listed) plus lots of information, including images of Spanish covers of all editions from 1944 to 2004 (a total of 686 novel covers), except for Cid

- El Coyote Catalogo www.fantascienza.net (Italian Coyote Site) - including Editiones Cid - and the novels from the whole world, imaged in order of the Italian pulp series

- Coyote Bibliography dreamers.com - with Cliper in publ. order

- Swedish Coyote Site sonelagrat.se - with images of all Swedish Coyote novels and the complete Cliper catalog (in order of original publishing)

- Swedish Coyote Blog coyote-blogged.se - with synopsis of the first 125 pulps in Swedish (same chronological numbering as the Spanish Coyote Site)

- Archive Novels List of Finland's 78 novels at Makedonia & Moog (with covers of them all, but also some other countries' equivalents)

Other sites

- Short presentation and El Coyote portrayed (in 1998 by José Coronado) very close to how Mallorquí originally "picted" him (although he operated in California - not Baja, Mexico as the site says)

- Coyote Collection shown live Collection of El Coyote novels shown at biblioteca del Museo Etnografico in Madrid

- El Coyote Cabalga de Nuevo "Coyote Rides Again" at elcoyetocabalga.blogspot (with images of back covers of the Favencia novels - and more)

- Manuel Collado Luque reflects on El Coyote

- Mallorquí presented chronological at sugarhowever (treasures)

- Coyote on Facebook: El Coyote, de José Mallorquí and EL COYOTE

- Forum and DaAgostini Coyote pulps to buy

- Lots of Coyote novels for sale with covers and inside illustrations imaged and one more list
Justice League of America (the original)

In 1960 JLA (Justice League of America), today just Justice League, was formed by seven of the early DC Comics superheroes. Here they are (with an effort to “simplify” from presentations in Serieträffandel Sweden and Fandom DC Database). Also featured are the ones who joined the team very early on. The Justice League was conceived by writer Gardner Fox, and first appeared in The Brave and the Bold #28 - March 1960. The team roster has rotated throughout the years, consisting of many superheroes from the DC Universe. The Justice League received its own comic book called Justice League of America in November 1960 JLA #1. The information below is taken from the original “Silver Age” presentations, the origin of the JLA, its own comic book in 1960, and the Swedish magazine Gigant 1963-1985 (with some later info in parentheses). Creators listed beside original creators below are main examples.

The seven original members of the Justice League from 1959: Green Lantern, the Flash, Superman, Batman, Wonder Woman, Aquaman, and Martian Manhunter; art by Alex Ross (who, with Jim Krueger and Doug Braithwaite, was responsible for a limited 12-volume series Justice, in 2000-2007 – reviving the original JLA). Batman was the original (and natural) leader of JLA (although leadership normally rotated). Green Arrow, member number 8, has later been credited originally secretly financing the team, soon becoming member number six, and with Black Canary co-founder (with Superman, Batman and Wonder Woman not yet fully in, and with Hal Jordan not yet a Green Lantern, and with Hal Jordan not yet a Green Arrow). Several of these characters appeared throughout the years with different alternate identities and looks, especially after the original JLA – the Silver 1950s-ca 1972 and Bronze ca 1972-1985 Ages. The Golden Age 1938-1955 had the Justice Society of America in 1940-1951. Note: Heading links to Fandom DC Database Silver Age Earth-One, to Alex Ross’ Justice presentations, and to Wikipedia – and DC disambiguation (a try to clear out the conflicting stories) at Real name. Artists in italics below. All of these heroes had their “own” magazines for differing periods (with Superman, Batman and Wonder Woman the best-sellers through all the years). The Original Magazines, Swedish Wikipedia, Top 25 DC Comics, Heroes.

**Batman - Bruce Wayne**
- art: Neal Adams
- Swedish:

<table>
<thead>
<tr>
<th>Real name</th>
<th>Bruce Wayne (the Dark Knight)</th>
<th>disambiguation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creators</td>
<td>Bob Kane, concept-artist and Bill Finger, writer, later Jerry Robinson and Dick Sprang</td>
<td></td>
</tr>
<tr>
<td></td>
<td>revamped by Julius Schwartz, John Broome, Gardner Fox, Carmine Infantino, and later Dennis O’Neil, Neil Adams, and Dick Giordano</td>
<td>list of creators</td>
</tr>
<tr>
<td>First appearance</td>
<td>Detective Comics #27, May 1939</td>
<td>/ Earth-Two Batman /</td>
</tr>
<tr>
<td>Civil status</td>
<td>American billionaire, playboy, philanthropist, and owner of Wayne Enterprises</td>
<td></td>
</tr>
<tr>
<td>Resident</td>
<td>Gotham City, and wears a belt with different tools and gadgets</td>
<td></td>
</tr>
<tr>
<td>Superpowers</td>
<td>None, but genius intellect and detective skills</td>
<td></td>
</tr>
<tr>
<td>Early partners</td>
<td>Robin - originally Dick Grayson (later Jason Todd and Tim Drake), also Batwoman - Kathy Kane, and Batgirl-Barbara Gordon</td>
<td></td>
</tr>
<tr>
<td>Trivia note</td>
<td>Mother and father murdered with Bruce watching. Both Batman and Superman were presented as older on Earth-Two</td>
<td></td>
</tr>
</tbody>
</table>

**Superman – Clark Kent**
- art: Alex Ross
- Swedish:

<table>
<thead>
<tr>
<th>Real name</th>
<th>Clark Kent, Kal-El (Man of Steel)</th>
<th>disambiguation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creators</td>
<td>Jerry Siegel, creator and Joe Shuster, later Curt Swan, Bill Finger, Wayne Boring and John Byrne</td>
<td></td>
</tr>
<tr>
<td></td>
<td>revamped by Mort Weisinger, later Julius Schwartz</td>
<td>list of creators</td>
</tr>
<tr>
<td>First appearance</td>
<td>Action Comics #1, June 1938</td>
<td>/ Earth-Two Superman /</td>
</tr>
<tr>
<td>Civil status</td>
<td>First journalist at Daily Planet, later head TV reporter</td>
<td></td>
</tr>
<tr>
<td>Resident</td>
<td>Metropolis - first as Superman in Smallville</td>
<td></td>
</tr>
<tr>
<td>Superpowers</td>
<td>Superhuman strength, durability, indestructible, flight, X-ray vision</td>
<td></td>
</tr>
<tr>
<td>Early “partners”</td>
<td>Supergirl - Kara Zor-El (later known as Powergirl) and Louis Lane</td>
<td></td>
</tr>
<tr>
<td>Trivia note</td>
<td>Born on the destroyed planet Krypton, raised by Kansas farmers</td>
<td></td>
</tr>
</tbody>
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http://www.rhythm-and-blues.info
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<thead>
<tr>
<th><strong>Wonder Woman – Princess Diana</strong></th>
<th>- art: Alex Ross -</th>
<th>- Swedish -</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Real name</strong></td>
<td>Princess Diana, Diana Prince, sculpted from clay by Queen Hippolyta and given life by Athena (later she was daughter of Zeus). (reshaped in 1987) – disambiguation (Two identities: Princess Diana Earth I and Diana Prince (Trevor) Earth II).</td>
<td></td>
</tr>
<tr>
<td><strong>Creators</strong></td>
<td>W. Moulton Marston, creator and Elizabeth Holloway Marston, H. G. Peter, and Olive Byrne - revamped by Robert Kanigher and later Mike Sekowsky (Wonder Woman II by George Pérez) (list of creators)</td>
<td></td>
</tr>
<tr>
<td><strong>First appearance</strong></td>
<td>All Star Comics #8, December 1941 / Earth-Two Wonder Woman /</td>
<td></td>
</tr>
<tr>
<td><strong>Civil status</strong></td>
<td>Princess Diana of Themyscira in Amazons on the Paradise Islands, (and United Nations Executive Ambassador; owner of a mod boutique in New York)</td>
<td></td>
</tr>
<tr>
<td><strong>Resident</strong></td>
<td>In the Bermuda Triangle, New York City and Washington DC (also Georgetown, Boston, and Gateway City)</td>
<td></td>
</tr>
<tr>
<td><strong>Superpowers</strong></td>
<td>Glide flight or in almost invisable airplane, lasso of truth, indestructable bracelets, and a tiara which returns when thrown (and later a shield and a sword)</td>
<td></td>
</tr>
<tr>
<td><strong>Early partners</strong></td>
<td>Steve Trevor - US military officer, Teen Titans as the young Wonder Girl</td>
<td></td>
</tr>
<tr>
<td><strong>Trivia note</strong></td>
<td>Originally member of the Justice Society of America - out of JLA several years - back to Justice Society to join the resurrected Steve Trevor -- returned to JLA</td>
<td></td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th><strong>Aquaman – Arthur Curry</strong></th>
<th>- art: Ivan Reis -</th>
<th>- Swedish -</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Real name</strong></td>
<td>Arthur Curry, “C. King”, (Orin) - Aquaman portal - (died and resurrected as Arthur Joseph Curry)</td>
<td></td>
</tr>
<tr>
<td><strong>Creators</strong></td>
<td>Mort Weisinger, editor and Paul Norris, (later David Michelinie)</td>
<td></td>
</tr>
<tr>
<td><strong>First appearance</strong></td>
<td>More Fun Comics #73, November 1941 / Earth-Two Aquaman /</td>
<td></td>
</tr>
<tr>
<td><strong>Civil status</strong></td>
<td>King of Atlantis (named Orin - King of the Seven Seas) Overthrown as King and lived on a ship wreck under sea</td>
<td></td>
</tr>
<tr>
<td><strong>Resident</strong></td>
<td>(San Diego and Detroit)</td>
<td></td>
</tr>
<tr>
<td><strong>Superpowers</strong></td>
<td>Can breath under water, talk with fish, telepathy, superhuman strength</td>
<td></td>
</tr>
<tr>
<td><strong>Early partners</strong></td>
<td>Mera - his wife under water, they had a son, Arthur Curry Jr. (Later appeared Aqualad and Aquagirl)</td>
<td></td>
</tr>
<tr>
<td><strong>Trivia note</strong></td>
<td>Was absent of JLA for a rather long period to search for his missing wife. Possessed the Trident of Poseidon and/or Neptune</td>
<td></td>
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<table>
<thead>
<tr>
<th><strong>the Flash – Barry Allen</strong></th>
<th>- art: Alex Ross -</th>
<th>- Swedish -</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Real name</strong></td>
<td>Barry Allen, the second Flash – disambiguation - the first was Jay Garrick (Earth II)</td>
<td></td>
</tr>
<tr>
<td><strong>Creators</strong></td>
<td>Robert Kanigher and Carmine Infantino and later John Broome Originally Garrick by Gardner Fox, writer and Harry Lampert, artist</td>
<td></td>
</tr>
<tr>
<td><strong>First appearance</strong></td>
<td>Showcase #4, October 1956 - Garrick already in 1940</td>
<td></td>
</tr>
<tr>
<td><strong>Civil status</strong></td>
<td>Born in Fallville, Iowa. Police and forensic scientist (died and resurrected)</td>
<td></td>
</tr>
<tr>
<td><strong>Resident</strong></td>
<td>Central City, Missouri married to Iris West (grandson Bart Allen)</td>
<td></td>
</tr>
<tr>
<td><strong>Superpowers</strong></td>
<td>Immense superhuman speed, phase through objects via vibration</td>
<td></td>
</tr>
<tr>
<td><strong>Early sidekick</strong></td>
<td>Wally West - Kid Flash of Teen Titans, (later the third Flash)</td>
<td></td>
</tr>
<tr>
<td><strong>Trivia note</strong></td>
<td>Gained his powers in scientific experiment, stroke by a lightning</td>
<td></td>
</tr>
</tbody>
</table>

### Martian Manhunter – J’onn J’onzz

**Real name**: J’onn J’onzz, John Jones - [disambiguation](http://www.rhythm-and-blues.info)

**Creators**: Joseph Samachson and Joe Certa; later Archie Goodwin, writer-artist; and even later John Ostrander and Tom Mandrake

**First appearance**: Detective Comics #225, November 1955

**Civil status**: Detective - left the JLA early on for several years (but briefly returned)

**Resident**: Citizen of Mars, Middletown (later Denver, Colorado; and Detroit, Michigan)

**Superpowers**: Telepathy, flight, making himself invisible

**Early partners**: Diana Meade, Zook - [Cyborg disambiguation](http://www.rhythm-and-blues.info)

**Trivia note**: In the 2011 reboot of “Justice League”, Cyborg – Vic Stone of the New Teen Titans, created in 1980 - was made an original member instead of Manhunter

**Magazine images**: The Brave and the Bold #28, and the first four Justice League of America.

### Green Lantern – Hal Jordan

**Real name**: Hal Jordan, the 2nd Lantern of the Earth; after Alan Scott (Earth II) - [disambiguation](http://www.rhythm-and-blues.info)

**Creators**: Julius Schwartz, concept and John Broome, Gil Kane and Gardner Fox; later Dennis O’Neil and Neal Adams; Originally Scott by Bill Finger, writer and Martin Nodell, artist - [list of creators](http://www.rhythm-and-blues.info)

**First appearance**: Showcase #22, October 1959 - Scott already in 1940

**Civil status**: Testpilot at Ferris Aircraft, now member of the universal Green Lantern Corps

**Resident**: Coast City, California – later salesman, insurance agent and private detective

**Superpowers**: Flight, a ring powered by a lantern, that Hal controls by will to create anything

**Early love and “villain”**: Carol Ferris - Star Sapphire (Hal not yet a Lantern in some stories of origin)

**Trivia note**: Selected as the Earth’s Lantern by the Green Lantern Corps (Later new substitute versions of Green Lantern were introduced - Guy Gardner, John Stewart - also his semi-partner, Kyle Rayner and more; Jordan died later, but resurrected)

### Green Arrow – Oliver Queen

**Real name**: Oliver Queen - the first Arrow - (the second was Connor Hawke, his son and sub from 1994). Oliver became member of JLA from JLA magazine #4 - [disambiguation](http://www.rhythm-and-blues.info) – Originally there was an Arrow (1938) with no relations to DC Comics

**Creators**: Originally Mort Weisinger and George Papp; later Jack Kirby (w & a); revamped by Julius Schwartz, Gardner Fox, writer and Mike Sekowsky, artist - redesigned by Dennis O’Neil and Neal Adams in 1969. Later Alan Moore, and Mike Grell (w & a).

**First appearance**: More Fun Comics #73, November 1941 / Earth-Two Arrow /

**Civil status**: Millionaire - later loses his fortune and becomes PR-man

**Resident**: Star City and (also Seattle). Left the JLA for periods, but became a highly appreciated and complicated superhero

**Superpowers**: None, but a superb archer (became truly resurrected in the Arrow TV-series)

**Early partners**: Speedy / Roy Harper / Red Arrow, Miss Arrowette, Black Canary, Hal Jordan

**Trivia note**: Stranded on an island, learning his skills. (Died in a late adventure, but rose).
### Black Canary – Dinah Drake-Lance
- **Art**: Alex Ross
- **Swedish**:

**Real name**: Dinah Drake-Lance – disambiguation - member no. 11 of JLA after Atom and Hawkman, when her husband Lance died on Earth II, replacing the absent Wonder Woman from #74. (Later turned to two identities: Dinah Drake Earth II and Dinah Laurel Lance Earth I - mother and daughter)

**Creators**: Robert Kanigher, writer and Carmine Infantino, artist. Later creators: Joe Giella, Dick Dillin and Dennis O’Neal, (Black Canary II by Roy Thomas 1983)

**First appearance**: Flash Comics #86, August 1947. / Dinah Drake (Earth Two, Park City) /

**Civil status**: A super heroine – originally criminal, (musician, later active in Birds of Prey)
(Was temporarily a founding member of JLA instead of Wonder Woman)

**Resident**: Gotham City and Star City, California (and also Seattle)

**Superpowers**: High-powered sonic scream, martial arts

**Early partners**: Detective Larry Lance - early husband I (later portrayed as father of Laurel), Barbara Gordon - Batgirl, Johnny Thunder, and later Green Arrow

**Trivia note**: Originally appearing in Justice Society of America, but later joined JLA

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### the Atom – Ray Palmer
- **Art**: Alex Ross
- **Swedish**:

**Real name**: Ray Palmer, the second Atom – disambiguation - the first was Al Pratt Earth II (and several followed). The ninth member of JLA from #14

**Creators**: Julius Schwartz, Gardner Fox, Mike Sekowsky, later Gil Kane. Originally Pratt by Bill O’Connor and Ben Flinton

**First appearance**: Showcase #34, October, 1961 - Al Pratt already in 1940

**Civil status**: Physicist and professor, (Agent of S.H.A.D.E)

**Resident**: Originally Moria, Brazil; later Ivy Town, New England, USA

**Superpowers**: Ability to shrink and grow his body, weight control, super-intellect

**Early partners**: Teen Titans. Girlfriend (wife) Jean Loring. Soon a good friend of Hawkman

**Trivia note**: Originally a member of the Justice Society of America, Earth-Two

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### Hawkman and Hawkgirl – Carter and Shiera Hall
- **Art**: Unknown
- **Swedish**:

**Real names**: Carter Hall (Earth II) or Katar Hol - and his wife Shiera Sanders Hall or Shayera Hol. Hawkman member no.10 of JLA from #31, and Hawkgirl member no.14 from #146. (At least three different identities each of this pair have been presented)

**Creators**: Gardner Fox and Dennis Neville, later a. o. Mike Sekowsky, and Joe Kubert - revamped by Tim Truman (artist-writer 1989) as Katar Hol and Shayera Thal

**First appearance**: Flash Comics #1, January 1940, Carter came from JSA - he was their chairman - Both came to Earth I in The Brave and the Bold #34, February-March 1961

**Civil status**: Police and Curator of a museum (both turned into several "Hawk" characters)

**Resident**: Originally Thanagar - Polaris Solar system, and later Midway City, Michigan

**Superpowers**: Flight and strength. (Hawkgirl later was transformed to Hawkwoman-Shayera Thal)

**Early "partners"**: Atom, Doctor Fate. (Katar, and Shayera Thal are later Hawkworld characters)

**Trivia note**: Carter was originally imperial prince of his homeworld Thannagar. (Hawkgirl from Earth Two aka Kendra Saunders). (Hawkman left JLA resurrected as Fel Andar - New Earth, who later died)

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http://www.rhythm-and-blues.info
No Hawkgirl here, but Zatanna, Elongated Man, and Firestorm (the latter entered the League as member number 16 in early 1980s). The stories of the superheroes are often very conflicting (and why shouldn’t they – having been told for about 80 years – some have even died and resurrected again). Below right: The new Justice League (JL) of February 2017 is to feature Batman, Superman, Cyborg, Wonder Woman, Flash (Barry Allen) and Aquaman and his wife Mera, plus pass more. Imgaged below right are a.o. Vixen, Hawkgirl, goss the Flay, - and Black Lightning (who had “guested” the JLA already in the 1980s), Black Canary and Roy Harper (Red Arrow). Center: Captain America (created by Joe Simon and Jack Kirby in 1941).

The Swedish Serieförmåjandet presentations have educational summaries of the characters. Justice League of America (a list of members) Justice League disambiguation including Prime Earth (from 2011). (Most of the original Silver Age characters of the early JLA were revamped and made younger in later years).

Justice Society of America (JSA) (a list of members)

was conceived by editor Sheldon Mayer and writer Gardner Fox. The JSA first appeared in All Star Comics #3 (Winter 1940–1941), making it the first team of superheroes. The team initially included: Doctor Fate, Hour-Man (as his name was then spelled), the Spectre, the Sandman, the Atom, the Flash, Green Lantern, and Hawkman. Later came Johnny Thunder, Wonder Woman, Mister Terrific, Wild Cat, Black Canary, grown-up Robin, Supergirl, Red Tornado and many more. JSA was established as existing on "Earth-Two" and the JLA on "Earth-One" during the Silver Age. Soon Blackhawk and his team, Vigilante, and an old Superman and an old Batman appeared. Fine Swedish Serieförmåjandet Wikipedia presentation of JSA.
Batman and Superman were seldom shown on the original covers of JLA - http://www.rhythm-and-blues.info

Fandom DC Comics Database Characters. "Fictive" JLA Cartoon (with Aquaman and Green Arrow subbing for Hawkgirl and Green Lantern). Captain America was the first great Marvel comics hero. Below left: Black Panther, created by Marvel (Stan Lee and Jack Kirby) in 1966, is the first superhero of African descent. Right: From the Justice League movie premier November 2017 (with Barry Allen first left). Bottom: the "revised original Justice League" with John Stewart (Green Lantern sub), featuring black Cyborg (second from right) and (unknown version of) the Flash. Finally: Supergirl, Green Arrow, Batman, Wonder Woman, Superman, the Flash. Next two pages: 11 original super-heroes and their "developments".
Justice League (and Society) Gallery - pt 1

Superman (Clark Kent)

1938
Superman 1945 & Supergirl 1958
1950s and ’60s
2017 movie

Batman (Bruce Wayne)

1939
Batman 1940 & Robin – Dick Grayson
Batman 1960s, Robin - Dick Grayson 1967, and Batman 2009
2017 movie + 2011 (New 52)

Wonder Woman (Princess Diana - Diana Prince)

1941
1960s
Wonder Woman (Princess Diana) 1947 & Diana Prince early 2000s
2017 movie +

Hawkman (Carter Hall) & Aquaman (Arthur Curry)

1940 and 1980s
1941
1960s
2017 movie

http://www.rhythm-and-blues.info
Clyde McPhatter & Bonus

Justice League (and Society) Gallery  - pt 2

Green Arrow (Oliver Queen)

Green Arrow
1941
Green Arrow & Speedy (Roy Harper) 1941

1941

Green Arrow (1969 and later) and with Connor Hawke 1994, & Red Arrow (Roy Harper) 1996

Arrow TV-series 2012

the Flash

Jay Garrick
1940

Barry Allen
1956 and later

Kid Flash - Wally West 1959, 1986, and 2011 plus Bart Allen and more

Wally West and Barry Allen Flash TV-series 2009 & 2014

Martian Manhunter - and Green Lantern

1955

Green Lantern Alan Scott
1940

Green Lantern Hal Jordan
1959

Hal Jordan & John Stewart anim. TV-series 2011

Black Canary – and the Atom

1947

Dinah Drake-Lance
Dinah Lance - Dinah Laurel Lance 1969 and 1983

Laurel Lance Arrow/Flash TV-series

Al Pratt
1940

Ray Palmer
1961

http://www.rhythm-and-blues.info
Clyde McPhatter & Bonus

From Joel Whitburn’s Top 10 R&B Hits (published 2011)
The Top R&B Hits of each year (according to weeks at number one... plus)

Please note that the lists presented in Vol 1 of this Great R&B Files series ("Top Rhythm & Blues Records") shows more diversified listings and that some records are listed in another position in that volume (e.g. "Lonely Teardrops"). Here you have Whitburn's listings. They are ranked in the year they reached that peak position. All titles that peaked at #1 are listed first - and some lists feature the most popular #2-#4 hits. Ties are ranked after weeks it held #1, then total Top 10 weeks, (#Top 40 weeks, and finally total weeks charted).
### 1949

1. **Trouble Blues**...Charlie Brown  
2. **The Huckle-Buck**...Paul Williams  
3. **Saturday Night Fish Fry** (Parts I & II)...Louis Jordan  
4. **For You I Love**...Larry Darnell  
5. **All She Wants To Do Is Rock**...Wynonie Harris  
6. **Baby Get Lost**...Dinah Washington  
7. **Roomin' House Boogie**...Amos Milburn  
8. **Ain't Nobody's Business** (Parts 1 & 2)...Jimmy Witherspoon  
9. **Tell Me So**...The Orioles  
10. **Boogie Chillen'**...John Lee Hooker  
11. **The Deacon's Hop**...Big Jay McNealy's Blue Jays  
12. **Beans And Corn Bread**...Louis Jordan  

#### 1950

1. **Pink Champagne**...Joe Liggins  
2. **Teardrops From My Eyes**...Ruth Brown  
3. **Double Crossing Blues**...Johnny Otis/The Robins/Little Esther  
4. **Blue Light Boogie**...Parts 1 & 2...Louis Jordan  
5. **I Almost Lost My Mind**...Ivy Joe Hunter  
6. **Anytime, Any Place, Anywhere**...Joe Morris  
7. **Blue Shadows**...Lowell Fulson w/ Lloyd Glenn  
8. **Mona Lisa**...Hat "King" Cole  
9. **Mistreatin' Blues**...Little Esther/Mel Walker/Johnny Otis  
10. **Hard Luck Blues**...Roy Brown  
11. **Please Send Me Someone To Love**...Percy Mayfield  
12. **I Need You So**...Ivy Joe Hunter  
13. **Cupid Boogie**...Johnny Otis/Little Esther/Mel Walker  

#### 1951

1. **Sixty-Minute Man**...The Dominoes  
2. **Black Night**...Charles Brown  
3. **Pool, Fool, Fool**...The Clovers  
4. **Rocket "BB"**...Jackie Brenston  
5. **Flamingo**...Earl Bostic  
6. **I'm In The Mood**...John Lee Hooker  
7. **The Glory Of Love**...The Five Keys  
8. **Bad, Bad, Whiskey**...Amos Milburn  
9. **Don't You Know I Love You**...The Clovers  
10. **I Got Loaded**..."Pappin'pin" Harris  
11. **Chica Boa**...Lloyd Glenn  
12. **Because Of You**...Tab Smith  
13. **"T" 99 Blues**...Jimma Nelson  

#### 1952

1. **Have Mercy Baby**...The Dominoes  
2. **My Song**...Johnny Ace w/ The Beale Streeters  
3. **Juke**...Little Walter & his Night Cats  
4. **I Don't Know**...Willie McTell  
5. **Lawdy Miss Clancy**...Lloyd Price  
6. **Night Train**...Jimmy Forest  
7. **5-10-15 Hours**...Ruth Brown  
8. **Five Long Years**...Eddie Boyd  
9. **3 O'Clock Blues**...B.B. King  
10. **Mary Jo**...Four Blazers  
11. **Weepin' & Cryin'**...Gillen Brothers w/ Tommy Brown  
12. **You Know I Love You**...B.B. King  
13. **Goin' Home**...Fats Domino  
14. **Cry**...Johnny Ray & The Four Lads  
15. **Ting-A-Ling**...The Clovers  
16. **Booted**...Rascoe Gordon  

#### 1953

1. **Money Honey**...Clyde McPhatter and The Drifters  
2. **Shake A Hand**...Faye Adams  
3. **Honey Hush**...Joe Turner  
4. **Hound Dog**...Willa Mae "Big Mama" Thornton  
5. **Crying In The Chapel**...The Orioles  
6. **I Wanna He Treats Your Daughter Mean**...Ruth Brown  
7. **Help Me Somebody...The "5" Royales  
8. **The Clock**...Johnny Ace w/ The Beale Streeters  
9. **Please Love Me**...B.B. King  
10. **Baby Don't Do It...The "5" Royales  
11. **I'm Mad**...Willa McTell  

#### 1954

1. **The Things That I Used To Do...Guitar Slim  
2. **Hearts Of Stone...The Chimes  
3. **Honey Love...The Drifters Feat. Clyde McPhatter  
4. **You'll Never Walk Alone...Roy Hamilton  
5. **Oh What A Dream...Ruth Brown & Her Rhythmakers  
6. **Work With Me Annie...The Midnighters  
7. **Hurts Me To My Heart...Faye Adams  
8. **Shake, Rattle And Roll...Joe Turner  
9. **Annie Had A Baby...The Midnighters  
10. **You Upset Me Baby...B.B. King  
11. **I'll Be True...Faye Adams  
12. **Mambo Baby...Ruth Brown and her Rhythmakers  

#### Clyde McPhatter & Bonus

- **http://www.rhythm-and-blues.info**
### Clyde McPhatter & Bonus

**1955**

<table>
<thead>
<tr>
<th>Year</th>
<th>Song Name</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1955</td>
<td>Ain't That A Shame...</td>
<td>Fats Domino</td>
</tr>
<tr>
<td>1955</td>
<td>Maybellene</td>
<td>Chuck Berry</td>
</tr>
<tr>
<td>1955</td>
<td>Pledging My Love</td>
<td>Johnny Ace</td>
</tr>
<tr>
<td>1955</td>
<td>Only You (You Alone)...</td>
<td>The Platters</td>
</tr>
<tr>
<td>1955</td>
<td>My Babe...</td>
<td>Little Walter &amp; His Jukes</td>
</tr>
<tr>
<td>1955</td>
<td>The Wallflower...</td>
<td>Elia James</td>
</tr>
<tr>
<td>1955</td>
<td>Earth Angel (Will You Be Mine)...</td>
<td>The Penguins</td>
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<tr>
<td>1955</td>
<td>Hands Off...</td>
<td>Jay McShann</td>
</tr>
<tr>
<td>1955</td>
<td>Unchained Melody...</td>
<td>Roy Hamilton</td>
</tr>
<tr>
<td>1955</td>
<td>All By Myself...</td>
<td>Fats Domino</td>
</tr>
<tr>
<td>1955</td>
<td>Bo Diddley...</td>
<td>Bo Diddley</td>
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<tr>
<td>1955</td>
<td>Sincerely...</td>
<td>The Moonglows</td>
</tr>
<tr>
<td>1955</td>
<td>I Got A Woman...</td>
<td>Ray Charles</td>
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<tr>
<td>1955</td>
<td>Unchained Melody...</td>
<td>Al Hirtler</td>
</tr>
<tr>
<td>1955</td>
<td>A Fool For You...</td>
<td>Ray Charles</td>
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<tr>
<td>1955</td>
<td>Poor Me...</td>
<td>Fats Domino</td>
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<tr>
<td>1955</td>
<td>Adorable...</td>
<td>The Drifters</td>
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**1956**

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<th>Year</th>
<th>Song Name</th>
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<tbody>
<tr>
<td>1956</td>
<td>Rock Around The Clock...</td>
<td>Bill Haley &amp; His Comets</td>
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<tr>
<td>1956</td>
<td>Hide And Seek...</td>
<td>Joe Turner</td>
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<tr>
<td>1956</td>
<td>Why Don't You Write Me?...</td>
<td>The Jacks</td>
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<tr>
<td>1956</td>
<td>Don't Start Me Talkin'...</td>
<td>Sonny Boy Williamson</td>
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<tr>
<td>1956</td>
<td>Bop-Ting-A-Ling...</td>
<td>LaVern Baker</td>
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<tr>
<td>1956</td>
<td>When You Dance...</td>
<td>The Turbans</td>
</tr>
<tr>
<td>1956</td>
<td>Tweedlee Dee...</td>
<td>LaVern Baker</td>
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<tr>
<td>1956</td>
<td>Come Back...</td>
<td>Ray Charles</td>
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**1957**

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<th>Year</th>
<th>Song Name</th>
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<tbody>
<tr>
<td>1957</td>
<td>Searchin'...</td>
<td>The Coasters</td>
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<tr>
<td>1957</td>
<td>Blue Monday...</td>
<td>Fats Domino</td>
</tr>
<tr>
<td>1957</td>
<td>I'm Walkin'...</td>
<td>Fats Domino</td>
</tr>
<tr>
<td>1957</td>
<td>You Send Me...</td>
<td>Sam Cooke</td>
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<tr>
<td>1957</td>
<td>Jailhouse Rock...</td>
<td>Elvis Presley</td>
</tr>
<tr>
<td>1957</td>
<td>School Day...</td>
<td>Chuck Berry</td>
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<tr>
<td>1957</td>
<td>All Shook Up...</td>
<td>Elvis Presley</td>
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<tr>
<td>1957</td>
<td>Mr. Lee...</td>
<td>The Bobbettes</td>
</tr>
<tr>
<td>1957</td>
<td>Sine Me I Met You Baby...</td>
<td>Ivory Joe Hunter</td>
</tr>
<tr>
<td>1957</td>
<td>Whole Lot Of Shakin' Going On...</td>
<td>Jerry Lee Lewis</td>
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<tr>
<td>1957</td>
<td>Diana...</td>
<td>Paul Anka</td>
</tr>
<tr>
<td>1957</td>
<td>Jim Dandy...</td>
<td>LaVern Baker</td>
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<tr>
<td>1957</td>
<td>Short Fat Fannie...</td>
<td>Larry Williams</td>
</tr>
<tr>
<td>1957</td>
<td>(Let Me Be Your) Teddy Bear...</td>
<td>Elvis Presley</td>
</tr>
<tr>
<td>1957</td>
<td>Young Blood...</td>
<td>The Coasters</td>
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<tr>
<td>1957</td>
<td>Wake Up Little Susie...</td>
<td>The Everly Brothers</td>
</tr>
<tr>
<td>1957</td>
<td>Lonesome Nights...</td>
<td>Clyde McPhatter</td>
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**1958**

<table>
<thead>
<tr>
<th>Year</th>
<th>Song Name</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1958</td>
<td>Lonely Teardrops...</td>
<td>Jackie Wilson</td>
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<tr>
<td>1958</td>
<td>Yakety Yak...</td>
<td>The Coasters</td>
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<td>1958</td>
<td>Got A Job...</td>
<td>The5Rolettes</td>
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<td>1958</td>
<td>Taps II...</td>
<td>Clay Cole</td>
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<tr>
<td>1958</td>
<td>At The Hop...</td>
<td>Danny &amp; The Juniors</td>
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<tr>
<td>1958</td>
<td>All I Have To Do Is Dream...</td>
<td>The Everly Brothers</td>
</tr>
<tr>
<td>1958</td>
<td>Little Star...</td>
<td>The Platters</td>
</tr>
<tr>
<td>1958</td>
<td>Tequila...</td>
<td>The Champs</td>
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<tr>
<td>1958</td>
<td>It's All In The Game...</td>
<td>Tommy Edwards</td>
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<td>1958</td>
<td>Rockin' Robin...</td>
<td>Bobby Day</td>
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<td>1958</td>
<td>Twilight Time...</td>
<td>The Platters</td>
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<tr>
<td>1958</td>
<td>Sweet Little Sixteen...</td>
<td>Chuck Berry</td>
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<tr>
<td>1958</td>
<td>Wear My Ring Around Your Neck...</td>
<td>Elvis Presley</td>
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<tr>
<td>1958</td>
<td>Rawhide...</td>
<td>Eric Vonmann</td>
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<td>1958</td>
<td>Patrice...</td>
<td>Perez Prado</td>
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<td>1958</td>
<td>Splish Splash...</td>
<td>Bobby Darin</td>
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<td>1958</td>
<td>A Lover's Question...</td>
<td>Clyde McPhatter</td>
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<td>1958</td>
<td>What Am I Living For...</td>
<td>Chuck Willis</td>
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<td>1958</td>
<td>Just A Dream...</td>
<td>Jimmy Clanton</td>
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<td>1958</td>
<td>Witch Doctor...</td>
<td>David Seville</td>
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<td>1958</td>
<td>Raschy...</td>
<td>El-Juice</td>
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<td>1958</td>
<td>I'll Come Running Back To You...</td>
<td>Sam Cooke</td>
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<tr>
<td>1958</td>
<td>When...</td>
<td>Katin Tino</td>
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**1959**

<table>
<thead>
<tr>
<th>Year</th>
<th>Song Name</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1959</td>
<td>It's Just A Matter Of Time...</td>
<td>Brook Benton</td>
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<tr>
<td>1959</td>
<td>Kansas City...</td>
<td>Wilbert Harrison</td>
</tr>
<tr>
<td>1959</td>
<td>Stagger Lee...</td>
<td>Lloyd Price</td>
</tr>
<tr>
<td>1959</td>
<td>Personality...</td>
<td>Lloyd Price</td>
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<tr>
<td>1959</td>
<td>Poison Ivy...</td>
<td>The Coasters</td>
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<tr>
<td>1959</td>
<td>Thank You Pretty Baby...</td>
<td>Brook Benton</td>
</tr>
<tr>
<td>1959</td>
<td>The Clouds...</td>
<td>The Spaniels</td>
</tr>
<tr>
<td>1959</td>
<td>I'm Gonna Get Married...</td>
<td>Lloyd Price</td>
</tr>
<tr>
<td>1959</td>
<td>So Many Ways...</td>
<td>Brook Benton</td>
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<tr>
<td>1959</td>
<td>Sea Of Love...</td>
<td>Phil Phillips</td>
</tr>
<tr>
<td>1959</td>
<td>You Better Know It...</td>
<td>Jackie Wilson</td>
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**1960**

<table>
<thead>
<tr>
<th>Year</th>
<th>Song Name</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1960</td>
<td>I Cried A Tear...</td>
<td>LaVern Baker</td>
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<tr>
<td>1960</td>
<td>That's Why I Love You So...</td>
<td>Jackie Wilson</td>
</tr>
<tr>
<td>1960</td>
<td>Come Into My Heart...</td>
<td>Lloyd Price</td>
</tr>
<tr>
<td>1960</td>
<td>You're So Fine...</td>
<td>The Falcons</td>
</tr>
<tr>
<td>1960</td>
<td>Dance With Me...</td>
<td>The Drifters</td>
</tr>
<tr>
<td>1960</td>
<td>Charlie Brown...</td>
<td>The Coasters</td>
</tr>
<tr>
<td>1960</td>
<td>Everybody Likes To Cha Cha Cha...</td>
<td>Sam Cooke</td>
</tr>
</tbody>
</table>

Note the "modern" spellings of "Ain't It A Shame" and "I've Got A Woman". Some artists credits are not listed on original issues.
## Clyde McPhatter & Bonus

**1960**

1. Baby (You've Got What It Takes)...Dinah Washington & Brook Benton
2. Kiddie...Brook Benton
3. He Will Break Your Heart...Jerry Butler
4. White Silver Sands...Bill Black's Combo
5. A Woman, A Lover, A Friend...Jackie Wilson
6. A Rockin' Good Way To Mess Around And Fall In Love...Dinah Washington & Brook Benton
7. Smokey — Part 2...Bill Black's Combo
8. Doggin' Around...Jackie Wilson
9. Let's Go, Let's Go, Let's Go...Hank Ballard & The Midnighters
10. Fanny Mae...Barber Brown
11. This Bitter Earth...Dinah Washington
12. Save The Last Dance For Me...The Drifters
13. There's Something On Your Mind Part 2...Bobby Marchan
14. Cathy’s Clown...The Everly Brothers

**1961**

1. Tossin' And Turnin'...Bobby Lewis
2. Shop Around...The Miracles
3. Please Mr. Postman...The Marvelettes
4. Mother-In-Law...Ernie K-Doe
5. Hit The Road Jack...Ray Charles
6. Stand By Me...Ben E. King
7. My True Story...The Jive Five
8. Blue Moon...The Marcels
9. Pony Time...Chubby Checker
10. I Pity The Fool...Bobby Bland
11. Every Beat Of My Heart...Pips
12. Ya Ya...Lee Dorsey
13. One Mint Julep...Ray Charles

14. The Boil Weevil Song...Brook Benton
15. Will You Love Me Tomorrow...The Shirelles
16. Last Night...Mar-Keys
17. It's Gonna Work Out Fine...Ike & Tina Turner
18. Just Got To Know...Jimmy McCracklin
19. All In My Mind...Maxine Brown
20. Dedicated To The One I Love...The Shirelles
21. Don't Cry No More...Bobby Bland
22. Turn On Your Love Light...Bobby Bland

**1963**

1. Louie Louie...The Kingsmen
2. Fingerlips - Pt 2...Little Stevie Wonder
3. It's All Right...The Impressions
4. Heat Wave... Martha & The Vandellas
5. Two Lovers...Mary Wells
6. He's So Fine...The Chiffons
7. Baby Workout...Jackie Wilson
8. Cry Baby...Garrett Menos & The Enchanters
9. It's My Party...Lesley Gore
10. That's The Way Love Is...Bobby Bland
11. Hello Stranger...Barbara Lewis
12. Our Day Will Come...Ruby & The Romantics
13. Hey Paula...Paul & Paula
14. Easier Said Than Done...The Essex
15. Part Time Love...Little Johnny Taylor
16. You've Really Got A Hold On Me...The Miracles
17. If You Wanna Be Happy...Jimmy Soul
18. Another Saturday Night...Sam Cooke
19. I Will Follow Him...Little Peggy March
20. Sugar Shack...Jimmy Gilmer & The Fireballs

21. If You Need Me...Solomon Burke
22. Pride And Joy...Marvin Gaye
23. The Monkey Time...Major Lance
24. Mockingbird...Inez Foxx w/ Charlie Foxx

**1964**

1. My Guy...Mary Wells
2. Funny (How Time Slips Away)...Joe Hinton
3. The Shopp Shopp Song (It's In His Kiss)...Betty Everett
4. Let It Be Me...Betty Everett & Jerry Butler
5. Under The Boardwalk...The Drifters
6. Walk On By...Dionne Warwick
7. Baby Love...The Supremes
8. What Kind Of Fool (Do You Think I Am)...The Tams
9. Hi-Heel Sneakers...Tommy Tucker
10. Amen...The Impressions
11. Keep On Pushing...The Impressions
12. Where Did Our Love Go...The Supremes
13. Reach Out For Me...Dionne Warwick
14. Mercy, Mercy...Don Covay & The Goodtimers
15. Um, Um, Um, Um, Um, Um, Major Lance
16. Good Times...Sam Cooke
17. The Way You Do The Things You Do...Temptations
18. Good News...Sam Cooke

**1965**

1. I Can't Help Myself...Four Tops
2. Papa's Got A Brand New Bag Part 1...James Brown
3. I Get You If You Good...James Brown
4. My Girl...The Temptations
5. Rescue Me...Fontella Bass
6. Shotgun...Jr. Walker & The All Stars
7. We're Gonna Make It...Little Milton
8. Got To Get You Off My Mind...Solomon Burke
9. I Want To Do Everything For You...Joe Tex
10. Hold What You've Got...Joe Tex
11. Ain't That Peculiar...Marvin Gaye
12. I'll Be Doggone...Marvin Gaye
13. In The Midnight Hour...Wilson Pickett
14. Back In My Arms Again...The Supremes
15. The Jerk...The Larks

2. Stop! In The Name Of Love...The Supremes
17. It's The Same Old Song...Four Tops
18. Yes, I'm Ready...Barbara Mason
19. Tonight's The Night...Solomon Burke
20. The In Crowd...Ramsay Lewis Trio
21. Shake...Sam Cooke
22. I Hear A Symphony...The Supremes
23. The Tracks Of My Tears...The Miracles
24. You've Lost That Lovin' Feelin'...The Righteous Brothers
25. I've Been Loving You Too Long (To Stop Now)...Otis Redding
26. Treat Her Right...Ray Head

Clyde McPhatter & Bonus

Editor’s Top Interests - pt 1

Rhythm & Blues Music 1940-1970

Chubby Checker & Claus Röhnisch 1963 (JLH inserted).

Certainly Women & Playing Bridge Tournaments

Editor plays bridge since late 1979.

El Coyote

“El Coyote” Spanish pulp books (1944-1953; with several revivals) by José Mallorquí Figuerola (Coyote active in California circa 1847-1875). Published in Sweden 1954-1960, plus a short revival.

Combat Jet Aircraft & The Blackhawk

F-35 Lightning II, The "Century Series" F-100 to F-107 of the 50s-80s (no F-103), the F-104 Starfighter and F-16 Fighting Falcon ("Viper"). The Blackhawk (Quality and DC Comics from 1941 - on).

http://www.rhythm-and-blues.info
Justice League of America

The original JLA (DC Comics from 1960 – on):

The Big Cats

The Big Panthera Four The Cat Family Tree
Leopard/Pardus, Tiger/Tigris, Lion/Leo, and Jaguar/Onc.
Insert top: Snow Leopard/Ounce (uncia), Caracal; first center: Serval, Cougar/Puma, Clouded Leopard; second center: Ocelot, Cheeta, Lynx.

Brazil Football Team, Biathlon and San Francisco 49ers (American Football)

Sven Fischer born 1971 German biathlon team 1992-2007
Joe Montana born 1956 (QB #16) 49ers’ team 1979-1992

800 m Track Athletics & The Phantom

Sebastian Coe 1981 (1:41.73)
Billy Konchella 1987 (1:43.06 WCR)
Wilson Kipketer 1997 (1:41.11)
David Rudisha 2012 (1:40.91 W&OR)
Inserted: Yusuf Saad Kamel 2009 (1:42.79)

Phantom - The Phantom (King Features from 1936)
Created by Lee Falk - Later on Few Publications in Sweden, also a comic series from 1950.

http://www.rhythm-and-blues.info
Editor’s Top Interests - pt 3

**Wolfs & Bears**
- Gray wolf, Coyote - Brown bear, American black bear, and Polar bear

**Elephants & Dolphins**
- The D’Artagnan Romances (Alexandre Dumas’ 1844-47 Musketeers novels),
  Mission: Impossible & James Fenimore Cooper (The Leatherstocking Tales 1740-1804, written 1826-1841)

**Primates**
- Imaged: Gorilla, Orangutan, Chimpanzee, Bonobo, Macaque, Baboon, Lemur

**Top 3 Favorite Performers (Artists)**
- Clyde McPhatter & Bonus

[Image: Clyde McPhatter & Bonus]

http://www.rhythm-and-blues.info
“Clyde McPhatter - possibly the most influential of all R&B Pioneers”.

Only three of all 68 “R&B Pioneers” have been granted their own Special Features: The Coasters (the greatest Vocal Group), John Lee Hooker (the greatest Blues Singer), ... and Clyde McPhatter (the original Soul Star).

Albums imaged left:
Clyde / Love Ballads – Sequel UK RSACD 802 (1997) – featuring a total of 16 tracks.

And don’t forget to find this book:
Clyde McPhatter – A Biographical Essay by Colin Escott with discography by Richard Weize.

An R&B Pioneers Series Special Feature:
Clyde McPhatter - the Original Soul Star with bonus features - presented by Claus Röhnisch.