Updates & Amendments to the Great R&B Files

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

with special thanks to Thomas Jarlvik
John Lee Hooker Part II

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

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

If you prefer prints of the series, you only have to printout once, since the updates, amendments, corrections, and supplementary information, starting from August 2019, are published in this special extra volume, titled "Updates & Amendments to the Great R&B Files" (book #13).
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Herein you will find updates and amendments to the twelve books, “The Great R&B Files”, in the R&B Pioneers series (actually thirteen, since book #2 is published in two parts). Anything of significant interest, which didn’t make the July, 2019 publishing date of the books, is included in this supplement. So if you have made printouts of the volumes as late as in July 2019 (or later) you can be sure that all information that has been “put” there is included in your “private books”. The rest will be published here – corrections, amendments, and supplementary information on some of my absolute favorites, especially on vocal groups, on Chicago blues singers, and on some of the “soul transition icons”. I did miss to present some performers in the series, who either were just mentioned or even were “neglected” – performers, who truly deserve better recognition, and which are now featured in one way or other – especially the early Ike & Tina Turner and the Ikettes, Ray Charles’ backing girls the Raelets, J.B.’s Famous Flames, the super-productive Lightnin’ Hopkins, and Fats’ buddy Dave Bartholomew. There are also two “Super” Bonus Features (on Rosco Gordon and on Gatemouth Brown – two, who now make the original 68 performers an “even” 70). One page is also devoted to Elvis! Special thanks to Thomas Jarlvik for this “extra” volume. Good luck with your reading!

- Claus Röhnisch

Claus lives in Sweden and has been collecting rhythm & blues and blues records since late 1958. He has sporadically written articles on R&B for different magazines in the 1960s, and served many “main” articles for the Jefferson Blues Magazine for several years in the early days of that publication. He has been producing two albums (by the Clovers for Dr. Horse Records, and the Coasters for Mr R&B Records) in the early 1980s, and been involved in several reissue CD projects as consultant, co-producer and annotator. Information from his works on the Coasters and on John Lee Hooker have been widely used on the internet and in late “public domain” CD releases. This is an extra “update supplement” to the twelve books in the R&B Pioneers Series, titled The Great R&B Files at http://www.rhythm-and-blues.info/ covering the history of Rhythm & Blues in its classic era (the 1940s, especially the 1950s, and through to the 1960s).
In "Rock and Roll: An Unruly History", 1995, Robert Palmer defines "Rhythm & Blues" as a catchall rubric used to refer to any music that was made by and for black Americans. In "Blue Rhythms: Six Lives in Rhythm and Blues", 1996, Chip Deffaa notes it as popular music that arose in black communities after the swing era and before the arrival of the Beatles, roughly between 1945 and 1960. Arnold Shaw ("Honkers and Shouters", 1978) renders Pvt. Cecil Gant's ballad "I Wonder" as the start of Rhythm & Blues, originally recorded in 1944 – it hit the "The Harlem Hit Parade" charts that year and topped at #2 for two weeks on the new "Most Played Juke Box Race Records" chart introduced in February, 1945 (although Roosevelt Sykes stayed at #1 for a whole seven weeks with his cover). Gant's hit version was issued on the tiny label GiftEdge (he had already recorded it for another odd label – Bronze). The GiftEdge version spent a total of 28 weeks on the "black" charts. Shaw's choice had a strong connection to the fact it was recorded for an "independent" label. This was the "rule" for most of the great R&B records that hit the new market during the late 1940s and long into the 1950s. The major labels "stuck" to their established artists (Decca tried with Gant in the early '50s without success, and other majors tried the same formula if a newcomer became established). Here is the "Story of Rhythm & Blues", told via the top recordings of the classic years of 1940 to 1970, presented with information picked from various R&B trade papers and later publications. Special thanks to Big Al Pavlow and Joel Whitburn.
One of the editor's favorite records of 1952

"The Gospel Train (Get on Board)" is a traditional African-American spiritual first published in 1872 as one of the songs of the Fisk Jubilee Singers. Marylin Scott's version, "The Lord's Gospel Train", on Regent (a Savoy label), was issued as by Mary Deloatch (her real name) in 1952 (recorded in 1951), and is one of the absolute best renditions of this classic gospel. There was a "bootleg" LP issued in Sweden in 1968 featuring all of Mary's recordings (including this one) - I Got What My Daddy Likes on Whiskey, Women, And... – LP KM-710. Subtitle: "The uneasy blues of Marylin Scott or Mary Deloatch" with complete recorded output of Mary Deloatch (Gospel singer) AKA Marylin Scott (R&B singer), recorded mid 1940's to 1951. Several of Scott's recordings were backed by the Johnny Otis band (including "Beer Bottle Boogie" in 1950).
Add Sugar Chile Robinson "Numbers Boogie" on Capitol in the 1949 Favorites list. (see video of 1951). Capitol single 1949.

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

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

Jefferson blues magazine

I came in contact with the founders of this magazine very early on (and was chairman of the Scandinavian Blues Association – nowadays Sweidsh Blues Association - for several years in the 1970s) and wrote many (yes really many) articles and chronicles for a long time. Here are some of those (from 1971 and 1973). I remember that I was especially proud of my articles on Little Walter, Sonny Boy, a large Muddy Waters one; and especially T-Bone Walker. It was good times – really, since I met several American blues performers on our once-a-year Concerts.
The John Lee Hooker Session Discography
– The World's Greatest Blues Singer
http://www.rhythm-and-blues.info/02_HookerSessionDiscography.pdf

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

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

John Lee Hooker at 36 years old is already a legendary figure in the field of authentic blues and earthy rhythm and blues. Hooker himself cannot accurately recollect how many times he has cut records; how many records he’s made actually have been released; nor how many different labels he’s ever recorded for. Certainly it’s safe to set the number of records he’s made and that have reissued at over 100, while he’s probably been represented on wax issued by over 20 different labels.

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

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

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

Two new vinyl reissues on WaxTime with bonus tracks.
John Lee Hooker

John Lee Hooker (c. 1917-2001), one of the most famous and successful of all blues singers, had his musical roots here in the Delta, where he learned to play the guitar in the style of his idol, Robert Johnson. Hooker spent many of his early years with his family in the cottonfields around Vance and Lambert before he moved to Detroit in the 1940s. He became an international celebrity after recording hits such as “Boogie Chillen,” “I’m in the Mood,” and “Boom Boom.”

Hooker was also influenced by his sister Alice’s boyfriend, Tony Hollins (1910-c.1958), who gave Hooker his first guitar. Hollins’ song “When My First Wife Left Me” was based on a 1941 Hollins recording. Hollins once lived north of Vance in Longstreet (so named for its long street of stores, houses, and dance halls).

Following stays in Memphis and Cincinnati and returns to the Vance/Lambert area, Hooker settled in Detroit, where he made his first recordings in 1949. In 1949, “Boogie Chillen” reached No. 1 on the R&B charts; “I’m in the Mood” achieved the same feat in 1951. Hooker, famed for his ability to improvise new songs in the studio, recorded prolifically for many different labels, often under pseudonyms to avoid contractual problems. He later crossed over to rock ‘n’ roll and folk audiences, and enjoyed a remarkable resurgence beginning in 1969 with the release of The Healer, one of several Hooker albums that featured collaborations with leading rock artists. Hooker received four Grammy® Awards, a Rhythm & Blues Foundation Pioneer Award, and a star on the Hollywood Walk of Fame (as well as the one in Clarksdale). He was inducted into both the Rock and Blues Halls of Fame. Hooker moved to California in the late 1960s and later inspired a club, the Boom Boom Room, in San Francisco. He died at his home in Los Altos on June 21, 2001.

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

From the Mississippi Blues Trail

John Lee Hooker – Vance, Mississippi

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

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

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

Clarksdale is only a two hour bus ride from Memphis with it’s lively Blues scene around Beale Street, and many players gravitated there in search of audiences, recording deals and money. In the 20’s and 30’s there was a virtual black diaspora as all kinds of people left behind rural poverty in search of a better life in the cities of the north. The list of legendary Mississippi players who made classic post-war Blues records in the cities is almost endless, and they all took with them the down-home ‘feel’ of the players they heard in their formative years. Muddy Waters, John Lee Hooker, BB King, Jimmie Reed, Elmore James, Bo Diddley, J B Lenoir, Mose Allison, Albert King, Sonny Boy Williamson II, Big Joe Williams, Otis Rush and Charlie Musselwhite all made the journey north from Mississippi. It was there that they flourished, and in some cases, inspired or led others. The journey was also made by sidemen of the quality of Otis Spann, Sunnysland Slim, Little Milton, Hubert Sumlin, and Shakey Horton among hundreds of others. It is hard to explain how such a relatively small community produced such a huge wave of cultural effect. Maybe there’s something in the water! (Ed. note: there are several more artists who “qualify” as Mississippi Delta Artists’ – see ‘The Top 30 Favorites’ in this series.)
The World’s Greatest Blues Singer
- John Lee Hooker  (Supplement to the JLH Session Discography)
http://www.rhythm-and-blues.info/02B_HookerSessionDiscography.pdf

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

This volume should have started with page #95 (the earlier volume had 94 pages not 80).
The Riverside 1959 LP was actually issued after the first Chess LP.
There is a rare Swedish Top Rank EP issued, titled "I'm John Lee Hooker".
- Read about details on these two updates in The John Lee Hooker Session Discography.
This is an attempt to compile the Top 102 songs of John Lee Hooker’s Prime Years 1948-1974. There are surely several of your favorite Hooker tracks missing – this is my personal chart. Below the chart are the best whole-career compilation CDs of JLH imaged. (youtube links)

**Detroit 1948 – 1955**

- Boogie Chillen’
- Sally Mae
- Hobo Blues
- Crawlin’ King Snake
- Drifting From Door To Door
- Wheatlin’ And Moanin’ Blues
- Hoogie Boogie
- Weeping Willow Boogie
- Canal Street Blues
- Huckle Up Baby
- Decoration Day Blues
- Notoriety Woman
- Queen Bee

**Detroit 1948 – 1954**

- Curl My Baby’s Hair
- Black Man Blues
- Stomp Boogie
- Boogie Woogie
- Low Down-Midnite Boogie
- Cotton Pickin’ Boogie
- Highway Blues
- Talkin’ Boogie
- Wandering Blues
- The Numbers
- Don’t You Remember Me
- Mad Man Blues
- House Rent Boogie

**Chicago 1955 – 1965**

- Time Is Marching
- Baby Lee
- Dimples
- Every Night
- Stop Talking
- I see You When You’re Weak
- I Love You Honey
- Maudie
- Whiskey And Wimmen
- No Shoes
- Solid Sender
- Dusty Road
- Want Ad Blues

**Coast-to-Coast 1959 - 1974**

- Tupelo Blues
- Gonna Use My Rod
- Democrat Man
- I Need Some Money
- I Wish You Were Here
- We Are All God’s Chillun
- Teachin’ The Blues
- You Lost A Good Man
- Don’t Turn Me From Your Door
- When My Wife Quit Me
- Let’s Make It Baby
- I’m Losin’ You

The Great R&B Files - Updates & Amendments (page 14)
According to Charlie Gillett: "The Sound of the City" (1971, 1983), the Coasters occupy the sixth position of rock’n’roll acts with most records in the U.S. Pop Top 10, 1955-59 (one hit record could muster two hit titles - but Gillett counts a double-sided hit as one hit record); only surpassed by Elvis Presley, Fats Domino, Rick Nelson, the Everly Brothers, and Pat Boone; and with Chuck Berry, Jerry Lee Lewis, Little Richard, and Lloyd Price among the ten best scorers (note the difference between a hit record and a hit title). The Coasters are one of only six R&B acts, who during the ’50s scored more than three Pop Top 10 hits (hit titles) - the other five are the Platters, Nat King Cole, Fats Domino, Chuck Berry, and Little Richard. I am proud to present the first volume of one of those giant legends, "Those Hoodlum Friends" - The Coasters, in detail, within this publication (written between 2007 and 2009, with some minor later updates). The volume features several large essays, originally written by different music experts, and magazine and album cover quotes from the group's whole career. Special thanks to Bill Millar and to James Ritz. Notice that the next volume, titled "The Clown Princes of Rock and Roll", will feature more and later information, plus a great essay by Todd Baptista from 2008.

"Ty" Terrell Leonard (original Robins member) died in the summer of 2019 (91 years old he would have been soon). You may read about him in "Those Hoodlum Friends" and "THE Top Ten Vocal Groups". In 1960 he made a cover of Gary Paxton's "Alley-Oop" – the original written by Dallas Frazier and issued as by the Hollywood Argyles on Lute Records (the original made the Hot 100 #1 in June, 1960). Leonard’s cover was also issued in 1960 (on Leon Renés Rendezvous label) with a really special vocal group – The Dyna-Sores. "Ty" was joined by no others than Jimmy Norman Scott (that's Carl Gardner’s Coasters member), and H.B. Barnum (the "wonderkid" who joined the original Robins when Carl and Nunn formed the Coasters). The image left is prob a photo-montage with guitarist Rene Hall, who led the backing. Both Paxton’s and the Terrell version were recorded in Los Angeles. Ernie Freeman was the pianist on "Alley-Oop" – and the flip was an instrumental. The short film "The Robins Sing" was released in around November 1954 and contained "Loop De Loop Mambo" and the not yet released "I Must Be Dreamin’" with Grady Chapman not in.
“If rock ‘n’ roll had produced nothing but the Coasters and Leiber and Stoller, it would still have commanded attention as the sound embodiment of a time and generation. They reflected the world of the young with understanding, good humor, and social insight. This was rock ‘n’ roll at its best – embellished, energizing, entertaining, expressive, and danceable”, Arnold Shaw wrote in his book “The Rockin’ 50s” (1974).

The Coasters are widely regarded as the pre-eminent vocal group of the original rock ‘n’ roll era. “There never was - nor will there ever be - another group quite like the Coasters. Although they worked within the standard conventions of vocal group harmony, their signal achievement was to create - or to have created for them - a variety of comedic roles that both celebrated and satirized the mores of contemporary American life without falling victim to racial stereotyping. It’s impossible to gauge which was the luckier party, whether the Coasters were most fortunate to have Leiber and Stoller as their providers or the songwriters to have such capable vocalists to draw out the nuances and downright insinuations in their songs”, Neil Slaven stated in a review of the four fine UK Sequel CDs in “Blues & Rhythm” magazine in late 1997. This huge volume also contains an extended tour-dates section, members’ endurance, label shots of all their singles, posters, lots of album covers, original liner-notes, and other memorabilia. Special thanks to Tony Burke.
Gardner describes how he is attracted to a girl in a cafe but is soon frightened. The eponymous owner of the Robins wanted to stay in Los Angeles, so Gardner and the bass singer, Bobby Nunn, recruited new singers (Billy Guy and Leon Hughes), and their manager, Lester Sill, called this new group the Coasters. Their first record, Down in Mexico, released in 1956, reprised the Latin theme in its tale of a young American's misadventures south of the border, and it was another big hit with black audiences. But some of the later songs that Leiber and Stoller presented to the Coasters were targeted at white teenagers as well. The lyrics for One Kiss Led to Another made a reference to "soda pop", and Searchin', the Coasters' first pop hit, listed a series of fictional detectives. Searchin' went to No 3 in the US in 1957 (the Coasters still on the west coast) and was followed by a number of American hits for the Coasters. They also achieved success in the UK with the singles, Charlie Brown, which portrayed a high-school clown who "called the English teacher daddy-o"; Yakety Yak, the plaint of a teenager who is told to "take out the papers and the trash", "scrub that kitchen floor" and ignore his "hoodlum friend outside"; and Poison Ivy, a 1959 track that was later recorded by the Rolling Stones. Several other Coasters songs were favourites with British artists. Screamin' Lord Sutch attempted to emulate Gardner on his version of I'm a Hog for You Baby and the Hollies reworked Ain't That Just Like Me.

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

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

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

The plan was for Leiber, Stoller and the Robins to move to the east coast. However, three of the Robins wanted to stay in Los Angeles, so Gardner and the bass singer, Bobby guy, Gardner, Smokey Joe's Cafe went on to sell 250,000 copies.
Wink Martindale’s TV Dance Party on April 8, 1961. (Photo by Michael Ochs Archives/Getty Images)

Martindale’s TV show 1961 was on April 8. Promo photo below “Greatest Hits” is from 1960. An end of parenthesis sign ( ) is missing on 58C-462 note line 6 after (including “Hey Sexy”), …

Adolph Jacobs could occasionally have “gigged” with the group even in early 1961. Unknown female vcl grp marks -7 missing on two Billy Guy-led songs 65C- 8833. written by Valerie Simpson, Nicholas Ashford and Joshe Jo Armstead (a former Ikette) – one of their first “co-labs”, and produced by Bert Keyes; plus on 65C-9290 (written and produced by Billy Guy).

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

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

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

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

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

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

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

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

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

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

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

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

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

Guy also produced records for others in the late 60s and early 70s including “Love Won’t Wear Off” (Calla Records) in 1968 by J.R. Bailey and a spoken words album by Universal Messengers called “An Experience In The Blackness Of Sound” (Turbo/All Platinum Records) about 1969. Bailey was a former member of the Cadillacs and writing partner of Vernon Harrell, who had replaced Guy as a member of the Coasters in the mid/late 1960s (on stage only). Guy and Bailey had a joint record company, GuyJim Records. A single released by C. Alexander and Jerry Leiber and Mike Stoller praised his “marvellous sense of comedy and timing.”

Guy produced a double-album by Pearl Box Revue called “Call Me Miss-ter” on Snake Eyes/All Platinum Records, which was a spoken word album with four drum queens, including Dorian Corey. These two records are X-rated material. On his single “The Ugly” b/w “Hug One Another” (from 1971), it states that the songs were from the album “A Little Of This, A Little Of That”. Another single was “Watersgate” b/w “Hockey-Puck” (Black Circle) produced by Billy Guy & H. B. Barnum (and issued as Billy Guy and the Coasters). He also recorded with his old bass-friend Will “Dub” Jones for King (including a single, “Aint No Greedins in Harlem b/w Jumbro Bwana”) in later 1977. That same year he appeared, along with old the Robins singer Grady Chapman and Jerome Evans (who both sang with spin-off Coasters), on a recording, “Paid The Price”, by Michelle Philips on her album “Victim Of Romance”. Billy Guy died on November 5, 2002, in Clark County, Nevada, of cardiovascular disease.
THE COASTERS at the Apollo

Here is a list of the Coasters’ Apollo gigs (according to and thanks to Marv Goldberg – st.ed).

The shows usually lasted for a week, starting on Fridays. Below is a “preliminary” list.

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

The Great R&B Files - Updates & Amendments (page 23)
Ike Turner, Carson Oliver & Little Ann 1958
Tune Town 501 - Boottop / Chalypso Love Cry
Note: one of the backing vocalists was Annie Mae Bullock (Tina Turner) and possibly Robbie Montgomery also in - flip has Fred Sample on vocal.

Ike and Tina Turner 1959
Sue 334 - A Fool In Love / (Steady) When I'm in Love
Sue 474 - A Fool Too Long
Sue 577 - I Idolize You #5 (flip)

1962
Sue 373 - I'm Jealous / You're My Baby
Sue 749 - It's Gonna Work Out Fine / Won't You Forgive Me
Sue 753 - Poor Fool / You Can't Blame Me

Ike Turner 1962
Atco 6233 - Trouble On My Mind / Come On And Truck
Atco 6323 - Zippy Dee Zum Zum / Heavenly Love
Atco 6243 - I Do Love You / I Had A Dream The Other Night

Robbie Montgomery And The Ike & Ettes
Teena 1970 - Crazy In Love / Pee Wee

Ike and Tina Turner The Ikettes
Teena 1702 - Contractor (Honky Tonk Woman)
Teena 1703 - You've Got Me / They Ain't Lovin' Ya

The Ikettes - 1964
Modern 1003 - Camel Walk / Nobody Loves Me
Modern 1004 - Peaches N' Cream / The Biggest Players
Modern 1005 - He's Gonna Be Fine, Fine, Fine / How Come
Modern 1011 - The Don't Feel Sorry For Me / I'm So Thankful
Modern 1015 - The Sally Go Round The Roses / Never More) Loneliness For You
Modern 1014 - Da Doo Ron Ron / Not That I Care

Phil Dan 5097 - What's Gonna Gonna Do When I Leave You / Down Down
Ike & Tina & The Ikettes - 1965
Pompei 61667 - So Fine / So Blue Over You
Ike & Tina Turner & The Ikettes - 1969
Minit 20007 - Come Together / Honky Tonk Woman

Liberty 35177 - I Want To Take You Higher / Contact High
The Ikettes - 1971
UA 50866 - If You Take A Close Look / Got What It Takes

Ike and Tina Turner 1962
Sue 757 - I'm Just A Poor Baby / I'm Going To Cry
Sue 760 - I'm Trying To Be Good / I'm Man Enough
Sue 765 - You Shoulda Treated Me Right / Sleepless
Sue 768 - I'm Gonna Work Out Fine

1963
Sue 765 - You Shoulda Treated Me Right / Sleepless
Sue 768 - I'm Gonna Work Out Fine
Sue 772 - The Argument / Mind In A Whirl
Sue 774 - Please Don't Hurt Me / Worried And Hurtin' Inside

1964
Pompei 66676 - The Drag / You're Still My Baby / (Read About The Ikettes On Page 88)

Ike and Tina Turner 1963
Sonja 2001 - If I Can't Be First / I'm Going Back Home

1965
Ike Turner 1965
Conco 112 - Get It If You're Not Ready
Kent 402 - I Can't Believe What You Say / For Swinging Your Life
Warner Bros. 5461 - It's All Over / Finger Poppin'

1966
Tangerine 963 - Beauty Is Just Skin Deep / Anything You Ain't Born With
Tangerine 967 - Dust My Broom / I'm Hooked
Phillies 131 - River Deep - Mountain High / I'll Keep You Happy

Ike and Tina Turner 1967
Conco 112 - Get It If You're Not Ready (For My Love)

1968
Ike and Tina Turner 1968
Conco 112 - Get It If You're Not Ready

Ike and Tina Turner 1969
Conco 112 - Get It If You're Not Ready

The Great R&B Files - Updates & Amendments (page 24)
Things have happened since we presented several www-addresses in the Series (as of October 2011). Here are some of the new artists sites I’ve found since then! It starts with super-interesting sites on Sun Records and the 706 Union Avenue Sessions in 1950 (the label Sun was founded first in 1952).

<table>
<thead>
<tr>
<th>New Web Sites</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sun Records</td>
<td><a href="http://www.706unionavenue.nl/">http://www.706unionavenue.nl/</a></td>
</tr>
<tr>
<td></td>
<td><a href="http://www.boijza.com/skivor/sun_index.htm">http://www.boijza.com/skivor/sun_index.htm</a></td>
</tr>
<tr>
<td>All About Blues Music</td>
<td><a href="https://www.allaboutbluesmusic.com/">https://www.allaboutbluesmusic.com/</a></td>
</tr>
<tr>
<td></td>
<td>Don’t miss this!</td>
</tr>
<tr>
<td>Rock and Roll History</td>
<td><a href="https://www.sportaneouslunacy.net/">https://www.sportaneouslunacy.net/</a></td>
</tr>
<tr>
<td></td>
<td><a href="http://www.spectropop.com/hspectar1.html">http://www.spectropop.com/hspectar1.html</a></td>
</tr>
<tr>
<td></td>
<td><a href="https://www.500songs.com/">https://www.500songs.com/</a></td>
</tr>
<tr>
<td>John Lee Hooker</td>
<td><a href="https://www.bbc.co.uk/programmes/m0004j8f">https://www.bbc.co.uk/programmes/m0004j8f</a></td>
</tr>
<tr>
<td>The Coasters</td>
<td><a href="https://theoriginalcoasters.net/">https://theoriginalcoasters.net/</a></td>
</tr>
<tr>
<td>Muddy Waters</td>
<td><a href="https://muddywatersofficial.com/">https://muddywatersofficial.com/</a></td>
</tr>
<tr>
<td></td>
<td><a href="https://www.muddywaterstributeband.com/">https://www.muddywaterstributeband.com/</a></td>
</tr>
<tr>
<td>Ray Charles</td>
<td><a href="https://www.theguardian.com/music/raycharles">https://www.theguardian.com/music/raycharles</a></td>
</tr>
<tr>
<td>James Brown</td>
<td><a href="http://www.jamesbrown.com/">http://www.jamesbrown.com/</a></td>
</tr>
<tr>
<td></td>
<td><a href="https://www.netflix.com/se/title/80189033">https://www.netflix.com/se/title/80189033</a></td>
</tr>
</tbody>
</table>

James Brown, August 11, 1965
The Blues Giants of the 1950s
– Twelve Great Legends

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

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

Blues Hall of Fame Inductions 2019
Performers: Aretha Franklin
Classics of Blues Literature: Lost Delta Found by Work, Jones, Adams
Classics of Blues Recordings (Album): Elmore James. The Sky Is Crying (SperSound, 1965)

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

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

Don’t miss the CDs on page 22 (not 16).
The Sugar Hill Greenline series issued an BLP Box ”The Chess Years” in 1987 (Italy) on Chess Box 1, which is identical to the 2001 Charly 4-set CD Red Box 1.
CLARENCE "GATEMOUTH" BROWN - the "Texan wonder-fiddler"

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

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

In 1949 Robey founded Peacock Records in order to showcase Brown's virtuoso guitar work. Brown's "Mary Is Fine" backed with "My Time Is Expensive" (recorded in Houston in January with Jack McVea) was a hit for Peacock in 1949. The instrumental "Atomic Energy" from the same session was his first single on the label. Brown's "Mary Is Fine" backed with "My Time Is Expensive" (recorded in Houston in January with Jack McVea) was a hit for Peacock in 1949. The instrumental "Atomic Energy" from the same session was his first single on the label.

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

Jasmine 2CD JASMCD 3079 (2017)

Disc One
1. GATEMOUTH BOOGIE Aladdin Aug 21, 1947
2. AFTER SUNSET
3. GUITAR IN MY HAND
4. WITHOUT ME BABY
5. DIDN'T REACH MY GOAL Peacock Jan 1949
6. ATOMIC ENERGY
7. MERCY ON ME
8. MY TIMES EXPENSIVE
9. MARY IS FINE
10. 2'o CLOCK IN THE MORNING lat1 1949
11. BOOGIE RAMBLER
12. I'VE BEEN MISTREATED
13. IT CAN NEVER BE THAT WAY
14. BOOGIE UPROAR
15. WIN WITH ME BABY
16. I LIVE MY LIFE
17. JUSTICE BLUES
18. PALE DRY BOOGIE (Part 1) c. 1951
19. PALE DRY BOOGIE (Part 2)
20. SHE WINKED HER EYE
21. BAD HOUR
22. TOO LATE BABY
23. TAKING MY CHANCES

Disc Two
1. JUST GOT LUCKY Peacock late 1949
2. BABY TAKE IT EASY
3. YOU GOT MONEY 1952
4. DIRTY WORK AT THE CROSSROADS
5. BOOGIE UPROAR 1953
6. FOR NOW, SO LONG May 15, 1953
7. PLEASE TELL ME BABY
8. GATE WALKS TO BOARD
9. MIDNIGHT HOUR
10. GATE'S SALTY BLUES Jan 1955
11. THAT'S YOUR DADDY - YADDY - YO Jan 1955
12. OKIE DOKIE STOMP
13. DEPRESSION BLUES 1
14. ROCK MY BLUES AWAY 1950
15. JANUARY BLUES 1951
16. MIDNIGHT HOUR 1954
17. SEPTEMBER SONG 1953
18. AIN'T THAT DANDY Jan 1955
19. JUST BEFORE DAWN Dec 10, 1959
20. SWING THE GATE
21. SLOP TIME 1961
22. GATE'S TUNE
Alex (pronounced Aleck) "Rice" Miller was, according to himself, born in Glendora, Tallahatchie County, Mississippi on December 5, 1917. Later also known as Willie Williams and Willie Williamson in official papers - his mother was Milie Ford who later married Sonny's father (most files say stepfather) Jim Miller. Birthdate according to his passport was April 7, 1909. His headstone near Tutwiler, Miss says March 11, 1908, other files say 1905 and December 5, 1899. The years 1910 and 1912 are also listed. Bill Donoghue says: "His brother Willie was the one who was born in 1897 and whose identity he stole along with Sonny Boy Williamson's stage name." According to researchers Bob Eagle and Eric LeBlanc he was born in Money, Leflore County, near Greenwood, which is not far from Glendora. Tallahatchie County (and not from Tutwiler) on December 5, 1912, son of Jim and Milie Miller. Researcher and Sonny Boy expert Bill Donoghue says he recently found evidence that he was born in Glendora, but raised in Money. Alex "Sonny Boy" Williamson passed away in his favorite "city", Helena, Arkansas, on May 25, 1955. Yes, that makes him only 52 when he died. As many of the photos of him used on his album covers were taken in 1963 to 1965 and used on albums of recordings as early as 1951 for Trumpet and 1955 for Chess, many assumed he was much older. Not even his best friends questioned that he was claiming to be 15 years older than he was as early as when he was 19 and claiming to be 34. He was buried in Tutwiler, Miss.

**THE MYSTERY OF SONNY BOY WILLIAMSON II**

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

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

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

Miller was reluctant to speak of his early life, but blues researcher David Evans has discovered that he was born in Glendora in Tallahatchie County, Mississippi, probably on December 5, 1912, and raised near Money in Leflore County from at least 1920 on, according to federal census records. Alex was born the legitimate son of blacksmith Jim Miller and his wife Milie Miller, who he had married in 1985. The youngest of 21 children, he was nicknamed "Rice" when he was a small child for his love of milk and rice and was probably playing the harmonica by age five. He even played gospel music and preached as a young man. Unlike many bluesmen of the time, he had a fairly stable family life but overstayed his welcome by being self-centered and living at home until he was around eighteen, when he began to play for the hat on street corners, church socials, juke joints, anywhere else he could find or attract a crowd. Along with his sometime companions Robert Johnson and Robert Jr. Lockwood, he made most of his money playing for tips. They were wise enough, however, to play on separate corners to double the take. A heavy drinker, overenthusiastic gambler and womanizer he spent his money freely, knowing he could always make more. Sometime in the 1930s, he married Howlin' Wolf’s half-sister Mae and taught Wolf the rudiments of the harmonica. Wolf can be seen in the 1966 Newport "Juke joint" home movies imitating Sonny Boy by playing the harmonica hands-free and sticking out of his mouth on the other hand, would sing in that raspy voice and crawl across the floor in an imitation of Wolf. In fact, Sonny Boy recorded a song sung in a raspy voice, "Like Wolf." In 1938 "Sonny Boy" could be heard over the radio from both Belzoni and Greenville (where he met Ellum James). He was becoming a well known and acclaimed musician (also working in Greenwood and Clarksdale).

In 1941, after learning how successful he could be if he had a radio show (as he had done previously as "Little Boy Blue" on WEDG in Harrisburg Illinois in the late 1930s), he talked Sam Anderson into giving him a radio show. Anderson was just starting radio station KFFA in late 1941 and faced with advertising cancellations after the Japanese bombed Pearl Harbor two weeks after the station opened, King Biscuit Flour just fit the bill. Anderson knew that Sonny Boy would be perfect to advertise King Biscuit Flour to the black audience if he could figure out his way to attract a big crowd on the streets or in a juke. This was five years before Muddy Waters bought his first electric guitar raising the question, "Who invented Chicago Blues?" (Some say that Muddy left for Chicago because Sonny Boy and Robert Jr. were too much competition in the delta.)

After returning from making a recording in Chicago in 1953 when Sunshine Sonny Williamson started as host and then Herb Langston hosted for a while, Sonny Boy enlisted his old friend to join him on the show. Of course, Sonny Boy was the live entertainment and not the announcer or a disc jockey, a role designated solely for a white man. Sam Anderson started as host and then Herb Langston hosted for a while and used on albums of recordings as early as 1951 for Trumpet and 1955 for Chess, many assumed he was much older. Not even his best friends questioned that he was claiming to be 15 years older than he was as early as when he was 19 and claiming to be 34. He was buried in Tutwiler, Miss.

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**Donoghue (slightly edited):**

Sometimes in the late 1920s it appears that Alex Miller (Sonny Boy II) and John Lee "Sonny Boy" Williamson (Sonny Boy I) met. It is safe to say they were at least well aware of each other. Rice in the northern Mississippi delta and John Lee Williamson in Tennessee. Because he was an escaped convict, Alex Miller chose to use many aliases. Rice Miller, Willie Miller, W. M., "Harmonica Blowin' Slim, Little Boy Blue, Sonny Boy Miller and Sonny Boy Williamson. He may have used Sonny Boy Williamson as early as 1934 after John Lee Williamson moved to Chicago. By the end of the thirties he was simply known most commonly as "Sonny Boy." It was in 1939 that Robert Jr. Lockwood (Robert Johnson's stepson) and Sonny Boy first began to play electric blues. Robert Jr. was the first delta bluesman to follow Wolf's lead in fitting his guitar with a pickup (courtesy of Montgomery Ward’s mail order catalog) and amplifier and Sonny Boy would hook up a mike on the radio, jukebox or whatever he could find to attract a big crowd on the streets or in a juke. This was five years before Muddy Waters bought his first electric guitar raising the question, "Who invented Chicago Blues?" (Some say that Muddy left for Chicago because Sonny Boy and Robert Jr. were too much competition in the delta.)

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In 1941, after learning how successful he could be if he had a radio show (as he had done previously as "Little Boy Blue" on WEDG in Harrisburg Illinois in the late 1930s), he talked Sam Anderson into giving him a radio show. Anderson was just starting radio station KFFA in late 1941 and faced with advertising cancellations after the Japanese bombed Pearl Harbor two weeks after the station opened, King Biscuit Flour just fit the bill. Anderson knew that Sonny Boy would be perfect to advertise King Biscuit Flour to the black audience if he could figure out his way to attract a big crowd on the streets or in a juke. This was five years before Muddy Waters bought his first electric guitar raising the question, "Who invented Chicago Blues?" (Some say that Muddy left for Chicago because Sonny Boy and Robert Jr. were too much competition in the delta.)

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Donoghue (continued):

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

King Biscuit Time was a big hit and Sonny Boy “Williams”, at Lockwood’s insistence, added guitarist and Robert Jr. disciple Joe Willie Wilkins, drummer Peck Curtis and “pea picker” pianist Dudlow Taylor and sometimes the brilliant Willie Love. Later, Joe Willie (soon to be) “Pinepet” Perkins replaced them. Sometimes others like Houston Stackhouse would fill in when part of the band was on the road. With the radio show to promote himself Sonny Boy became a delta star. He didn’t need to push the issue of the name and become a recording star. He was a big fish in a small pond and he jumped about at will. In 1944, his picture appeared on Sonny Boy Corn Meal and he became a household institution. After 1944, he developed an itch to travel and he would not be on the show regularly but would return when he was in town. Since KFFA could not be heard outside the 50 mile broadcast radius, Sonny Boy later quietly did radio shows in Little Rock Arkansas and Belzoni Mississippi outside KFFA’s range. It was not until 1945 KFFA linked up with WROX in Clarksdale Mississippi in the late 1940s that King Biscuit Time would reach far enough for a young Riley King to hear it in Indiana. Later Sonny Boy would help Riley (soon to be B. B. King get his first paid gig. Riley would feel that he knew Sonny Boy like a family member although Sonny Boy had never played to Riley that day in 1945. By Sundays, the KFFA King Biscuit Entertainers would visit grocery stores performing on King Biscuit’s flatbed truck throughout the Northern Mississippi delta in towns like Marianna, Brinkley, Monroe in Arkansas and Sardis and Clarksdale in Mississippi. Lockwood would leave King Biscuit in early 1943 for his own jazz based vision and sound all his own. He has relied on his own inspiration all his life and, while he has influenced many, is not directly influenced by anyone other than Robert Johnson, who never saw an ethnomusicologist at the University of Memphis, claims to have found census records that Miller was born around 1912, being seven years old on February 2, 1920, the day of the census. However, it has been argued that a census record claim of age without a birth certificate is not a reliable proof, as census clerks often made mistakes, especially in rural towns where few people could read or write. Miller’s gravestone near Tupelo, Mississippi, set up by record company owner Lilian McMurty twelve years after his death, gives his date of birth as March 11, 1908. He lived and worked with his sharecropper stepfather (or legitimate true father), Jim Miller, whose last name he soon adopted, and mother, Millie Ford, until the early 1930s. Beginning in the 1930s, he traveled around Mississippi and Arkansas and soon encountered names like Big Joe Williams, Elmore James and Robert Jr. Lockwood, the latter would play guitar on his later Checker sides. He was also closely associated with Robert Johnson, and with Howlin’Wolf during this period. Miller developed his style and raﬃsh stage persona during these years. Willie Dixon recalled seeing Lockwood and Miller playing for tips in Greenville, Mississippi, in the 1930s. He entertained audiences with novelties such as inserting one end of the harmonica for “Mighty Long Time” and “Nine Below Zero” he continued the “Sonny Broomduster” James and “Sonny Boy” Williams (although the records had known the real Williamson, though, were critical of his use of the name. Chess even placed an ad for “Help Me Identifying as Sonny Boy Williams” even though the record read diﬀerently. But the records kept selling, and Miller stuck by his story in spite of the questions that wouldn’t go away. He died insisting even to close friends he was “the original Sonny Boy Williamson, the only one”. EXTRA BONUS FEATURE “Sonny Boy” – part II

The first session produced “Don’t Start Me Talkin’” and “All My Love In Vain” and “Good Evening Everybody” (the King Biscuit Time theme previously recorded by Big Joe Williams and Sonny Boy I as “King Biscuit Stomp”). Unlike Little Walter, Miller did not play through a microphone into an amp, instead preferring an acoustic tone. He used the tremolo masterfully, and could get a wide range of sounds out of the harp. His ﬁrst three blues singles were issued as “Sonny Boy” Williamson, the rest without the citations marks. Many people who had known the real Williamson, though, were critical of his use of the name. Chess even placed an ad for “Help Me Identifying him as Sonny Boy Williams” even though the record read diﬀerently. But the records kept selling, and Miller stuck by his story in spite of the questions that wouldn’t go away. He died insisting even to close friends he was “the original Sonny Boy Williamson, the only one”.
Roscoe N. Gordon III (born in Memphis, Tennessee April 10, 1928 - not '33 or '34 - died in New York City on July 11, 2002) was an American blues singer and songwriter. He is best known for his hit songs “Booted” and “No More Doggin’” (1952) and “Just a Little Bit” (1960). Gordon (often also spelled Roscoe) was a Memphis pianist who developed an off-beat shuffle that gave his work a distinctive flavour. That sound went on to be very influential in Skag and Reggae music when Rosco’s music was recorded in Jamaica. As one of the Beale Streeters, Rosco played with the Blues élite and he had some very big R&B hits of his own, but he did not feature in the Blues Boom of the 60s like so many of his contemporaries.

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

Rosco N. Gordon III – the original “reggae” performer from Memphis
(Based on information from wikipedia, from all about blues music, and from “The Blues Discography”) Roscoe on RPM – and Rosco on the others.

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

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

Rosco Gordon – Just A Little Bit Plus All The Singles As & Bs 1951-1961
Published on Jasmine 2CD JASMBCD 3006 (2016) plus two other fine CDs (Snapper
SNAP 222 CD (2005 - reissue of Charly) and Ace CDCHD 694 from 1998.

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Brothers later settled the conflict, with the Biharis getting Gordon and Chess signing Howlin’ Wolf to an exclusive contract. Gordon also has a successful record with ‘No More Doggin’’ /‘RPM’ which was also released by RPM in 1952. Modern were slow in paying royalties, so Rosco cut some tracks for the new Duke label, releasing a Rosco track as their first single, but the Biharis grabbed Rosco back and the fledgeling Duke label was sold to Don Robey from Houston.

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Roscoe on RPM – and Rosco on the others.

The Great R&B Files - Updates & Amendments (page 32)
ROY BROWN

*Hard Times* – Bluesway BLS 6056 (1973)

only reissued on another vinyl: Charly R&B LP CRB 1199 (1989) as ‘The Blues Are All Brown’ on a rejected Bluesway LP BLS 6019 in 1968.
Producer: Lee Magid
(Note the one year span between the sessions and the wrong spelling of Magid on label)
Programmed by Ed Michel, mixed at the Village Recorder, Los Angeles
Rec in Hollywood, CA February 15, 1967
with Freddie Hill, Tony Terran, tp; Richrd Leith, tb; Jim Horn, Clifford Scott, tens; Don Randi, pno; Dennis Budimir, Jeff Kaplan, gtr; Arthur Right, Bob West, bs; Earl Palmer, dm; Gary Coleman, perc; H B Barnum, arr
Songs: New Orleans Woman; Standing on Broadway (waching the girls); Soul Lover; Driving Me Mad (4 songs)
Rec in Hollywood, CA February 17 and 19, 1968
with (collective) Freddie Hill, Mel Moore, tp; John Ewing, tb; Herman Riley, Jim Horn, Johnny Williams , Clifford Scott, tens; James Carmichel, pno; Mel Brown, Charles Wright, gtr; Carol Kaye, Bob West, bs; Alan Miller, dm;Alan Estes, perc; Arthur Right, arr
Songs: Higher And Higher; Man In Trouble Blues; Deep Down In My Soul; Woman Trouble Blues; Cryin' With The Blues; Till The End Of Never; Hard Times (7 songs)

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

T-BONE WALKER

*Dirty Mistreater* – Bluesway BLS 6058 (1973)

Compilation (by Ed Michel) based on Walker’s two earlier Bluesway albums, BLS 6028, BLS 6014 (Probe two LP reissued on BGO CDs – but not 6058).
Produced: Bob Thiele Compiler: Ed Michel
Rec in Hollywood/Los Angeles, CA May 25, 1967
with (collective) McKinley Johnson, Melvin Moore, tp; John ‘Streamline’ Ewing, tb; John Williams, Mel Jernigan, Preston Love, sax; Lloyd Glenn, pno; Mel Brown, gtr; Ron Brown, bs; Paul Humphrey, dm
Songs: Treat Me So Low Down; Cold Hearted Woman; Stormy Monday; Flower Blues
Rec in Hollywood/Los Angeles, CA February 20-21, 1968
with acc similar to above, also featuring organ
Songs: Jealous Woman; Why My Baby (keeps on bothering me); I’m In An Aftwat Mood; Goin’ To Funky Town; Going To Build Me A Play-House; Long Skirt Baby Blues; A very fine compilation covering the best of T-Bone’s “resurrection.”

Note: Joe Turner’s Bluesway LP 6006, “Singin’ The Blues”, was reissued in 1973 on BLS 6060 as “Roll ‘Em” in 1973. (see Bluesway Discography)

MUDDY WATERS

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

reissued on CHD-9319 (1990), and Universal/Geffen TEG 74002 CD (2013)
Producer: Ralph Bass
Rec in Chicago March 1972
with James Cotton, hca; Joe Willie ’Pinetop’ Perkins, pno/harp/sichord;
James ‘Pee Wee’ Milson, Sammy Lawhorn, gtrs; Calvin Jones, bs; Willie Smith, dm
Songs: Whiskey Ain’t No Good; Garbage Man; Live Weapon; Someday I’m Gonna Ketch You; Mother’s Bad Luck Child; Sad Letter; Funky But; Muddy Waters: Shuffle; After Hours; Can I Get No Grindin’(What’s The Matter With The Mill – or Meal) (10 songs, incl 2 great instrumentals)

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

JIMMY REED

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

I haven’t seen any CD issue of this one (but here is a video)
Producer: Al Smith Compiler: Ed Michel
Rec at RCA studios in Chicago March 17, 20 & 24, 1969
with unknown gtrs, bs, dm (Read vcl/hca)
Songs: Who’s Got A Problem; I Don’t Know (parts 1 & 2); Got To Be A Reason; Take Out Some Insurance; I Don’t Believe in Nothing; If You Want It Done Right; Life Won’t Last Me Long; Turn Me On; Got Me Worried; I Ain’t From Chicago

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

HOWLIN’ WOLF

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

reissued with bonus track on Chess/MCA CHD-9358 (1995)
Producer: Ralph Bass
(image above right is from Newport 1966)
Rec at Chess Studios Chicago August 14 & 17, 1973
with Eddie Shaw, musical director (tensax only on -1); Detroit Jr., pno/harp/sichord; Hubert Sumlin, Willie Harris, gtrs; James Green, Andrew McMahen, alternating on bs; S.P. Leary, dm (Wolf vcl/ca)
Songs: Moving; Coon On The Moon; Speak Now Woman; Trying To Forget You; Stop Using Me; Leave Here Walking; The Back Door Wolf-1; You Turn Stick On Me; Watergate Blues; Can’t Stay Here; Speak Now Woman (alt bonus)

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

The Great R&B Files - Updates & Amendments (page 33)
B. B. "Blues Boy" King

1949 - (the two here not on RPM)
Bullet 309 - Miss Martha King / When Your Baby Packs Up And Goes
Bullet 315 - Got The Blues / Take A Swing With Me

RPM (a Modern subsidiary)
B. B. King 1953
304 - Mistreated Woman / B. B. Boogie
311 - The Other Night Blues / Walkin' And Cryin'
318 - My Baby's Gone / Don't You Want A Man Like Me
1951
323 - B. B. Blues / She's Dynamite
330 - She's A Mean Woman / Hard-Working Woman
339 - 3 O'Clock Blues (# 1) / That Ain't The Way To Do It
1952
348 - Fine Lookin' Woman / She Don't Move Me No More

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

B. B. "Blues Boy" King and His Orchestra 1954
408 - Love You Baby / The Woman I Love (A side re-rec of Take A Swing With Me)
411 - Everything / Do I Is Wrong / Don't You Want A Man Like Me (jump version)
412 - When My Heart Beats Like A Hammer (# 8) / Baby Bye Baby Baby
416 - You Upset Me Baby (# 1) / Whole Lotta' Love (# 8)
1955
421 - Every Day I Have The Blues (# 8) / Sneakin' Around (#14)
425 - Lonely And Blue / Jump With You Baby
430 - I'm In Love / Shut Your Mouth
435 - Talkin' The Blues / Boogie Rock
437 - Ten Long Years (# 3) / I Had A Woman / What Can I Do (Just Sing The Blues)
450 - I'm Cracking Up Over You / Ruby Lee
451 - Crying Won't Help You (#15) / 16 Tons
451 - Crying Won't Help You / Can't We Talk It Over (all issue)
1956
457 - Did You Ever Love A Woman / Let's Do The Boogie
459 - Dark Is The Night (Part 1) / Dark Is The Night (Part 2)
468 - Bad Luck (# 3) / Sweet Little Angel (# 6) (original Little Rock version - the song was also recorded in studio with Davis' band before this, in 1955)

B. B. King and His Orchestra
479 - On My Word Of Honor (# 3) / Bim Bam
1957
486 - You Don't Know / Early In The Morning
490 - How Do I Love You / You Can't Fool My Heart

B. B. "Blues Boy" King and His Orchestra
492 - Troubles, Troubles, Troubles (#13) / I Want To Get Married (#14)
494 - (I'm Gonna) Quit My Baby / Be Careful With A Fool
B. B. King
498 - I Wonder / I Need You So Bad

B. B. King and his orchestra
501 - The Key To My Kingdom / My Heart Belongs To Only You

Kent (the Bihari brothers' new label)
B. B. King 1958
301 - You Know I Go For You / Why Do Everything Happen To Me
307 - Days Of Old / Don't Look Now, But I've Got The Blues
315 - Please Accept My Love (# 9) / You've Been An Angel (#16)
1959
317 - Worry Worry / I Am
319 - The Fool / Come By Here
325 - A Lonely Lover's Plea / Woman I Love
327 - Everyday I Have The Blues (a Count Basie members)
383 - Time To Say Goodbye
329 - Sugar Mama / Mean Old Frisco
330 - Sweet Sixteen (Part 1) (#2) / Sweet Sixteen (Part 2)
330 - Sweet Sixteen / Bad Breaks (aka Bad Luck)
(stereo overdubs, poss issued 1972)
1960
333 - (I've) Got A Right To Love My Baby (# 8) / My Own Fault
336 - Please Love Me / Crying Won't Help You
337 - Blind Love / You Upset Me Baby
338 - Ten Long Years (I Had A Woman) / Everyday I Have The Blues
339 - Did You Ever Love A Woman / 3 O'Clock Blues
(note: four last all have overdubs with extra instrument)
340 - Sweet Little Angel (LP studio version of 1955)
341 - Woke Up This Morning (overdub)
340 - Sweet Little Angel / You Done Gone Lost Your Good Thing Now
(prot studio)
(note: there were five promo records issued on Kent 100/1-5 featuring ten recordings from early Crown LPs)
346 - Partin' Time (# 8) / Good Man Gone Bad
350 - You Done Lost Your Good Thing Now / Walking Dr. Bill (#23)
351 - Things Are Not The Same / Fishin' After Me (aka Catfish Blues)
1961
353 - Bad Luck Soul / Get Out Of Here
358 - Hold That Train / Understand
360 - Peace Of Mind (# 7) / Someday (#16)
362 - You're Breaking My Heart / Bad Case Of Love
1962
365 - My Sometime Baby (#24) / Lonely
372 - Gonna Miss You Around Here (#17) / Hully Gully Twist
373 - 3 O'Clock Stomp / Mashed Potato Twist.
381 - Tell Me Baby / Mashing The Popeye
383 - Going Down Slow / When My Heart Beats Like A Hammer (re-rec)
1963
386 - Your Letter / 3 O'Clock Blues (new rec)
387 - Christmas Celebration / Easy Listening
388 - Whole Lot Of Lovin' / Down Now
389 - Trouble In Mind / Long Nights (The Feeling They Call The Blues)
389 - Trouble In Mind / I'll Survive (poss alt. release)
390 - My Reward / The Road I Travel
1964
391 - The Letter / You Never Know
392 - Army Of The Lord / Precious Lord
393 - Rock Me Baby (#12) / I Can't Lose
396 - Let Me Love You (#15) / You're Gonna Miss Me
403 - Beaucitcian Blues (#15) / I Can Hear My Name
412 - Christmas Celebration / Easy Listening (reissue)
415 - The Worst Thing In My Life / Got Em Bad

B. B. King 1965
421 - Please Love Me - Baby Look At You
(audience overdub of original '50s rec)
426 - Blue Shadows (#25) – And Like That
429 - Just A Dream / Why Do Everything Happen To Me
(rip has overdub on original rec)
435 - Broken Promise / Have Mercy Baby

Note. There were several more Kent singles issued (see next page)
### B. B. KING’s musicians

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

**Memphis 1952** the Beale Streeters
- Johnny Ace (p), Billy Duncan, Richard Sanders (tensesax), Junior parker (hca/vcl), George Joyner (bs), Earl Forest, Ted Curry (dms), Willie Nix, Bobby Bland, Roscoe Gordon (vcl)

**Houston 1952-1953** Bill Harvey Band
- Bill Harvey (arr and tensax), Evelyn Young, George Coleman, Fred Ford (saxes), Floyd Jones (tp), Connie Mack Booker (pno), George Joyner, James Walker (bs), Ted Curry (dms), Charles Cosby (congas)

1954 - 1955 B.B.’s ‘road band’
- George Coleman (sax), Millard Lee (pno) George Joyner (bs) Earl Forest, Ted Curry (dms), Charles Cosby (congas)

**Los Angeles 1955-1957 Modern/RPM studios**
- Maxwell Davis (arr, tensax), Bumps Myers, Charles Waller, Lorenzo Holden, Maurice Simon, Jack McVea, Floyd Turnham, Jewel Grant (saxes), Jake Porter (tp), Melvin Davis (pno), Ralph Hamilton, Bill Chadoff, Red Callender (bs), Jessie Salies, Jessie Price (dms), possibly Charles Cosby (congas)

1957–1959 King’s road band
- Pluma Davis (tb), Kenny Sands, John Browning (pno), Henry Boozier, Hbert Dotson, Calvin Owens (pno), Johnny Boyd (tensesax), Lawrence Burdine (altosax), Barney Hubert, Herman Green (barsax), Floyd Newman (sax), Millard Lee, sometimes John Glenn (pno), Marshall York (bs), Ted Curry, Sonny Freeman (dms)

**Los Angeles 1959-1962 L.A. studios**
- Maxwell Davis (leader/tensax, prod/org); Plas Johnson, Bobby Forte (tensesax), Jewel Grant, Wiliam Green (altosax, Floyd Turnham (barsax), Jake Porter (tp), Lloyd Glenn (pno), Ralph Hamilton, Red Callender (bs), Jessie Salies, Sonny Freeman, Earl Palmer (dms)

1963-1967 (road band)
- Carl Adams, Kenny Sands (tps), John Watson (tb), Lawrence Burdine, Vernon Slater, Jerome Richardson, Johnny Boyd, Bobby Forte (saxes), Charles Brooks (pno), Duke Jothro (org), Leo Brews (vcl), Leon Lauchie, Lois Catterfield (bs), Sonny Freeman (dm)

1969
- Patrick Williams (tp), Lee Gatling (sax), Paul Harris, Al Kooper (pno), Charlie Boles (org), Hugh McCracken (vcl), Val Patillo, Jerry Jenmott (bs), Sonny Freeman, Herb Lovelle (dms)

1970-1971
- John Browning (tp), Joseph Burton (tb), Louis Booker, Walker, Earl Tuburton (saxes), Ron Levy (pno), Wilbert Freeman (bs), Sonny Freeman (dm)

1972
- Joseph Burton, Garnett Brown (lbs), Edward Rowe, Ernie Royal, Steve Madao (tp), Earl Tuburton, Bobby Forte, Gene Dinwiddie, Trevor Lawrence, Louis Hubert, Howard Johnson, Dave Sanborn (saxes), Connell Dupree, Milton Hopkins (gtrs), Wilbert Freeman, Jerry Jenmott (bs), Sonny Freeman, Bernard Purdie (dm)

1975
- Joseph Burton (tb), Bobby Forte (bar/tensionsax), Eddie Rowe (tp), Cato Walker (altosax), Ron Levy (keyboards), James Toney (org), Milton Hopkins, Jesse Daniels (gtrs), Rusty Aikes (bs), Marcus Barnett (perc), John “Jabo” Starks (dm)

2001
- James Bolden (longtime bandleader and tp), Stanley Abernathy (tp), Melvin Jackson, Walter King (saxes), James Toney (keyboards), Leon Warren (vcl), Michael Doster (bs), Kaeleb Empirey (dm)
Otis Spann (born March 21, 1924 or 1930 – died April 24, 1970) was an American blues musician, whom many consider to be the leading postwar Chicago blues pianist. Sources differ on Spann's early years. Many sources state that he was born in Jackson, Mississippi, in 1930, but the researchers Bob Eagle and Eric LeBlanc concluded, on the basis of census records and other official information, that he was born in 1924 in Belzoni, Mississippi. Spann's father was, according to some sources, a pianist called Friday Ford. His mother, Josephine Erby, was a guitarist who had worked with Memphis Minnie and Bessie Smith, and his stepfather, Frank Houston Spann, was a preacher and musician. One of five children, Spann began playing the piano at the age of seven, with some instruction from Friday Ford, Frank Spann, and Little Brother Montgomery.

By the age of 14, he was playing in bands in the Jackson area. He moved to Chicago in 1946, where he was mentored by Big Maceo Meriaweather. Spann performed as a solo act and with the guitarist Morris Pejoe, working a regular spot at the Tic Toc Lounge. Spann became known for his distinctive piano style. He joined Muddy Waters in his late 1950s (replacing Big Maceo) and participated in his first recording session with the band on September 24, 1953 (the first piano-feature since Sunnyland Slim and later Little Johnny Jones early on). He continued to record as a solo artist and session player with other musicians, including Bo Diddley and Howlin' Wolf, during his tenure with the group. He stayed with Waters until 1968.

Spann's work for Chess Records includes the 1954 single "I Must Have Been the Devil" backed with "Five Spot", with B.B. King and Jody Williams on guitars. During his time at Chess he played on a few of Chuck Berry’s early records, including "Too Much Monkey Business" featuring Memphis Slim. He recorded his first solo album in 1957 at Chess Records, later called Blues With Otis Spann Is the Great (1960), the American Folk Blues Festival recordings of Spann include his performances at the Ann Arbor Blues and Jazz Festival (1960), the Chicago Bluesway. He worked on albums with Sonny Boy Williamson, Muddy Waters, and Jimmy Rogers.

In 1966, and the Chicago blues pianist. He played with some of the most influential blues and rock-and-roll performers of his time and was honored with a lifetime achievement award, a Grammy Lifetime Achievement Award and induction into the Blues Hall of Fame. Perkins was known as a “Pinetop” because he played that song”. Perkins then relocated to Illinois and left the music business until Hooker persuaded him to record again in 1968. Perkins replaced Otis Spann in the Muddy Waters band when Spann left the band in 1969. After more than ten years with that organization, he formed the Legendary Blues Band with Willie "Big Eyes" Smith, recording from the late 1970s to the early 1990s. Perkins played a brief musical cameo on the street outside Aretha’s Soul Food Cafe in the 1980 movie The Blues Brothers, having an argument with John Lee Hooker over who wrote "Boom Boom." (He played piano in the cameo with Hooker on “Boom Boom” (featuring the the Legendary Blues Band). He also appeared in the 1987 movie Angel Heart as a member of guitarist Toots Sweet's band.

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

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

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

EDDIE TAYLOR, vcl/gtr

In his early days in Mississippi he started to play guitar in Scott, Miss and listened "live" to Tommy McClenann, and Son House, plus "the original Howlin' Wolf" (proib "Funny Paper" Smith). He taught his childhood friend Jimmy Reed how to play guitar, and played gigs and toured with such blues greats as Charlie Patton, the Howlin' Wolf, Robert Johnson, and with Homesick James. Eddie left for Memphis in the late 1940s, where he met a young B.B. King, and Joe Hill Louis. He came to Chicago in 1949 and said he met Walter Horton and Jimmy Reed again in circa 1950 (note: Horton was in Memphis in 1950 and joined the Muddy Waters band shortly in 1953/34). That – by the way - was the time of a short period for Taylor in the band too. Taylor made late come-backs as a soloist with his own band in 1966 (with Floyd Jones, Horton and Fred Below – a Testament LP), and in 1970 (with Roosevelt Sykes, Louis and David Myers, Homesick James, and below again – a Black & Blue LP on a French tour), with some more recordings in the 1970s.

Early Chicago Discography

February 7, 1954 with Snooky Pryor, hca; Sunnyland Slim, pro;
VJ unissued
Steady Pistol / Stroll Out West
January 18, 1955 with Jimmy Reed, hca/gtr; Ray Scott, dr
Vee-Jay 149
Bad Boy / E.T. Blues
December 5, 1955 with Reed, and Vernon Fournier, dr
Vee-Jay 155
Ride Em On Down / Bigtown Playboy
July 9, 1956 with George Maywether, hca; Jimmy Lee Robinson, bs;
Earl Phillips, dr
Vee-Jay 206
You'll Always Have a Home / Don't Knock At My Door
unissued
Good Hearted / Bongo Beat
November 5, 1957 (omit harmonica)
Vee-Jay 267
I'm Gonna Love You / Lookin' For Trouble
Delta Swing LP 379
Find My Baby / Stroll Out West
1964 with Jimmy Reed, hca; Little Johnny Jones, pno; Hubert Sumlin, gtr; Al Duncan, dr
Vivid 104
I'm Sittin' Here / Do You Want Me To Cry
Charly LP 1015
Train Fare / Leave This Neighborhood

BIG WALTER HORTON, vcl/hca
Also known as "Shakey" Horton. Born in Horn Lake (not far from Eddie Taylor's birthplace – and later the Elvis Presley farm) in Mississippi April 6, 1910 – died in Chicago December 8, 1981. Inducted into the Blues Hall of Fame in 1982.

Horton backed Little Buddy Doyle on Okeeh and Vocation in 1939. Horton was one of the first to be recorded by the legendary Sam Phillips in Memphis. During the early 1950s he appeared on the Chicago blues scene, frequently playing with Memphis and Delta musicians who had also moved north, including the guitarist Eddie Taylor. Johnny Shines and Jimmy Rogers, and featured on several records made in these. When Junior Wells left the Muddy Waters band at the end of 1952, Horton replaced him for a short while and "discographers" have had ever-conflicting theories about which and how many of Muddy's recordings 1951-1956 actually feature Horton on harmonica (although in later years the numbers have faded to a few sessions). From the early 1960s onward, he recorded and frequently performed as a sideman with Taylor, Shines, Johnny Young, Sunnysland Slim, Willie Dixon and many others. He toured extensively, usually as a backing musician, and in the 1970s he performed at blues and folk music festivals in the United States and Europe, frequently with Dixon's Chicago All-Stars. He also performed on recordings by blues and rock stars, such as Fleetwood Mac and Johnny Winter, and frequently "guested" the Muddy Waters Blues Band up to Waters' death. In June 1980, Muddy Waters' backing musicians Willie "Big Eyes" Smith (drums), Pinetop Perkins (guitar), Calvin "Fuzz" Jones (bass guitar), Luther "Guitar Junior" Johnson (guitar), Bob Margolin (guitar) and Jerry Portnoy (harmonica) quit over a salary dispute. The year before, Smith, Jones, Johnson and Perkins backed John Lee Hooker and Big Walter Horton in the film The Blues Brothers, playing a live version of "Boom Boom" in the Maxwell Street Market. In 1981, Portnoy, Jones, Smith and Perkins were joined by Louis Myers on harmonica and guitar, and they formed the Legendary Blues Band, using a moniker Muddy Waters used to introduce them when on stage.

Early Memphis Discography

ca January 1951 (or possibly May 23, 1953) with poss Billy "Red" Love, pro;
Redta LP 105 Walter Instrumental
(titled Little Walter's Instrumental on Sun Box 105)
ca February 1951, with poss Love-1, and with Joe Hill Louis, gtr/perc
Modern 20-809
Now Tell Me Baby / Little Boy Blue-1
(the one above issued as "Mumbles")
Polydor LP 2380 200
Cotton Patch Hotfoot / Blues In The Morning
Ace CHD 252
What's The Matter With You
Kent KST LP 9002
I'm In Love With You Baby (aka Walter's Blues)
June 1951 with Phineas Newborn Jr., pno; Calvin Newborn, gtr; Phineas Newborn Sr., drs
RPM 338
Black Girl / Jumpin' Blues (Issued as Mumbles)
Polydor LP 2380 200
Hard Hearted Woman / So Long Woman
September 15, 1952 with Jack Kelly, pno; Joe Hill Louis, gtr; Willie Nile, dr
Chess 1529 (can)
Little Walter's Boogie / West Wings Are Blowing
December 6, 1952 with Albert Williams, pro; Joe Hill Louis, gtr
Sun CD 27
Grandmother Got Grandfather Told / We All Got To Go (Sometime)
Rounder SS 27
In The Mood
February 25, 1953 with Jimmy DeBerry, gtr; Houston Stokes, dr
Sun 180
Juke (inst) / Before Long (No disc feature Horton and has Jimmy DeBerry on vocals – another instrumental remains unissued)
Note: There was another Sun single (174) cancelled, to be issued on Jackie Boy & Little Walter (Blues In My Cimitors b/w the instrumental Selling My Whiskey – recorded this date with Jack Kelly, vcl/pno and Joe Hill Louis, dr)
July 15, 1953 with prod Pinetop Perkins, pno; Earl Hooker, gtr;
Edward Irvin or Willie Nile, dr
(Talkin' / Off The Wall
(feat. Joe Hill Louis or Sam Daia on hca – not Horton)
Early Chicago Discography

November 1, 1954 with John Cameron and James "Red" Holloway, tss:
LaFayette Leake, pno; Lee Cooper, gtr; Willie Dixon, b;
Fred Below, dr
States 145
Hard Hearted Woman / Back Home To Mama
(the one above issued as Big Walter and his Combo)
July 1956 with Harold Ashby, tss; LaFayette Leake, pno;
Otis Rush, gtr; Willie Dixon, b; Al Duncan, dr
Cobra 5002
Have A Good Time / Need My Baby (as Shakey Horton)
July 1, 1962 with Jimmy Walker, pro; Johnny Young, gtr
Testament LP 2203
Everybody's Fishing / Hard-Hearted Woman (new)
Testament CD 6011
Blue Mood / Walter's Boogie
The Great R&B Files - Updates & Amendments (page 39)
FOUR DELTA BLUES ICONS - The Singles

MUDDY WATERS 1913 – 1983
(Session Discography)

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

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

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

Muddy Water with Sunnyland Slim Aristocrat 1948
1302 Gypsy Woman / Little Anna Mae

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

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

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

Muddy Waters and his Guitar
Aristocrat 1950
412 Rollin' and Tumblin' Parts 1 & 2 (Muddy solo)

416 Rollin' Stone / Walkin' Blues

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

Muddy Waters and his Guitar
1953
1514 Please Have Mercy / Looking For My Baby
(flip is a reissue of Can't Be Satisfied)
1526 Standing Around Crying / Gone to Main Street

Muddy Waters
1537 She's All Right / Sad, Sad Day (prob rec in Memphis)
1953
1542 Turn the Lamp Down Low (Baby Please Don't Go)
/ Who's Gonna Be Your Sweet Man

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

Muddy Waters
1957
I'm Ready (#4) / I Don't Know Why
1958 I'm a Natural Born Lover / Loving Man
1955
1956 I Want to Be Loved / My Eyes (Keep Me in Trouble)

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

Muddy Waters
1644 Just to Be with You / I Got to Find My Baby
1652 Got My Mojo Working / Rock Me
1957
1667 Good News / Come Home Baby, I Wish You Would
(the one above as Muddy Waters and his Guitar)
1680 I Live the Life I Love (I Love the Life I Live) / Evil
1958
1692 I Won't Go On / She's Got It
1704 Close to You (#9) / She's Nineteen Years Old
1718 Walking Thru the Park (Walking In the Park)
/ Mean Mistreater
1724 Clouds In My Heart / Ooh Wee
1959
1733 Take the Bitter with the Sweet / She's Into Something
1739 Recipe for Love / Tell Me Baby
1748 I Feel So Good / When I Get to Thinkin'
1960
1752 Read Way Back / I'm Your Doctor
1756 Look What You've Done / Love Affair
1765 Tiger in Your Tank / Meaneast Woman
1774 Got My Mojo Working (part live Newport) / Woman Wanted
1961
1796 Messin' with the Man
/ Lonesome Bedroom Blues (Lonesome Room Blues)
1962
1819 Going Home / Tough Times
1827 You Shook Me / Muddy Waters Twist
1963
1839 You Need Love / Little Brown Bird
1964
1865 Five Long Years / Twenty Four Hours
1866 The Same Thing
/ You Can't Lose What You Ain't Never Had
1914 My John the Conquer Root / Short Dress Woman
1921 Put Me in Your Lay Away / Still a Foot (flip is a reissue)
1965
1937 My Dog Can't Bark / I Got a Rich Man's Woman
1966
1973 Corine, Corina / Hootchie Kootchie Man
(flip: brass overdub on original single)
1967
2018 Birdnest on the Ground / When the Eagle Flies
1969
2085 Going Home / I Feel So Good (re-recordings of 1969)
1971
2107 Making Friends / Two Steps Forward

WESTPORT, Connecticut Blue Sky 1977
MUDT 1 The Blues Had a Baby and They Named It Rock and Roll
/ Mannish Boy (remake)

MUD 1 I'm Your Hoochie Coochie Man (remake)
/ Mannish Boy (edited remake)

The Great R&B Files - Updates & Amendments (page 40)
FOUR DELTA BLUES ICONS - The Singles

MEMPHIS, TN (Chess), WEST MEMPHIS, AR (RPM)
The Howlin’ Wolf Chess 1951
1479 Moanin’ At Midnight (#10) / How Many More Years (#4)
Howling Wolf RPM 1951
333 Riding In The Moonlight (Baby Ride With Me) / Morning At Midnight (Moanin’At Midnight)
Howlin’ Wolf
340 Passing Bye Blues / Crying At Daybreak (last above also Crying At Daylight and as Smokestack Lightning)
The Howling Wolf
347 My Baby Stole Off / I Want Your Picture
The Howlin’ Wolf Chess 1951
1497 The Wolf Is At Your Door (Howlin’ For My Baby) / Howlin’ Wolf Boogie 1952
1510 Getting Old And Grey / Mr. Highway Man (Cadillac Daddy) 1952
1515 Saddle My Pony / Worried All The Time
Howlin’ Wolf
1528 Oh Red! / My Last Affair
The Howlin’ Wolf 1953
1557 All Night Boogie (All Night Long or You Done Me Wrong) / I Love My Baby

CHICAGO 1954
1566 No Place To Go (You Gonna Wreck My Life) / Rockin’ Daddy
1575 Evil Is Goin’ On (Evil) / Baby How Long
1585 I’ll Be Around / Forty Four
mostly Howlin’ Wolf (sometimes Howling Wolf) 1955
1593 Who Will Be The Next (#14) / I Have A Little Girl
1607 Come To Me Baby / Don’t Mess With Me Baby
1618 Smoke Stack Lightning (#8) (Smokestack Lightning) / You Can’t Be Beat
1632 I Asked For Water (She Gave Me Gasoline) (#8) / So Glad 1957
1648 Going Back Home / My Life
1669 Somebody In My Home / Nature 1958
1679 Poor Boy / Sittin’ On Top Of The World
1695 I Didn’t Know / Moanin’ For My Baby (Midnight Blues)
1712 I’m Leaving You / Change My Way
1726 Howlin’ Blues (I’m Going Away) / I Better Go Now 1959
1735 I’ve Been Abused / Mr. Airplane Man
1744 The Natchez Burning / You Gonna Wreck My Life
1750 Who’s Been Talking? / Tell Me 1960
1762 Spoonful / Howlin’ For My Darling
1777 Back Door Man / Wang Dang Doodle 1961
1793 Little Baby / Down In The Bottom

1970s
Saxophone: Eddie Shaw
Keyboards: John Jeremiah, Sonny Thompson, Sunnyland Slim, Detroit Junior
Guitar: Hubert Sumlin, Willies Harris
Bass: Dave Myers, Andrew McMahon, James Green
Drums: Fred Below, S. P. Leary

LONDON, ENGLAND 1971
2118 Do The Do / The Red Rooster (new recordings)

CHICAGO 1973
2145 Coon On The Moon / The Back Door Wolf

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

Memphis and West Memphis 1951 – 1953
Piano: Albert Williams, Ike Turner, L.C. Hubert, Bill “Strudon” Johnson
Guitar: Willie Johnson, Calvin Newborn
Bass: possibly Tommie Barkhead (and poss also gtr)
Drums: Willie Steel
Harmonica: James Cotton
Trombone: Walter “Tang” Smith
Tenorsax: Charles Taylor

Chicago 1954 - 1959
Piano: Otis Spann, Henry Gray, Hosea Lee Kennard
Guitar: Lee Cooper, Hubert Sumlin, Jody Williams, Willie Johnson, Otis Smithers, L. D. McGhee, Abraham Smothers
Bass: Willie Dixon, Alfreld Ekins
Drums: Earl Phillips, S. P. Leary
Tenorsax: Adolph “Billy” Duncan, Abb Locke

Chicago 1960 - 1964
Piano: Otis Spann, Little Johnny Jones, Lafayette Leake, Henry Gray
Guitar: Hubert Sumlin, Freddie Robinson, Jimmy Rogers; Buddy Guy, poss Freddie King
Bass: Willie Dixon, Jerome Arnold, Andrew Palmer
Drums: Fred Below, Sam Lay, Junior Blackmon
 Saxophone: J.T. Brown, Donald Hawksin, Arnold Rogers, poss Jarrett Gibson

Chicago 1965 - 1969
Piano: Lee Egglestone, Henry Gray, Lafayette Leake
Guitar: Hubert Sumlin, Buddy Guy, Phil Upchurch
Bass: Bob Anderson, Calvin Jones
Drums: Billy Davenport, Cassell Burrow
 Saxophone: Eddie Shaw, Gene Barge

(# with R&B Chart Peaks)

The Great R&B Files - Updates & Amendments (page 41)
The Great R&B Files - Updates & Amendments  (page 42)

FOUR DELTA BLUES ICONS - The Singles

ELMORE JAMES 1918 – 1963  Complete Discography

JACKSON, MS
Elmo James Trumpet 1951
146 Dust My Broom (# 9) / Catfish Blues (flip by Bobo Thomas)
Note: reissued on Ace 508 as I Believe My Time Ain’t Long in 1955, credited to Elmore James and on Jewel 764 in 1966 as Dust My Broom, credited to Elmo James. Saxist J.T. Brown issued several Meteor instrumental singles with Elmore’s, and the Broomdusters’, names credited 1953-54 (no vocal).

CHICAGO
Elmore James Meteor 1953
5000 I Believe (# 9) / I Held My Baby Last Night
5003 Baby What’s Wrong / Sinful Woman
Elmore James and the Broom Dusters Flair 1954
1001 Early In The Morning
/ Hawaiian Boogie (No 2 – rec. in April)
Elmore James Checker 1957
777 She’s Just Won’t Do Right (Dust My Broom)
/ Country Boogie (Tool Bag Boogie)
Elmore James and his Broom Dusters Flair 1954
1014 Make A Little Love / I Can’t Stop Lovin’
Elmore’s, and the Broomdusters’ names credited 1953-54 (no vocal).

CULVER CITY (Los Angeles, CA)
1956 Standing At The Crossroads / Sunny Land (Sunyland) (reissued on Kent 433 in 1965, and Modern Oldies in 1968)
1955
1062 Late Hours At Midnight
/ The Way You Treat Me (Mean And Evil)
1069 No Love In My Heart / Happy Home

NEW ORLEANS, LA
1957 Dust My Blues / I Was A Fool
1079 Good Bye (Goodbye Baby) / Blues Before Sunrise

CHICAGO
Modern 1956
983 Wild About You / Long Tall Woman
1957
7001 The 12 Year Old Boy / Coming Home
7004 It Hurts Me Too / Elmore’s Contribution To Jazz
7006 Cry For Me Baby (Cry For Me) / Take Me Where You Go (Chief’s singles re-issued on Vee-Jay 249, 259 in 1957, and 269 in 1958. 7006 reissued on U.S.A. 815, S&M 101 and M-pac 7231 in 1965/1966)
(# with R&B Chart Peaks)

Fire 1959
1011 Bobby’s Rock / Make My Dreams Come True
(flip is the Flair 1031 recording)
1960
331 Dust My Blues / Happy Home (reissues of Flair)
Elmore James And His Broomdusters Fire
1016 The Sky Is Crying (#15)
/ Held My Baby Last Night (new recording)
Elmore James Chess
1956 The Sun Is Shining / I Can’t Hold Out
NEW YORK CITY
Elmore James And His Broom Dusters Fire
1024 Rollin’ And Tumblin’ / I’m Worried

CHICAGO
Elmore James Chief 1967
7029 Knockin’ At Your Door / Calling All Blues
(flip not Elmore, reissued on Sue 392)

NEW YORK CITY
Elmo James Fire
1951 Done Somebody Wrong / Fine Little Mama

NEW ORLEANS
Elmore James 1961
504 Shake Your Moneymaker / Look On Yonder Wall
(reissued on Enjoy 2022 in 1965, and Burn 504 in c. 1966)

NEW YORK CITY 1962
1953 Stranger Blues / Anna Lee
Elmore James And The Broom Dusters Down Home c.1963
775-76 The Sky Is Crying / Held My Baby Last Night (Fire reissues)
Ken & Sue 1964
394 & 335 Dust My Blues / Happy Home (reissues)
Elmore James Enjoy 1965
2015 It Hurts Me Too (252) (new) / Bleeding Heart (first pressing)
It Hurts Me Too / Pickin’The Blues (second pressing)
Elmo James SphereSound 1966
702 My Bleeding Heart (comp LP version) / One Way Out
Elmore James Sue (reissue)
383 It Hurts Me Too / Bleeding Heart
Enjoy 2020
2027 Bleeding Heart (reissue)
/ Mean Mistreatin’ Mama (Flair rec in New Orleans 1961)
Flashback
15 The Sky Is Crying / Standing At The Crossroads (1961 version)
Enjoy
2027 Every Day I Have The Blues / Dust My Broom (1963 version)
SphereSound 1966
708 Shake Your Moneymaker (reissue) / I Need You Baby
Sue reissue
4007 I Need You / Mean Mistreatin’ Mama
Elmo James SphereSound 1959 version / Rollin’ and Tumblin’
Elmore James 1965
713 Something Inside Me / She Done Move (She Done Moved)
(single reissued on Fire 5001 in 1976 with the complete LP version of Something…, now titled Something Inside Of Me, as on the LPs)

Kent 1967 reissue
465 Sunnyland / Goodbye Baby (Flair recordings)
Modern Oldies reissue
1968
15 Dust My Blues / Happy Home
Bell 1968
719 Strange Blues (wt of Stranger Blues) / Anna Lee (comp LP version)
Modern Oldies reissue
49 Early In The Morning (Flair recording)
/ Hawaiian Boogie (No 1 – rec. in May 1953 – from Kent LP 9012)
Kent 1969
508 I Believe (Meteor reissue) / 1839 Blues (Modern)
Fury 1971
2000 Everyday I Have The Blues (reissue) / Up Jumped Elmore
Mei c. 1972
7011 Cry For Me Baby / It Hurts me Too (Chief reissues) / Down Home early 1970s
800 Stormy Monday Blues (Call It Stormy Monday)
/ Madison Blues (Chess 1959)
later singles not included
JIMMY REED 1925 – 1976
Complete Discography

CHICAGO

Jimmy Reed and His Trio  Vee-Jay July 1953
100 High And Lonesome / Roll And Rhumba
(reissued on Chance 1142 in August 1953)
January 1954
105 I Found My Baby / Jimmie’s Boogie
December 1954
119 You Don’t Have To Go (# 5) / Boogie In The Dark
Jimmy Reed 1955
132 I’m Gonna Ruin You / Pretty Thing
153 I Don’t Go For That (#12) / She Don’t Want Me No More
1956
168 Ain’t That Lovin’ You Baby (# 3) / Baby, Don’t Say That No More
186 Rockin’ With Reed / Can’t Stand To See You Go (#10)
1957
237 Little Rain (# 7) / Honey Where Are You Going? (#10)
248 The Sun Is Shining (#12) / Baby, What’s On Your Mind
1958
270 You’re Somethin’ Else / A String To Your Heart
275 You Got Me Crying / Go On To School
287 I Know It’s A Sin / Down In Virginia
1959
298 I’m Gonna Get My Baby (# 5) / Odds And Ends
304 I Told You Baby (#19) / Ends And Odds
314 Take Out Some Insurance / You Know I Love You
326 I Wanna Be Loved / Going To New York
333 Baby What You Want Me To Do (#10) / Caress Me Baby
(Note: Jimmy actually sings “Baby, Why You Wanna Let Go”)
1960
347 I Found Love (#16) / Where Can You Be
357 Hush-Hush (# 18) / Going By The River (Part II)
1961
373 Laughing At The Blues / Close Together (#12)
380 Big Boss Man (#13) / I’m A Love You
398 Bright Lights Big City (# 3) / I’m Mr. Luck
1962
425 Aw Shucks, Hush Your Mouth
/ Baby, What’s Wrong (What’s Wrong Baby)
449 Good Lover / Tell Me You Love Me
<table>
<thead>
<tr>
<th>Group</th>
<th>Years</th>
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<tbody>
<tr>
<td>the Robins</td>
<td>1949-1958</td>
</tr>
<tr>
<td>the Dominoes</td>
<td>1950-1959</td>
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<tr>
<td>the Clovers</td>
<td>1950-1960</td>
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<tr>
<td>the Five Keys</td>
<td>1951-1958</td>
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<tr>
<td>the &quot;5&quot; Royales</td>
<td>1951-1962</td>
</tr>
<tr>
<td>the Midnighters</td>
<td>1952-1963</td>
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<tr>
<td>the Flamingos</td>
<td>1953-1963</td>
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<tr>
<td>the Moonglows</td>
<td>1953-1958</td>
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<tr>
<td>the Drifters</td>
<td>1953-1971+</td>
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<tr>
<td>the Platters</td>
<td>1953-1967</td>
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<tr>
<td>the Cadillacs</td>
<td>1954-1960</td>
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<tr>
<td>the Coasters</td>
<td>1956-1972</td>
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</table>
THE Top Ten Vocal Groups of the Golden ’50s – Rhythm & Blues Harmony


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

The Drifters on previous page:
Top left: ca August 1953 with Bill Pinkney, Willie Ferbie, Clyde McPhatter, Andrew Thrasher, Gerhart Thrasher.
Top right: ca May-June 1958 (actually the Crowns right before becoming the new Drifters): Dock Green, Elsbeary Hobbs, Pat "Lover" Patterson (manager), James "Poppa" Clark (who soon left), and below them Ben Nelson (that's Ben E. King), and Charlie Thomas.
Lower top right: April - December 1963 (with top Gene Pearson, Charlie Thomas, and Rudy Lewis; bottom Johnny Terry and Johnny Moore).
Below: 1963 with Johnny Terry, Gene Pearson, Johnny Moore and center front Charlie Thomas; 1955, early 1959 (with Thomas, King, Green, and Hobbs), and in mid 1967 (with Bill Fredericks, Rick Sheppard, Johnny Moore, guitarist Abdul Samad (aka Billy Davis), and center bottom Charlie Thomas.

Johnny Terry of the Drifters 1963-66 seems truly be the one from the original Famous Flames. Please note that the "Original Platters" photo of 1960, with Zola Taylor, David Lynch, and Paul Robi, also features Johnny Terry far right.

Leon Hughes actually was co-former of the Lamplighters (who started as a trio in southeast Los Angeles in 1952 with Matthew Nelson and Willie Ray Rockwell). Thurston Harris joined later (after a show at the Barrelee), and soon after Al Frazier became fifth member. Leon left the group before they started recording (to re-join the Hollywood Flames, with whom he had sung earlier – early on also featuring Willie Ray Rockwell).

The Charities entertain their place in Group Harmony Roots (from Wilberforce, Ohio). Originally calling themselves the Harmony Four in the early/mid 1930s, and recording "Swing Low, Sweet Chariot" with their new name in 1939. The group's leader, Billy Williams (1910–1972), was a recording member for 14 years. In 1950 the group disbanded, and Williams formed the Billy Williams Quartet.

The photo actually shows the original line-up with Gus Williams and James "Papa" Clark (who were replaced by Earl Wade and Charles Brooks) ctsy Marv Goldberg
**THE LEGENDARY MONROE POWELL**

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

For over 60 years, the legendary Monroe Powell has been a recording and touring lead vocalist with internationally acclaimed groups. First with the *Dominoes* (1958-1963) and later with Charlie Gray’s Modern *Ink Spots* (in the 1960s), Powell, though, is best known as the lead singer of the *Platters* for most of the last 50 years. Originally hired by Platters founder and manager Buck Ram in 1970, Powell has certainly created a legacy of his own. He has never claimed to be an original member of the Platters, but it cannot be denied that he was a mainstay with the group. Powell replaced former lead singer Sonny Turner, becoming the third lead in Platters history. Today, he may be the most well known “Platter”. The editor of this work had the privilege to visit a show in Las Vegas with Monroe Powell’s Platters in the late 1980s, and after his superb singing there, he became one of my absolute favorites. In 1995 he broke away from Ram’s Platters to start his own tribute/salute Platters (and try an Ink Spots group once again). A real legend!
THE "FAMOUS" TOP 25 VOCAL GROUP LEADS 1936 - 1963

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

Bill Kenny  Ink Spots  1936 - 1954
Jimmy Ricks  Ravens  1946 – 1956
Sonny Til  Orioles  1947 – (revivals up to) 1981
Bobby Nunn  Robins 1949 – 1955
Coasters 1956 – 1957+

Bobby Day  Hollywood Flames  1949 - 1958
Clyde McPhatter  Dominoes 1950 – 1953
Drifters 1953 – 1954
Jackie Wilson  Dominoes 1953 – 1956
Gene Mumford  Larks 1951 – 1955
Dominoes 1957 - 1958

Charlie White  Dominoes 1950 – 1951, Clovers 1953
Billy Mitchell  Clovers 1953 - 1962
Johnny Tanner  "5" Royales  1951 – 1963
Hank Ballard  Midnighters  1953 – 1963+
Nate Nelson  Flamingos 1954 – 1961
Platters 1965 - 1969

Harvey Fuqua  Moonglows 1953 – 1960+
Bobby Lester  Moonglows 1953 – 1958+
Tony Williams  Platters  1953 – 1960+
Sonny Turner  Platters 1960 – 1970+
Ben E King  Drifters 1958 – 1960+
Charlie Thomas  Drifters 1958 – 1967++

Rudy Lewis  Drifters 1960 – 1964
Coasters 1961 - 1979
Coasters 1956 – 2005
Billy Guy  Coasters 1956 – 1973+

Several of these singers started their own new revival groups after their vocal careers (+). Note. Charlie White never sang with Bailey or Mitchell.
The Great R&B Files - Updates & Amendments

FIVE GREAT CLASSIC VOCAL GROUP RECORDS

The Penguins - Earth Angel (Will You Be Mine) - Dootone (3 weeks at #1 January 1955)
rec. in Los Angeles, early/mid 1954
Prod: Dootsie Williams

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

The Platters - The Great Pretender - Mercury (11 weeks at #1 from January 1956)
rec. in Chicago, Sept 29, 1955
Prod: poss Buck Ram

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

The Coasters - Young Blood c/w Searchin' - Atco (13 weeks at #1 from June 1957)
rec. in Los Angeles, February 11/15, 1957
Prod: Jerry Leiber & Mike Stoller

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

The Drifters – There Goes My Baby - Atlantic (1 week at #1, June 1959)
rec. in New York City, March 6, 1959
Prod: Jerry Leiber & Mike Stoller
(with Stan Applebaum’s strings arr)

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

The Temptations - My Girl - Gordy (6 weeks at #1 from January 1965)
rec. in Detroit, Sept 25, Nov 10 & 17, 1964
Prod: Smokey Robinson & Ronald White
(with Robert White, on guitar)

featuring Otis Williams, David Ruffin (lead), Eddie Kendricks, Paul Williams, and Melvin Franklin
The Great R&B Files - Updates & Amendments (page 52)
The Great R&B Files - Updates & Amendments (page 53)
<table>
<thead>
<tr>
<th>Vocal Group</th>
<th>First Single</th>
<th>Second Single</th>
<th>Third Single</th>
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<tbody>
<tr>
<td>The Robins</td>
<td>4/49 The Four Bluebirds</td>
<td>6/49 The Robins</td>
<td>7/52 The Robins</td>
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<tr>
<td>The Dominoes</td>
<td>12/50</td>
<td>1/51</td>
<td>2/51</td>
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<tr>
<td>The Clovers</td>
<td>11/50</td>
<td>3/51</td>
<td>8/51</td>
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<tr>
<td>The Five Keys</td>
<td>4/51</td>
<td>7/51</td>
<td>12/51</td>
</tr>
<tr>
<td>The &quot;5&quot; Royales</td>
<td>8/51 Royal Sons Quintet</td>
<td>11/51 The Royal Sons Quintet</td>
<td>12/51 The Royals</td>
</tr>
<tr>
<td>The Midnighters</td>
<td>3/52 The Royals</td>
<td>5/52 The Royals</td>
<td>7/52 The Royals</td>
</tr>
</tbody>
</table>
THE Top Twelve Vocal Groups - Their Three First Singles – pt 2
Please note that all of the 45 records originally were released on 78 rpm (some with diff colors and logo).

<table>
<thead>
<tr>
<th>Group</th>
<th>Date 1</th>
<th>Date 2</th>
<th>Date 3</th>
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</thead>
<tbody>
<tr>
<td>The Flamingos</td>
<td>3/53</td>
<td>6/53</td>
<td>9/53</td>
</tr>
<tr>
<td>The Moonglows</td>
<td>3/53</td>
<td>10/53</td>
<td>12/53</td>
</tr>
<tr>
<td>The Drifters</td>
<td>9/53 Clyde McPhatter and the Drifters</td>
<td>1/54 Clyde McPhatter and the Drifters</td>
<td>6/54 The Drifters featuring Clyde McPhatter</td>
</tr>
<tr>
<td>The Platters</td>
<td>10/53</td>
<td>1/54</td>
<td>4/54</td>
</tr>
<tr>
<td>The Cadillacs</td>
<td>7/54</td>
<td>11/54</td>
<td>1/55</td>
</tr>
<tr>
<td>The Coasters</td>
<td>10/55 the last Robins for Spark</td>
<td>2/56</td>
<td>7/56</td>
</tr>
</tbody>
</table>

The Great R&B Files - Updates & Amendments (page 55)

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

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

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

Lowman – actually Lamond “Pete” (also called “El”), his cousin Clarence (who later joined Motown as a producer), brother Curtis and their father formed a gospel group in Winston-Salem, North Carolina already in c. 1942 (also featuring pianist Royal Abbit, William Samuel, and probably Weldon King). They were called the Royal Sons Quintet around 1948. Lowman was the only one of the gospel group that had stayed on from the 1940s. They re-formed to a secular group in October of 1951 (and he became their natural leader). His guitar playing is highly rated.

His first album is praised highly and almost all of the groups’ songs – the “S” Royales broke up in 1965, but “El” now made some records with “Abbit” as El Pauling and the Royals. His last single (on a label called White Cliffs in 1966) had one side credited El Pauling and the 5 Royales and just The 5 Royales on the other. In later years Lowman had an alcoholic problem, but was “revitalized” by James Brown, who featured him in his review. He died of epileptic seizures in New York City.

with the Royals (later Midnighers) 1952 – 1954 (post born November 21, 1915 – died unknown date)

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

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

He copied his idol Clarence “Gatemouth” Brown and worked with his Texas buddy Grady Gaines in the early days. He cut some tracks with pianist Connie McBooker (B.B. King’s pianist) for Modern before he entered the Midnighters after Arthur Porter’s military draft (this was during the “Army” craze). In 1958 Duke and Federal issued singles by Cal Green and his Orchestra, and he wrote “The Twist” with Hank Ballard. He was the head of the Hank Ballard group of vocal and instrumental musicians. Soon after that he was busted with marijuana and jailed for 21 months, returning to Hank for a short while, but his career was damaged. He decided to move to LA and appeared on keyboard player Charles Kynard’s acclaimed “Professor Soul” album of 1983, and went on to play with Jack McDuff and Lou Rawls. He made one album with his own orchestra and two singles in the late 1960s. “Triggin” was an interesting single on Mutt and Jeff Records. Played jazz guitar, but turned to blues again in later life (with a further LP in 1988).


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

The Great R&B Files - Updates & Amendments (page 56)
with the Drifters c. September 1953 – 1958
(unknown life data)
Oliver, who already was a bandleader, replaced the suddenly heart attack-diseased Walter Adams as the guitarist with Clyde McPhatter & the Drifters. He soon turned arranger, composer and musical director (although Jesse Stone did those honors at recording sessions). Oliver stayed with the Drifters when Clyde got solo, but left the group (just as so many others of the early ones) in ca February 1958. Oliver soon associated himself with Henry “Juggy” Murray’s Sue Records, where he would do some production work and also record some vocals (“I’ll Sing” “One Lover”) and worked with Bobby Hendricks on that label. Both Bobby and Jimmy shortly rejoined the Drifters. In 1960 Jimmy formed the Climax Publishing Company with Clyde McPhatter and joined him at MGM. He was also his partner on several Mercury recordings from 1964. Jimmy also made an album for Sue Records (issued 1965, “Hits Au Go-Go”) with instrumentalists of favorite soul songs, he owned the Goodtime label in the mid 60s, and was part of an Ink Spots group in the early 80s. Bill Millar and Tony Allan disagree concerning Jimmy’s presence in recording studios (also see Davis below).

with the Flamingos 1957 – 1961
(November 12, 1938 – aged 80 in 2019)
Born Isiah Johnson (later nicknamed “Buzzy”), inspired by Baltimore groups Orioles and Swallows, he formed the Whispers in 1955. They recorded for Gotham (based in Philadelphia), and released a record that year (“Fuel Heart”). In early 1957 Terry joined the Flamingos, who by then were Jake Carey, Nate Nelson, Tommy Hunt and Paul Wilson. Soon Zoke Carey also came back. Terry is the duel lead heard, along with Wilson, on the fine “Lovers Never Say Goodbye”. Shortly after Tommy Hunt had left the group in 1961, the Flamingos split into two groups, one with the Careys and Paul Wilson and one with Terry Johnson and Nate Nelson, in various spin-off Flamingos names (originally “The Modern Flamingos”), Nate and Terry recorded for Aloe in 1963 as the Starlights (Nate joined the Platters in 1965). In 1964 Terry worked for Motown with Smokey Robinson, and also made some solo recordings. Terry’s Flamingos (who nowadays have some kind of legal status) continue to perform in concerts across the country.

with the Coasters mid 1956 – mid 1959
born in Pineland, Sabine County, Texas
(April 15, 1939 – July 23, 2014 in Los Angeles)
Born Adolph (but calling himself Al in later years). He moved to Oakland in California early on and recorded with the Medallions in 1955 and joined the Coasters after the recording of “Down In Mexico” (playing the guitar on stage – and on the records from “Searchin’” up to “Charlie Brown”). He left the Coasters in mid 1959 to move back to California, but kept in touch - even recording with his buddies on Class Records in 1959 - “Move Around Easy” bw “Whistlin’ & Walkin’”. In 1971 he made a record on Romark, produced by Kent Harris, and also worked with Little Richard and Larry Williams in the late 1960s and early ’70s (on several recordings for Modern/Kent and Specialty). He formed his own Orchestra on the West Coast (backing among others both the Will Jones/Billy Guy off-shoots and Leon Hughes’ new group). He finished his career with his very own group of “Coasters”.

with the Moonglows 1955 – ca 1959
born in Connecticut, New England
(1922 or 1924 – April 28, 1987)
Billy replaced early (short-lived) guitarist Wayne Bennett (the later famous and high ranked one of Bobby Bland’s outfit), when the Moonglows had recorded “Sincerely”. His replacement took place after an Apollo gig in early 1955 (“Sincerely was recorded in late 1954). Billy had played with Sonny Thompson in 1952. After his successful stints with the Moonglows he played/toured with Brook Benton and Jackie Wilson on several occasions.

with the Drifters ca late 1959 (or 1962) – mid 1967
(later known as Abdul Samad – unknown life data)
-- he is not to be mixed-up with the Midlighters J.C. -- or with “Roquel” Davis of Jackie Wilson fame!
William Howard Davis, Jr. had played with Doc Bagby’s early 1950s band and replaced Reggie Kimber in the new Drifters (the group that evolved in 1958, when George Treadwell fired all the original ones). According to Bill Millar he played on most of the Drifters’ recordings during the period from the second session of the new Drifters in late 1959 up to May, 1967 (but Tony Allan claims he did not participate in the recording studios – although I am more obliged to agree with Millar). He was also the road manager, and composed some of the groups fine recordings. He and Johnny Terry even wrote a song for the British U.S. visitors Nashville Teens (“Devil In Law”). By June, 1966 Billy changed his name to Abdul Samad and left the group around a year later. Sometime lead singer Charlie Thomas left the Drifters early 1967 to form his own new Drifters-group (that later recorded for among others Musicor), and Abdul (Bill) joined that group for several years from 1971.

The Great R&B Files - Updates & Amendments (page 57)
The origins of the 5 Keys go back to 1945, in Newport News, Virginia, when two sets of brothers began singing gospel music as the Sentimental Four. They were: Rudy West and Bernie West; Ripley Ingram and Raphael Ingram. They only lived a few blocks away from each other in the Marshall Avenue area of Newport News, and at the time, they were all students. Bernie West (bass/baritone; "I was more of a second baritone") and Ripley Ingram (octave tenor) were about 16 and attending Huntington High School; Rafael (second tenor) and Rudy (first tenor), 15 and 13 respectively, both went to Dunbar Elementary School. In early 1949, they decided to change their sound, adding second tenor Edwin Hall as a fifth member. He was from the same neighborhood, and a mutual friend recommended him to the group.

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

The Five Keys – Close Your Eyes - Capitol
(#5 in March 1956 – 16 weeks on the chart)
written by Chuck Willis
Prod: prob David Cavanaugh
featuring
Maryland Pierce (lead), Rudy West (echo), Ripley Ingram, Ramon Loper (who had replaced Dickie Smith in 1953), and Bernie West

(Rudy had recently re-joined the group after army service). Sixth singer Ulysses Hicks, not present, and he soon left. Dickie Smith returned in 1959 – in time for some fine records for King, also featuring new lead Thomas Threatt (from 1957).
The Great R&B Files - Updates & Amendments (page 60)


Compilation produced by Billy Vera and James Austin (the lineups presented for the discography listed.
The images are marked – left: B, D, E, G, I; right: L, M, N, O, P (no images for lineups A, C, and F (K, L are same lineups).

Please note there was yet another lineup in 1995 (before Moore’s enter) in 1954-55, featuring David Baughan (inserted below),
and some short-lived “subs” from 1960 on: James Poindexter (mid 60), William Van Dyke (mid late 60), George Grant (late 60), Dan Danbridge (66), William Brent (66-67), Charles Baskerville (67), Milton Turner (69), and Don Thomas (69-70) – plus several others later. Girl backing vocals during the early 1960s.

The Drifters:

(A) May – June 1953
(B) Aug 1953
(C) late 1953 – mid 54
(ins) mid 1954 – mid 55

Baughan and Johnny Moore actually sang together in the group for a short while in late 1954 – March 1955 (Bobby Hendricks rumored to have sung with the group the first time in 1955, but that is prob. what it is – a rumor).

(D) Aug 55 – Aug 56
(E) Aug 56 – late 57
(F) late 57 – May 58
(G) June 58 - mid 59
(H) mid 59 – May 60
(I) mid late 60 – mid 62
(J) mid 62 – late 62
(K-L) April 63 – May 64
(M) May 64 – late 66

Note: Johnny Terry replaced Evans in early 1963 – Johnny Moore returns to the group in April (before Lewis’ death).
Rick Sheppard enters in late 65 and Bill Fredericks in early 67.

Charlie Thomas quits in mid 67.
Johnny Moore continues to lead the Drifters for several years – and settling with his group in England around the time Charlie Thomas “refreshed” the old group – featuring Elsbeary Hobbs and soon also Dock Green and guitarist Billy Davis (Abdul Samad) – with Al Banks as fourth singer. They made several recordings for different labels as The Drifters.

The editor saw him perform with his group in Sweden in the 1980s – “they were quite OK!”

Thomas’ Drifers are still around (although now with younger singers beside him).

The Box spells Jimmy Millinder as Milner and Pinkney is the correct spelling of “the original Drifters” – often presented as Pinckney. He started his Original Drifters soon after the George Treadwell “transformation” of the Crowns into the Drifters in late 1958 and toured with his group up to his death.

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

In Dallas, 25 August 1961
Johnny Moore
Andrew Thrasher
Tommy Evans
Ben E. King

In Dallas,25 August 1961
Johnny Moore
Andrew Thrasher
Tommy Evans
Ben E. King

In Dallas,25 August 1961
Johnny Moore
Andrew Thrasher
Tommy Evans
Ben E. King

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

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


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

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THE STORY OF "THE TWIST"

Songs about doing the Twist went back to nineteenth-century minstrelsy, including "Grape Vine Twist" from around 1844. In 1938 Jerry Roll Morton, in "Winnin' Boy Blues", sang, "Mama, mama, look at sis, she's out on the levee doing the double twist"—a reference to both sex and dancing in those days. As for this particular song, "The Twist", Hank Ballard's guitarist, Midnighters member Cal Green, said they picked up the general idea from Brother Joe Wallace of the gospel group The Sensational Nightingales, whose position and its associated image concerns prevented him from recording the song himself. Many years later, in an interview with Tom Meros that is currently available online, Midnighters' member Lawson Smith recalled the authorship of "The Twist" differently, that The Sensational Nightingales' Nathaniel Bills wrote the song instead. Green and Ballard already had written a song together called "I Love You For Real", which was based on Clyde McPhatter and The Drifters' 1955 song "Whatcha Gonna Do", so they created an entirely new song by simply putting the new Twist words to the older melody. They originally recorded a loose (a good one, edition) version of the song in a Florida studio for Vee-Jay Records in early 1958, with slightly different lyrics, featuring Green on guitar playing like Jimmy Reed. This version appeared on the box set "The Vee-Jay Story" in 1993, but it went unreleased at the time. They did not get around to recording the released version until November 11, 1958, when the Midnighters were in Cincinnati. Ballard thought "The Twist" was the hit side, but King Records producer Henry Glover preferred the balled "Teardrops on Your Letter", which had written himself.

THE MIDNIGHTERS – The Twist
Recorded by producer Henry Stone in his studios in Miami, Florida – prob July 6, 1958
58-955 Vee-Jay unissued (legal matter)
with Hank Ballard, lead vcl; Lawson Smith, baritone vcl; Henry Booth, tenor vcl; Norman Thrasher, bsg; James E. "Hank" Moore, tenor saxophone; plus unknown bsg and drums.
Issued on "Celebrating 40 Years of Classic Hits – Vee-Jay" VJL123 NYSS 3400 (1993) and Bear Family Box Set with Hank Ballard and the Midnighters, "Nothing But Good" BCD 15796 EK (2009)

HANK BALLARD and The Midnighters – The Twist
Recorded by producer Henry Glover in King Studios, Cincinnati, Ohio – November 11, 1958
F-1308-3 King 5171 with sax overdub and King EP 435 (without the dub)
with same singers – and Cal Green, gtr; Ray Felder and James E. "Hank" Moore, tenor saxophones; plus Sonny Thompson, pno; Navarro Hastings, bsg; Edwyn Conley, bc; George DeHart, dms.
The dub version also issued on King LPs 618, 781, 867, and 1147
R&B #16 in April 1959 and #6 in July 1960 (POP #38)

CHUBBY CHECKER – The Twist
Recorded by producer Dave Apell in Philadelphia, PA. Checker’s version featured Buddy Savitt on sax and Ellis Tolli on drums, with backing vocals by the Dreamlovers.
Issued in June 1960 on Parkway 811
R&B #2 in September 1960 (POP #1) and #4 in January 1962 (POP #1 again)

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

compiled by Claus Röhniisch
Fats Domino – the Imperial singles

1950 5058 - The Fat Man (#2) / Detroit City Blues
5077 - Hide Away Blues / She's My Baby
5085 - (Brand New) Baby / Hey La Bas Boogie
5099 - Blues In / Every Night About This Time (#5)
Fats Domino and His Band
5114 - Tired Of Crying / What's The Matter Baby
5138 - Right From Wrong / No No Baby
5145 - Careless Love / Rockin' Chair (#9)
5167 - You Know I Miss You / I'll Be Gone

Fats Domino
5180 - Reeling And Rocking / Goin' Home (#1)
5197 - Poor Fool Me (#10) / Trust In Me
5209 - How Long (#9) / Dreaming
1953 5220 - Cheatin' / Nobody Loves Me
5231 - Mardi Gras In New Orleans / Goin' To The River (#2)
5240 - Please Don't Leave Me (#3) / The Girl I Love
5251 - You Said You Loved Me / Rose Mary (#10)
1954 5262 - Don't Leave Me This Way / Something's Wrong (#6)
5272 - Hey Little School Girl / You Done Me Wrong (#10)
5283 - Baby Please / Where Did You Stay
5301 - You Can Pack Your Suitcase / I Lived My Life
5313 - Love Me / Don't You Hear Me Calling You -
1955 5323 - Thinking Of You (#14) / I Know
5340 - Don't You Know (#7) / Helping Hand
5348 - Ain't It A Shame (aka Ain't That A Shame) (#1) / La La.
5357 - All By Myself (#1) / Troubles Of My Own
5369 - Poor Me (#1) / I Can't Go On (Rosale) (#6)
1956 5375 - Bo Weevil (#5) / Don't Blame It On Me
5386 - I'm In Love Again (#1) / My Blue Heaven (#5)
5396 - So Long / When My Dreamboat Comes Home (#2)
5407 - Blueberry Hill (#1) / Honey Chile (#2)
1957 5417 - Blue Monday (#1) / What's The Reason I'm Not Pleading You (#12)
5428 - I'm Walking (#11) / I'm In The Mood For Love
5442 - Valley Of Tears (#2) / It's You I Love (Mp hi)
5454 - If I See You (#14) / What Will I Tell My Heart (#12)
5467 - Wait And See (#7) / I Still Love You
5477 - The Big Beat (#15) / I Want You To Know
1958 5492 - Yes, My Darling (#10) / Don't You Know I Love You
5515 - Sick And Tired (#14) / No, No (Ap hi)
5526 - Little Mary (#4) / The Prisoner's Song
5537 - My Girl Josephine (#7) / Natural Born Lover (#28)
5553 - Whole Lotta Loving (#12) / Coquette (#26)
1959 5569 - When The Saints Go Marching In / Telling Lies (#13)
5585 - I'm Ready (#7) / Marjie
5606 - I Want To Walk You Home (#1) / I'm Gonna Be A Wheel Some Day (#22)
5629 - Be My Guest (#22) / I've Been Around (#19)
1960 5645 - Country Boy / If You Need Me
5660 - Tell Me That You Love Me / Before I'm Around Too Old
5675 - Walking To New Orleans (#2) / Don't Come Knockin' (#28)
5687 - Three Nights A Week (#8) / Put Your Arms Around Me Honey
5704 - My Girl Josephine (#7) / Natural Born Lover (#28)
1961 5723 - What A Price (#7) / Ain't That Just Like A Woman (#19)
5734 - Shu Rhub / Fall In Love On Monday
5753 - It Keeps Rainin' (#18) / I Just Cry
5764 - Let The Four Winds Blow (#2) / Good Hearted Man
5779 - What A Party / Rockin' Bicycle
5796 - Jambalaya (On The Bayou) / I Hear You Knocking
1962 5816 - You Win Again / Ida Jane
5833 - My Real Name (#22) / My Heart Is Bleeding
5863 - Nothing New (Same Old Thing) / Dance With Mr. Domino
5875 - Did You Ever See A Dream Walking / Stop The Clock
5895 - Won't You Come On Back / Hands Across The Table
1963 5909 - Hum Diddy Doo / Those Eyes
5937 - You Always Hurt The One You Love / Trouble Blues
5959 - Isle Of Capri / True Confession
5980 - One Night / I Can't Go On This Way
5999 - Your Cheatin' Heart / Goin' Home
6005 - I Can't Give You Anything But Love / Goin' Home
1964 6016 - When I Was Young / Your Cheatin' Heart

CHUCK BERRY – all his U.S. singles

Joe Alexander and the Cubans
1954 Ballad 1008 - Oh Maria / I Hope These Words Will Find You Well

Cherry
Chuck Berry and His Combo
1955 1604 - Maybellene (aka Maybeline) (#1) / Wee Wee Hours (Blues) (#10)
1610 - Thirty Days (To Come Back Home (#2) / Together (We Will Always Be)
1610 - No Money (To Buy) / The Downbound Train
1956 1626 - Roll Over Beethoven (#2) / Drifting Heart
1635 - Too Much Monkey Business (#4) / Brown Eyed Handsome Man (#5)

Chuck Berry
1957 1633 - School Day (Ring! Ring! Goes The Bell) (#1) / Deep Feeling
1654 - Oh Baby Doll (#12) / La Jaunda
1671 - Rock And Roll Music (#6) / Blue Feeling
1958 1683 - Sweet Little Sixteen (#1) / Reelin' And Rockin'
1691 - Johnny B. Goode (#2) / Around And Around
1697 - Vaction Time / Beautiful Delilah
1700 - Carol (#9) / Hey Pedro
1709 - Sweet Little Rock And Roll(e) (#13) / Jo Jo Gunne
1714 - Run Rudolph Run / Merry Christmas Baby
1959 1716 - Anthony Boy / That's My Desire
1722 - Almost Green (#3) / Little Queenie
1729 - Back In The U.S.A. (#16) / Memphis Tennessee (aka Memphis)
1737 - Broken Arrow / Childhood Sweetheart
1960 1753 - Say You'll Be Mine / Let Me Sleep Woman

Chuck Berry (both sides above the Ecuador with Chuck Berry, gtr)
1690 1747 - Too Pooped Too Pop 'Cowry' (#18) / Let It Rock
1754 - Bye Bye Johnny / Worried Life Blues
1763 - I Got To Find My Baby / Mad Lad
1787 - Jaguar And Thunderbird / Our Little Rendezvous
1961 1779 - I'm Talking About You / Little Star
1799 - Go Go Go / Come On
1963 1853 - I'm Talking About You (reiss) / Diplomat For Two
1866 - Sweet Little Sixteen (Surfin'U.S.A.) / Memphis
1930 - Walkin' (#11) / I'm In The Mood For Love (both sides overdubbed with audience on reissues)
1944 1883 - Nadine (Is It You?) (#7) / O Rangutang
1938 - No Particular Place To Go (#2) / You Two
1906 - You Never Can Tell / Brenda Lee
1934 - Teenage Bopper / We're Gonna Be A Wheel Some Day (#2)
1943 - Lonely Shoo Shoo Days (fast) / Ramona, Say Yes
1963 - Ramona Say, Yes / Havana Moon (reissues)

Checker 1099 - Chuck's Beat / Bo's Beat (both sides both sides)
1912 - Little Moire / Go, Bobby Sooner
1916 - Promised Land / Things I Used To Do
1965 1926 - Dear Dad / Lonely Shoo Days (slow)
1943 - It Wasn't Me / Welcome Back My Pretty Baby
1966 1963 - Lonely Shoo Days (fast) / Ramona, Say Yes
1963 - Ramona Say, Yes / Havana Moon (reissues)

Check
1967 27463 - Club Nitty Gritty / Laugh And Cry
27480 - Back To Memphis / I Do Really Love You
27484 - It Hurts Me Too / featin' It
1968 27840 - Louise To Frisco / Ma Dear
1969 27963 - It's Too Dark In There / Good Lockin' Woman

Chess
1970 2090 - Tulane / Have Mercy Judge
1972 2131 - My Ding A Ling (POP #1) / Johnny B. Goode (both live)
(top side originally rec by Dave Bartholomew in 1952, and by Berry in 1966 as "My Tambourine" for Mercury)
2136 - Reelin' And Rockin' (live) / Let's Boogie
1973 2140 - Bio / Roll 'Em Peas
1975 2169 - Shake, Rattle And Roll / Baby What You Want Me To Do

Atco
1979 7203 - Oh What A Thrill / California

Fats Domino continued recording for ABC-Paramount 1963-64, and later Broadmore. He joined the Reprise roster in 1968.

Domino's "The Rooster Song" from EP 147 hit R&B #1 in 1957. He had three minor R&B hits on ABC-Paramount.


Note that artist credits can differ concerning 78 rpm / 45 rpm issues (and on repressings).
Elvis issued several more records in 1957. On June 20 the album "Loving You" was released.

On September 24 the single "Jailhouse Rock" / "Treat Me Nice" was issued and finally "Elvis Christmas Album".

Elvis had 35 R&B Hits 1956-1963 (of which 24 reached Top 10).
The performers in this volume of "The R&B Pioneers" have all in one way or another joined the school of Clyde McPhatter transforming early roots into new paths. They all contributed very heavy in shaping the gospel-influenced Soul Era of the 1960s, although they all debuted in the early 1950s. Four of the performers were the Super Stars (with roots in St. Augustine-Florida, Chicago, Detroit, and Augusta-Georgia), four represent different moods of early soul - the gospel roots, the ever popular crooning, the exciting sounds of the innovative West-Coast, and the jazz roots. And then there are the four Southerners (three of them from Memphis, recording for Sam Phillips – and one from Texas), who truly were the ones who guaranteed that the blues was injected into the new Soul Music. So here are the twelve probably most important performers of "Rhythm & Soul". Several of the performers in this volume had an itch to explore new locations to record and practise their music - South and North, Midwest, East, and West. One thing these twelve had in common, beside the deep, thorough Blues engagement, and their skillful abilities to express the true Soul feeling, was (in a matter of speaking) - they all went Pop! (although Bland and Parker still sounded "too black" to fit into the white community's mainstream market). You will also find plenty of "bonus" reading.

A terrific "Transitions" recording

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

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

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

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

A Super Album
Recorded live at the Montreux Jazz Festival, Montreux, Switzerland on June 17, 1971.
- Champion Jack Dupree, vocals / piano
- King Curtis, tenor and alto sax
- Cornell Dupree, guitar
- Jerry Jemmott, bass;
- Oliver Jackson, drums;

Executive Producer: Nesuhi Ertegun
Atlantic LP SD 1637
(issued 1973 – after King Curtis' death)
also on CD 7567-81389
Great liner notes by Mike Hennessey
The Cookies – Raelettes (Raeletts, Raelettes – or Raelets)
(from Ray Charles Video Museum – a great new site) Ray Charles’ Band Chronology

The Cookies
1954 Beulah Robertson, Ethel “Darlene” McCrea, Dorothy Jones
1955 Margie Hendricks (aka Hendrix), Darlene McCrea, Dorothy Jones
1956 Mary Ann Fisher (featured), Hendricks, McCrea, Jones
around 1957 Fisher (featured), Hendricks, McCrae, Jones, plus possibly Pat Lyles and Gwen Berry (prob not Earl-Jean McCrea)

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

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

Left: ca 1959. Previous images on full-page
The Cookies ca 1954-55 l-r: Beulah Robertson, Ethel “Darlene” McCrea, and Dorothy Jones.
The Raelettes prob. early 1959 l-r: Margie Hendricks, Pat Lyles, Gwen Berry, Darlene McCrea.
<table>
<thead>
<tr>
<th>released</th>
<th>artists credits</th>
<th>track titles</th>
<th>label</th>
<th>notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>07/1959</td>
<td>James Davis</td>
<td>Doodle Bee / Bucket Head</td>
<td>Federal 12360</td>
<td>tenorsaxist in band (JC)</td>
</tr>
<tr>
<td>11/1960</td>
<td>Nat Kendrick and the Swans</td>
<td>(Do the) Mashed Potatoes (Parts 1 &amp; 2)</td>
<td>Dade 1804</td>
<td>drummer in band</td>
</tr>
<tr>
<td>05/1960</td>
<td>Nat Kendrick and the Swans</td>
<td>Dish Rag (Parts 1 and 2)</td>
<td>Dade 1808</td>
<td>(released 1963 on Dade 5004)</td>
</tr>
<tr>
<td>1969</td>
<td>Baby Lloyd</td>
<td>I Need Love (I Got Money / Wait And See)</td>
<td>Dade 1809/Ato 6175</td>
<td>Famous Flame (Stallworth)</td>
</tr>
<tr>
<td>1961</td>
<td>Nat Kendrick and the Swans</td>
<td>Slow Down / Hot Chile</td>
<td>Dade 1812</td>
<td>the revue</td>
</tr>
<tr>
<td>c. 02/1962</td>
<td>Yvonne Fair &amp; James Brown Band</td>
<td>I Found You / I If I Knew</td>
<td>King 5594</td>
<td>the revue</td>
</tr>
<tr>
<td>06/1962</td>
<td>Yvonne Fair &amp; James Brown Band</td>
<td>Tell Me Why / Say So Long</td>
<td>King 5584</td>
<td>Terry &amp; Hollings</td>
</tr>
<tr>
<td>1962</td>
<td>Johnnie and Bill</td>
<td>On My Way To School (Versions 1 &amp; 2)</td>
<td>Federal 12479</td>
<td></td>
</tr>
<tr>
<td>09/62</td>
<td>Yvonne Fair &amp; the James Brown Band</td>
<td>It Hurts To Be In Love</td>
<td>King 5687</td>
<td>(Tell Me Why &amp; You Can Make... released on King 1907 in 1965)</td>
</tr>
<tr>
<td>c. 02/1963</td>
<td>Yvonne Fair</td>
<td>Straighten Up / Say Yeah Yeah</td>
<td>Dade 1851</td>
<td>released on Dade 5006</td>
</tr>
<tr>
<td>1963</td>
<td>Bobby Byrd</td>
<td>I Found Out / They Are Sayin’</td>
<td>Federal 12486</td>
<td>Flames and Band</td>
</tr>
<tr>
<td>04/1963</td>
<td>Nat Kendrick &amp; the Swans</td>
<td>Wobble, Wobble (Parts 1 &amp; 2)</td>
<td>Dade 5003</td>
<td>(Nat made more singles for others)</td>
</tr>
<tr>
<td>mid 1963</td>
<td>Tammy Montgomery</td>
<td>I Cried / If You Don’t Think</td>
<td>Try Me 28001</td>
<td>the revue (later with Marvin Gaye)</td>
</tr>
<tr>
<td>1963</td>
<td>Johnny and Bill</td>
<td>This Is My Story / No, No, No</td>
<td>Try Me 28002</td>
<td>JB and Band</td>
</tr>
<tr>
<td>1963</td>
<td>The Poets</td>
<td>Devils Den (Parts 1 &amp; 2)</td>
<td>Try Me 28006</td>
<td>with the revue</td>
</tr>
<tr>
<td>08/1963</td>
<td>Hank Ballard &amp; the Midnighters</td>
<td>It’s Love Baby / Those Lonely Lonely Feelings</td>
<td>King 5798</td>
<td>now with the revue</td>
</tr>
<tr>
<td>12/1963</td>
<td>Anna King</td>
<td>If Somebody Told You</td>
<td>Smash 1858</td>
<td>the revue repl Tammy</td>
</tr>
<tr>
<td>01/1964</td>
<td>Bobby Byrd</td>
<td>I’m Just A Nobody (Parts 1 &amp; 2)</td>
<td>Smash 1868</td>
<td></td>
</tr>
<tr>
<td>03/1964</td>
<td>Bobby Byrd</td>
<td>Baby Baby Baby (vcl feat Anna King &amp; instr)</td>
<td>Smash 1884</td>
<td></td>
</tr>
<tr>
<td>05/1964</td>
<td>Bobby Byrd</td>
<td>I Love You So / Write Me A Letter</td>
<td>Smash 1903</td>
<td></td>
</tr>
<tr>
<td>05/1964</td>
<td>Anna King</td>
<td>If You Don’t Think / Make Up Your Mind</td>
<td>Smash 1904</td>
<td></td>
</tr>
<tr>
<td>05/1964</td>
<td>James Crawford</td>
<td>Farther On Up The Road</td>
<td>Mercury 72282</td>
<td>the revue – solo singer</td>
</tr>
<tr>
<td>05/1964</td>
<td>The Epics</td>
<td>The Bells Are Ringing</td>
<td>Mercury 72283</td>
<td>Doo Wop Group</td>
</tr>
<tr>
<td>06/1964</td>
<td>At Brisco Clark &amp; his Orchestra</td>
<td>Soul Food (Parts 1 &amp; 2)</td>
<td>Fontana 1909</td>
<td>tenorsaxist in band</td>
</tr>
<tr>
<td>08/1964</td>
<td>Vicki Anderson</td>
<td>My Man / I Won’t Be Back</td>
<td>Fontana 1922</td>
<td>the revue (Byrd’s wife)</td>
</tr>
<tr>
<td>09/1964</td>
<td>Bobby Byrd</td>
<td>I’ve Got A Girl / I’m Lonely</td>
<td>Smash 1928</td>
<td></td>
</tr>
<tr>
<td>10/1964</td>
<td>The Five Royals</td>
<td>Baby, Don’t Do It / I Like It Like That</td>
<td>Smash 1936</td>
<td>“5” Royals now with revue</td>
</tr>
<tr>
<td>10/1964</td>
<td>Anna King</td>
<td>Come On Home / Sittin’ In The Dark</td>
<td>Smash 1942</td>
<td></td>
</tr>
<tr>
<td>11/1964</td>
<td>James Crawford</td>
<td>Much To Much / Strung Out</td>
<td>Mercury 72347</td>
<td></td>
</tr>
<tr>
<td>11/1964</td>
<td>Elsie “TV Mama” Mae</td>
<td>All Of Me / Whole Lot Of Lovin’</td>
<td>Smash 1953</td>
<td>the revue</td>
</tr>
<tr>
<td>12/1964</td>
<td>King Keels</td>
<td>Wondering, Wondering, Wondering</td>
<td>King 5969</td>
<td>soul singer</td>
</tr>
<tr>
<td>12/1964</td>
<td>Bill Pinkney</td>
<td>I Do The Jerk / Don’t Call Me</td>
<td>Fontana 1956</td>
<td>ex-Drifters (and “new”)</td>
</tr>
<tr>
<td>01/1965</td>
<td>James Crawford</td>
<td>I Don’t Care, I Don’t Care, I Don’t Care</td>
<td>Mercury 72393</td>
<td>(made two more later in 1965)</td>
</tr>
<tr>
<td>02/1965</td>
<td>The Five Royals</td>
<td>Never Turn Your Back / Faith</td>
<td>Smash 1963</td>
<td>(please note spelling)</td>
</tr>
<tr>
<td>02/1965</td>
<td>Anna King</td>
<td>That’s When I Cry / Tennessee Waltz</td>
<td>Smash 1970</td>
<td></td>
</tr>
<tr>
<td>02/1965</td>
<td>Dizzy Jones</td>
<td>Unexplainable / Come On And Love Me</td>
<td>Blue Rock 4009</td>
<td>soul singer</td>
</tr>
<tr>
<td>05/1965</td>
<td>Baby Lloyd</td>
<td>There’s Something On Your Mind (P 11&amp;2)</td>
<td>Loma 2014</td>
<td></td>
</tr>
<tr>
<td>05/1965</td>
<td>Dizzy Jones</td>
<td>Let Me Talk To You / I Don’t Care</td>
<td>Blue Rock 4024</td>
<td></td>
</tr>
<tr>
<td>06/1965</td>
<td>Bobby Bennett &amp; the Dynamics</td>
<td>Soul Jerk (Parts 1 &amp; 2)</td>
<td>Loma 2016</td>
<td>Famous Flame</td>
</tr>
<tr>
<td>06/1965</td>
<td>Walter Foster</td>
<td>Waitin’ / Your Search Is Over</td>
<td>Loma 2018</td>
<td>soul singer</td>
</tr>
<tr>
<td>06/1965</td>
<td>Vicki Anderson</td>
<td>I Love You / Nobody Cares</td>
<td>Smash 1985</td>
<td></td>
</tr>
</tbody>
</table>
James Brown with the Famous Flames 1956 – 1963
& SAM COOKE goin’ solo – HIS SINGLES

James Brown with the Famous Flames
The Singles 1956 - 1963 (# R&B Charts Peak) rec. date right
from 12311: James Brown and (or & the Famous Flames
Note: Several of the LPs were issued as James Brown and His Famous Flames

Federal Records
1956
12258 Please, Please, Please (# 5) / Why Do You Do Me 02/4
12264 I Don't Know / I Feel That Old Feeling Coming On 02/4
12277 No, No, No / Hold My Baby's Hand 03/23
12290 Chinnie-On-Chon / I Won't Plead No More 03/27/56
1957
12289 Just Won't Do Right (Vocal by James Brown and Bobby Byrd) 07/24

J&M Studios N.O. 12/5/56

Sam Cooke (real name Samuel Cook)

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

Specialty
619 - I'll Come Running Back To You (# 1) / Forever (coo) - 11/1/57
1958
627 - That's All I Need To Know / I Don't Want To Cry 12/6/58

J&M Studios N.O. 12/5/56
Sam Cooke, James Brown

Keen
2101 - Summertime (Part 1) / Part 2 (from above) - part 12/58
2105 - There! I've Said It Again (#25) - One Hour Ahead Of The Posse

1960
2118 - Steal Away / So Glamorous
2122 - Mary, Mary Lou / Eee-Yi-Ye-Ye-Oh
2111 - 'Taint Nobody's Business (If I Do) / No One
2112 - Wonderful World (# 2) / Along The Navajo Trail - L.A. 03/2/59
2117 - With You / I Thank God
1001 - You Send Me / Love You Most Of All (reissue)

RCA Victor
7701 - Teenage Sonata (#22) / If You Were The Only Girl N.Y. 01/28
7730 - You Understand Me / I Belong To Your Heart - L.A. 04/14
7783 - Chain Gang (# 2) / I Fell In Love Every Day - N.Y. 01/25
7816 - Sad Mood (#23) / Love Me

1961
SAR
122 - Just For You / Made For Me (promo issue) - 07/24/59

RCA Victor
7853 - That's It-Quilt-I'm Movin' On (#25) / What Do You Say
7863 - Cupid (#20) / Farewell, My Darling - L.A. 04/14
7927 - Feel It / It's Alright

1962
7983 - Twistin' The Night Away (#1) / One More Time - L.A. 12/18/61
8036 - Bring It On Home To Me (#2) (feat Lou Rawls) - 04/26

Somebody (Part #4)
8088 - Nothing Can Change This Love (#2) - 02/15

Somebody Have Mercy (#3)

1963
8129 - Send Me Some Lovin' (#2) / Baby, Baby, Baby
8164 - Another Saturday Night (#1) / Love Will Find A Way - 02/28
8215 - Frankie And Johnny (#4) / Cool Train
8247 - Little Red Rooster (# 2) / You Gotta Move
8259 - Ain't That Good News (#1) / Basin Street Blues - 12/20

1964
8368 - Good Times (# 1) / Tennessee Waltz (#6) - 12/21
8426 - Cousin Of Mine (#6) / That's Where It's At (#8)
8486 - Shake (#2) / A Change Is Gonna Come (#9)

1965
8539 - It's Got The Whole World Shakin' (#15)

Somebody Ease My Troublin' Mind
8566 - When A Boy Falls In Love / The Piper
8631 - Sugar Dumpling (#18) / Bridge Of Tears
8751 - Feel It / That's All

1966
8803 - Let's Go Steady Again / Trouble Blues
8934 - Meet Me At Mary's Place / If I Had A Hammer - 01/28/64

Universal Attractions Agency: Ben Bart, James Brown, Ben's son Jack Bart and NAACP pres Roy Wilkins (ca 1964).
TOP 10 "RHYTHM to SOUL TRANSITION" ICONS & their EARLY SINGLES - Part I

**Ray Charles**

Swingtime 215 - I've Had My Fun / Sittin' On Top Of The World 1950
217 - See See Rider / Have What I Done 1949
228 - Th' Ego Song / Late In The Evening Blues 1952
229 - I'll Do Anything But Work / Someday 1949
249 - I Wonder Who's Kissin' Her Now / All To Myself 1952
250 - Baby Let Me Have Your Hand / Lonely Boy - 1951
274 - Kiss Me A Baby (8) / I'm Glad For Your Snake 1952
297 - Baby Won't You Please Come Home / Hey Now Sittin' In With 641 - Baby Let Me Hear You Call My Name (aka St. Peta Florida Blues / Guitar Blues (single also on Swing Time 300)
Rockin' 504 - Walkin' And Talkin' To Myself / I'm Wonderin' And Wondearin' 1954
Sittin' In With 651 - I Can't Do No More (aka Why Did You Go) / Poly Poly (aka Back Home) with Rutha Beascham Orch.
Atlantic 976 - The Midnight Hour / Roll With My Baby 1958
Swing Time 326 - The Snow Is Falling / Misery In My Heart 1953
Atlantic 984 - The Sun's Gonna Shine Again / Jumpin' In The Morning 1958

**The Soul Stirrers**

Sam Cooke (lead, Paul Foster (lead), Roy (S. R.) Crain(first tenor), Thomas L. Bruster (baritone), R. B. Robinson (baritone), Jesse J. Farley (bass) and Fashional Wampler (piano) - recording at Universal Recorders and from 1954 at Master Recorders, in Hollywood, California

Specialty #13 - Come, Let's Go Back To God 1951
821 - I'm Gonna Build Right On That Shore / Until Jesus Calls Me Home 1952
835 - Just Another Day / Let Me Go Home 1952
845 - Jesus Paid The Debt / Blessed Be The Name Of The Lord 1953
851 - He'll Welcome Me (To My Home) / End Of My Journey 1954
859 - He's My Friend Until The End / Come And Go To That Land 1954

**Sonny Wilson**

Dee Gee 4000 - Rainy Day Blues / Rockaway Rock 1952
4001 - I'll Always Be A Blue Eyed Boy / Hold On To Thee 1953
Jackie Wilson

Brunswick 55024 - Reet Petite (The Finest Girl You Ever Want To Meet) / By The Light Of The Silvery Moon 1957
55052 - To Be Loved (#1) / Come Back To Me 1958
55070 - As Long As I Live / I'm Wanderin' 1959
55086 - We Have Love / Singing A Song 1959
55110 - Lonely Teardrops (#1) 1959
55121 - That's Why (I Love You So) (#2) / Love Is All 1959
55136 - I'll Be Satisfied (#6) / Ask 1959
55141 - You Better Know It (#1) / You Never Go Away 1959
55165 - Talk That Talk (#3) / You Only And Only Me 1960
55166 - Night (#3) / Diggity Around (#1) 1960

**Jackie Wilson**

Joe 550 - I Don't Want To Cry 1957
55172 - My Heart Belongs To Only You 1958
55224 - I Found A Love That's Nothing Like Love - (w. Linda Hopkins) 1958
55225 - Hearts / Sing (And Tell The Blues So Long) see page 69 for Sam Cooke's solo discography

**King 418 - At Around The World (#5) / Don't Leave Me Dear**

4841 - No A Sweetheart (#4) / Home At Last (#6) 1955
4893 - Are You Ever Coming Back / I'm Stickin' With You Baby 1956
4935 - Fever (#1) / Letter From My Darling (#10) 1956
4960 - Do Something For Me (#15) / My Nerves 1959
4989 - I've Been Around / Suffering With The Blues 1959
5003 - Will The Sun Shine Tomorrow / A Little Bit Of Loving 1957
5023 - Love, Life And Money / You Got To Get Up Early In The Morning 1957
5045 - I've Got To Go Cry / Look what You've Done To Me 1957
5066 - Young Girl / I Thought You Needed Me 1958
5083 - Uh Uh Baby / Summer Date
5091 - Person To Person / Until You Do
5108 - Talk To Me, Talk To Me (#5) / Spasm s

**Sam Cooke**

King 418 - I'm Coming Back To You / You Better Know It 1957
5003 - You Got To Get Up Early In The Morning 1957
5045 - I've Got To Go Cry / Look what You've Done To Me 1957
5066 - Young Girl / I Thought You Needed Me 1958
5083 - Uh Uh Baby / Summer Date
5091 - Person To Person / Until You Do
5108 - Talk To Me, Talk To Me (#5) / Spasms

**Till with diff gospel-groups from 1948; and then lead with the Sandmen in 1955**

Brook Benton

Diablo 4-7088 - Ooh / The Kentuckian Song 1955
4-7065 - Bring Me Love / Some Of My Best Friends 1956
Epic 9177 - Love Made Me Your Fool / Give Me A Sign 1959
9199 - The Wall / All My Love Belongs To You 1957
Vik 0285 - I Wanna Do Everything For You / Come On Be Nice 1963
0311 - A Million Miles From Nowhere / Devoted 1956
0325 - Because You Love Me / Cinoline Skirt 1958
0356 - Crazy In Love With You / I'm Coming Back To You 1956
Mercury 71394 - It's Just A Matter Of Time (1) / Hurts Inside (#23) 1959
71443 - Endlessly (#5) / So Close (#5) 1959
RCA Victor 47-7489 - Only Your Love / If Only I Had Known 1957
Mercury 71475 - Thank You Pretty Baby (#1) / With All Of My Heart 1957
71512 - So Many Ways (#1) / I Want You Forever 1957
71554 - The Time Of The Year (#12) / Nothing In The World (Could Make Me Love You More Than I Do) 1958
71558 - The Time Of The Year / How Many Times 1958
7166 - Baby (You Got What It Takes) (#1) / I Do (Dinah Washington & Brook Benton) 1959
71666 - The Things That Bind (#15) / Hither, Thither And Yon 1960
71629 - A Rockin' Good Way (To Mess Around And Fall In Love) (#1) / I Believe (Washington & Benton) 1961
71652 - Kid On The Same One (#21) / Right There 1961
71722 - Fools Rush In (Where Angels Fear To Tread) (#5) / I'll Be Satisfied 1960
71730 - This Time Of The Year / Merry Christmas, Happy New Year 1960
71774 - Think Twice (#6) / For My Baby (#2) 1961
71820 - The Bolt Weevil Song (#2) / Your Eyes 1961
71903 - Revenge (#12) / Really Really 1962

The Great R&B Files - Updates & Amendments (page 72)
TOP 10 "RHYTHM to SOUL TRANSITION" ICONS & their EARLY SINGLES - Part II

**Johnny W. Watson**
- Recorded with Chuck Higgins and his Mellotones in 1952

**Young John Watson**
- Recorded with Floyd Dixon in 1959

**Johnny 'Guitar' Watson**
- Plays on several records for diff artists in Texas in 1953 and in New York in 1956-1957 (only credited on the two below)

**Paul Dennis with King Curtis Orch w/ "King Curtis" tenorsax**
- Rpm 383 - Boogie In The Moonlight / It'll Be There –
- Germ 208 - Tenor In The Sky / Never Crying On My Pillow

**King Curtis**
- Groovin 0160 - Movin' On / Rockabye Baby
- Apollo 507 - King's Rock / Dynamite At Midnight
- Delux 6142 - Steel Guitar Rag / The Stranger
- 6195 - Wacky Wacky Pt 1 / Pt 2
- RCA Victor EP 4196 is recorded in October 1957 w/ Count Basie, and Leroy K xlink & His Hi-Flies featuring Night Before Battle / Royal Tenors / The Count and the King / Battle Royal (issued 1958)
- Acro 6114 - The Birth Of The Blues / Just Smooshin'
- 6124 - You Made Me Love You / I'llc (above w/ and his "Royal Men")
- 6135 - Castle Rock / Chili
- 6143 - Honey Dripper - Part 1 / Honey Dripper - Part 2
- 6152 - Heavenly Blues / Restless Guitar

**The Great R&B Files - Updates & Amendments** (page 73)
The Dreamers – turning into The Blossoms

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

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

King Coleman – MC, DJ and Dance Master

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

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

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

The Great R&B Files - Updates & Amendments (page 74)
On the Smash LP "Presenting the James Brown Show" of 1967 neither Bobby Byrd nor Johnny Terry were present. The LP was a genuine live recording of 1966. Here are the performers on that "Live On Stage" LP.

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

Arranged by James Brown and Nat Jones (with Brown at the Organ)
Smash LP MGS-27087 (monoraul).
Above: the Smash LP MGS-27084 of 1966
(featured a.o. Nat Jones' arrangement of the superb "The King")
Selected Great Organ Soul Classics ( kinda random order)

- Ethel Smith – *Tico Tico* 1954
- Bill Dogget – *Slow Walk* 1956-57
- Brother Jack McDuff – *Screamin’* 1962
- Wild Bill Davis – *Hit The Roadf Jack* 1965
- Ray Charles – *One Mint Julep* 1960
- Billy Preston – *Soul Meeting* 1965
- Dave “Baby” Cortez – *Rinky Dink* 1962
- Booker T. Jones (& the M.G.s) - *Green Onions* 1962
- Jimmy Smith – *The Organ Grinder’s Swing* 1965
- Jimmy McGriff – *I’ve Got A Woman* 1962
  & *All About My Girl* 1963
- James Brown – *Grits* 1964
  & *The King* 1966
  *(JB instrumentals 67-68)*
- Phil Upchurch Combo
  (organ: Cornell Muldrow)
  - *You Can’t Sit Down* 1961

The GREATEST of ’em - Jimmy Smith
1925(1928) – 2005
Honky Tonk live (1980s)
Some of his Blues Albums

- I’m Your Hoochie Coochie Man 1965

The Great R&B Files - Updates & Amendments (page 76)
The Great R&B Files - Updates & Amendments (page 77)
The Famous Flames

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

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

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

1954 - James Brown returns to music (which he had practiced already as a youngster in Augusta, Georgia (his home town from the age of five) and in Rome and Toccoa, after boxing, baseball and dish-washing careers, with a group called the Ever Ready Gospel Singers, which includes his old reform school friend, Johnny Terry (the "mysterious" long-time friend of Brown's). Later this year, the Avons face a tragedy when Troy Collins dies in a car accident. Byrd asks Brown to replace Collins. At first, lead vocals are split between Byrd, Keels and Brown. Brown brings in Johnny Terry. Some files say Terry may be the one to have recruited guitarist Nafloyd Scott. Scott's brother "Baby Roy" (Baroy) is also there.

1955 - after watching Little Richard in Macon, Georgia, the group settles for a new name again, the Flames (unaware of the Hollywood group). Doyle Ogleby, Fred Pulliam leave and are replaced by Nashpendle "Nash" Knox. "Baby Roy" is now also out. Clint Brantley (Little Richard's agent in Macon) is the one who suggests the final name and trying to get a recording contract. The group is now officially called "The Famous Flames". Nov 1, 1955 - recording a demo of "Please, Please, Please" in radio studio WBBB in Macon, Georgia.

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

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

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

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

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

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


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

The Great R&B Files - Updates & Amendments (page 78)
Here is a link to a very interesting site, with a stunning news feature on the band, who had joined the Brown roster together with Johnny Terry, Bobby Byrd, Sylvester Keels, Nashpendle Knox, Nafloyd Scott, and Wilbert Smith (tenor saxophonist). The site, which was very interested, but more so interested in the history of the band and its influence on the music industry. The link also provides a glimpse into the personal lives of the band members, including their relationships with each other and their families. The site also features interviews with former members of the band, shedding light on their experiences and the impact of the band on their careers.

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

On April 29, 1955, the Famous Flames recorded their first single, "Please Please Please" (written by Brown and Byrd) at the studio of Bill Reid, the producer of the Drifters. The single made it to number five on the R&B chart, and it featured the band with the late Little Richard. The Famous Flames were composed of Bobby Byrd, Bobby Bennett, and James Brown, plus Blavat and the James Brown Band. The record was credited to James Brown and the Famous Flames, but Byrd himself contributed the vocals. The band's success was short-lived, and they disbanded in 1956.

The Famous Flames' lineup in late 1959. They were now a vocal quartet, not James Brown's band. The group's occasional help from Johnny Terry. On stage, the Famous Flames contributed significantly to Brown's live act. Despite their role in his live show, Brown used the Famous Flames less frequently on record after 1962. Their final appearance was "Maybe the Last Time", on a June 1964 session. Strangely, the records were credited from 1955 through most of 1968 to James Brown and the Famous Flames—often the many on which the Famous Flames did not appear. The combination of Brown's relegation of the Famous Flames to backup singers and a lack of chart success caused instability within the group, which broke up in April 1967. After the group's initial breakup, with original group members Bobby Byrd, Sylvester Keels, Nafloyd Scott, Nash Knox, and Johnny Terry leaving the group due to the group's managers Clint Brantley and Ben Bart giving James Brown top billing. Brown was truly having trouble keeping the Flames group together. He assembled a new set of backup singers from the Dominions (who had toured with the Upsetters and Little Richard) - Louis Madison (singer and pianist), J.W. Archer, Willie "Snake" Johnson, and Bill Hollings. - soon Johnny Terry returned (and Johnson quit). New musicians were also hired, including saxophonist J.C. Davis and members of his band. Byrd rejoined in 1959, soon after "Try Me" topped the R&B chart. Bobby Bennett, originally valet for J.C. Davis, and "Baby" Lloyd Stalls muddled out the Famous Flames. The members were Bobby Bennett, Bobby Byrd and Lloyd Stalls with Ralph Bass (of King Records) managing them first. He did so over the objections of owner Syd Nathan, with whom Brown would have a somewhat contentious relationship over the years.

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

In the first seven single recordings by James Brown with the Famous Flames, the following members were credited as composers with differing frequency: James Brown, Johnny Terry, Bobby Byrd, Sylvester Keels, Nafloyd Scott, and Wilbert Smith (tenor saxophonist - not a Flame - but from Little Richard's Upsetters road band, who had joined the Brown roster together with pianist Lukas "Fats" Gonder). Here is a link to a very interesting site, with a stunning news feature on Johnny Terry (far right below with Jack Montgomery and Jay Davis of the Tempos).
The True R&B Pioneers – Twelve Hit-Makers from the Early Years


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

Well, Amos Milburn truly deserves some more space in the R&B Pioneers Series, so here are his most successful original hit records and a couple of other classics – ("Jitterbug Parade" had its flip "Hold Me Baby" hitting the charts). Amos was a very consistent hit-maker from 1947 (debuting in 1946) through to early 1954, but met the same fate as most of the early idols, when rock-n-roll was born (although he continued doing records up into the Motown years). This Texan was, despite his west-coast base a regular visitor to New York (the Apollo, often working with Ruth Brown) – and he was a heavy influence on New Orleans based Fats Domino.
John Sam Lightnin' Hopkins (born in Centerville, Texas March 15, 1912 – died in Houston January 30, 1982)

Hopkins was a country blues influenced guitarist (sometimes pianist, and a great story-teller in his recordings), who really deserves a place in the R&B Pioneers roster. At the age of eight he met Blind Lemon Jefferson in Buffalo, Texas. Later he teamed up with Texas Alexander. He made his very first recordings in November of 1946. Lola Anne Cullum of Aladdin in L.A., California had sent for him to come recording. He was joined by Wilson Smith on the piano (and the two were baptized "Lightnin'" and "Thunder"). Soon after he made several solo recordings for Bill Quinn's Gold Star in Houston, Texas in the late 1940s. In the early 1950s RPM, Sittin' In With, and Mercury took their turns. His popularity declined (despite some very interesting urbanized blues with combos) for Decca, TNT and Herald in 1953-1954. He fell into obscurity – and wasn’t "rediscovered" until 1959 by Mack McCormick (who recorded him for Tradition). This resulted in one of the most frequently recorded blues artists of all. Sam Charters produced albums for Folkways, and later there was a whole bunch for Bluesville & Prestige, Fire, Candid, Vee-Jay, several for Arhoolie, Vanguard, and Verve, some fine ones for Jewel, and for Home Cooking, Sonet and other labels - up to his final LP done in France in 1981. His most famous song in later years was "Mojo Hand", recorded for Fury in November 1960, but not released until 1962..Hopkins is by many considered one of the absolute top blues singers of black America. Well - in my files he fell short – but don’t forget him (like I did - well he sure wasn’t a giant in the Golden ’50s).
Dave Bartholomew (December 24, 1918 – June 23, 2019)

Dave Bartholomew was born to Louis Bartholomew, a barber and base player, and his wife Mary, on Christmas Eve, 1918 in Edgard, Louisiana St., John the Baptist Parish. He was born as his father’s collaboration. But there is no much more.

Still, Broadcast Music Inc., the company which pays songwriters and music publishers for their public performances of their songs, lists 452 Dave Bartholomew songs on its website. He is still one of the most powerful to his power to choose material for the many which he produced, a higher percentage of songs were released to the public.

For fans Down home there, Dave’s charted including under his real name and with various bands. Of those, 39 made it to the Top Ten on the R&B chart. Although Fats never reached number one on the pop chart, he topped the R&B chart three times during Bartholomew’s tenure.

And that’s just David’s tag team album. Since 1989, released and produced 1950s Crescent City performance, Sidney Little Leafs, The Spiders, Lloyd Price, Shirley Driver, Ernie K-Doe, T-Bone Walker, Fats Domino, Pete Klein, Wally Whyman, Earl King, and others, which potentially many songs beyond the city birds, often found a national audience via cover versions by pop stars like Elvis Presley, Pat Boone, Bobby Darin, and many more.

Stumbling on the local, Bartholomew took up the trumpet at an early age, and by the late 1930s, he played with New Orleans jazz greats Joe Canzoneri, Joe Rockhouse, and Fats Piron, before joining the armed forces during World War II. Upon his return, after a short stint with the Jamaica Rhythm Orchestra, he formed his first band and also at the Dew Drop Inn in New Orleans. There, he encountered his future partner, who was the first to successfully record New Orleans rhythm and blues at Sidney Bechet’s De Luxe Records in 1947.

During a gig of Don Robinson’s Famous club in Houston, he met Lew Ely, owner of Imperial Records, a label known mostly for Mexican recording at the time. The late hall off, and Dave who had a slacker sound and jazz band, the three producing his own music. His first production for his own label was Broadcast Blues by Tommy Ridgley and James Kinsey’s “I’ll Be With You,” which became his hit.

His next session at Cosmo Movers’s jam sessions in December 1949, was with Fats Domino’s “The Fat Man,” an altered version of the city’s traditional “Jambalaya,” typical of a slammed and a wow sound. Many years ago, reading in The Complete, a list of artists with the most number one hits, Al: At the top was Benny Goodman with 24 hits and the Beatles with 22 each and Fats was next, with 10. Of those, two are by Dave’s label: "Ten of Slim’s songs by Earl "Fatha" Hines were originally recorded by T-Bone Walker, "Careless Love," and "Down Home Night," did not feature significant hits among the songs recorded at this session.

Three hits showed "Fatha" having a hit with "Careless Love," and the song became a pop hit, and became his biggest hit. "Down Home Night" was recorded by Dave himself with him number one with the UK, the song in "Rolling Stone," which had to be at least one hit to Fats to make a hit with "Ten of Slim's biggest disappointments was not being able to make them hits.

"I'm In Love Again" by the early 1950s, and "The Monkey" by Terrence Fats were minor hits among the songs recorded at this session. Dave made a fortune from pop hits, the song "I'm In Love Again" by his Forest Park, and "The Monkey" by Terrence Fats were minor hits among the songs recorded at this session.

Those hits showed "Fatha" having a hit with "Careless Love," which became his biggest hit. "Down Home Night" was recorded by Dave himself with him number one with the UK, the song in "Rolling Stone," which had to be at least one hit to Fats to make a hit with "Ten of Slim's biggest disappointments was not being able to make them hits."

From a 1950 argument between Dave and Chubby caused him to seek employment elsewhere. For publicity, he recorded "Rubber Lips," a song by which became his hit and was a number one hit in the charts.

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Two interesting Jasmine double-CDs

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

... and some new on Jasmine:

The Great R&B Files - Updates & Amendments (page 83)
Peter Grendysa on the "road to Doo-Wop" – the roots.
from "the drifters box / rockin' & driftin" (Rhinoc 1996)


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

Images: the original Mills Brothers from Piqua, Ohio with John C., Jr. and his guitar. Center: the Mills family dynasty after the death of John C., Jr. in January 1936.

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

The Great R&B Files - Updates & Amendments (page 84)
Four Old Favorites – Four Old Friends

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

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

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

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

Four Jazz Giants

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

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

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

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

The Great R&B Files - Updates & Amendments (page 85)
THE FAMOUS & THE NOTORIOUS - TWO LEGENDARY LABELS

SAM PHILLIPS  Memphis
"The Birth Place of Rock ‘n’ Roll"
Memphis Recording Service, 706 Union Avenue, Memphis, Tennessee - and Sun Records

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

1950 Phillips 1001-1950 Joe Hill Louis Boogie In The Park (re-recorded on November 27 for Modern #13)
07/50 RPM 304 B. B. King Mistrusted Woman / B. B. Boogie
12/50 Giltedge 1026 Slim Rhodes Memphis Bounce (country record)
02/51 Modern 809 "Mumbles" Little Boy Blue (Walter Horton)
02/51 RPM 322 Roscoe Gordon Roscoe’s Boogie
03/55/1 Chess 1458 Jackie Brenston Rocket 88
04/19/51 RPM 324 Roscoe Gordon Saddled The Cow
05/14/51 Chess 1479 The Howlin’ Wolf Moanin’ At Midnight / How Many More Years
06/51 Chess 1466 Rufus Thomas, Jr. Night Workin’ Blues
08/51 Chess 1478 Wille Nix Lonesome Bedroom Blues
07/51 RPM 336 Roscoe Gordon Dime A Dozen
10/51/51 Chess 1487 Roscoe Gordon Booted / Love You ’Til I Die
11/51 Chess 1504 Doctor Ross Doctor Ross Boogie
12/18/51 Chess 1497 The Howlin’ Wolf Howlin’ Wolf Boogie
07/21/52 Duke 1109 Roscoe Gordon with The Beale Streeters Too Many Women
10/7/52 Chess 1528 Howlin’ Wolf My Last Affair

Some early Sun singles (with recording and release dates)

(Several of Phillips’s fine blues recordings were kept in the can for many years)
early 50’s
12/8/52 01/53 178 Joe Hill Louis We All Gotta Go Sometime
10/9/52 01/53 179 Willie Nix Baker Shop Boogie
02/25 03/53 180 Jimmy and Walter Easy (Dellery and Horton)
03/03 03/53 181 Rufus Thomas, Jr. Bear Cat
06/01 07/53 186 Prisonaires Just Walkin’ In The Rain
06/08 07/53 187 Little Junior’s Blue Flames Feelin’ Good (Parker)
06/30 07/53 188 Rufus Thomas, Jr. Tiger Man
08/15 11/33 192 Little Junior’s Blue Flames Mystery Train
10/3 12/53 193 Doctor Ross Chicago Breakdown
12/7/53 02/54 194 Little Milton Been My Baby (Campbell)
01/11 02/54 196 Billy “The Kid” Emerson No Tearin’ Around
12/15/53 04/54 199 James Cotton Straighten Up Baby
04/12 05/54 204 Raymond Hill The Snuggle
05/14 07/54 206 James Cotton Cotton Crop Blues
07/47 07/54 209 Elvis Presley (with) Scotty and Bill That’s All Right
03/28 04/55 218 Sammy Lewis with Willie Johnson Combo I’m Still Workin’ Baby / So Long Baby Goodbye
05/25 12/55 237 Roscoe Gordon The Chicken

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

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

1961
100 The Crystals There’s No Other (Like My Baby) (# 5)
101 Joel Scott You’re My Only Love (produced by then co-owner Lester Sill) (#48)
102 The Crystals Uptown (#18)
103 The Crystals He Hit Me (#34)
106 The Crystals He’s A Rebel (# 2) (Lester Sill bought out by Spector)
117 Bob B. Soxx and the Blue Jeans Zip-A-Doo-Dah (# 7)
109 The Crystals He’s Sure The Boy I Love (#18) (actually Darlene Love)
111 Darlene Love (Today) I Met The Boy I’m Gonna Marry (#16)
1963
112 The Crystals Da-Doo-Ron-Ron (When He Walked Me Home) (# 5)
113 Bob B. Soxx and the Blue Jeans Not Too Young To Get Married (#60)
114 Darlene Love Wait Till My Baby Gets Home (#74)
115 The Crystals Then He Kissed Me (# 4)
116 The Ronettes Be My Baby (# 4)
117 Darlene Love A Fine Fine Boy (#29)
118 The Ronettes Baby, I Love You (# 4)
1964
119 Darlene Love Christmas (Baby Please Come Home) (#3)
1965
123 The Ronettes Walking In The Rain (# 3)
124 The Righteous Brothers . You’ve Lost That Lovin’ Feelin’ (#3 2)

1966
129 The Righteous Brothers Unchained Melody (# 6)
1966
132 Ike and Tina Turner River Deep Mountain High (actually only Tina)

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

Born in the Bronx (NYC), Specter began his career in 1958 as co-founder, guitarist, and vocalist of the Teddy Bears, penning their US number-one single “To Know Him Is To Love Him”. With his Teddy Bears, Spector introduced early Los Angeles music to the rest of the US public, earning the band a recording contract with Capitol Records. In 1961, he co-founded Philles Records with Lester Sill. At the age of 21 he became the youngest ever US label owner to that point. Over the next several years, he wrote, co-wrote, or produced records for acts such as the Ronettes and the Crystals, and later, John Lennon and George Harrison, collaborating with arranger Jack Nitzsche, engineer Larry Levine at Gold Star Studios, and various Brill Building songwriters. According to BMI, "You’re Lost That Lovin’ Feelin’" is the song that received the most US airplay in the 20th century.

The Great R&B Files - Updates & Amendments (page 86)
Predecessors of the Soul Explosion in the 1960s – Twelve Famous Favorites

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

This volume covers twelve famous idols - super artists, who were exponents of the Soul Explosion in the 1960s (although several of them had started their careers already in the late 1950s). They are in the mind of the editor of this work, the most interesting predecessors of the Soul Explosion (following the trend-setters from the "transition" years). Half of these new favorites are solo super stars, the other half are the great vocal groups of the 1960s. The twelve exponents represent the Windy City’s bluesy Northern Soul, the Big Soul of the Big Apple, the "whitened" mainstream Motown Sound of Hitsville, U.S.A., and the "down-home" Southern Soul of Soulsville, U.S.A. and Alabama. You may note that some of the very early R&B centers, especially Los Angeles and New Orleans, are missing. R&B had truly "moved". As bonus features you will find a presentation of the Supremes (the great Pop stars) and of several other Soul Performers (including New Orleans). The Falcons ("the first soul and last bird group") are presented in the Wilson Pickett section. Stax Records’ very early singles are presented. The Staple Singers plus Ike & Tina Turner are presented in special features. There is also a “bonus” section of Bill Daniels’ "Dusty Charts" (best sellers of the 1950s), plus a 1960s year-by-year anonymous "Top chart".
Gladys Knight and the Pips

Starting out as simply The Pips in 1952 in their home-town Atlanta, Georgia, derived from a cousin's nickname, the founding members were Gladys Knight (born 1944) brother Merald "Bubba" Knight (born 1942), sister Brenda Knight and cousins Eleanor and William Guest. After a couple of years performing in talent shows, the group signed with Brunswick Records in 1957, recording a couple of singles that failed to chart. Brenda Knight and Eleanor Guest were eventually replaced by another cousin, Edward Patten and a non-relative, Langston George in 1959. This lineup produced the group's first hit single, "Every Beat of My Heart" (the Royals' original of 1952). After the single was released on three different labels (with differing credits), they changed their name to Gladys Knight & the Pips in 1961. Langston George left the same year and Gladys Knight left in 1962 to start a family with musician Jimmy Newman. Knight rejoined in 1964 and this lineup continued until the group's disbandment in 1989.

The group reached commercial success after signing with Motown Records in 1966. After a year and a half, the group recorded the first hit single version of "I Heard It Through the Grapevine" in 1967, which led to several hit singles for Motown's Soul Records label, before leaving the label for Buddah Records in 1973. In 1989, the group disbanded with the Pips retiring and Knight embarking on a successful solo career.

Sam and Dave

The distribution deal Atlantic/Atco Records made with the Stax-Volt organization in the early 1960s (and later others) had some interesting "twists" – the albums were allowed to be labeled Atlantic/Atco, but the singles – and in return a newly signed Atlantic act, Sam and Dave, were handed over to Stax for singles. When Atlantic was sold to Warner Bros/Seven Art, the Stax organization was left on its own. And now came the surprise: the distribution contract stated that all recordings up to 1967, which originally were distributed by Atlantic/Atco now suddenly were in the possession of Atlantic/Atco. That's why you nowadays have the original Stax/Volt recordings on today's Atlantic.

The Ike & Tina Turner Revue with the Ikettes

R&B #3 in early 1962 on Atco (with Delores as lead singer – a Tina sound-a-like), Tina Turner herself was involved in the recording, helping to arrange the vocals and could be heard singing along in the background. Instrumentation was by Ike Turner (piano) and The Kings of Rhythm. Robbie Montgomery rejoined the Revue shortly after having her baby and teamed with Jessie Smith and Venetta Fields to form the first official incarnation of The Ikettes. Johnnie B. Johnson (is that Stacy?), P. P. Arnold, Alice Faye, Bonnie Bramlett, Pat Powell, and a whole lot of other girls were part-time members of the Ikettes during their long career. The group mostly were a trio but later often a quartet. (Margaret) Ann Thomas (Ike's "secretary" – the "non-singing Ikettes") was a member of the group 1965–1969. She married Ike in the 1980s. Here is a link to the Ikettes on wikipedia (with long members list). In 1965 the most well-known trio of Venetta Fields, Jessie Smith and Robbie Montgomery left the Ike & Tina Revue to record under the name The Mirettes (also featuring Powdrell and Montgomery. They were replaced quickly with P.P. (Pat) Arnold, Gloria Scott and Maxine Smith, later came Bonnie Bramlett, and sisters Brenda and Patrice Holloway. The line-up was flexible and many talented singers passed through the ranks of The Ikettes. At one point there were two line-ups, with the core of Fields, Smith and Montgomery touring with Ike and Tina and another trio doing promotional performances for their single releases.

Image right: Ike and Tina with the Ikettes popular backing of the late 1960s and the 1970s (not the first, the photo is actually from around 1968-69): Esther Jones, Claudia Lennear, and Edna Richardson (from "Take Back My Name" by Ike Turner)
The Great R&B Files - Updates & Amendments (page 90)
THE DREAM TEAM OF ATLANTIC SOUL – the super soul clan quartet

Their original (early) singles, that is those recorded for - or distributed by - Atlantic Records.

Joe Tex - Dial

1964 4001 Hold What You've Got (#1) / Fresh Out Of Tears
1965 4003 You Better Get It (#15) / You Got What It Takes (#10)
4006 A Woman Can Change A Man (#12) / Don't Let Your Left Hand Know
4011 One Monkey Don't Stop No Show (#20) / Build Your Love On A Solid Foundation
4016 I Want To Do Everything For You (#1) / Furry Bone
4022 A Sweet Woman Like You (#1) / Close The Door
1966 4026 The Love You Make (May Be Your Own) (#) / If Sugar Was As Sweet As You
4034 I Believe I'm Gonna Make It (#8) / You Better Believe It, Baby
4045 I've Got To Do A Little Bit Better (#20) / What In The World
4051 Papa Was Too (#15) / The Trusted Woman In The World
1967 4055 Show Me (#24) / A Woman Sees A Hard Time (When Her Man Is Gone)
4059 Woman Like That, Yeah (#24) / I'm Going And Get It
4061 A Woman's Hands (#45) / See See Rider
4063 Skinny Legs And All (#2) / Watch The One
4068 I'll Make Every Christmas (For My Woman) / Don't Give Up
1968 4069 Men Are Gettin' Scarce (#7) / You're Gonna Thank Me, Woman
4076 I'll Never Do You Wrong (#26) / Wooden Spoon
4079 Chocolate Cherry / Betwixt And Between

Holds: 1966 4079, 4068, 4063, 4061, 4059, 4055, 4051, 4045, 4034, 4026, 4024, 4011, 4006, 4003, 4001

Salomon Burke

1961 2089 Keep The Magic Working / How Many Times
2114 Just Out Of Reach Of My Two Open Arms (#7) / Be-Bop Grandma
2133 Cry To Me (#8) / I Almost Lost My Mind
1962 2147 I'm Hanging Up My Heart For You (#15) / Down In The Valley (#20)
2157 I Really Don't Want To Know / Tonight My Heart She Is Crying (Love Is A Bird)
1963 2170 Go On Back To Him / I Said I Was Sorry
2180 Words / Home In Your Heart
2185 If You Need Me (#2) / You Can Make It If You Try
2196 Can't Nobody Love You / Stupidity
1964 2205 You're Good For Me (#3) / Beautiful Brown Eyes
2218 He'll Have To Go (#17) / Rockin' Soul
2226 Goodbye Baby (Baby Goodbye) (#8) / Someone To Love Me
2241 Everybody Needs Somebody To Love (#4) / Looking For My Baby
2254 Yes I Do (#38) / Won't You Give Him (One More Chance)
2259 The Price (#10) / More Rockin' Soul
1965 2276 Got To Get You Off My Mind (#1) / Peeepin'
2288 Tonight's The Night (#2) / Maggie's Farm
2299 Someone Is Watching (#24) / Dance, Dance, Dance
2308 Only Love (Can Save Me Now) / A Little Girl That Loves Me
2314 Baby Come On Home (#31) / (No, No, No) Can't Stop Lovin' You Now
1966 2327 Mountain Of Pride / I Feel A Sin Coming On

Holds: 1961 2089, 2114, 2133, 2147, 2157, 2170, 2180, 2185, 2196, 2205, 2218, 2226, 2241, 2254, 2259, 2276, 2288, 2299, 2308, 2314, 2327

Wilson Pickett

1962 103 LuPine Records / I Found A Love (#6) / Swim (distr by Atlantic)
1962 2153 Atlantic Records / Lah - Tee - Lah - Tah / Darling
2179 Let's Kiss And Make Up / Take This Love I Got
1964 2233 I'm Gonna Cry / For Better Or Worse
2271 Come Home Baby / Take A Little Love
1965 2289 In The Midnight Hour (#1) / I'm Not Tired
2306 Don't Fight It (#4) / It's All Over
1966 2320 634-5789 (Soulsville U.S.A.) (#) / That's A Man's Way
2334 Ninety-Nine And A Half (Won't Do) (#13) / Danger Zone
2346 Land Of A 1000 Dances (#1) / You're So Fine
2365 Mustang Sally (#6) / Three Time Loser
1967 2381 Everybody Needs Somebody To Love (#9) / Nothing You Can Do
2394 I Found A Love / Part 1 (#6) / I Found A Love - Part 2
2412 You Can't Stand Alone (#26) / Soul Dance Number Three (#10)
2430 Funky Broadway (#1) / I'm Sorry About That
2448 I'm In Love (#4) / Stag O'Lee (#13)
1968 2484 I've Come A Long Way (#46) / Jealous Love (#18)
2504 She's Looking Good (#7) / We've Got To Have Love
2528 I'm A Midnight Mover (#6) / Deborah
2558 I Found A True Love (#11) / For Better Or Worse
2575 A Man And A Half (#20) / People Make The World (What It Is)
2591 Hey Jude (#13) / Search Your Heart
2611 Mini-Skirt Minnie (#19) / Back In Yur Arms

Holds: 1962 103, 1965 2289, 1966 2320, 2334, 2346, 2365, 2381, 2394, 2412, 2430, 2448, 2504, 2528, 2558, 2575, 2591, 2611

Otis Redding - Volt

1962 103 These Arm's Of Mine (#20) / Hey Hey Baby
1963 109 That's What My Heart Needs (#27) / Mary's Little Lamb
112 Pain In My Heart (#11) / Something Is Worrying Me
1964 116 Come To Me (#25) / Don't Leave Me This Way
117 Security (#23) / I Want To Thank You
121 Chained And Bound (#6) / Your One And Only Man
124 Mr. Pitiful (#10) / That's How Strong My Love Is (#18)
1965 126 I've Been Loving You Too Long (To Stop Now) (#2) / I'm Depending On You
128 Respect (#4) / Old Man Trouble
130 I Cant Turn You Loose (#11) / Just One More Day (#15)
1966 132 Satisfaction (#4) / Any Ole Way
136 My Lover's Prayer (#10) / Don't Miss With Cupid
138 Fa-Fa-Fa-Fa-Fa (Sad Song) (#12) / Good To Me
141 Try A Little Tenderness (#4) / I'm Sick Ya'll
1967 146 I Love You More Than Words Can Say (#9) / Let Me Come On Home
149 Shake (#16) / You Don't Miss Your Water
152 Glory Of Love (#19) / I'm Coming Home
1968 157 (Sittin' On) The Dock Of The Bay (#1) / Sweet Lorene
143 The Happy Song (Dum-Dum) (#10) / Open The Door
146 The Happy Song (Dum-Dum) (#10) / Open The Door
152 Glory Of Love (#19) / I'm Coming Home


Otis Redding - Volt

Note: Redding’s recordings for Stax with Carla Thomas not included.

The Great R&B Files - Updates & Amendments (page 92)
This supplement to "The R&B Pioneers Series" is the History of Rhythm & Blues - "From Roy Brown to James Brown" - presented through the editor's Top 30 Favorite Artists. It is a special photo feature with basic information on their ultimate CD compilations, their very first LPs, plus their life data. Also presented are some of their most classic singles and discographical details and session personnel on their most famous ones (plus, as usual, several bonus features). Special thanks to Bob Eagle and to the late Eric S. LeBlanc.

Another great King compilation is B.B.'s whole-career spanning "King of the Blues" (1919-1991) 4CD-set on MCA D4-10677 (1991). It has 77 recordings and a 74-page book with liner-notes by Colin Escott and others.

Etta James' "Heart & Soul / A Retrospective" (4CD-set1955-2008) on Hip-O-Select 76813 (2011) has 84 recordings, a 60-page booklet and liner-notes by Bill Dahl.

Willie Dixon probably not involved in producing Etta James.

Big Joe was born in Kansas City, Missouri - not Kansas City, Kansas – although the two are actually "bonded" (just like Memphis and West Memphis – Tennessee and Arkansas).
Clyde McPhatter – the Original Soul Star

An R&B Pioneers Series Special Feature

Although Clyde McPhatter is not featured as a solo act in "The R&B Pioneers Series Top 30 Favorites" special edition, he sure is to be recognized as one of the most important pioneers of all, and he was absolutely the first "Soul Star", paving the way for Sam Cooke, Jackie Wilson, Little Willie John, Nolan Strong, Dee Clark, Sammy Turner, Marv Johnson, Smokey Robinson, the second generation Drifters, and James Brown et al (with probably only Roy Brown as the forerunner). This presentation pays tribute to the great entertainer, who surely deserves his very own special essay in the series. He was the most successful lead of the pioneering Dominoes and later formed the outstanding Drifters (with Clyde waxing the definitely most classic of all of the Drifters' hits). Although without his own credit, he led seven of the Dominoes' R&B Top 10 hits. He was lead (with his own name credited on the record labels) in seven of the Drifters' original R&B Top 10 hits. As a solo artist he had a further ten R&B Top 10 hits. Two of his classic recordings hit the Pop Top 10. Enjoy this nostalgic presentation of "The Original Soul Star". This edition also has an essay over the Ink Spots – "The Grandfathers of Doo-Wop". Their famous lead singer Bill Kenny was Clyde McPhatter’s true idol and foremost inspiration. You will also find several other bonus features (covering my favorite interests). Special thanks to Colin Escott.
Etta James

Strange Things – Crown / Kent (no master)
Rec in Los Angeles 1955
with: Maxwell Davis, tenax; more saxes; prob tp; prob Devonia Williams; pno; unknown gtr;
bs, dm (poss from Johnny Otis band), and backing vols prob by the Dreamers and poss also Jesse Belvin and Richard Berry.
Issued on Crown CLP 5209 (1961) and Ace CDM2 1085 (2-set 2005)
A fast one also titled Strange Things Happening.
The Top 3 Favorites
<table>
<thead>
<tr>
<th>Rec date</th>
<th>Song title(s)</th>
<th>Performer(s)/credit</th>
<th>Label</th>
<th>(R&amp;B &amp; Chart Peak)</th>
<th>Issued</th>
</tr>
</thead>
<tbody>
<tr>
<td>c. Feb 1951</td>
<td>Real Ugly Woman</td>
<td>Jimmy Witherspoon (live)</td>
<td>Modern 821</td>
<td>(matrix 1544)</td>
<td>April 1951</td>
</tr>
<tr>
<td>April 18, 1951</td>
<td>Women, Women</td>
<td>Amos Milburn</td>
<td>(originally unissued Aladdin)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>July 1951</td>
<td>Too Much Jelly Roll</td>
<td>Floyd Dixon (live)</td>
<td>Aladdin</td>
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The Great R&B Files - Updates & Amendments (page 98)
Stop Talking - Vee-Jay (master 56-460)  
Rec in Chicago June 7, 1956 with  
Ots Finch, ten.sax; unknown pno; Eddie Taylor, gtr; George Washington, bs; Tom Whitehead, dm  
Issued on  
DJM 2-set LP DJD 28026 (1977) and  
Vee-Jay CD NVD 2-713 (1993)  
True "Urbanized" rocking blues.

Got To Move – Checker (master 12113)  
Rec in Chicago January 11, 1963 with  
Lafayette Leake or Billy Emerson, organ; Matt Murphy, gtr; Milton Rector, bs; Al Duncan, dm  
Issued on  
Checker LP 1503 and  
Charly/Chess 4-set CD RED Box 1 (1991)  
A perfect "Baby Let Me Please Come Home".

Crocodile – Alto (master 59C-422 / 59C-3635)  
Rec in New York City August 8, 1958 with  
King Curtis, ten.sax; Mike Stoller, pno; Allen Hanton and/or Gerge Barnes, gtr; Wendell Marshall or Abe Baker, bs; Joe Marshall, dm;  
prob Francisco "Chino" Pozo, bongos  
Issued on  
MR. R&B CD-102 (2000) and  
Rhino 4-set CD RHM2 7740 (2007)  
A real fast and "daring" rocker.

You’re Sweet – Checker (master 9891)  
Mastered in Chicago December 1959 (may be remix of an April 28, 1955 session) with  
Luther Tucker and poss Fred Robinson, gtr;  
Wille Dixon, bs; George Hunter or poss Fred Below, dm  
Issued on  
MCA-Chess 2-set CD CHD2-9357 (1995)  
Tuff Chicago rhythm with a "super" harmonica.

Southbound Train – Chess (master 9506)  
Rec in Chicago June 1959 with  
James Cotton, hca; Ots Spann, pno; Pat Hare, gtr (no Muddy gtr); Andrew Stephens, bsg; Francis Clay, dm  
Issued on  
Chess LP 1444 (1960) and  
BGO CD397 (1998)  
Issued on  
Hare, gtr (no Muddy gtr); Andrew Stephens, James Cotton, hca; Otis Spann, pno; Pat Hare, gtr, dm  
Issued on  
Crown CLP 5240 (2963)  
Issued on  
prob  
Plas Johnson, tensax; M  
with  
Rec  
Brown Skin Woman  
Ace CDHCM 996 (2004)  
Crown CLP 5309 (1963) and  
Ace CDHCM 1013 (2004)  
The great original of "How Blue Can You Get".

T-Bone Blues – Atlantic (master A 2274)  
Rec in Los Angeles December 14, 1956 with  
Lloyd Glenn, pno; Billy Hadnot, bs; Oscar Lee Bradley, dm  
Issued on  
Atlantic LP 8020 (1959) and  
Atlantic Jazz CD 8020-2 (1989)  
Magic guitar and relaxed club vocal sound.

Down Hearted – Crown (unknown master)  
Rec in Los Angeles prob. 1961  
live youtube  
with  
prob Plas Johnson, ten.sax; Maxwell Davis, organ, and unknown pno, bs, dm  
Issued on  
Crown CLP 5309 (1963) and  
Ace CDHCM 996 (2004) as "Downhearted"  
Chicago "down-south" blues at its best.

Don’t Cry Baby – Smash (master 2-31198)  
Rec in New York City March 24, 1964 with  
prob Ernie Royal, Wilbur "Dud" Bascomb, tp; Richard Harris and others, tb; St.Clair Pinckney, Sam Taylor or Jerome Richardson, tens; Heywood Henry bars; Ernie Hayes,pno/org; Billy Butler, Wallace Richardson,gtr; Al Lucas,bs; David "Pana" Francisco;ms; strings, male and poss female) backing vcls; Sammy Lowe, am/cond  
Issued on  
Smash LP MSG 27054 (and  
Polystar 2-set CD 847 258 2 (1990)  
Crying his heart out – get the CD! It has no dubbed aud.

Brown Skin Woman – Crown (master unkn)  
Rec in West Memphis, Ark February 12, 1952 with  
Ike Turner, pno; Willie Johnson, gtr; unkn bs;  
Willie Steel, dm  
Issued on  
Crown CLP 5240 (2963) and  
Ace CDHCM 1013 (2004)  
Modern Delta blues at its best – and relaxed!

Howlin’ Wolf  
Howlin’ Wolf  
Howlin’ Wolf – Chess (master U 8696-2)  
Rec in Chicago February 27, 1958  
instrumental with  
Chuck Berry prob on all instruments incl "sleek" guitar, second gtr, pno, dm  
Issued on  
Chess LP 1435 (1959) and  
Hip-O-Select / Chess CD 40776 (2007)  
A great re-rendition of the classic Andy Kirk / Floyd Smith "Floyd’s Guitar Blues".

Blues For Hawaiians – Chess (master U 8696-2)  
Rec in Chicago February 27, 1958  
instrumental with  
Chuck Berry prob on all instruments incl "sleek" guitar, second gtr, pno, dm  
Issued on  
Chess LP 1435 (1959) and  
Hip-O-Select / Chess CD 40776 (2007)  
A great re-rendition of the classic Andy Kirk / Floyd Smith "Floyd’s Guitar Blues".

Hard Times (instr) – Atlantic (master 3188)  
Rec in New York City November 5, 1958 with  
Marcus Belgrave, tp; David Newman, alto/ten sax; Bennie Crawford, ten.sax; Ray Charles, pno; Edgar Willis, bs; Milton Turner, dm  
Issued on  
Atlantic LP 1304 (1959) and  
Ray and his band in the jazz mood.

Groovin’ – Brunswick (master 114719)  
Rec in New York City March 26, 1964 with  
big orchestra directed by Dick Jacobs and Gil Askey (feat a.o. Seldon Powell, sax  
Emie Hayes, pno; Billy Johnson, Everett Barksdale, gtr) and male backing vcls  
Issued on  
Brunswick LPBL 754117 (1964) and  
Edsel CD DIAS 885 (1996)  
Really "groovy" with find vcl group jump sound.
I'm In A Crying Mood – Atlantic (master A 1250)  
Rec in New York City March 24, 1954  
with  
Tal Johnson, tp; Sam Taylor, ten; Al Williams, pno; Mickey Baker, gtr; Lloyd Trotman, bs; Joe Marshall, dm  
Issued on  
Atlantic LP 8002 (1956) and  
Sequel RSA CD 909 (1997)  
A fine Fletcher Henderson-written ballad.

Send Me Some Lovin’ – Specialty (“demo”)  
Rec in Los Angeles September 6, 1956  
with  
Clifford Burks, Grady Gaines, Wilbert Smith, tenor sax; Jewel Grant, bar; Nat Douglas, gtr; Ollie Robinson, bs; Charles Corinor, dm  
Issued on Ace ABuX LP 1 (8-set 1989) and  
Ace ABOXCD 1 (6-set 1989)  
A raw and actually very fine “demo” of the later single (here featuring his road band).

Only In America – Atlantic (master 6919)  
Rec in New York City April 12, 1963  
with  
Garry Sherman, arr and full orchestra and girl chorus; Rudy Lewis, lead vcl; Johnny Moore, tenor sax, Gene Pearson, and Johnny Terry, vcls.  
Issued on  
Atlantic UK LP K40412 (1972) and  
Rhino 3CD RZ 72417 (1996)  
The instrumental part was used on Jay & the American’s hit version.

In The Evening When The Sun Goes Down  
– Atlantic (master A 1211)  
Rec in New York City February 15, 1954  
with unknown tp; Wilbur DeParis, tb; Harry Walls or poss. Jesse Stone, pno; Sam Taylor, ten; Heywood Henry, bar; Mickey Baker, gtr; Lloyd Trotman, bs; Connie Kay, dm  
Issued on  
Atlantic EP 585 (1956) and  
Atlantic/Rhino CD RZ 122748 (2007)  
A super exciting rendition of the Carr standard, also issued on “The Big Joe Turner Anthology” on Rhino.

Blue Blue Water - Vee-Jay (master 59-1251)  
Rec in Chicago August 25, 1959  
with  
Eddie Taylor, Lefty Bates (prob), Phil Uppchurch, gtrs; Marcus Johnson, bs, Earl Phillips, dm (Reed vcl/ten/sax)  
Issued on  
Vee-Jay 2-LP 1035 (1961) and  
Vee-Jay / Shout CD 826663-10645 (2007)  
One of Johnny’s many fine ballads.

In The “S” Royals  
I Can’t Stand Losing You – King (master K 5809)  
Rec in New York City December 19, 1954  
with  
Johnny Tanner, lead vcl; Gene Tanner, Jimmy Moore, Dobbs Carter, vcls; Lowman Pauling, vcl/gtr; poss Mickey Baker, gtr; unknown trombone, poss sax, pno, bs; Calvin Shields, dm  
Issued on  
Gusto LP 5014X (1978) and  
HistoryOfSoul CD SOUL 015 (2014)  
A real rocker.

So Mean To Me – Modern (master MR614-1)  
Rec in Chicago January 4, 1956  
with  
Raymond Hill, ten; Little Johnny Jones, pno; Eddie Taylor, gtr; Ransom Knowling (poss); bs; Odie Payne, dm.  
Issued on  
Kent LP KST 9001 (1970) and  
Ace CDCH 192 (alt take 1987)  
Another great “demo” (the single was rec January 18, 1954).  
A fine “demo” of One Mint Julep.

The Midnighters  
Your Cash Ain’t Nothin’ But Trash  
(early version) – Atlantic (master 1168)  
Rec in New York City December 15, 1953  
with  
Billy Mitchell, lead vcl; Matthew McQuater, Hal Lucas, Harold Winyte, vcls; Bill Harris, gtr; and unknown orchestration with Jesse Stone, arr  
Issued on  
ATCO LP SD33-374 (1971) and  
Sequel RSA CD 857 (1997)  
Aifies live video  
Another great “demo” (the single was rec April 16, 1954).  
A real rocker.

The Drifters  
You Left Me – Imperial (master IM-634)  
Rec in New Orleans September 19, 1953  
with  
Wendell Duconge, alt/sax; prob Buddy Hagans, ten; Walter Nelson, gtr; Frank Fields, bs, Cornelius Coleman, dm  
Issued on  
Imperial LP 9065 (1959) and in an alt. on  
Bear Family BCD box BCD 15541 HI (1993)  
A very nice little ballad, one simply loves it!

Hard Times - BluesWay (master 14926)  
Rec in Los Angeles February 19, 1968  
with  
Fredie Hill, Melvin Mors, tp; John Ewing, tb; Clifford Scott, Jim Hom, Herman Riley, Johnny Williams, sax; James Carmichael, pno; Mel Brown, Charles Wright, gtr; Bob West, Carol Kaye, bs; Abraham Mills, dm; Alan Estes, perc (collective)  
Issued on  
BluesWay LP BLIS-68056 (1973)  
A underrated and very rare album of 1967-68 recordings which really deserves attention!

Elmore James  
Baby Won’t You Please Come Home  
– RCA Victor (master MSPW 2293)  
Rec in New York City May 16, 1961  
with  
Sammy Lowe, arr/cond; orchestra a.o. featuring Seldon Powell, sax; Emie Hayes, Morris Wechsler, pno; Clifton White, Everett Barksdale, gtrs; Panama Francis, dm  
Issued on  
RCA-Victor LPM-2392 (1961) and  
A truly professional blues ballad.

The Clovers  
Fats Domino  
Let ‘Em Roll – Federal (master F-1243-12)  
Rec in Hollywood (Los Angeles) Febr 25, 1957  
with  
Hank Ballard, lead vcl; Henry Booth, Lawson Smith, Sonny Woods, vcls; Mark Pearson, tp, Jewell Grant, Alphonse Strother, sax; Joe Hunter, pno; Carl Greer, gtr; Clarence Fisher, bs, Garoge Delahce, dm  
May 15: the single (w.James “Hank” Moore, tenor sax)  
Issued on  
Bear Family 5-CD Box BCD 16795 EK (2009)  
A tuffer “rejected” version than the later single.

Roy Brown  
The Great R&B Files - Updates & Amendments (page 101)
Here are the artists presented (in one form or another) in the 12 volumes of the Great R&B Files (with links to YouTube results).

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Well, that's all for now!

This Update: October 19, 2019 - Claus Röhnisch  

This will be the only book (volume / file) from now on, which will be completed (updated) on a regular basis. All the others will "stand as they are" (that means as of July, 2019).
SOME LEGENDARY "INDIE" RECORD LABELS
(Sources: The R&B Indies by Bob McGrath, The Sound of the City by Charlie Gillett, and Record Makers and Breakers by John Brown).

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<td>Apollo</td>
<td>New York</td>
<td>Bess and Ike Berman</td>
<td>Arnett Cobb, The &quot;5&quot; Royales, Mahalia Jackson, the Larks</td>
</tr>
<tr>
<td></td>
<td>(1944 - 1956)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DeLuxe</td>
<td>Linden, N.J.</td>
<td>David and Jules Braun</td>
<td>Billy Eckstine, Paul Gayten, Roy Brown</td>
</tr>
<tr>
<td></td>
<td>(1944 – 1948)</td>
<td>DeLuxe sold to King Records in 1949</td>
<td>Note: several recordings done in New Orleans</td>
</tr>
<tr>
<td>DeLuxe</td>
<td>(1953 – 1961)</td>
<td>owned by King Records</td>
<td>Roy Brown, the Charms, Don Gardner</td>
</tr>
<tr>
<td>Regal</td>
<td>(1949 – 1951)</td>
<td>the Brauns and Fred Mendelsohn</td>
<td>Paul Gayten, Larry Darnell</td>
</tr>
<tr>
<td>King - Federal</td>
<td>Cincinnati</td>
<td>Sydney Nathan</td>
<td>Bill Moose Jackson, Wynonie Harris, Todd Rhodes,</td>
</tr>
<tr>
<td>Aladdin</td>
<td>Los Angeles</td>
<td>Eddie and Leo Mesner</td>
<td>The Dominoes, The Midnighters, James Brown</td>
</tr>
<tr>
<td></td>
<td>(1945 – 1960)</td>
<td>originally Philo (1945)</td>
<td></td>
</tr>
<tr>
<td>Modern</td>
<td>Los Angeles</td>
<td>Saul, Joe, and Jules Bihari</td>
<td>Jimmy McCracklin, John Lee Hooker, Etta James</td>
</tr>
<tr>
<td></td>
<td>(1945 – 1969)</td>
<td>see below for &quot;sub&quot;s</td>
<td></td>
</tr>
<tr>
<td>RPM</td>
<td></td>
<td>1950 - 1957</td>
<td>B. B. King, Rosco Gordon</td>
</tr>
<tr>
<td>Meteor (Memphis)</td>
<td></td>
<td>1952 - 1957 managed by Lester Bihari</td>
<td>Bep Brown (the Broomdusters)</td>
</tr>
<tr>
<td>Flair</td>
<td></td>
<td>1953 – 1955 managed by Joe Bihari</td>
<td>Elmore James, Richard Berry</td>
</tr>
<tr>
<td>Crown</td>
<td></td>
<td>from 1954 (managed by Jules)</td>
<td>Willard McDaniell (later their first budget LP-series)</td>
</tr>
<tr>
<td>Kent</td>
<td></td>
<td>managed by Jules Bihari (Culver City)</td>
<td>B. B. King, Lowell Fulsom, Ike &amp; Tina Turner</td>
</tr>
<tr>
<td>Specialty</td>
<td>Los Angeles</td>
<td>Art Rupe</td>
<td>Roy Milton, Joe Liggins, the Soul Stirrers, Don &amp; Dewey,</td>
</tr>
<tr>
<td></td>
<td>(1946 – 1983)</td>
<td>several recordings done in New Orleans</td>
<td>Lloyd Price, Little Richard, Larry Williams,</td>
</tr>
<tr>
<td>Down Beat - Swing Time</td>
<td>Los Angeles</td>
<td>Jack Lauderdale</td>
<td>Ray Charles, Lowell Fulsom</td>
</tr>
<tr>
<td></td>
<td>(1946 -1954)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chess</td>
<td>Chicago</td>
<td>originally Aristocrat 1947-49 - owned by Charles and Evelyn Aron</td>
<td>Muddy Waters, Howlin' Wolf, Chuck Berry</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Leonard and Phil Chess</td>
<td>Little Walter, Bo Diddley, Sonny Boy Williamson, Lowell Fulsom</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B. B. King, Rosco Gordon</td>
<td>Clarence &quot;Frogman&quot; Henry, Etta James, the Dells</td>
</tr>
<tr>
<td>Imperial</td>
<td>Los Angeles</td>
<td>Lew Chudd</td>
<td>T-Bone Walker, Jimmy McCracklin,</td>
</tr>
<tr>
<td></td>
<td>(1947 – 1965)</td>
<td>several recordings done in New Orleans</td>
<td>Fats Domino,</td>
</tr>
<tr>
<td>Jubilee / Josie</td>
<td>New York</td>
<td>Jerry Blaine</td>
<td>Edna McGriff, the Orioles</td>
</tr>
<tr>
<td></td>
<td>(1948 - 1971)</td>
<td>Josie formed in 1954</td>
<td>the Cadillacs</td>
</tr>
<tr>
<td>Atlantic / Atco</td>
<td>New York</td>
<td>Miriam and Herb Abramson, Ahmet Ertugen</td>
<td>Ruth Brown, Joe Turner, the Clovers, Ray Charles, the Drifters,</td>
</tr>
<tr>
<td></td>
<td>(1948 – 1982)</td>
<td>- soon also Jerry Wexler and Nueshi Ertugen</td>
<td>Clyde McPhatter, LaVern Baker, Solomon Burke</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Atco formed in 1955</td>
<td>the Coasters, King Curtis, Bobby Darin, Ber E. King</td>
</tr>
<tr>
<td></td>
<td></td>
<td>the Abrams were bought out in the late 1950s</td>
<td></td>
</tr>
<tr>
<td>Peacock</td>
<td>Houston</td>
<td>Don Robey</td>
<td>Clarence &quot;Gatemouth&quot; Brown, Willie Mae Thornton</td>
</tr>
<tr>
<td></td>
<td>(1949 - 1968)</td>
<td>originally owned by James Matts.</td>
<td>Johnny Ace, Bobby Bland, Junior Parker, Rosco Gordon</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Memphis in 1952</td>
<td></td>
</tr>
<tr>
<td>Memphis Rec Service (no label)</td>
<td></td>
<td>Sam Phillips</td>
<td>B. B. King, Roscoe Gordon, the Howlin' Wolf</td>
</tr>
<tr>
<td>Sun</td>
<td></td>
<td>Sam Phillips</td>
<td>Little Junior Parker, Rufus Thomas, Little Milton, Elvis Presley</td>
</tr>
<tr>
<td>Vee-Jay</td>
<td></td>
<td>Vivian Carter-Bracken, James Bracken</td>
<td>Jimmy Reed, John Lee Hooker, the Dells, Jerry Butler</td>
</tr>
<tr>
<td>Chicago</td>
<td></td>
<td>Calvin Carter, prod – later Ewart Abner, exec sub: Abner</td>
<td></td>
</tr>
<tr>
<td>Excello</td>
<td>Nashville</td>
<td>Ernie Young with Jay Miller, exec/prod</td>
<td>Slim Harpo, Lightnin'Slim, Lonesome Sundown, Lazy Lester</td>
</tr>
<tr>
<td></td>
<td>(1952 – 1970)</td>
<td>most blues recorded in Crowley, Louisiana</td>
<td></td>
</tr>
</tbody>
</table>

Among the many other important early 1950s "indies" are:
- National (Al Green); Sensation (Bernie Besman, John Kaplan); Trumpet (Lillian McMurry); Chance (Steve Chandler, Art Sheridan); Red Robin/Fire/Fury (Bobby and Danny Robinson); Rama/Down/Gee/End/Roulette (George Goldner, Joe Kolsky, Morris Levy and others); Rockin'/Chart (Henry Stone, Andy Razaf); Ace (Johnny Vincent), Herald/Ember (Al Silver, Fred Mendelsohn and others); Liberty (Simon Waronker); Keen (Bob Keene and others – Bumps Blackwell, producer); Sue (Henry Murray),

The Great R&B Files - Updates & Amendments (page 104)
The 68 “main” profiles of The R&B Pioneers Series have the following distribution (left chart) regarding in which of the USA’s many States they were born. Orchestras are only counted for one, and vocal groups generally too (in some rare cases, with more prominent lead singers, the groups are counted for 2-3 performers). The States are listed in “regional sections” to present a better overview. Note that the “region” of the Rocky Mountains is not represented in the charts. The chart on the right of the “Main” chart has the rest of the performers listed at the index, page 90, plus the several new profiles presented in this volume - the “Bonus” chart (which features as many performers as the “main” chart).

<table>
<thead>
<tr>
<th>Region</th>
<th>R&amp;B Pioneers:</th>
<th>Main</th>
<th>Bonus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Louisiana</td>
<td></td>
<td>4</td>
<td>14</td>
</tr>
<tr>
<td>Mississippi</td>
<td></td>
<td>14</td>
<td>8</td>
</tr>
<tr>
<td>Arkansas</td>
<td></td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td><strong>Total: the Southeast “Delta”</strong></td>
<td></td>
<td>20</td>
<td>30</td>
</tr>
<tr>
<td>Texas</td>
<td></td>
<td>11</td>
<td>5</td>
</tr>
<tr>
<td>Oklahoma</td>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td><strong>Total: the Southwest</strong></td>
<td></td>
<td>12</td>
<td>5</td>
</tr>
<tr>
<td>Tennessee and Kentucky</td>
<td></td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Alabama</td>
<td></td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>Georgia</td>
<td></td>
<td>5</td>
<td>7</td>
</tr>
<tr>
<td>South Carolina</td>
<td></td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>North Carolina</td>
<td></td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total: the Southeast</strong></td>
<td></td>
<td>20</td>
<td>16</td>
</tr>
<tr>
<td>Missouri &amp; Kansas</td>
<td></td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Illinois</td>
<td></td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>Iowa, Indiana, and Ohio</td>
<td></td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Michigan</td>
<td></td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total: the Midwest</strong></td>
<td></td>
<td>12</td>
<td>9</td>
</tr>
<tr>
<td>Northeast “Colonies” &amp; Pennsylvania</td>
<td></td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>California</td>
<td></td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Florida</td>
<td></td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total: the East and West Coasts</strong></td>
<td></td>
<td>11</td>
<td>15</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td></td>
<td>75</td>
<td>75</td>
</tr>
</tbody>
</table>