

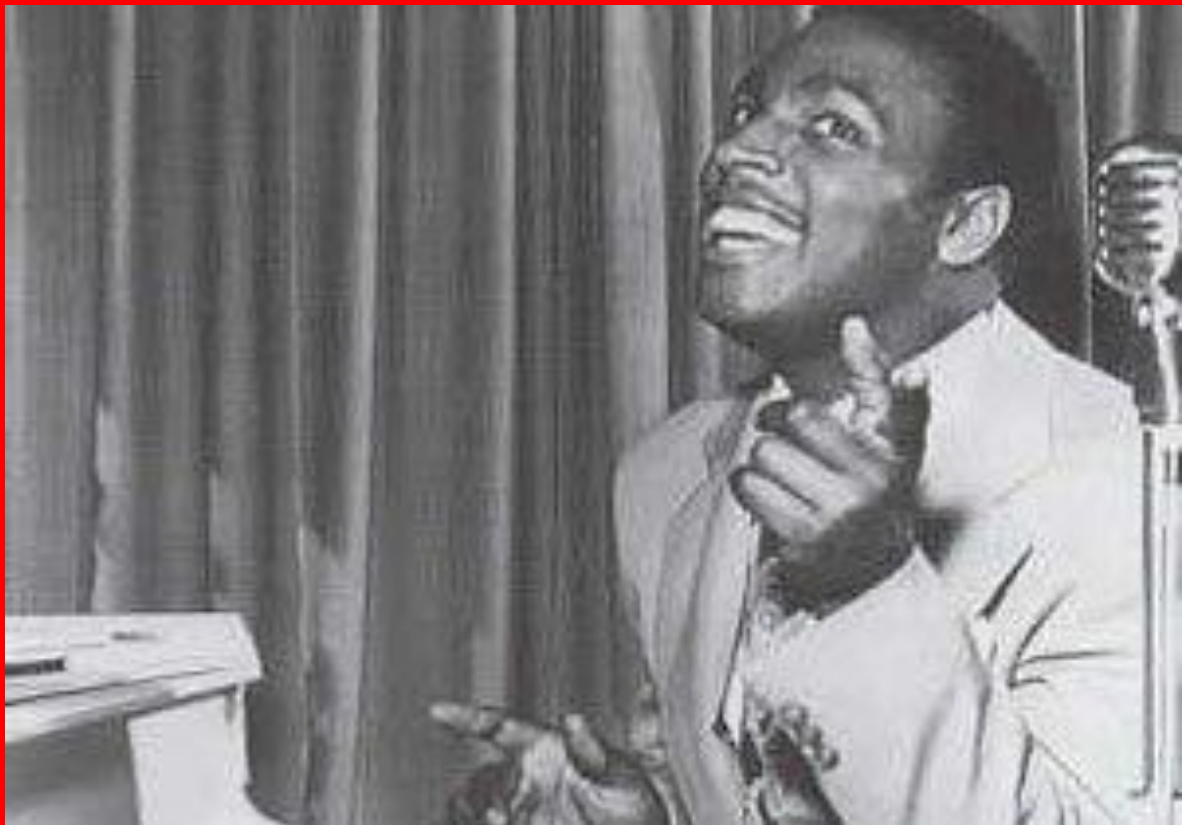
**THE GREAT R&B FILES**

(# 9 OF 12)

Updated December 27, 2018

# The True R&B Pioneers

*Twelve Hit-Makers from the Early Years*



*Presented by Claus Röhnisch*

The R&B Pioneers Series – Volume Nine of twelve

page 1 (94)



Louis Jordan and his Tympany Five - well, actually a total of seven on most late 1940s recordings (the extra sax player was re-introduced on "Caldonia" in 1945; and Carl Hogan, guitarist, entered soon after that same year).  
Cover image: Charles Brown

**The R&B Pioneers Series: find them all at  
The Great R&B-files Created by Claus Röhnisch  
<http://www.Rhythm-And-Blues.info>**

**Top Rhythm & Blues Records**  
**THE Blues Giants of the 1950s**  
**THE Top Ten Vocal Groups of the 1950s**  
**Ten Sepia Super Stars of Rock 'n' Roll**  
**Transition from Rhythm to Soul: Twelve Original Soul Icons**  
**The True R&B Pioneers - Twelve Hit-Makers from the Early Years**  
**Predecessors of the Soul Explosion in the 1960s**  
**The R&B Pioneers Series - The Top 30 Favorites**  
**Clyde McPhatter - The Original Soul Star**  
**The John Lee Hooker Session Discography**  
**Those Hoodlum Friends - THE COASTERS**  
**The Clown Princes of Rock and Roll: The Coasters**





## Introduction

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 25<sup>th</sup> 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). The charts at that time comprised (at the most up to) 15 records – and it all started in October 1942, when Billboard introduced a "Harlem Hit Parade" with 10 positions. In 1945 the "Harlem Hit Parade" had been transformed to two "Race Records" charts. The term "Rhythm & Blues" is still used today, although "Soul" (late 1960s, early 1970s), "Black" (1980s), and "Hip-Hop" (early 2000s) were used sporadically. 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). You may disagree - of course one can add several more of the great jazz performers of the 1930s and 1940s to this list (or say: what has jazz got to do with R&B? – well jazz very often turned Pop, and sometimes R&B). Lionel Hampton was the prime performer, who became so popular that he often was criticised by the jazz "followers", and he can truly be called "the jazz swinger who invented R&B". Here is a list of performers who definitely could have "earned" a place in this volume. First and foremost – [Dinah Washington](#) – "Queen of the Blues", "the most popular female recording artist of the 1950s", who debuted through Leonard Feather with Lionel Hampton's uncredited "Sextet" in December, 1943. And there are Professor Longhair, Smiley Lewis, Little Willie Littlefield, Clarence "Gatemouth" Brown, Jimmy Witherspoon, Ivory Joe Hunter, Lucky Millinder, Roy Milton, Joeiggins (and Jimmy too), Bull Moose Jackson, Big Jay McNeely, Bill Doggett, and several more. The twelve artists presented here are the ones – in the mind of the editor of this work – the most important artists, who have to be added to the 44 performers, who already have been presented earlier in the "R&B Pioneers Series". It was no problem to find a further 12 true R&B Pioneers in order to get some kind of true perspective on the matter. What the 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. In the last volume of the "R&B Pioneer Series" – you will learn to know (more of) the performers who became famous as "Rhythm & Blues" really crossed over to find acceptance in the white world (turning pop) – "Predecessors of the Soul Explosion in the 1960s". Number of R&B Top 10 Hits presented below for each artist (including the pre-R&B charts). The numbers include the hits for Vinson's, Harris', and Brown's hits as featured (and credited) vocalist with bands before going solo. At the end of this publication you will find special features on Robert Jr. Lockwood (the true Blues Veteran) plus The Ravens and The Orioles (the two true Pioneer "Birds"); and Tampa Red (the Unsung King). / the very first vocal blues: "[Crazy Blues](#)" by Mamie Smith in 1920 /

*Claus Röhnisch, updated June 10, 2018.*

# The True R&B Pioneers

## - Twelve Hit-Makers from the Early Years

### - presented by Claus Röhnisch

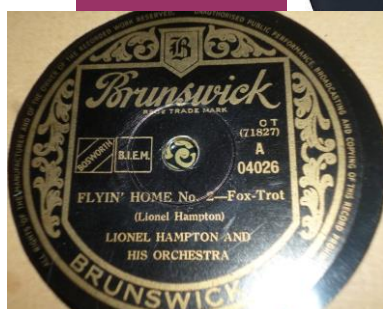
		R&B Top10	Page	Read more
1937	<b>Lionel Hampton</b>	10	<b>7</b>	<a href="http://www.uiweb.uidaho.edu/hampton/">http://www.uiweb.uidaho.edu/hampton/</a>
1938	<b>Erskine Hawkins</b>	12	<b>7</b>	<a href="http://www.allaboutjazz.com/php/musician.php?id=2677">http://www.allaboutjazz.com/php/musician.php?id=2677</a>
1939	<b>Louis Jordan</b>	54	<b>10</b>	<a href="http://www.louisjordan.com/">http://www.louisjordan.com/</a>
1939	<b>Buddy &amp; Ella Johnson</b>	9	<b>15</b>	<a href="http://www.allaboutjazz.com/php/musician.php?id=8079">http://www.allaboutjazz.com/php/musician.php?id=8079</a>
1943	<b>Eddie Vinson</b>	6	<b>15</b>	<a href="http://www.allaboutjazz.com/php/musician.php?id=11081">http://www.allaboutjazz.com/php/musician.php?id=11081</a>
1944	<b>Wynonie Harris</b>	16	<b>17</b>	<a href="http://en.wikipedia.org/wiki/Wynonie_Harris">http://en.wikipedia.org/wiki/Wynonie_Harris</a>
1945	<b>Charles Brown</b>	14	<b>17</b>	<a href="http://en.wikipedia.org/wiki/Charles_Brown_(musician)">http://en.wikipedia.org/wiki/Charles_Brown_(musician)</a>
1945	<b>Johnny Otis Orchestra</b>	17	<b>24</b>	<a href="http://www.johnnyotisworld.com/">http://www.johnnyotisworld.com/</a>
1946	<b>Amos Milburn</b>	19	<b>28</b>	<a href="http://www.amosmilburn.com/">http://www.amosmilburn.com/</a>
1951	<b>Ike Turner</b>	(with Tina) 6	<b>28</b>	<a href="http://en.wikipedia.org/wiki/Ike_Turner">http://en.wikipedia.org/wiki/Ike_Turner</a>
1951	<b>Chuck Willis</b>	10	<b>30</b>	<a href="http://en.wikipedia.org/wiki/Chuck_Willis">http://en.wikipedia.org/wiki/Chuck_Willis</a>
1951	<b>The Five Keys</b>	3	<b>30</b>	<a href="http://www.uncamarvy.com/5Keys/5keys.html">http://www.uncamarvy.com/5Keys/5keys.html</a>



## THE WAR IS ON – part one



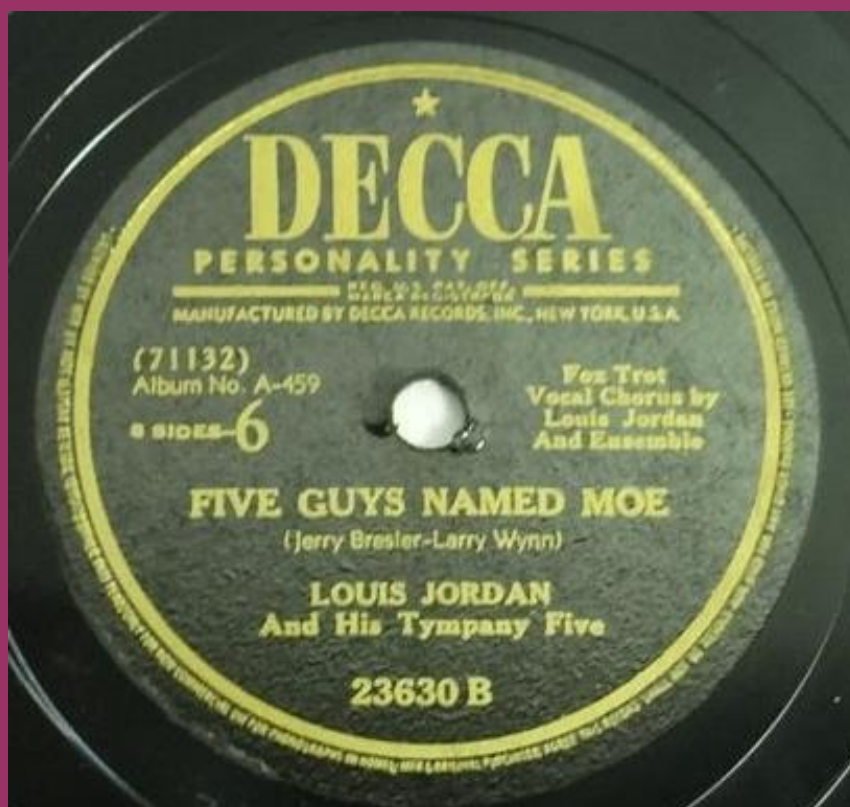
1943



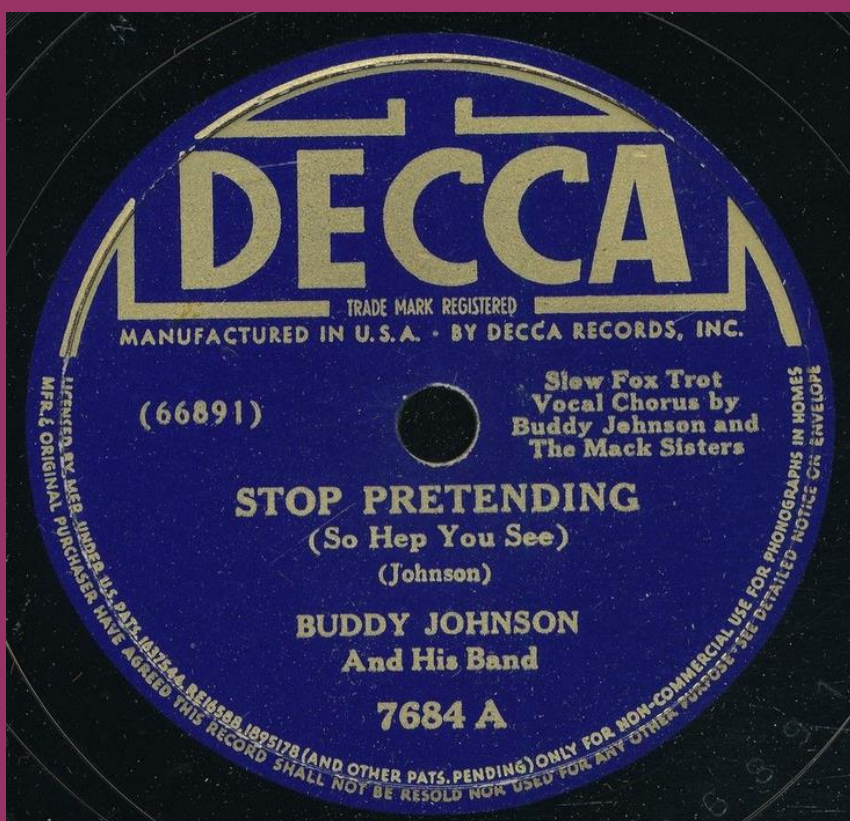
1939



## THE WAR IS ON - part two



1943



1939

## The True R&B Pioneers



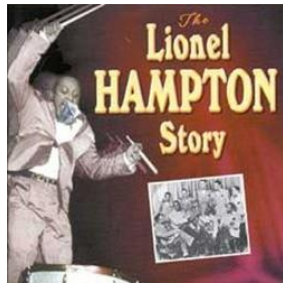
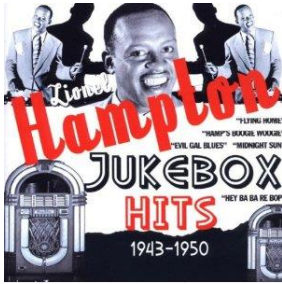
Read about Lionel  
<http://www.uiweb.uidaho.edu/hampton/>

Top: Lionel Hampton and his Orchestra.  
 Center: Johnny Otis and his horn section.  
 Bottom: Ike Turner's Kings of Rhythm (clockwise from upper left) Jackie Brenston, Raymond Hill, Eddie Jones, Fred Sample, Billy Gayles, Eugene Washington, Ike Turner, Jesse Knight Jr.





## LIONEL HAMPTON



"Hamp" - drummer, pianist, vibraphonist - **Born** Lionel Leo Hampton on April 20, 1908 in Birmingham, Alabama (not Louisville, Kentucky). Raised in Birmingham and Chicago (where he started to play drums - getting his first drum set in 1923). Moved to Los Angeles in 1927, where he started to play with the Les Hite orchestra. He also worked with Reb Spikes' band in 1924 and recorded with Paul Howard's Quality Serenaders in 1929/30 (playing drums and two-finger piano). Continued to play with Les Hite and started his try with vibes on October 16, 1930 (with Louis Armstrong) and met dancer Gladys Riddle, who became his wife and business manager. Studied music and started his own band, which worked until 1936 when he joined Benny Goodman, with whom he worked until 1940 - although he became an RCA Victor record star from 1937 - with a total of 91, several classic, recordings featuring all star jazz artists between February 8, 1937 and April 8, 1941. Formed his own big band in September, 1940 and joined Decca, where he debuted on December 24, 1941.



Became a super star as **Lionel Hampton and his Orchestra** (now with his true own band). Several famous R&B instrumentalists made music history with Lionel Hampton. Here is a list of some of them: Illinois Jacquet, Dexter Gordon, Dinah Washington (vocals), Bill Doggett, Joe Morris, Quincy Jones, Milton Buckner, Lamar Wright, Earl Bostic, Al Sears, Arnett Cobbs, Benny Carter, Cozy Cole, and Wes Montgomery. Hampton **died** in a New York hospital on August 31, 2002 (then a resident of Washington, DC).

**Essential CD:** Jukebox Hits 1943-1950 - Acrobat ACMCD 4012 (2003) - 20 great recordings

**For the Collector:** The Lionel Hampton Story (4CD) - Properbox 12 (2000) covering 1937-1949 incl his 1950 hit "Rag Mop" - with great inlay booklet essay & discography by producer Joop Visser.

**Reading:** Hamp: An Autobiography by Lionel Hampton with James Haskins (US 1999)

### Lionel Hampton and His Orchestra

#### 10 R&B Top 10 Hits:

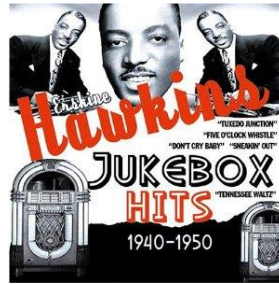
- 1943 **Flying Home** #3 (Decca with Illinois Jacquet, ts)
- 1943 **Flying Home** #9 (Victor)
- 1944 **On The Sunny Side Of The Street** #10 (recorded 1937 - Hampton, vcl - Cozy Cole, dms)
- 1944 **Hamp's Boogie Woogie** #1 for 5w (Earl Bostic, ts)
- 1945 **Bealua's Boogie** #2
- 1946 **Hey! Ba-Ba-Re-Bop** #1 for 16w (Hampton, vcl)
- 1948 **Blow Top Blues** #5 (and his Septet with Dinah Washington - rec. 1945)
- 1948 **I Want To Be Loved** #2 (with his Hamptonians)
- 1950 **Rag Mop** #4 (with the Hamptonians)
- 1950 **Everybody's Somebody's Fool** (with Jimmy Scott, vcls)

#### Other Best Of:

- 1938 Muskat Ramble
- 1939 Early Session Hop
- 1939 Hot Mallets
- 1940 Central Avenue Breakdown (with Nat King Cole, pno)
- 1946 Pinetop's Boogie Woogie (with Bing Crosby)
- 1947 Hamp's Walking Boogie
- 1948 Red Top
- 1948 Midnight Sun
- 1949 New Central Avenue Breakdown
- 1949 Chicken Shack Boogie
- 1949 Hamp's Boogie Woogie No. 2
- 1949 Bealua's Sister's Boogie
- 1949 The Huckle-Buck #12 (with Lorene Carter)



## ERSKINE HAWKINS



Often sub-credited "The Twentieth Century Gabriel" - Erskine Ramsay Hawkins was one of the greatest swing era band leaders and trumpeter. **Born** July 26, 1914 in Birmingham Alabama - **died** November 11, 1993 in Willingboro, New Jersey. Started a "territorial" band, The Collegians in Montgomery, Alabama in 1929 featuring a.o. Paul Bascomb, Dud Bascomb, Avery Parrish, Julian Dash, Reuben Phillips, the great arranger Sammy Lowe, and later member Haywood Henry. In 1934, Erskine Hawkins and the Collegians travelled to New York, and Hawkins played at the Apollo. In 1936 they left Alabama and began recording for Vocalion as the **Erskine Hawkins Orchestra**. In 1938, the band switched to RCA Victor (with several records issued on Bluebird). They were labelled **Erskine Hawkins and his Orchestra**. Their biggest hit was "**Tuxedo Junction**", written in 1939 by Hawkins and members of his orchestra, and covered for a gigantic hit by Glenn Miller (also on Bluebird). He kept his (often 22-piece) large band up to 1953, although the trumpeter worked on late into the 1980s.

**Essential CDs:** Jukebox Hits 1940-1950 - Acrobat ACMCD 4011 (2003) or Tuxedo Junction - Bluebird/RCA/MCA 61069 (2008) or An Introduction to.. (1937-1947) - Best of Jazz 4060 (1999)



### Erskine Hawkins and His Orchestra

#### 12 R&B Top 10 Hits:

- 1943 **Bicycle Bounce** #5
- 1943 **Don't Cry, Baby** #1 for 14w (with Jimmy Mitchell, vocals)
- 1944 **Cherry** #5 (Jimmy Mitchell, vocals)
- 1945 **Tippin' In** #1 for 6w (Earl Bostic, ts)
- 1945 **Caldonia** #2 (Ace Harris, vocals)
- 1945 **Fifteen Years** #4 (Jimmy Mitchell, vocals)
- 1946 **Sneakin' Out** #5
- 1946 **I've Got A Right To Cry** #2 (Laura Washington, vocals)
- 1946 **After Hours** #3 (Avery Parrish, piano) - recorded 1940, issued also in 1941
- 1947 **Hawk's Boogie** #2
- 1949 **Com Bread** #8
- 1950 **Tennessee Waltz** #6 (Ace Harris, vocals) a hit late December



#### And Don't Miss:

- 1939 Tuxedo Junction - Erskine Hawkins Orchestra
- 1940 Sweet Georgia Brown
- 1942 Dolomite



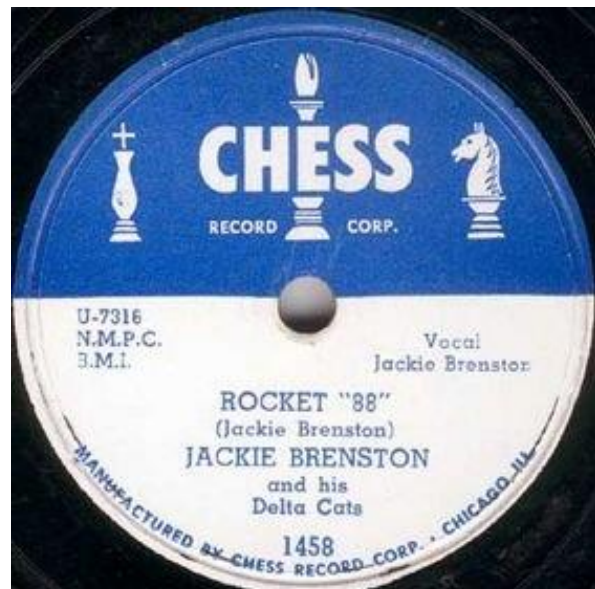
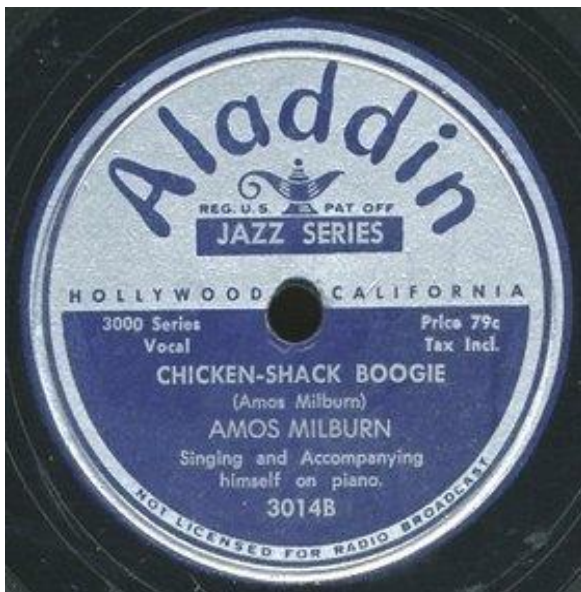


## THE TRUE PIONEERS: CLASSIC HITS - pt1





## THE TRUE PIONEERS: CLASSIC HITS - pt2



**“THE GRANDFATHER of Rock ‘n’ Roll”** (and Milt Gabler)

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# LOUIS JORDAN



"King of the Juke Boxes" – "Grandfather of Rock and Roll" – "Louie" – "the Man who Invented Rock" altosaxophonist and East Coast jazz/blues jive styled singer and a dean of jump blues linking pre-war jazz bands with post-war R&B combos with his Tympany Five, who only in the beginning where just five - later mostly seven and sometimes eight including Jordan. Holding the Billboard's Race/R&B charts' #1 spot for a total of 101 weeks between 1942 and 1950. Jordan was innovative and extremely popular during the war years and the birth of R&B. The later famous Bill Doggett arranged and played piano on several Jordan songs. Worked in Arkansas and came to Philadelphia in 1930. Arrived in New York 1936. Inducted into the Blues Foundation Hall of Fame in 1983, and into the Rock and Roll Hall of Fame in 1987.

"Tympany" is an aware misspelling of "Tympani". [Reet, Petite and Gone](#) (Oct 1946)

**Born:** Louis Thomas Jordan July 8, 1907 (prob not 1908), Brinkley, Arkansas. **Died** of heart attack February 4, 1975, Los Angeles, California.

**First recordings:** with the Jungle band for Brunswick in 1929; with Clarence Williams in New York early '30s; with Chick Webb 1936-38; for Decca late 1938 with his own band - first hit after 30 issues in 1942 Knock Me A Kiss/ I'm Gonna Move To The Outskirts Of Town - Decca 8593.

**Records for:** Decca 38-54, Aladdin 54, Vik 55-56, Mercury 56-58, Tangerine 62-65, Pzazz 68-69.

## Essential CD:

Saturday Night Fish Fry: The Original & Greatest Hits – Jasmine CD 2561 (2000) *or even better:* Jivin' With Jordan (4CD) - Properbox 47 (2002) - 102 great tracks 1938-1951

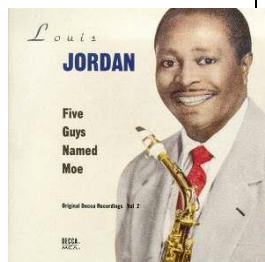
**CDs for Collectors:** Louis Jordan and his Tympany Five (5CD) - JSP 905 (2001) 131 tracks *or* Let The Good Times Roll: The Complete Decca (8CD+1LP 1938-1954) - Bear Family BCD 15557 IH (1999) *and:* The Rock N Roll Years 1955-1958 (2CD) – Jasmine JASCD 151 (2011)

**Reading:** Let The Good Times Roll - The Story of Louis Jordan & His Music by John Chilton (US, 1994); and Louis Jordan – Son of Arkansas, Father of R&B by Stephen Koch (US, 2014)

## 18 R&B #1 Hits (of his 54 Top Tens):

### Louis Jordan and His Tympany Five

- 1943 What's The Use Getting Sober 1w
- 1944 Ration Blues 1w
- 1944 G.I. Jive 1w
- 1945 Mop Mop 1w
- 1945 Caldonia 7w
- 1946 [Buzz Me](#) 9w
- 1946 Don't Worry 'Bout That Mule 1w
- 1946 Stone Cold Dead In The Market (*with Ella Fitzgerald*) 5w
- 1946 Choo Choo Ch'Boogie 18w
- 1946 Ain't That Just Like A Woman 2w
- 1947 Ain't Nobody Here But Us Chickens 17w
- 1947 Texas And Pacific 2w
- 1947 Jack, You're Dead 7w
- 1947 Boogie Woogie Blue Plate 14w
- 1948 Run, Joe 2w
- 1949 Beans And Corn Bread 1w
- 1949 Saturday Night Fish Fry 12w
- 1950 Blue Light Boogie 7w



## Some Other Classics:

- 1943 Five Guys Named Moe
- 1945 Salt Pork, West Virginia
- 1946 Beware
- 1946 Let The Good Times Roll
- 1947 Open The Door, Richard
- 1948 Barnyard Boogie
- 1949 Baby It's Cold Outside (*with Ella Fitzgerald*)
- 1951 How Blue Can You Get
- 1956 Beware Brother Beware
- 1957 Got My Mojo Working

## Louis Jordan & His Tympany Five – main lineups

*Louis Jordan* - vocals, altosax

### 1939-1940

Courtney Williams, tp; Lemuel Johnson/Tafford Simon/Kenneth Hollon, *alternating* tens; Clarence Johnson, pno; Charlie Drayton, bs; Walter Martin, dms

### 1941-1942

Freddie Webster/Eddie Roane, *alternating* tps; Tafford Simon, tens; Arnold Thomas, pno; Henry Turner/Dallas Bartley, *alternating* bs; Walter Martin, dms

### 1943-1944

Eddie Roane, tp; Arnold Thomas, pno; Jesse Simpkins/Al Morgan *alternating* bs; Rossiere Wilton/Wilmore Jones, *alternating* dms

### January 1945 ("Caldonia" and "Buzz Me")

Leonard Graham, tp; "Freddie" Tafford Simon, tens; William Austin, pno; Al Morgan, bs; Alex Mitchell, dms

### 1945

Aaron Izenhall, tp; Josh Jackson, tens; Wild Bill Davis, pno; Carl Hogan, gtr; "Po" Jesse Simpkins, bs; Eddie Byrd, dms; later also Harry Dial, mrcs; and Vic Louine, claves

### 1946

Aaron Izenhall, tp; James Wright, tens; Wild Bill Davis; pno; Carl Hogan, gtr; "Po" Jesse Simpkins, bs; Joe "Chris Columbus" Morris, dms

### 1947

Aaron Izenhal, tp; Eddie Johnson, tens; Wild Bill Davis/Bill Doggett, *alternating* pno; Hogan, gtr; Dallas Bartley, bs; Joe Morris, dms

### 1949

Aaron Izenhall, Bob Mitchell, Harold Mitchell, tps; Josh Jackson, tens; Bill Doggett, pno; James "Ham" Jackson, gtr; Billy Hadnott, bs; Joe Morris, dms

### 1950

Aaron Izenhall, tp; Josh Jackson, tens; Bill Doggett, pno; Wild Bill Davis, sometimes organ; Bill Jennings, gtr; Bob Bushnell, bs, Joe Morris, dms

### 1951 - Jordan introduced Louis Jordan and His Orchestra

The orchestra featured the 1950 Tympany band plus additional horns.

Wild Bill Davis played organ/piano (Bill Doggett not there).

## The Mercury Revivals Session October, 1956

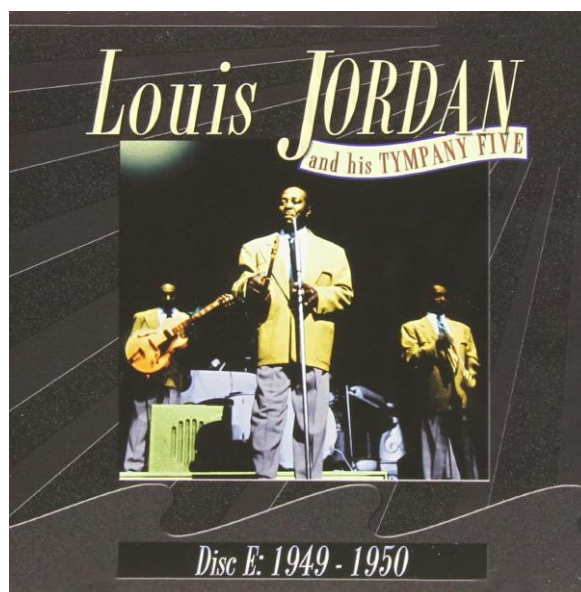
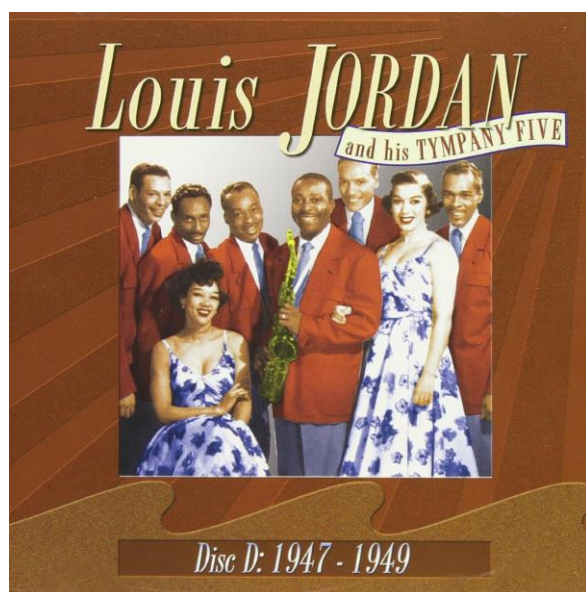
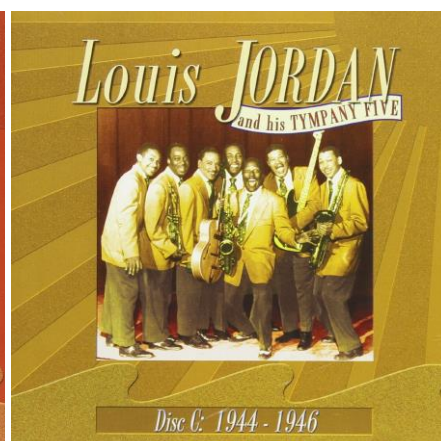
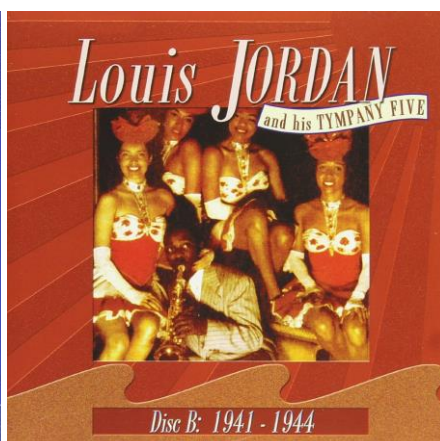
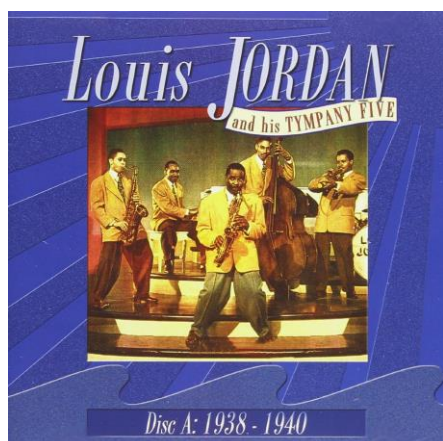
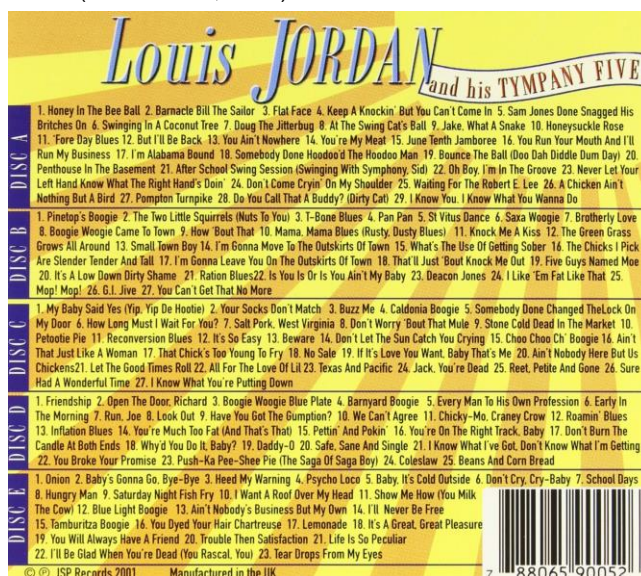
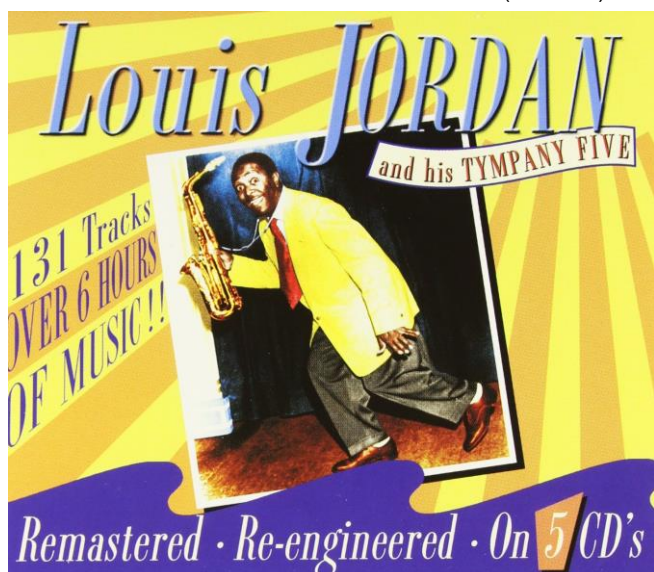


*Studio musicians:* Ernie Royal, tp; Jimmy Cleveland, tb; Sam Taylor, tens; Budd Johnson, tens/bars; Ernie Hayes, pno; Mickey Baker, gtr; Wendell Marshall, bs; Charlie Persip, dms; Francisco Pozo, bgs.



## A Fine CD-Box with Louie

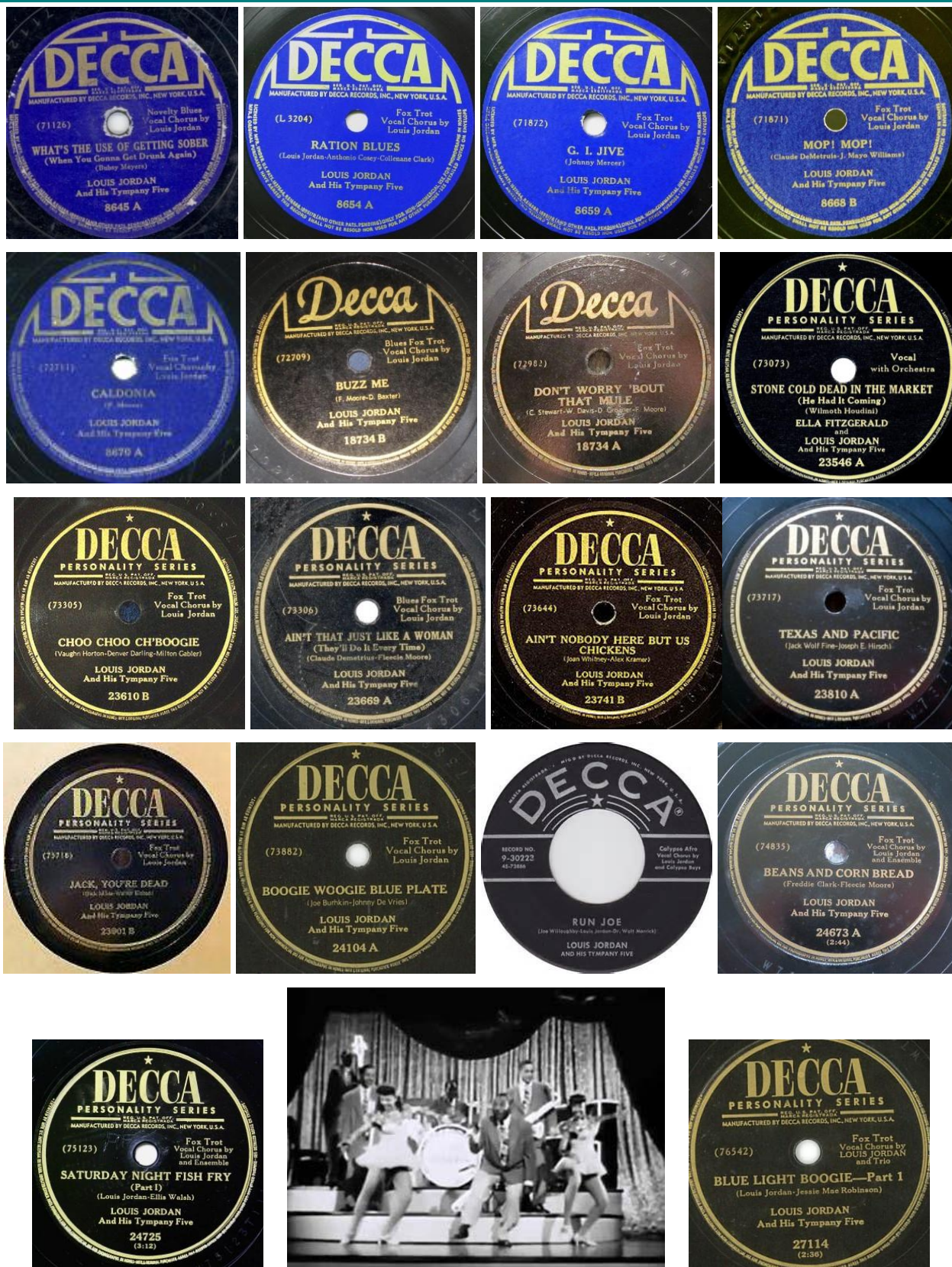
JSPCD 905 (5CD-set) 1938-1950 (issued June, 2001)





1943 – 1950:

# Louis Jordan's #1 Harlem Hit Parade, Race and R&B Hits





## GALLERY – “Swing” goes “Jump & Jive”



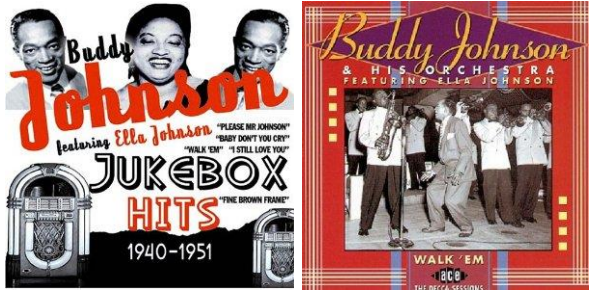


## The “underrated” Cleanhead





## BUDDY & ELLA JOHNSON



"The Walk 'Em Rhythm Man" – Buddy Johnson - Qualitative and popular band-leader at the Savoy Ballroom, vocalist, pianist and composer. Started to play the piano at age of four. Came to New York in 1938 and formed a 16-piece big band (which lasted longer than all the other swing bands - Johnson toured one-nighters with his orchestra into 1964 (although in later years the band was not that large anymore). Went with the Cotton Club Revue to Europe. Sister **Ella Johnson** (born June 22, 1917 (not 1923) and a truly great vocalist - hailed by critics as the equal of Billie Holiday and Ella Fitzgerald -, who sang on most of Johnson's hits; died in February 16, 2004) joined the band in 1940. Balladeer Arthur Prysock joined in late 1943 and Buddy also had a vocal group on his revue called The Bee Jays. Buddy and Ella were inducted into the Blues Foundation Hall of Fame in 2012.



**Born:** Woodrow Wilson Johnson January 10, 1914 (or poss 1912 or 1915) in High Hill, near Darlington, South Carolina.  
**Died** of brain tumor (cancer) - after several years of being a minister- on February 9, 1977 in New York City.  
**First recordings:** New York November, 1939 with The Mack Sisters Jammin' in Georgia / Stop Pretending on Decca 7864.  
**Records for:** Decca 1939-1952, Mercury 1953-1958, Roulette 1958 and later Old Town.

**Essential CD:** Walk ' Em - Ace CDHCD 623 with 24 great Decca recordings 1940-1952 (1996) or Jukebox Hits 1940-1951 – Acrobat ACMCD 4028 (2006) or Rock On! The 100<sup>th</sup> Anniversary Collection! (1941-1961) Jasmine (2CD) JASCD 822 (2015).  
**For Collectors:** Let The Good Times Roll: The Complete Decca (8CD+1LP 1938-1954) - Bear Family BCD 15557 IH (1992) and Buddy & Ella Johnson 1953 - 1964 (4CD) on Bear Family BCD 15479-DH (2000) - all Mercury and post-Mercury recordings.

### Buddy Johnson and His Orchestra

**9 R&B Top 10 Hits:** (songs featuring Ella marked \*)

- 1943 Let's Beat Out Some Love #2
- 1943 Baby Don't You Cry #3
- 1944 **When My Man Comes Home\*** #1 for 1w
- 1945 That's The Stuff You Gotta Watch\* #2
- 1946 They All Say I'm The Biggest Fool #5
- 1950 Because, Pts 1 & 2 #8
- 1953 Hittin' On Me\* #6
- 1954 I'm Just Your Fool\* #6
- 1956 Bring It Home To Me\* #9

### More Super-Greats:

- 1941 Boogie Woogie's Mother-in-Law
- 1941 Please Mr. Johnson\*
- 1944 Fine Brown Frame\*
- 1945 Walk 'Em
- 1946 Since I Fell For You\*
- 1955 **Bitter Sweet**
- 1957 Rock



## EDDIE VINSON



**Essential CD:** Vinson's Acrobat CD, "Cleanhead Blues", differs from the "Jukebox Hits" covers (Acrobat ACRCD128). It was issued in 2006 (above) and in 2008 (top left) in two different covers.

"Cleanhead" – underrated, but terrific blues "shouter" / "crier" and alto saxophonist, who joined Chester Boone's territory band during school holidays. Upon his graduation in 1935, he joined the band full-time, remaining when the outfit was taken over by Milt Larkin in 1936. During his five-year tenure with the legendary Larkin's band he met T-Bone Walker, Arnett Cobb, and Illinois Jacquet. Worked with Lil Green and Big Bill Broonzy in 1941. After being discovered by Cootie Williams in late 1941 (who had worked with Benny Goodman and with Duke Ellington), Vinson joined the trumpeter's new orchestra in New York City and made his recording debut for Okeh Records in April 1942, singing a solid blues vocal on "When My Baby Left Me". Later recorded for Hit (also issued on Majestic) and for Capitol. Signed as a soloist with his own orchestra for Mercury in 1945 (and re-recorded "Cherry Red"). The nicknames "Mr. Cleanhead" and sometimes "Cleanhead" were used on several records. After his decline he worked with Jay McShann in 1960 (who he already had met in the 1940s) and made a great come-back with Johnny Otis in the 1970s. Inducted into the Blues Foundation Hall of Fame in 2014.

**Born:** Edward L. Vinson Jr December 18, 1917 in Houston, Texas.  
**Died** of heart attack on July 2, 1988 in Los Angeles, California.  
**Records for:** Hit 1945, Capitol 1945 (Cootie Williams), Mercury December 1945 – December 1947, King 49-52, Mercury again 54-55, Bethlehem 1957, Riverside 1960

### 6 R&B Top 10 Hits:

- Cootie Williams and His Orchestra - vocal refrain by Eddie Vincon
- 1944 **Red Blues (Hit)** / Cherry Red (*Majestic*) #2  
(note "Vinson" - also issued on Varsity as Cherry Red Blues – Vocal by Skin Head)
- 1944 Is You Is, Or Is You Ain't #9
- 1945 **Somebody's Gotta Go** #1 for 1w
- Eddie Vinson and His Orchestra
- 1947 **Old Maid Boogie** #1 for 2w (*Mercury*)
- 1947 Kidney Stew Blues #5 (*Mercury – flip of above*)
- 1949 **Somebody Done Stole My Cherry Red** #6 (*King*)

### A Great One for King

- 1952 Person To Person



The open air studio of Disques Black & Blue, France in 1978, with Eddie Davis, J.C. Heard, Bill Doggett, Milt Hinton, and Eddie Vinson.

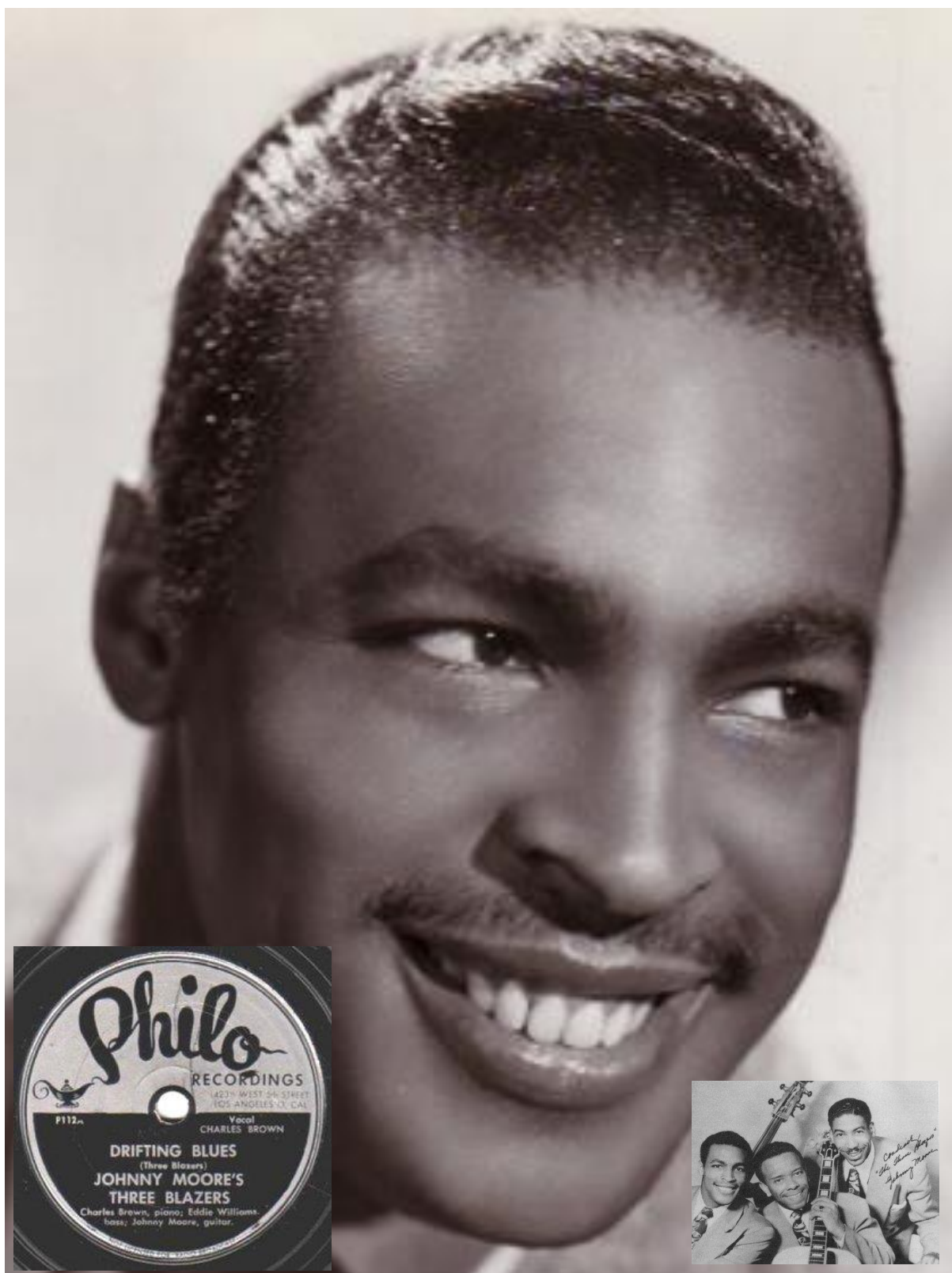


Photo top right: Cootie Williams.

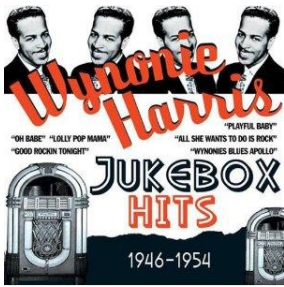


## CHARLES BROWN – The Legend (insert Johnny Moore's Three Blazers)

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## WYNONIE HARRIS



"Mr. Blues" – Blues shouter and risqué styled lady-killer and self-taught some-times drummer. Worked as dancer and comedian. Hired by Lucky Millinder in 1944, and soon the first of King Records' many prolific stars of early city blues. His Apollo recordings were issued as Wynonie "Blues" Harris, some later recordings had "Mr. Blues" as nick. Was semi-retired during 1953 - 1960, but regarded as a true R&B pioneer. Inducted into the Blues Foundation Hall of Fame in 1994.

**Born:** Wynonie Hood (later stepfather Luther Harris) August 24, 1912 (not 1915), prob in Davenport, Iowa (not Omaha, Nebraska).  
**Died** of cancer June 14, 1969, Los Angeles, Calif. Worked in Omaha, Kansas City, arrived in Los Angeles 1941 and also worked in New York - back to Los Angeles in 1945, and came back to New York in 1947.

**First recordings:** NYC May 26, 1944 with Lucky Millinder Who Threw The Whiskey In The Well /Hurry Hurry - Decca 18674 (issued May 1945); Los Angeles July 1945 with Johnny Otis Around The Clock Blues - Philo/Aladdin 103; L.A. August 2, 1945 with Illinois Jacquet, Wynonie's Blues - Apollo 362.

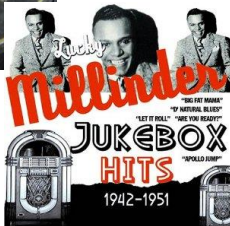
**Records for:** Apollo 1945, Aladdin 46-47, King 47-57.

**Essential CD:** Bloodshot Eyes: The Best of... - Rhino R2 71455 (1994)  
or: Jukebox Hits 1946-1954 - Acrobat ADMCD4315 (2008) or:  
Jump Mr Blues: The Definitive Collection – Fantastic Voyage 2CD FVDD115 (50 tracks)

**For Collectors:** Rockin' The Blues (4CD)

- Properbox 20 (81 tracks 1944-1950) (2001)

**Reading:** Rock Mr. Blues - The Life and Music of Wynonie Harris by Tony Carlins (Big Nickel, 1995)



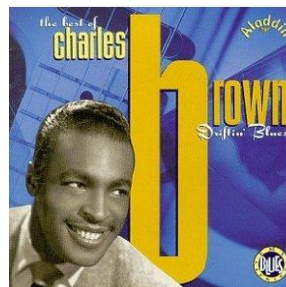
### 16 R&B Top 10 Hits:

- 1945 **Who Threw The Whiskey In The Well** #1 for 8w  
(with Lucky Millinder and His Orchestra, recorded 1944)
- 1946 Wynonie's Blues #3 (with Illinois Jacquet and his All Stars)
- 1946 Playful Baby #2 (with Johnnie Alston & His All Stars)
- 1948 **Good Rockin' Tonight** #1 for 1w
- 1948 Lolly Pop Mama #8
- 1949 Grandma Plays The Numbers #7
- 1949 I Fell That Old Age Coming On #10
- 1949 Drinkin' Wine Spo-Dee-O-Dee #4
- 1949 **All She Wants To Do Is Rock** #1 for 2w
- 1949 I Want My Fanny Brown #10
- 1950 Sittin' On It All The Time #3
- 1950 I Like My Baby's Pudding #5
- 1950 Good Morning Judge #6
- 1950 Oh Babe! #7 (with Lucky Millinder and his Orchestra)
- 1951 Bloodshot Eyes #6
- 1952 Lovin' Machine #5

### Another Great One:

- 1945 **Around The Clock Blues** (with Johnny Otis All Stars)

## CHARLES BROWN



"The Blues Crooner" - Pianist/singer and foremost exponent of West Coast Texas influenced Club Blues. Worked in Baytown in, Texas, and in Arkansas and San Francisco. Settled in Los Angeles in 1943. Joined guitarist Johnny Moore's Three Blazers as lead vocalist (and pianist) in 1944 (with Eddie Williams, bs) - a Nat Cole Trio styled combo. Turned solo in late 1948 as Charles Brown Trio. Highly active all the years. Inducted into the Blues Foundation Hall of Fame in 1996, and into the Rock and Roll Hall of Fame in 1999.

**Born:** Tony Russell Brown (aka Charles Mose Brown) September 13, 1922 (not 1920), Texas City, Texas. Raised by his grandparents.  
**Died** January 21, 1999 in Oakland, California.

**First recordings:** Los Angeles 1944 as pianist with Johnny Moore's Three Blazers featuring Frankie Laine for Atlas; and in March 1945 with Moore Johnny's Boogie / You Taught Me To Love You - Exclusive 205 (Brown vocal on the B-side); first record as solo artist: L.A. November 11, 1948 Get Yourself Another Fool - Aladdin 3020.

**Recordings for:** Exclusive (with Johnny Moore) 45-48.

**Solo:** Aladdin 48-56, Ace 59-60, King 60-68, Bluesway 1969.

**Essential CD:** Driftin' Blues - The Best of... - EMI CDP7-97989-2 (1991) or: Hard Times & Cool Blues - Sequel NEXCD 133 (1997)  
or: Cool Blues Singer – Saga 9830103 (2005) 24 early tracks  
**For Collectors:** An Introduction To Charles Brown – Fuel2000 61664 (2007) with 14 very nice new recordings and revivals (Jewel)  
**Reading:** Blue Rhythms - Six Lives in Rhythm and Blues by Chip Deffaa (US 1996)  
The Real Rhythm and Blues by Hugh Gregory (Blandford, 1998)

### 4 R&B Top 10 Hits with

#### Johnny Moore's Three Blazers:

- 1946 Drifting Blues #2 (on Philo)
- 1946 Sunny Road #4
- 1947 New Orleans Blues #2
- 1947 **Merry Christmas Baby** #3



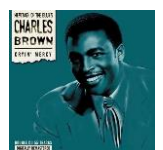
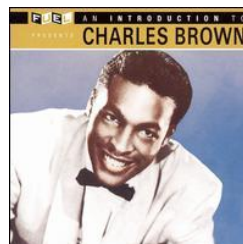
### His very own 10 R&B Top 10 Hits:

- 1949 Get Yourself Another Fool #4
- 1949 Long Time #9
- 1949 **Trouble Blues** #1 for 15w
- 1949 **In The Evening When The Sun Goes Down** #4
- 1949 Homesick Blues #5 (as Charles Brown and His Smarties)
- 1950 My Baby's Gone #6
- 1951 **Black Night** #1 for 14w
- 1951 I'll Always Be In Love With You #7
- 1951 Seven Long Days #2
- 1952 **Hard Times** #7 (Maxwell Davis, tenor sax)



### More Yum-Yum:

- 1955 My Heart Is Mended
- 1955 Fools Paradise
- 1959 **I Want To Go Home** (with Amos Milburn)
- 1968 Merry Christmas Baby (this song was recorded several times))





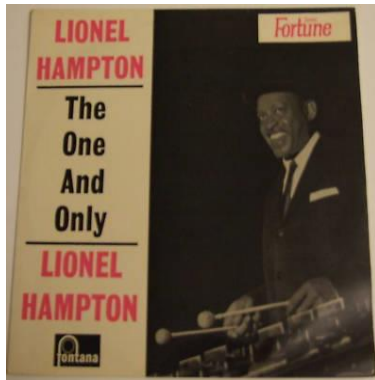
## GALLERY – from Dancehalls to Night Clubs



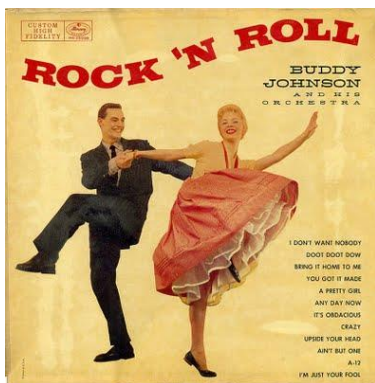


## THE TRUE R&B PIONEERS – Their Very First LPs

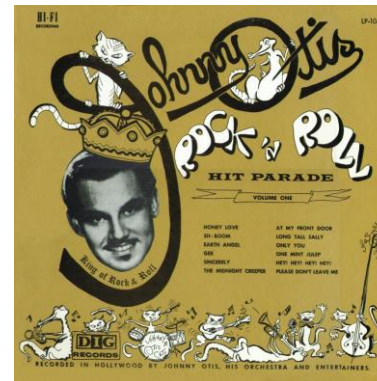
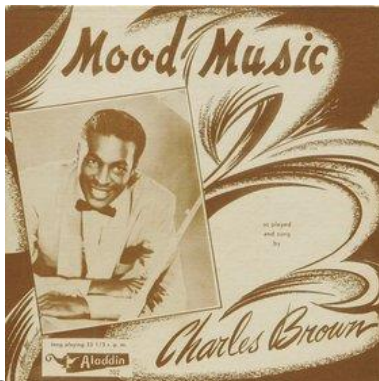
Some of the LPs may not be the very first – although serious efforts have been made to find the right ones.



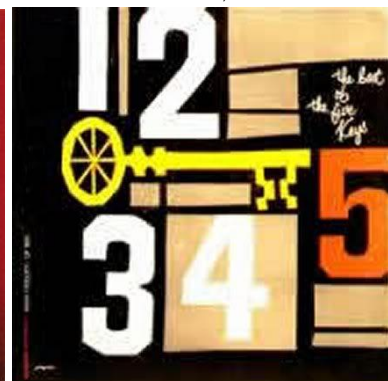
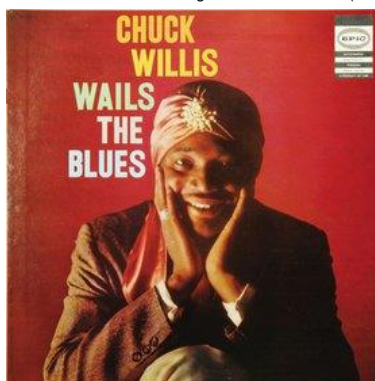
The One And Only **Lionel Hampton** – French Fontana (1954). **Erskine Hawkins**: After Hours – RCA Victor (unknown date).  
**Louis Jordan** and his Tympany Five: Let The Good Times Roll – Decca DL 8551 (1956 or poss. later).



Rock 'n Roll with **Buddy Johnson** and His Orchestra – Mercury LP 20209 (1956). **Eddie Vinson Sings**: Clean Heads Back In Town – Bethlehem BCP 5005 (1957).  
**Wynonie Harris**: Battle of the Blues (shared with Roy Brown) – King LP 607 (1958).



**Charles Brown**: Mood Music – Aladdin LP 702 (1954 - reissued on LP 809 in 1956). **Johnny Otis**: Rock 'n Roll Hit Parade, Volume One – Dig LP 104 (1957).  
**Amos Milburn**: Rockin the Boogie – Aladdin LP 704 (1955 – reissued on LP 810 in 1957).



**Ike Turner**: Rock The Blues – Crown LP 5367 (1963) and The Soul Of Ike and Tina Turner – Sue LP 2001 (1961).  
**Chuck Willis** Wails The Blues – Epic LP 3425 (1958, although Atlantic issued its first that same year). The Best of **The Five Keys** – Aladdin LP 806 (1956).

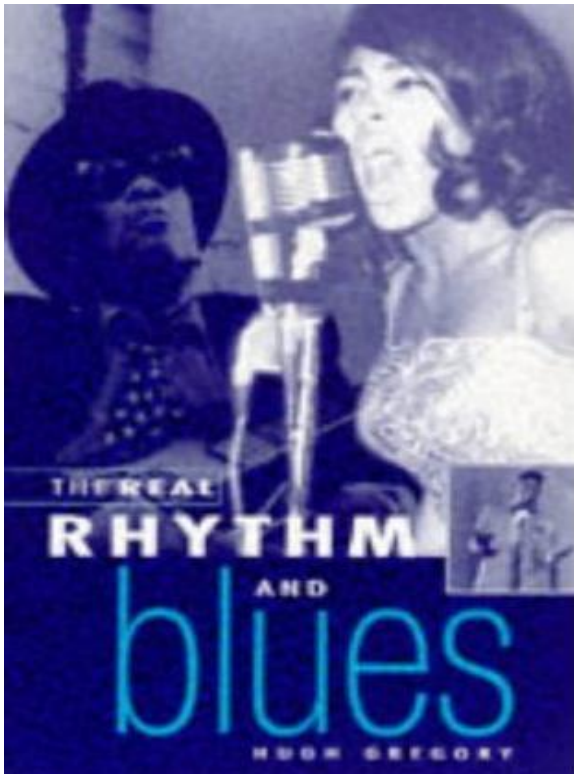


## GALLERY – from Boogie to the “BIG BANG” of R&B





## A Nice Introduction to Rhythm & Blues (and a bit of Atlantic nostalgia)



### THE CRESCENDOS - the unknown super group



Center: photo montage from <http://doo-wop.blogg.org>  
Top Will "Dub" Jones, Prentice Moreland; bottom Bobby Relf, Robert Byrd.  
Flanking: The Hollywood Flames, and The Cadets.

In September 1956, Robert Byrd (of The Hollywood Flames) recorded some songs for Atlantic with a group billed as The Crescendos. The others were Bobby Relf, Prentice Moreland, and Will "Dub" Jones (who sang lead on "Sweet Dreams"). Bobby Relf had been the lead of The Laurels and a close friend of Byrd's (the latter soon became Bobby Day), Dub Jones was the current bass of The Cadets, and Prentice Moreland had been on The Cadets' "Stranded In The Jungle", Jerry Leiber and Mike Stoller produced (and also wrote "Finders Keepers").

9/56 - Finders Keepers / Sweet Dreams (Atlantic 1109)  
1/59 - Sweet Dreams / I'll Be Seeing You (Atlantic 1014)  
1956 - You'll Be There (Atlantic) (unreleased)



Take a tour through R&B styles--the vocal groups, shouters and screamers, guitar men, "divas," and avatars of soul.

## The Real Rhythm And Blues

by Hugh Gregory Paperback: 240 pages

A Blandford Book: Cassell Illustrated, UK (December 31, 1998)

A great little book covering the original Rhythm & Blues era, with short (but near wall-to-wall) biographies of 120 R&B Pioneers (including several vocal groups..

The great "History of Rhythm & Blues" series on eight Atlantic LPs (1968-1969).



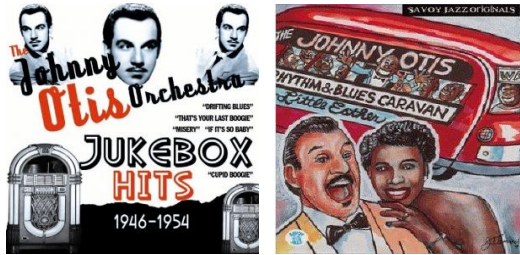


## **“THE GODFATHER of Rhythm & Blues”** (and Ralph Bass)

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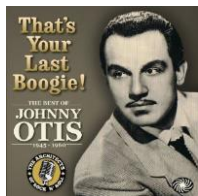


# JOHNNY OTIS ORCHESTRA

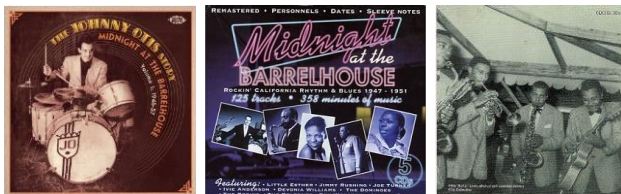


Johnny Otis "Godfather of R&B" - Bandleader/ drummer / vibraphonist (and sometimes singer) and one of the most important figures of pioneer R&B. Lived in Omaha, Nebraska in the mid 1940s. Music roots in the Kansas City / Omaha tradition, inspired by Lionel Hampton. Worked with several early LA artists, like Charles Brown (and played drums on his famous "Driftin' Blues" hitting 1946), Wynonie Harris, Joe Swift et co. Co-owner of L.A. blues clubs "The Barrelhouse" and later "The Oasis". Johnny changed from playing drums to vibes after an accident in 1949. The Johnny Otis Rhythm & Blues Caravan / Revue / Show skyrocketed many original R&B stars: the Robins, Little Esther, Marie Adams; and included several top musicians: Pete "Guitar" Lewis and later Jimmy Nolen, gtr; Devonia "Lady Dee" Williams, pno; and Leard Bell, dms. Was billed on records as **Johnny Otis, His Drums & Orchestra** during the early years for Leon and Otis René (Excelsior often with a big band) and as **Johnny Otis Quintette** - sometimes Orchestra - (with Ralph Bass as producer for Savoy) during the early '50s. When the quintet was enlarged to a small orchestra it also included several talents of L.A.'s horns and accompanied early Etta James, Big Mama Thornton, Little Esther again, Johnny Ace and Little Richard a.o. Later often billed as **The Johnny Otis Show** inducted into the Rock and Roll Hall of Fame in 1994, and into the Blues Foundation Hall of Fame in 2000.

**Born:** John Alexander Veliotis (Caucasian, Greek parents), December 28 or 29, 1921, Vallejo, Calif.  
**Died** in Altadena, Calif on January 17, 2012.  
**First recordings:** Los Angeles July 1945 as drummer with Wynonie Harris Around The Clock Blues - Philo/Aladdin 103 and September 13, 1945 My Baby's Business with Jimmy Rushing, and Harlem Nocturne - Excelsior 141 and 142.  
**Records for:** Excelsior 45-48, Modern 1949, Savoy 49-51, Mercury 51-52, Federal (in disguise as orchestra leader 1952), Peacock 52-55, Modern (as A/R-man 1954-55), Dig 56-57, Capitol 57-59, King 61-62, Kent 1968.



**Essential CDs:** The Johnny Otis Story: Midnight at the Barrelhouse Vol 1 1945-1957 - Ace CDCHD 1312 (2011) - 25 tracks or: Juke Box Hits 1946-1954 - Acrobat ACMCD 4199 (2005) and That's Your Last Boogie: The Best of Johnny Otis 1945-1960 - Fantastic Voyage (3CD) FVTD120 (2012) - simply terrific, with lots of "guests"  
**For Collectors:** The Johnny Otis Rhythm & Blues Caravan (3CD) - Savoy/Atlantic 92859-2 (1999) (reissued on Savoy Jazz CD 17059) and The Chronological 1945-1947 - Classics 5037 (2002) 21 tracks plus The Chronological 1949-1950 - Classics 5067 (2003)  
 Midnight At The Barrelhouse (5CD) - JSP 7713 (2003) featuring the Otis Congregation 1945-1951  
**Special Little Esther CD:**  
 The Early Hits 1949-1954 (2CD) JSP 4223 (2010)  
**Reading:** Midnight at the Barrelhouse - The Johnny Otis Story by George Lipsitz (US 2010) and Upside Your Head! - Rhythm & Blues on Central Avenue by Johnny Otis (US, 1993) and Listen to the Lambs by Johnny Otis (US 1968 and 2009)



In 1949 Johnny switched from drums to vibes and **The Johnny Otis Quintette** featured Johnny Otis, vibes; Devonia Williams, piano; Pete Lewis, guitar, Mario Delagarde, bs; and new drummer Leard Bell (often completed with a horn section alternating Lee Graves, George Washington, Don Johnson, Walter Henry, Lorenzo Holden, James Von Streeter, and Fred Ford).

## 17 R&B Top 10 Hits:

- 1949 **That's Your Last Boogie** #10  
(Joe Swift with Johnny Otis & His Orchestra)
- 1950 **Double Crossing Blues** #1 for 9w  
(with The Robins & Little Esther)
- 1950 **Mistrustin' Blues** #1 for 4w (w Little Esther & Mel Walker)
- 1950 Misery #9 (w Little Esther)
- 1950 Cry Baby #6 (w Mel Walker)
- 1950 **Cupid Boogie** #1 for 1w (w Esther-Walker)
- 1950 Deceivin' Blues #4 (w Esther-Walker)
- 1950 Dreamin' Blues #8 (w Mel Walker)
- 1950 Wedding Boogie #6 (w Esther-Walker)
- 1950 Faraway Blues (Xmas Blues) #6  
(w Esther-Walker)
- 1951 Rockin' Blues #2 (w Mel Walker)
- 1951 Mambo Boogie #4
- 1951 Gee Baby #2 (w Mel Walker)
- 1951 All Nite Long #6 (Johnny Otis and ensemble)
- 1952 Sunset To Dawn #10 (w Mel Walker)
- 1952 Call Operator 210 #4 (w Mel Walker)
- 1958 Willie And The Hand Jive #3 (Otis, vocal)



## Other Golden Ones:

- 1945 **My Baby's Business** (with Jimmy Rushing)
- 1945 Harlem Nocturne
- 1946 Omaha Flash
- 1947 Good Boogie Google (with George Washington)
- 1948 Midnight In The Barrelhouse (feat Guitar Lewis)
- 1948 Alimony Boogie (with Cathy Cooper)
- 1948 The Jelly Roll (with Lem Tally)
- 1948 Alligator Meat (with Joe Swift)
- 1949 Thursday Night Blues
- 1949 **Boogie Guitar** (feat Guitar Lewis)
- 1949 Get Together Blues (with "Little" Esther Jones)
- 1949 I'm Not Falling In Love With You (with Devonia Williams)
- 1950 The Turkey Hop (with The Robins)
- 1952 **Doggin' Blues** (with Linda Hopkins)
- 1956 The Midnight Creeper (feat Jimmy Nolen)
- 1957 Ma He's Making Eyes At Me (with Marie Adams)



## Johnny Otis Pre-Savoy Years

- only Excelsior (Otis Rene, with Joe Swift's self credited recordings not listed - and Modern (Joe Bihari) issues listed. All recorded in Los Angeles.

### Johnny Otis, His Drums & His Orchestra Sept 13, 1945

Teddy Buckner, Billy Jones, Loyal Walker, Harry Parr Jones, tpts: Henry Coker, Eli Robinson, John Pettigrew, Jap Jones, tbn; Rene Bloch, Bob Harris, Paul Quinichette, James Von Streeter, Leon Beck, reeds; Bill Doggett, pno; Bernie Cobbs, gtr; Curtis Counce, bs; Johnny Otis, dms; Jimmy Rushing, vcls-1  
 Excelsior 141 My Baby's Business -1 b/w Preston's Love Mansion  
 Excelsior 142 Jimmy's Round-the-clock blues -1 b/w Harlem Nocturne  
**ca Febr 1946**

Lester Current, Loyal Walker, Eddie Preston, Billy Jones, tpts: John Pettigrew, Jap Jones, Sonny Durham-152, George Washington, tbn; Kent Pope, Bob Harris, Paul Quinichette, James Von Streeter, Leon Beck, reeds; Gene Gilbeaux, pno-152, Henry Owens, pno; Bernie Cobbs, gtr; Curtis Counce, bs; Johnny Otis, dms  
 Excelsior 152 Omaha Flash b/w Jeff-Hi Stomp  
 Excelsior 156 Miss Mitchell b/w Ultra-Violet  
 Excelsior 157 Sgt Barksdale Pt. 1 & Pt. 2

### Johnny Otis & His Orchestra (or Johnny Otis Orchestra) ca Dec 1946

Eddie Preston, Walter Williams, Lester Current, Billy Jones, tpts: John Pettigrew, Herb Mullins, George Washington, tbn; Preston Love, Buddy Colette, Paul Quinichette, James Von Streeter, Lemuel Tally, reeds, Lee Wesley Jones, pno; Bernie Cobbs, gtr; Joe Comfort, bs; Johnny Otis, dms; Washington, vcls-1

Excelsior 518 Love's Nocturne b/w Good Boogie Google -1  
 Excelsior 519 My Old Flame b/w La Bohème And Beans

### Late 1947 or poss. early 1948

John Anderson, tpt; George Washington, tbn; Big JayMcNeely, tensax; Lemuel Tally, barsax; "Darby Hicks" (prob. Devonia Williams), pno; Pete Lewis, gtr-5, Mario Delagarde, bs; Johnny Otis, dms; Cathy Cooper, vcls-1; Bardu Ali, vcls-2; Lemuel Tally, vcls-3; "Darby Hicks", vcls-4; The Four Bluebirds (Bobby Nunn, Terrell Leonard, Billy and Roy Richard), vcls-6  
 Excelsior 536 Midnight In The Barrelhouse -5 b/w Barrelhouse Stomp  
 Excelsior 536 Happy New Year Baby -1,3 b/w Barrelhouse Stomp (reissue)  
 Excelsior 537 Alimony Boogie -1,3 b/w Hog Jaws  
 Excelsior 540 My Baby Done Told Me -6 b/w Court Room Blues -3,4  
 Excelsior 541 The Jelly Roll -3 b/w Pay Day Blues -1,2

### August, 1949

orchestration similar to above featuring Pete Lewis and Devonia Williams plus reeds and brass; no vibes; "Little" Esther Jones, vcls-1  
 Modern 20-715 I Gotta Guy -1 b/w Thursday Night Blues  
 Modern 20-748 Mean Old Gal -1 b/w Good Ole Blues



## Some of Johnny Otis' "Guests"



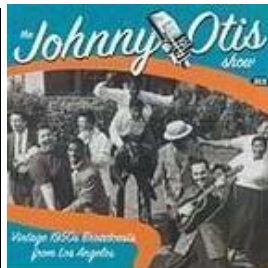
In July 1945 Johnny Otis All Stars - a quintet with Otis on drums, introduced Wynonie Harris as head credit (he had sung as vocalist for Lucky Millinder) on a record titled "Around The Clock (Blues)" - pt 1 and Pt 2. It was issued on Philo 103 (in California - later renamed Aladdin - Eddie Mesner's classic label) as Wynonie Harris and Johnny Otis All Stars. On September 11, also 1945 Otis guested Johnny Moore's Three Blazers (Charles Brown, vocals and piano) on a Philo session which resulted in the hit "Drifting Blues" on Philo 112 in 1946. Two days later, September 13, Jimmy Rushing (Count Basie's great shouter) guested Johnny Otis, His Drums and Orchestra on two superb vocals, "My Baby's Business" and Jimmy's Round-the-clock Blues (yes same as Harris). The songs were issued on two Excelsior singles, which had "Preston's Love Mansion" and the great version of "Harlem Nocturne" as instrumental A-sides. Image far right: Joe Swift (who recorded with Johnny for Exclusive in 1947 or -48).



The Robins, originally called The Four Bluebirds on Exclusive, and later hit on Savoy in 1950-51. Ty Terrell, Billy Richard (top), Bobby Nunn (center), and Roy Richard (bottom). Johnny Otis Quintette: Mario Delagarde, Pete "Guitar" Lewis, Leard Bell, Johnny Otis, and Devonia "Lady Dee" Williams at the piano. She recorded for Savoy with her California Playboys in February 1949, and was a member of the Johnny Otis Orchestra for many years. Pete "Guitar" Lewis in his prime. He was succeeded by Jimmy Nolen in 1955 (who later became the great guitarist with James Brown). Big Jay Mc Neely ("discovered by Otis). He recorded for Savoy in 1949 and had a #1 R&B hit with the classic honker "The Deacon's Hop" (and a great ballad hit ten years later with "There Is Something On Your Mind", featuring Little Sonny Warner, vocals).



Little Esther (by then with the surname Jones) and Mel Walker - the two famous early Savoy vocal "refrain" stars with Otis' Orchestra (Mel was contracted to Mercury with Otis, and Little Esther went to Federal). Another young woman, later famous Linda Hopkins, did four great songs with the Otis Orchestra in 1951. In 1952 Johnny followed producer Ralph Bass and Little Esther to the King-label subsidiary Federal, especially formed for Bass. Johnny was contracted to Mercury so he worked in disguise for the label. One great record from that period is The Royals' original "Every Beat Of My Heart" (recorded before Hank Ballard entered the group). Big Mama Thornton of "Hound Dog" fame, recorded 1952 for Peacock with Otis' diguised band - (featuring Lewis' guitar), a #1 R&B hit in 1953. Jerry Leiber and Mike Stoller also worked as composers for Federal in 1952 and had their bouts with Johnny and with Little Willie Littlefield later concerning the composer credits for "Hound Dog", which was recorded the same August month of 1952 as the original "Kansas City". Otis eventually left Mercury and Federal for Duke/Peacock. Johnny Ace (who had recorded for Duke already in early 1952 with his Beale Streeters, made several recordings with the Johnny Otis Orchestra for that label in Los Angeles in 1953 and 1954 - "Pledging My Love" was one of them). Junior Ryder and Marie Adams also recorded with Johnny for Peacock. Little Richard also recorded with the Otis Orchestra for Peacock in Houston in late 1953, which were held in the can until the New Orleans recording "Tutti-Frutti" hit for Specialty in 1955.



Mel Williams, singing with The Sheiks on the original "So Fine" for Federal, and with the Johnny Otis Show in the Jays (for Johnny's own label Dig in 1955). This group was later named The Shields, and featured Richard Berry, Jesse Belvin, Arthur Lee Maye, and Johnny "Guitar" Watson on-and-off. Guitarist Jimmy Nolen in his early days, also recording for Dig. During the Capitol years the Johnny Otis Show also featured long-time Otis associate Marie Adams and the Three Tons Of Joy. Imaged: a.o. the great Adams around 1956 on an Ace (UK) CD cover. Fourth image above: with the great duo of Don & Dewey - Don "Sugarcane" Harris, violin and Dewey Terry, guitar - two California legends, who recorded for Specialty during the mid and late 1950s. Heading image: Shuggie Otis, Delmar Evans, and Johnny Otis. Johnny returned to King in 1961-62 taking Devonia with him (backing - and leading - Johnny "Guitar" Watson). Far right: The Royals (here with Ballard in 1953). The Modern Records' girl group The Dreamers (who backed several early Modern stars flank Otis in 1954. Otis and The Penguins around 1958 (Dexter Tisby, lead Cleve Duncan, Teddy Harper, and Randy Jones).

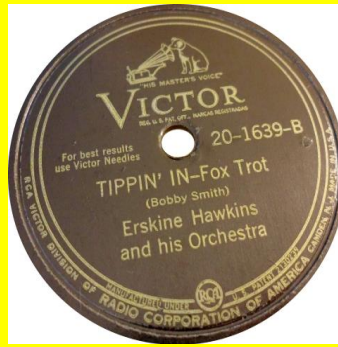


The True Pioneers – Twelve Favorite Records

**LIONEL HAMPTON and his Septet**  
Vocal Chorus by Dinah Washington  
- 1948 (recorded 1945)



**ERSKINE HAWKINS**  
and his Orchestra - 1945



**LOUIS JORDAN and His**  
Tympany Five - 1943



**BUDDY JOHNSON and his Band**  
Vocal by Ella Johnson - 1944



**EDDIE "Cleanhead" VINSON - 1952**



Person To Person - King 4582

**WYNONIE HARRIS - 1951**



**CHARLES BROWN &**  
**AMOS MILBURN - 1959**

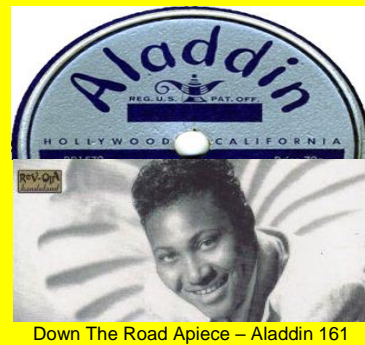


**JIMMY RUSHING, vocalist - 1945**  
w Johnny Otis, his Drums & his Orchestra



flip of "Harlem Nocturne"

**AMOS MILBURN - 1946**  
plays the piano and sings



Down The Road Apiece – Aladdin 161

**IKE & TINA TURNER - 1960**



**CHUCK WILLIS - 1958**  
with Reggie Obrecht Orchestra and Chorus



**THE FIVE KEYS - 1955**





“FATHER OF ROCK ‘N’ ROLL”

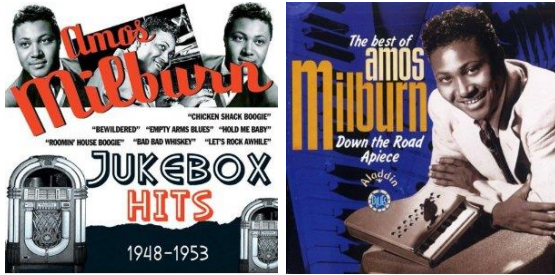
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Inserted. "Trailblazin' the Blues" – Jasmine 2CD JASMCD 3130 (2018) – 1951-1957

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## AMOS MILBURN



With roots in Texas, Navy services between 1942-45, Milburn became a West Coast R&B pioneer - pianist/singer - linking club and dance hall blues styles, with arrangements by Maxwell Davis, featured on tenor sax. First worked in Houston and came to Los Angeles in 1945. Was labelled **Amos Milburn and His Aladdin Chickenshakers** during the peak of his career from late 1949, and had several classic "drinking" hits. Highly popular during the early years of R&B and was faithful to Eddie Mesner's Aladdin Records for a long period. Worked with Charles Brown during their declining years in the late '50s. Suffered his first stroke in 1970. Inducted into the Blues Foundation Hall of Fame in 2010.

**Born:** Joseph Amos Milburn Jr April 1, 1927, Houston, Texas.  
**Died of stroke** January 3, 1980, Houston, Texas.  
**First recordings:** L.A., California September 12, 1946 After Midnight/ Amos' Blues - Aladdin 159.  
**Records for:** Aladdin 46-57, King 60-61, Motown 62-64.

**Essential CD:** Down The Road Apiece (Aladdin) - EMI 827229-2 (1994) or: Blues & Boogie: His Greatest Hits (Aladdin) - Sequel NEX CD 132 (1997) or: Amos Milburn Rocks - Bear Family BCD 16926 AR (2009) or: The Best of the Aladdin Years 1946-1957 - Acrobat 2CD ADDCD3151 (Dec 2015 - 52 tracks)  
**CD For Collectors:** The Chicken Shack Boogie Man (2CD) 1946-1951 - Proper PVCD102 (2002) or: The Complete Aladdin Recordings (7CD) - Mosaic 155 (1994) or: Blues, Barrelhouse and Boogie Woogie 1946 - 55 (3CD) - Capitol CDP 36879 (1996) [Bewildered at the Apollo 1954](#)



### 19 R&B Top 10 Hits:

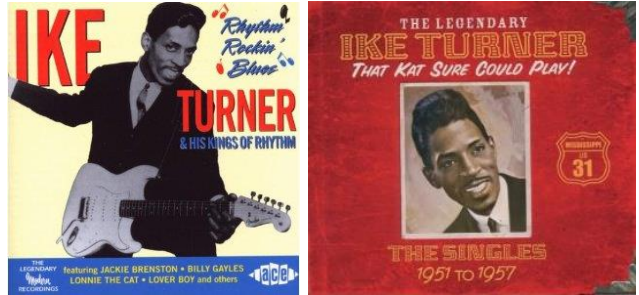
- 1948 **Chicken-Shack Boogie** #1 for 5w (also topping 1949, rec 1947)
- 1948 It Took A Long, Long Time #6
- 1948 **Bewildered** #1 for 3w (also topping 1949)
- 1949 A and M Blues #9
- 1949 Hold Me Baby #2
- 1949 In The Middle Of The Night #3
- 1949 **Rhythm 'n' House Boogie** #1 for 2w
- 1949 Empty Arms Blues #4
- 1949 Let's Make Christmas Merry, Baby #3
- 1949 Real Pretty Mama Blues #9
- 1950 Walking Blues #8
- 1950 Sax Shack Boogie #9
- 1951 **Bad, Bad Whiskey** #1 for 3w
- 1951 Let's Rock A While #3
- 1951 Tears, Tears, Tears #5
- 1952 Thinking And Drinking #8
- 1953 Let Me Go Home Whiskey #3
- 1953 **One Scotch, One Bourbon, One Beer** #2
- 1954 Good Good Whiskey #5

### More Memorable Songs:

- 1946 After Midnight
- 1947 **Down The Road Apiece**
- 1947 Amos Boogie Woogie
- 1953 Let's Have A Party
- 1955 House Party (Tonight)
- 1956 Every Day Of The Week



## IKE TURNER



"King of Rhythm" - "Father of Rock 'n' Roll" - Pianist/guitarist (and sometimes singer) of the Mississippi Delta blues tradition. Started out in Clarksdale and played a vital role in the early Memphis post-war blues scene (from 1950 and worked with Robert Nighthawk). Settled in St. Louis in 1954 and was an important member of the 1960s chitlin' circuit - north and south. Became famous with the hits of Ike & Tina Turner (and produced hits by his female back-uppers The Ikettes. Was "married" to Tina during 1958-1976. Ike, who learned the piano from Pinetop Perkins in Clarksdale, started his Kings of Rhythm in around 1950, featuring a.o. tenor saxophonists Raymond Hill and Jackie Brenston (Brenston sang on the "Rocket 88" hit). Produced and worked with B.B. King, the Howlin' Wolf, Elmore James, and several other Memphis and Delta blues singers during the early '50s. Jailed for drug conviction during the '90s, but back and in full bloom in later days, working with Los Angeles as a base with his "The Ike Turner Revue" (included as one of several famous "guests" to John Lee Hooker recordings). Inducted into the Rock and Roll Hall of Fame in 1991, and into the Blues Foundation Hall of Fame in 2005.



**Born:** Ike Wister Turner November 15, 1931, Clarksdale, Miss.  
**Died at home in San Marcos, California** December 12, 2007 (heart failure).

**First recordings:** Memphis March 3, 1951 Heartbroken And Worried / I'm Lonesome Baby - Chess 1459; March 5, 1951 as pianist on Jackie Brenston's Rocket "88" - Chess 1458.

**Records for:** Chess 51, RPM/Flair 52-55, Federal 57, Cobra 58-59; as Ike & Tina Turner: Sue 60-63, Blue Thumb 65-70, Liberty 70-71, United Artists 71-75.

**Essential CDs:** I Like Ike -The Best of - Rhino R2 71819 (1994) or Rhythm Rockin' Blues - Ace CDCHD 553 (1995) or Trailblazin' the Blues - Jasmine 2CD JASCD 3130 (2018) 1951-1957  
**With Ike & Tina:** The Ike & Tina Turner Story 1960-1975 Time/Life (3CD) TL 19300 (2007) or Proud Mary-The Best of Ike and Tina Turner - EMI CDP7-95846-2 (1996)

**For the Collector:** That Cat Sure Could Play: The Singles 1951-1957 (4CD) - Secret (2010) tracks featuring Ike solo or as sideman The Chronological 1951-1954 - Classics 5176 (2005) Ike's Instrumentals - Ace CHCHD 782 (2000)

**Reading:** Takin' Back My Name - The Confessions of Ike Turner by Ike Turner with Nigel Cawthorne (Virgin, 1999)  
 and Ike Turner - King of Rhythm by John Collis (The Do Not Press, UK 2003)  
 soon coming: Dynamite! - Ike Turner's Recorded Legacy by Fred Rothwell (Music Mentor Books). Look for Ike & Tina turner at "[Soul Explosion](#)".



### 6 R&B Top 10 Hits by Ike & Tina Turner:

- 1960 **A Fool In Love** #2
- 1960 I Idolize You #5
- 1961 It's Gonna Work Out Fine #2
- 1961 Poor Fool #4
- 1962 Tra La La La #9
- 1971 Proud Mary #6



### Some Good Un's without Tina:

- 1951 **Rocket 88** (by Jackie Brenston & his Delta Cats) #1 for 5w
- 1954 I Miss You (by Dennis Bender)
- 1955 **Matchbox** (with Carlton Oliver)
- 1956 Trail Blazer (instr)
- 1965 The New Bread (instr)
- One Important One with Tina: (as Ike & Tina Turner)**
- 1966 **River Deep-Mountain High** (actually not featuring Ike)

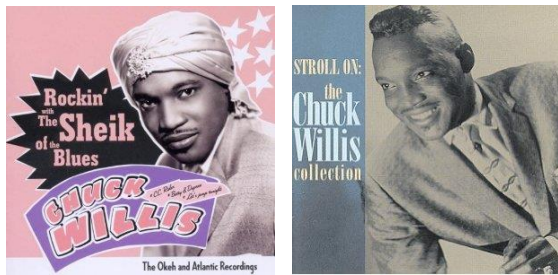




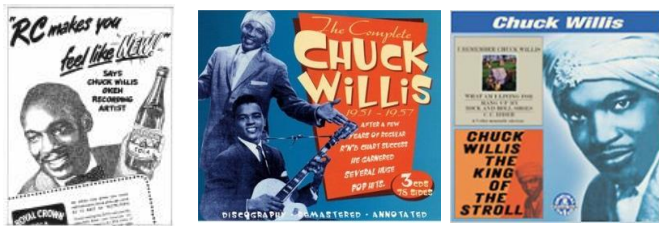
## GALLERY – strollin' the Blues and croonin' Ballads



## CHUCK WILLIS



"The Sheik of the Blues", later "The King of the Stroll" - blues balladeer and prolific songwriter, who like Brook Benton wrote several hits for other R&B acts (including the Cadillacs, Ruth Brown, LaVern Baker, the Five Keys, the Cardinals and the Clovers). Mostly worked in Atlanta and later in New York City. Nominated six times, but not yet inducted into the Rock and Roll Hall of Fame.



**Born:** Harold Jerome Willis January 31, 1926 (prob not 1928), Atlanta, Georgia.  
**Died of** peritonitis April 10, 1958, Atlanta, Georgia.  
**First recordings:** NYC January 26, 1951 *Can't You See* - Columbia 30238 and *Be Good Or Be Gone / Let's Jump Tonight* - Okeh 6805.  
**Records for:** Okeh 1951-56, Atlantic 56-58.



**Essential CDs:** Stroll On: The Chuck Willis Collection - Razor & Tie CD 82055 (25 great Atlantic recordings) (1994) and The Real Story - Sony CD 28702 (Okeh recordings)  
**For Collectors:** The Complete Chuck Willis 1951 - 1957 (3CD - 78 tracks) - JSP 2303 (2010); Rockin' with the Sheik of the Blues - Hoodoo CD 263370 (29 tracks from Okeh and Atlantic) (2010); The Complete Singles As & Bs 1951-1959 - Acrobat 2CD ADDCD3188 (2017)

### 10 R&B Top 10 Hits:

- 1952 My Story #2
- 1953 Goin' To The River #4
- 1953 Don't Deceive Me #6
- 1954 You're Still My Baby #4
- 1954 I Feel So Bad #8
- 1956 It's Too Late #3
- 1956 Juanita #7
- 1957 C.C. Rider #1 for 2w
- 1958 What Am I Living For #1 for 1w
- 1958 Hang Up My Rock And Roll Shoes #9



### These Are Also Nice:

- 1951 Be Good Or Be Gone
- 1957 The Train Has Gone
- 1958 Keep-A-Driving



## THE FIVE KEYS



The ground-breaking favorite group of Doo-Wop fans was formed as the Sentimental Four in Newport News, Virginia in the late 1940s, and initially consisted of two sets of brothers - Rudy West (lead born 25 July 1932, Newport News, Virginia) and Bernie West (born 4 February 1930, Newport News), Ripley Ingram (born 1930 Newport News) and Rafael Ingram. In early 1949 Edwin Hall joined as fifth singer. Rafael left later that year for the Air Force (joining the Avalons by his return). Dickie Smith now joined as new extra lead singer. Maryland Pierce (also lead singer, born 1933) embarked the group when Hall left in 1950. The name of the group was soon changed to The Five Keys. Guitarist Joe Jones also joined. Now the "classic" lineup was in place: Rudy West (first tenor), Maryland Pierce (second tenor), Ripley Ingram (octave tenor), Dickie Smith (baritone/second tenor), and Bernie West (bass), along with guitarist Joe Jones (soon replaced by another Joe Jones, this time a pianist). They were signed to Aladdin Records in early 1951, and in October 1952 Rudy West left to join the United States Army. He was replaced by Ulysses K. Hicks (who dies on February 1, 1955 still touring with the group, although he was too fadeout since Rudy had returned from the Army in late 1954). In late 1953 Dickie Smith left for the Air Force, and was replaced by Ramon Loper. The Five Keys were signed to Capitol Records in 1954 - first record out in October (after a short spell on RCA - still recording in New York - not leaving Virginia, although some of the Capitol hits were cut in Los Angeles). Their popularity took further steps up. In 1958 Rudy West tried to go solo (soon returning) and Loper left. Two new members were recruited but the hits dried out - although Rudy fronted his group until his death on May 14, 1998. Inducted into the Vocal Group Hall of Fame in 2002.



### Essential CDs:

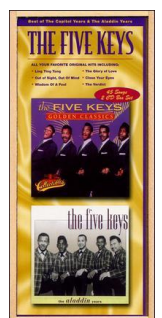
Rocking and Crying: The Complete Singles 1951-1954 plus - Jasmine 2CD JASCD 555 (2010) Aladdin and Capitol Golden Classics - Collectables COL 5372 (1994) Capitol recordings  
**First recordings:** WOR Studios New York, February 22, 1951 unreleased recordings for Aladdin; March 22 RCA Studios New York With A Broken Heart / Too Late - Aladdin 3085.  
**Records for:** Aladdin 51-54 (plus 55-56), Capitol October 1954-1958, King 1959-1961

### 3 R&B Top 10 Hits:

- 1951 *The Glory Of Love* #1 for 4w (RW and DS leads)
- 1955 Ling, Ting, Tong #5 (MP lead)
- 1955 *Close Your Eyes* #5 (MP and RW leads)

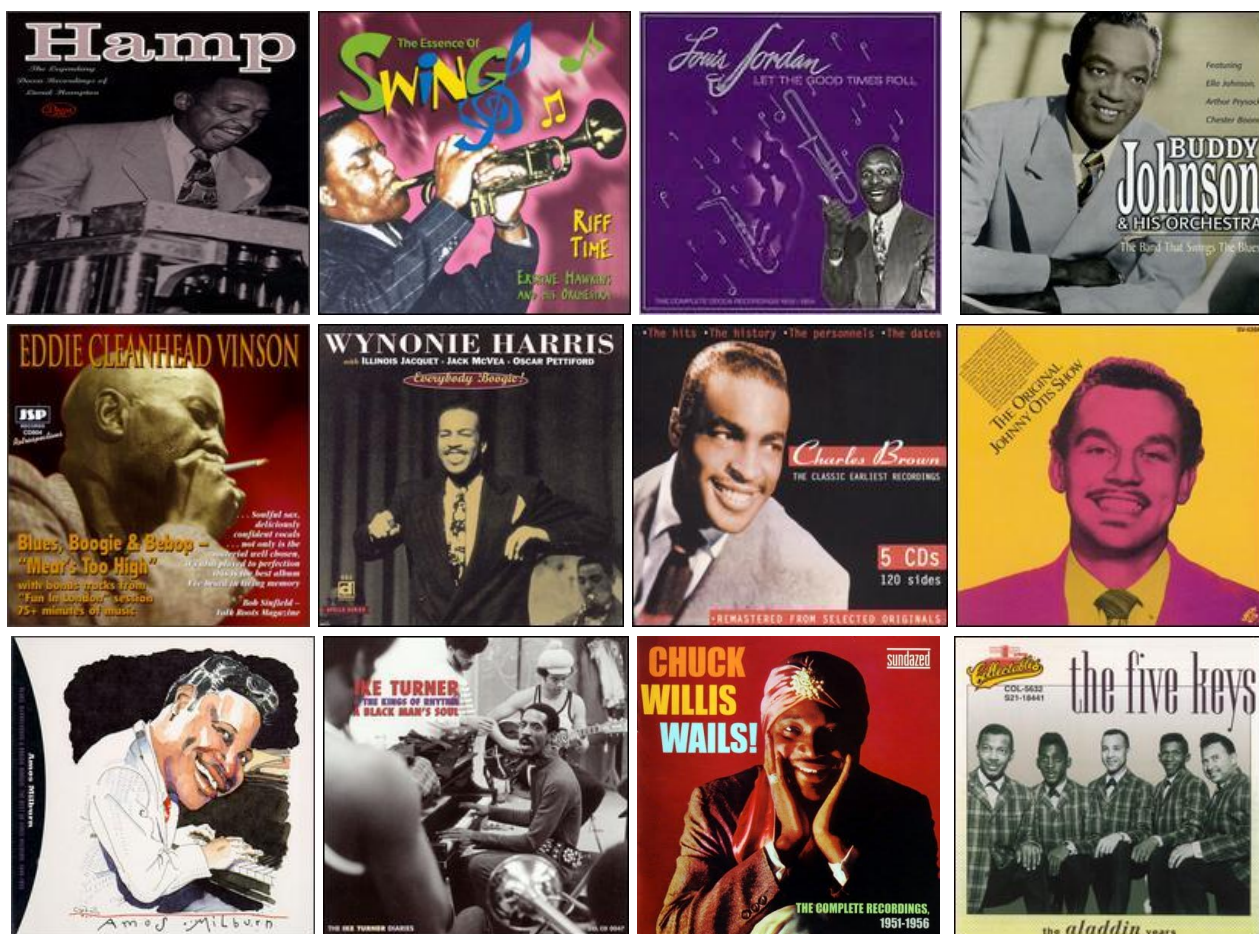
### Two More Favorites:

- 1952 Red Sails In The Sunset (RW and DS leads)
- 1953 My Saddest Hour (MP and DS leads)
- 1956 Out Of Sight, Out Of Mind #12 (RW lead)





## Some Early Nice CDs (in order of presentation)



## Six really Fine R&B Pioneers CD-Boxes (Charly & Proper)

**Juke Box Jive** – The Birth Of Rock 'n' Roll – Three great Charly boxes (each containing 2 CDs of original classic R&B performances).  
**Juke Box Jive** – Charly CPCD8270-2 (1997); **Bootin' The Boogie** – Charly CPCD8300-2 (1997/2001); **Good Rockin' Tonight** – Charly CPCD 8326 (1998).

**Getting' Funky** – The Birth Of New Orleans R&B – 4 CD set – Properbox 28 (2001); **The Cosimo Matassa Story** – 4CD set Properbox 129 (2007),  
**Gumbo Ya-Ya: The Cosimo Matassa Story Volume 2** – 4CD set Properbox 174 (2009?) – all three still available



## THE GOLDEN AGE – three great books with CD insert

Compiled by **Richard Havers** and **Richard Evans** there are three great books, sized in LP format – 192 pages each – hardbound. Each book features a CD with 20 classic performers. Super size, super layout, super photos, and super info.



### JAZZ - The Golden Era

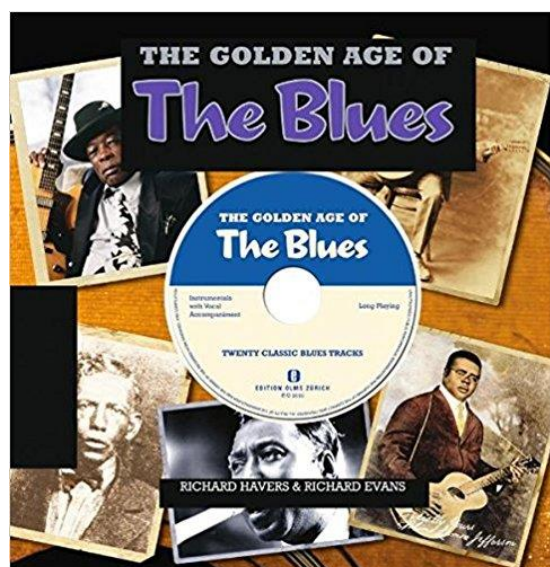
Publ by Chartwell, US (2009) – © Compendium, UK

**Louis Armstrong**, West End Blues 1928  
**Andy Kirk** with **Mary Lou Williams**, Twinklin' 1938  
**Duke Ellington**, Take The "A" Train 1941  
**Coleman Hawkins**, Body And Soul 1940  
**Count Basie**, One O' Clock Jump 1937  
**Frank Sinatra** with **Tommy Dorsey**,  
 I'll Be Seeing You 1940  
**Gene Krupa**, Let Me Off Uptown 1941  
**Stan Kenton**, Artistry In Rhythm 1944  
**Charlie Barnet**, Skyliner 1945  
**Billie Holiday**, Lover Man 1945  
**Ella Fitzgerald** with Delta Rhythm Boys,  
 It's Only A Paper Moon 1945  
**Thelonious Monk**, Straight No Chaser 1951  
**Nat King Cole**, Route 66 1946  
**Buddy Rich**, Rich-Ual Fire Dance 1946  
**Dizzy Gillespie**, Salt Peanuts 1945  
**Erroll Garner**, Misty 1954  
**Charlie Parker**, Cool Blues 1947  
**Lionel Hampton** with **Illinois Jacquet**, Flyin' Home 1942  
**Art Pepper**, You'd Be So Nice To Come Home To 1957  
**Miles Davis**, Little Willie Leaps 1947

#### Some More Early Greats

King Oliver  
 Cab Calloway  
 Bing Crosby & Bob Crosby  
 Glenn Miller  
 Woody Herman  
 Benny Goodman  
 Harry James  
 Jimmy Dorsey  
 Earl Hines  
 Paul Whiteman  
 Fletcher Henderson  
 Benny Carter  
 Jimmie Lunceford  
 Chick Webb  
 Les Brown  
 Erskine Hawkins  
 Bill Doggett  
 Lucky Millinder  
 Louis Jordan  
 Buddy Johnson  
 Quincy Jones

**Bebop** **Be-Bop**



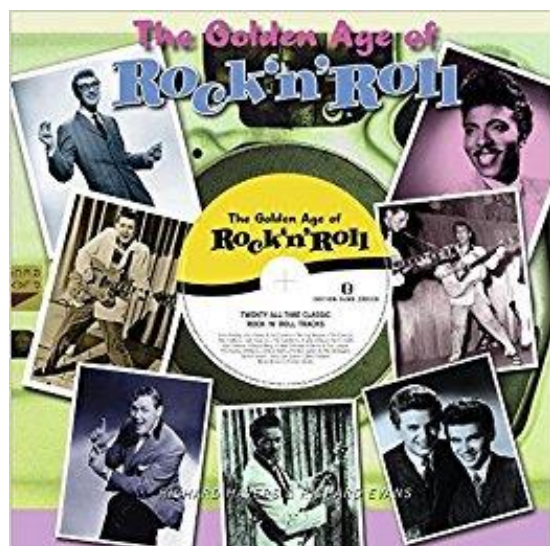
### The Golden Age of THE BLUES

Publ by Compendium, UK (2009)

**Lead Belly**, The Gallis Pole, 1939  
**Charley Patton**, Shake It And Break It 1929  
**Blind Blake**, Blind Arthur's Breakdown 1929  
**Big Bill Broonzy**, Key To The Highway 1941  
**Bessie Smith**, 'Tain't Nobody's Buasiness If I Do 1923  
**Blind Lemon Jefferson**, Matchbox Blues 1927  
**Memphis Minnie**, Me And My Chauffeur Blues 1941  
**Sonny Boy Williamson (II)**, Don't Start Me Talkin' 1955  
**Blind Willie McTell**, Statesboro Blues 1928  
**Son House**, Walking Blues 1930  
**Tampa Red**, Let Me Play With Your Poodle 1942  
**T-Bone Walker**, Call It Stormy Monday 1947  
**Howlin' Wolf**, Smoke Stack Lightnin' 1956  
**Robert Johnson**, Me And The Devil Blues 1937  
**Lightnin' Hopkins**, Coffee Blues 1961  
**Muddy Waters**, I'm Your Hoochie Cooche Man 1954  
**John Lee Hooker**, Boogie Chillen' 1949  
**Elmore James**, Dust My Broom 1952  
**Jimmy Reed**, Honest I Do 1957  
**B.B. King**, Three O'Clock Blues 1952

#### Further important performers:

Ray Charles  
 Louis Jordan  
 Big Joe Turner  
 Little Walter  
 Roy Brown  
 LaVern Baker  
 Etta James  
 Johnny Otis  
 The "5" Royales



### The Golden Age of ROCK 'N' ROLL

Publ by Compendium. UK (2010)

**Elvis Presley**, Hound Dog 1956  
**Bill Haley & His Comets**, Shake, Rattle And Roll 1954  
**Big Bopper**, Chantilly Lace 1958  
**The Champs**, Tequila 1958  
**The Platters**, The Great Pretender 1956  
**Fats Domino**, Ain't It A Shame 1955  
**The Coasters**, Yakety Yak 1958  
**Buddy Holly & The Crickets**, That'll Be The Day 1957  
**Carl Perkins**, Blue Suede Shoes 1956  
**Chuck Berry**, Johnny B. Goode 1958  
**Eddie Cochran**, Summertime Blues 1958  
**Danny and the Juniors**, At The Hop 1957  
**Everly Brothers**, Bye Bye Love 1957  
**Johnny Cash**, Get Rhythm 1956  
**Frankie Lyman and the Teenagers**, Why Do Fools Fall In Love 1956  
**Gene Vincent**, Be-Bop-A Lula 1956  
**Jerry Lee Lewis**, High School Confidential 1958  
**Little Richard**, The Girl Can't Help It 1957  
**Ricky Nelson**, Poor Little Fool 1958  
**Ritchie Valens**, Come On Let's Go 1958

#### Further important performers:

The Clovers  
 Hank Ballard & the Midnighters  
 Bo Diddley  
 Larry Williams  
 Screamin' Jay Hawkins  
 Duane Eddy  
 Joe Tex  
 Lloyd Price  
 Ike & Tina Turner



## THE GOLDEN AGE of SOUL

These performers qualify for a Top 20 Soul Artists Chart (1950-1970).

- presented in order of Joel Whitburn's Top Rhythm & Blues Records 1949-1971 (slightly edited at the two ending artists).



### 1 James Brown

Papa's Got A Brand New Bag  
1965



### 2 Ray Charles

What'd I Say  
1959



### 3 Fats Domino

Blueberry Hill  
1956



### 4 Bobby Bland

I Pitty The Fool  
1961



### 5 Aretha Franklin

Respect  
1967



### 6 B.B. King

Sweet Sixteen  
1960



### 7 The Temptations

My Girl  
1964



### 8 The Miracles

You've Really Got A Hold On Me  
1963



### 9 Jackie Wilson

Lonely Teardrops  
1959



### 10 Wilson Pickett

In The Midnight Hour  
1965

#### The Greatest Soul Stars of the 1960s:

James Brown  
Ray Charles  
Marvin Gaye  
The Temptations  
Bobby Bland  
Aretha Franklin  
The Miracles  
The Supremes  
Brook Benton  
The Impressions  
Sam Cooke  
Otis Redding  
Jackie Wilson  
Jerry Butler  
Wilson Pickett  
Stevie Wonder  
The Marvelettes  
B. B. King  
Joe Tex  
Mary Wells  
Four Tops  
Solomon Burke



### 11 Sam Cooke

You Send Me  
1957



### 12 Marvin Gaye

I Heard It Through The Grapevine  
1969



### 13 Brook Benton

Kiddio  
1960



### 14 The Drifters

There Goes My Baby  
1959



### 15 Stevie Wonder

I Was Made To Love Her  
1969



### 16 The Impressions

It's All Right  
1963



### 17 Jerry Butler

He Will Beak Your Heart  
1960



### 18 The Supremes

Baby Love  
1964



### Four Tops

I Can't Help Myself  
1965



### Otis Redding

(Sittin' On) The Dock Of The Bay  
1968

#### The Greatest Soul Stars of the 1970s:

James Bron  
Aretha Franklin  
The Jackson 5  
The Isley Brothers  
Gladys Knight  
and the Pips  
Al Green  
Spinners  
Joe Simon  
The Temptations  
Tyrone Davis  
Marvin Gaye  
Stevie Wonder  
The O' Jays

## The “Nostalgic Forties” - Some of the Best “Race” Records

<p><b>1940</b></p>  <p><b>Strange Fruit</b> Billie Holiday and her Orchestra - Piano interlude by Sonny White</p>	<p><b>1940</b></p>  <p><b>Floyd's Guitar Blues</b> Andy Kirk And His Clouds Of Joy - featuring guitar solo by Floyd Smith</p>	<p><b>1941</b></p>  <p><b>After Hours</b> Erskine Hawkins and his Orchestra - featuring Avery Parrish, piano</p>	<p><b>1941</b></p>  <p><b>T-Bone Blues</b> Les Hite and his Orchestra - Vocal by T-Bone Walker</p>
<p><b>1942</b></p>  <p><b>Mean Old World</b> T-Bone Walker - featuring Freddie Slack at the Piano</p>	<p><b>1943</b></p>  <p><b>Don't Cry, Baby</b> Erskine Hawkins and his Orchestra - Vocal refrain by Jimmy Mitchell</p>	<p><b>1944</b></p>  <p><b>Red Blues</b> Cootie Williams and his Orchestra - Vocal refrain by Eddie Vinson</p>	<p><b>1944</b></p>  <p><b>Hamp's Boogie Woogie</b> Lionel Hampton And his Orchestra Instrumental</p>
<p><b>1945</b></p>  <p><b>That's The Stuff You Gotta Watch</b> Buddy Johnson And His Orchestra - Vocal Chorus by Ella Johnson</p>	<p><b>1946</b></p>  <p><b>Drifting Blues</b> Johnny Moore's Three Blazers - Vocal Charles Brown</p>	<p><b>1946</b></p>  <p><b>My Gal's A Jockey</b> Joe Turner - with Bill Moore's Lucky Seven Band</p>	<p><b>1947</b></p>  <p><b>Good Rocking Tonight</b> Roy Brown - with Bob Ogden &amp; Orch.</p>
<p><b>1947</b></p>  <p><b>Midnight In The Barrel House</b> Johnny Otis Orchestra - featuring Pete Lewis and His Guitar</p>	<p><b>1948</b></p>  <p><b>Call It Stormy Monday But Tuesday Is Just As Bad</b> T-Bone Walker and His Guitar - with Lloyd C. Glenn, piano</p>	<p><b>1948</b></p>  <p><b>Good Rockin' Tonight</b> Wynonie Harris</p>	<p><b>1949</b></p>  <p><b>Trouble Blues</b> Charles Brown Trio</p>



## THE “UNSUNG” BIG BAND HERO - & THE “HIDDEN STAR”

### Buddy Johnson and his Orchestra, featuring Ella Johnson

Friday October 14, 1955



### Ernie Freeman

From Wikipedia (slightly edited)

**Ernie** (Ernest Aaron) **Freeman** (16 August 1922, Cleveland, Ohio – 15 May 1981, North Hollywood, California) was an American pianist, organist and arranger.



In 1935 he began playing in local Cleveland area nightclubs, and also formed a classical music trio for local social functions with his father and his sister Evelyn. Around 1939, he and Evelyn formed a new band, The Evelyn Freeman Swing Band, with fellow teenagers from Cleveland Central High School. Evelyn played piano, while Ernie played saxophone and also began writing arrangements for the band. The band began a regular engagement at the Circle Ballroom in Cleveland, and broadcast shows for WHK radio station. In 1942, most of the band, apart from Evelyn, joined the US Navy together, and became the first all-black Navy Band, called "The Gobs Of Swing", with Ernie as its leader.

After leaving the Navy in 1945 Ernie entered the Cleveland Institute of Music, from which he graduated with a BA degree. In 1946 he moved with his family to Los Angeles, to attend the University of Southern California where he received his masters degree in music composition.

After a spell as arranger for Woody Herman he joined the Ernie Fields Orchestra, playing the piano. Other members of the band included saxophonists Earl Bostic and Plas Johnson, guitarist René Hall, and drummer Earl Palmer. In 1951 Freeman also began playing with the Billy Hadnott Sextet, but left in 1954 to form his own combo with Johnson, Palmer and guitarist Irving Ashby. In 1955 they released their first record, "No No Baby" on the Middle-Tone label. They also recorded with a vocal group, The Voices, who included Bobby Byrd and Earl Nelson of The Hollywood Flames (later Bob & Earl). Freeman played on numerous early rock and R&B sessions in Los Angeles, California in the 1950s, particularly on the Specialty, Modern, and Aladdin labels, as well as for white artists such as Duane Eddy and Bobby Vee. He played piano on The Platters' "The Great Pretender" in 1955, and began releasing a number of instrumental records of his own. These included "Jivin' Around" (#5 on the R&B chart in 1956), and his cover version of Bill Justis' "Raunchy", his biggest solo success, which reached #4 on the pop chart and #1 on the R&B chart in 1957.

In 1958 The Ernie Fields Orchestra, including Freeman, became the house band for the newly formed (Otis and Leon Rene's) Rendezvous record label. In 1961, with Palmer, Johnson and René Hall, they began recording as B. Bumble and the Stingers, and Freeman played piano on their first hit, "Bumble Boogie" (but not their later hit, "Nut Rocker"). He also performed with and arranged for The Routers and their parallel group The Marketts. He continued a successful session career in the 1960s, arranging and appearing on material by Frank Sinatra ("That's Life", "Strangers in the Night"); Connie Francis ("Jealous Heart", "Addio, mi' amore"); Dean Martin; and Petula Clark ("This is My Song", "For Love"), and becoming musical director with Reprise Records. From 1960 to 1964 he arranged virtually every session for Snuff Garrett at Liberty Records including artists Julie London, Bobby Vee, Johnny Burnette, Gene McDaniels, Timi Yuro and Walter Brennan. As a footnote, "National City" by the Joiner Arkansas Junior High School Band charted at 53 in May 1960 was made by a group of studio musicians led by Ernie Freeman. In 1967 and 1968, Freeman composed music for several films, including *The Double Man*, *The Pink Jungle*, and *Duffy*; and arranged Carol Burnett's 1972 Columbia Records album *Carol Burnett Featuring If I Could Write a Song*. In 1970 he contributed string arrangements to Simon and Garfunkel's *Bridge Over Troubled Water* album before his retirement later in the decade. He died at his home in Los Angeles in 1981 from a heart attack and is buried at Forest Lawn Memorial Park in Glendale, California.



## Some of the Best “Unsung R&B Pioneer Heroes” (may be #69 - #85)

- with no main presentation in the R&B Pioneer Series – (data from wikipedia.org; Fancourt-Grath's "Blues Discography" and Whitburn's "Hot R&B Songs").



**Tampa Red** (1904-1981)  
Born in Smithville, Georgia.  
Records and hits for Vocalion,  
Bluebird, RCA-Victor  
(1928-1954)



**“Big Bill” Broonzy** (1903-1958)  
Born in Jefferson  
County, Arkansas.  
Hits for Paramount, Vocalion,  
OKeh (1927-1951)



**Roosevelt Sykes** (1906-1983)  
Born in Elmar, Arkansas.  
Records and hits for OKeh,  
Decca, Bluebird, RCA-Victor,  
Imperial, Bluesville (1929-1960)



**Memphis Slim** (1915-1988)  
Born in Memphis, Tennessee.  
Records and hits for Miracle,  
Premium, United, Vee-Jay  
(1948-1959)



**Lightnin' Hopkins** (1912-1982)  
Born in Centerville, Texas.  
Records and hits for Modern,  
Gold Star, Aladdin, Sittin' In With,  
Bluesville, Fire (1949-1960)



**Jimmy Witherspoon** (1920-1997)  
Born in Gordon, Arkansas.  
Hits for Supreme, Modern (1949-1962) later  
records for Chess and a hit for Capitol in 1965



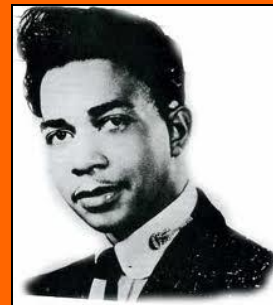
**Robert Jr. Lockwood** (1915-2006)  
Born in Helena, Arkansas.  
Records for Bluebird, JOB, Mercury,  
Candid, Delmark (1941-1970)



**Jimmy McCracklin** (1921-2012)  
Born in St. Louis, Missouri.  
Records & hits for Globe, Trilon, Modern,  
SwingTime, Peacock, Checker, Art-tone,  
Imperial, Minit (1945-1970)



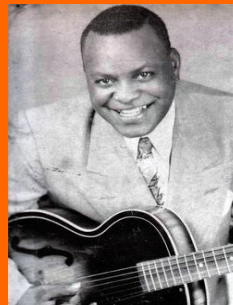
**Young Jessie and The Flairs**  
Jessie born in Lincoln Manor, Texas on Dec 28, 1936.  
Pictured from left: Cornell Gunter, Young Jessie,  
Pete Fox, Beverly Thompson, and Richard Berry.  
Flairs' records especially for Flair (1953-1955);  
Jessie's records for Modern, Atco/Atlantic,  
Capitol, and Mercury a.o. (1954-1964)



**Little Willie Littlefield** (1931-2013)  
Born in El Campo, Texas.  
Records and hits for Eddies, Modern,  
Federal, Rhythm (1948-1958)



**Clarence “Gatemouth” Brown** (1924-2005)  
Born in Vinton, LA, raised in Orange, TX.  
Records and hits for Peacock (1949-  
1961) - debut on Aladdin in 1947



**Smiley Lewis** (1913-1966)  
Born in DeQuincy, LA (near Lake Charles).  
Records and hits for Imperial (1950-  
1960) - debut on DeLuxe 1947



**Nappy Brown** (1929-2008)  
Born in Charlotte, North Carolina  
Records and hits for Savoy  
(1954-1962)



**Junior Wells** (1934-1998)  
Born in Memphis, TN – raised in West Memphis, AR  
Records and hits for States, Chief, Profile,  
Delmark, Vanguard, BlueRock (1953-1968)  
(Often performed with **Buddy Guy**)



**Jimmy Rogers** (1924-1997)  
Born in Ruleville, Mississippi.  
Records and hits for Regal (1949)  
and for Chess (1950-1959)



**Richard Berry** (1935-1997)  
Born in Extension, Louisiana.  
Records for Flair/Modern/RPM, Specialty,  
Flip, Smash, Bluespectrum (1953-1977)



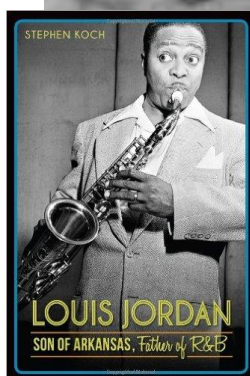
**Ernie K-Doe** (1936-2001)  
Born in New Orleans, Louisiana.  
Records for Savoy, Specialty, Ember (1953-  
1958), Minit (hits 1960-1964), Duke (1965-  
1970), Janus, Sansu (1971-1977)



# The True R&B Pioneers

## Numbers! – Kinda Perspective! The R&B Pioneers: The numbers of their R&B Top 10 Hits

Performer	#	Hit Period	§ Notes (Hit period for R&B Top 10 hits)	Vol
T-Bone Walker	6	1946-1949	§ All recorded in Los Angeles for Black & White/Comet	B L U E S Giants
Big Joe Turner	17	1945-1956	§ All but the three first (two National 45-46, one Freedom 50) recorded for Atlantic from 1951	
Lowell Fulson	9	1948-1967	§ Most hits 1948-1951 (DownTown/SwingTime), plus one 1954 (Checker) and one in 1967 (Kent)	
Roy Brown	14	1948-1957	§ All but the last 1948-1952 for DeLuxe/King; 1957 for Imperial	
John Lee Hooker	5	1949-1951	§ All recorded in Detroit for Modern	
Muddy Waters	14	1951-1958	§ All recorded in Chicago for Chess	
Sonny Boy Williamson	1	1955	§ Recorded for Checker in Chicago	
Howlin' Wolf	4	1951-1956	§ Two recorded in Memphis 1951 - and two in Chicago 1956 - all for Chess	
Elmore James	2	1951-1953	§ Recorded in Jackson (Miss) and Chicago	
Little Walter	14	1952-1958	§ All recorded for Checker in Chicago	
Jimmy Reed	10	1954-1961	§ All recorded for Vee-Jay in Chicago	Vocal G R O U P S
B. B. King	24	1952-1973	§ All but the last five (ABC/Bluesway) are RPM/Kent singles 1952-1961	
The Dominoes	12	1951-1957	§ All but one 1951-1953 for Federal/King, 1957 for Liberty - the last seven as Billy Ward and his Dominoes	
The Clovers	19	1951-1956	§ All recorded for Atlantic in New York	
The "5" Royales	7	1953-1957	§ Five for Apollo 1953-1954, two for King in 1957	
The Midnighters	14	1953-1961	§ For Federal 1953-55 (one as the Royals), last eight for King 1959-61 as Hank Ballard & the Midnighters	
The Flamingos	2	1956-1959	§ One for Checker 56 and one for End 59	
The Moonglows	6	1955-1958	§ Recorded for Chess in Chicago, the last as Harvey & the Moonglows	
The Drifters	26	1953-1965	§ All for Atlantic, first 7 with Clyde McPhatter credits ("White Christmas" counted once)	
The Platters	13	1955-1966	§ All but the last (Musicor) 1955-1959 for Mercury	
The Cadillacs	1	1956	§ Recorded for Josie/Jubilee in New York	
The Coasters	7	1955-1959	§ Atco singles, the first is by The Robins	
Fats Domino	39	1950-1961	§ All recorded for Imperial in New Orleans and Los Angeles	
Little Richard	14	1955-1958	§ Recorded for Specialty (55-57) all in New Orleans (but one in L.A. and one in Washington)	
Chuck Berry	13	1955-1964	§ All recorded for Chess in Chicago 55-59, 2 in 64 (Chuck had a #1 Pop Hit in 1972, not hitting R&B Top 10)	
Bo Diddley	3	1955-1959	§ All recorded for Checker in Chicago	
Ruth Brown	21	1949-1960	§ All recorded for Atlantic in New York	
LaVern Baker	11	1955-1962	§ All recorded for Atlantic in New York (but one in L.A.)	
Clyde McPhatter	10	1955-1964	§ First 8 Atlantic up to 1958; last two for Mercury 60&64 (Clyde also credited for 7 with the Drifters 53-55)	T R A N S I T I O N S to Soul
Jesse Belvin	3	1953-1959	§ First as Jesse and Marvin (Specialty); Modern & RCA § (McPhatter lead on 7 R&BTop10 w. Dominoes)	
Bobby Day	1	1958	§ Recorded for Class. The Hollywood Flames had one R&B Top 10 in 1957	
Lloyd Price	14	1952-1960	§ The first five 1952-1953 for Specialty (in New Orleans, the rest 1957-1960 in New York)	
Ray Charles	44	1949-1967	§ First as Maxin Trio (DownBeat), 2 SwingTime, 14 Atlantic; then mostly ABC -last feat w Quincy Jones 1989	
Sam Cooke	24	1957-1965	§ Six for Keen 57-60, one for Specialty 58, the rest for RCA Victor from 1960	
Jackie Wilson	16	1958-1970	§ Recorded for Brunswick in Detroit and New York 58-63; the last three 66-70 in Chicago	
Little Willie John	9	1955-1961	§ All recorded for King § (Jackie Wilson led two R&B Top 10 hits with The Dominoes)	
Brook Benton	21	1959-1970	§ Mercury singles 59-64 (two featuring Dinah Washington), plus one 1970 for Cotillion	
Etta James	13	1955-1967	§ Two for Modern 1955, the rest from 1960 for Chess/Argo/Cadet (incl one as Etta & Harvey)	
Rufus Thomas	6	1953-1971	§ One for Sun in 1953, the rest for Stax 1963-1971	
Bobby "Blue" Bland	27	1957-1975	§ All recorded for Duke Records (in Houston, Chicago, Nashville, Los Angeles, and New York)	
Little Junior Parker	5	1953-1962	§ One for Sun in 1953 as Little Junior's Blue Flames, the rest for Duke from 1957	
Johnny "Guitar" Watson	3	1955-1977	§ The first for RPM, the second for King in 1962, the last for DJM	
King Curtis	3	1962-1967	§ The first for Enjoy, the others for Atlantic in 1967 (the last one as The Kingpins)	
James Brown	60	1956-1988	§ 3 Federal 56-60, 1 Smash 64, 2 People 71, the rest for King fr 61, Polydor 71-76 and 4 Scotti Bros. 85-88	
Lionel Hampton	10	1943-1950	§ Two for Victor, the rest for Decca (one with Dinah Washington and one with Jimmy Scott)	
Erskine Hawkins	12	1943-1950	§ Recorded for Bluebird/Victor/RCA; the last one for Coral (several featured vocalists))	
Louis Jordan	54	1942-1951	§ Decca, mostly as Louis Jordan and his Tympany Five (Ella Fitzgerald cred on three, Martha Davis on one)	S O U L e x p l o s i o n
Buddy & Ella Johnson	9	1943-1956	§ Issued as Buddy Johnson and His Orchestra (Decca, the last three Mercury). Ella featured on five hits.	
Eddie Vinson	6	1944-1949	§ First three on Hit/Majestic 44-45 cred Cootie Williams and his Orchestra; + two on Mercury and one on King	
Wynonie Harris	16	1945-1952	§ The first cred Lucky Millinder on Decca; one on Apollo - the rest on King (incl one with Lucky Millinder)	
Charles Brown	14	1946-1952	§ Four first cred Johnny Moore's Three Blazers (Philo/Modern/Exclusive); ten for Aladdin	
Johnny Otis Orchestra	17	1949-1958	§ 1 Exclusive w. Joe Swift, Savoy/Regent/Mercury w. Robins/Little Esther/Mel Walker 49-52; +1 Capitol 58	
Amos Milburn	19	1948-1954	§ All recorded for Aladdin; the last 11 as Amos Milburn and his Aladdin Chickenshackers	
Ike Turner	6	1960-1971	§ As Ike & Tina Turner: 5 Sue 60-62, 1 Liberty 71. (Ike, pno and his band on Jackie Brenston's #1 hit in 1951)	
Chuck Willis	10	1952-1958	§ Five for Okeh and five for Atlantic	
The Five Keys	3	1951-1955	§ One for Aladdin (1951) and two for Capitol (1955)	
Joe Tex	12	1965-1977	§ Eleven rec in Muscle Shoals (and prob Nashville and New York) for Dial 65-72, and one for Epic in 1977	
Solomon Burke	9	1961-1965	§ All recorded for Atlantic	
Wilson Pickett	19	1962-1972	§ First one credited The Falcons (Lupine), second for Double-L 1963, the rest for Atlantic from 1965	
Otis Redding	13	1964-1968	§ Recorded for Volt, mostly in Memphis; two as Otis and Carla for Stax in 1967	
Aretha Franklin	52	1960-1998	§ 3 for Columbia 60-61, last 13 from 1980 for Arista (with several "guests"), all others for Atlantic from 1967	
Marvin Gaye	38	1962-1985	§ For Tamla up to 1977 (6 w. Tammie Terrell, 1 w. Mary Wells, 2 w. Kim Weston), 2 for Columbia 82&85	
The Dells	11	1956-1973	§ All recorded in Chicago. Vee-Jay 1956, the rest for Cadet from 1968	
The Isley Brothers	27	1962-2001	§ 1 Wand 62, 1 Tamla 66, 22 T-Neck 69-83, 2 Warner 87-89; 1 DreamWorks 2001	
Four Tops	24	1964-1981	§ Motown 64-72 (incl one w. the Supremes), 7 on ABC/Dunhill 72-76, one for Casablanca 81	S O U L
The Impressions	21	1958-1975	§ One featuring Jerry Butler for Abner (Vee-Jay/Falcon) 58, ABC 61-68, Custom from 68	
The Miracles	26	1960-1974	§ All for Tamla (including 13 as Smokey Robinson & The Miracles 1967-1972)	
The Temptations	44	1964-1989	§ Gordy and Motown (38 up to 1976 incl two w. Diana Ross and The Supremes), one feat Rick James 1982	
Note: Most of James Brown up to mid 1968 issued as James Brown & the Famous Flames. James also sang lead on Fred Wesley and the J.B.'s #1 R&B Hit in 1973 on People.				



Louis Jordan and His Tympany Five (well, six and seven here).  
Inserted: Louis Jordan – Son of Arkansas, Father of R&B by Stephen Koch (History of Press 2014).





# The True R&B Pioneers

## The R&B Pioneers Series – THE AWARDS (Honors)

Performer	Grammy Award(s)	Rock & Roll Hall of Fame Induction	Rhythm & Blues Foundation Pioneer Award	The Blues Foundation Hall of Fame	Notes
Song	Grammy Hall of Fame Award(s) #	Rock & Roll Hall of Fame Award #	Rolling Stone 500 Greatest Songs	RIAA / NEA Top 365 Songs	BMI and /or +# NPR Top 100

Performer	Grammy	R&R	R&B	BF	Notes
Song	Grammy	R&R	RS500	RIAA BMI+#	

### The Blues Giants of the 1950s

<b>T-Bone Walker</b>		1987		1980	
Call it Stormy Monday	#	#			
<b>Big Joe Turner</b>		1987		1983	
Shake, Rattle And Roll	#		126		
<b>Lowell Fulson</b>			1993	1993	
<b>Roy Brown</b>				1981	
<b>John Lee Hooker</b>	2000	1991	1999	1980	
Boogie Chillen'	#	#			
Boom Boom	#	#	218		
<b>Muddy Waters</b>	1992	1987		1980	
I Feel Like Going Home	#				
Rollin' Stone	#				
I'm Your Hoochie Coochie Man	#		225		
Mannish Boy	#	#	229		
Got My Mojo Working	#				
<b>Sonny Boy Williamson</b>				1980	
<b>Howlin' Wolf</b>		1991		1980	
Smoke Stack Lightnin'	#	#	285		
<b>Elmore James</b>		1992		1980	
Dust My Broom (Trumpet)	#				
<b>Little Walter</b>		2008		1980	
Juke	#				
<b>Jimmy Reed</b>		1991		1980	
Big Boss Man		#			
Bright Lights Big City		#			
<b>B. B. King</b>	1987	1987		1980	
3 O'Clock Blues	#				
Every Day I Have The Blues	#				
The Thrill Is Gone	2#	#	183	153	

### THE Top Ten Vocal Groups of the Golden '50s

<b>The Dominoes</b>					
Sixty-Minute Man	#				
<b>The Clovers</b>			1989		
Love Potion No. 9		#			
<b>The "5" Royales</b>		2015			
<b>The Midnighters</b>		1990/2012	1992		
<b>The Flamingos</b>		2001	1996		
I Only Have Eyes For You	#	#	157	132	
<b>The Moonglows</b>		2000	1995		
Sincerely	#	#			
<b>The Drifters</b>		1988	1999		
Money Honey	#		252		
There Goes My Baby	#	#	193		
Save The Last Dance For Me	#		182	49	
Up On The Roof		#	113	92	
On Broadway				231	45
Under The Boardwalk			487		
<b>The Platters</b>		1990			
Only You (And You Alone)	#			34	
The Great Pretender	#	#	351	#	
Twilight Time				46	
Smoke Gets In Your Eyes				190	
<b>The Cadillacs</b>			1996		
<b>The Coasters</b>		1987	1994		
Young Blood		#	414		
Yakety Yak	#	#		346	

### Ten Sepia Super Stars of Rock 'n' Roll

<b>Fats Domino</b>	1987	1986	1995	2003	
The Fat Man	#				
Ain't It A Shame (Ain't That A Shame)	#	#	431	#	
Blueberry Hill	#	#	81	18	
Walking To New Orleans	#				
<b>Little Richard</b>	1993	1986	1994	2015	
Tutti-Frutti	#	#	43	130	
Long Tall Sally	#	#	56		
The Girl Can't Help It			413		
Lucille	#				
Keep A Knockin'			442		
Good Golly, Miss Molly		#	94		
<b>Chuck Berry</b>	1984	1986		1985	
Maybelline	#	#	18	#	
Roll Over Beethoven	#		97		
Brown Eyed Handsome Man			374		
Rock & Roll Music		#	128		
Sweet Little Sixteen			272		
Johnny B. Goode	#	#	7	27	
<b>Bo Diddley</b>	1998	1987	1996	2004	
Bo Diddley	#	#	62	153	
I'm A Man			369		
Who Do You Love?	#				
<b>Ruth Brown</b>		1993	1989	2002	
<b>LaVern Baker</b>		1991	1989		
<b>Clyde McPhatter</b>		1987			
<b>Jesse Belvin</b>					
<b>Bobby Day</b>					
<b>Lloyd Price</b>			1995		
Stagger Lee			456		



#Hank Ballard was inducted in both categories; Midnighters in RRHoF in 2012.

#The R&B Foundation: Individual awards to Johnny Moore, Charlie Thomas and Bill Pinkney. Ben E. King was honored already in 1994



#plus RIAA award American Music Legend



## The R&B Pioneers Series – THE AWARDS (Honors)

The Grammy Award was established in 1958 to honor artists, the Grammy Hall of Fame in 1973 (recordings). The Rock & Roll Hall of Fame started inducting in 1986, the Rhythm & Blues Foundation's Pioneer Awards started in 1989 (with a "doubleyear" in 1990/91) and after 2001 awards are not given every year. The Blues Foundation founded its Hall of Fame with the first awards in 1980. The Rolling Stone list was polled by music industry professionals in 2004. The RIAA/NEA are recording industry associations, who in 2001 selected 265 songs. The BMI list was compiled in 1999 (comprising a Top 100 most played songs on radio/television). NPR is another radio Top 100 list (not ranked here but marked #). Notice that some of the true legends haven't received any of the listed awards or honors. There may be some entries missing after 2011 (since the editor of this has not double-checked the entries after 2011).

Performer	Grammy Award(s)	Rock & Roll Hall of Fame Induction	Rhythm & Blues Foundation Pioneer Award	The Blues Foundation Hall of Fame	Notes
Song	Grammy Hall of Fame Award(s) #	Rock & Roll Hall of Fame Award #	Rolling Stone 500 Greatest Songs	RIAA / NEA Top 365 Songs	BMI and /or +# NPR Top 100

Performer	Grammy	R&R	R&B	BF	Notes
Song	Grammy	R&R	RS500	RIAA	BMI+#

### Transitions from Rhythm to Soul

<b>Ray Charles</b>	<b>1987</b>	<b>1986</b>	<b>1990/91</b>	<b>1982</b>	
I've Got A Woman (I Got A Woman)	#				
Hallelujah I Love Her So		#			
What'd I Say	#	#	10	251	#
Georgia On My Mind	2#		44	42	10
Hit The Road Jack	#		377		
I Can't Stop Loving You	2#		161		40
Busted	#				
Crying Time	#				
Living For The City (1975)	#				
America The Beautiful (1976)	#				
I'll Be Good To You (1989 w Quincy Jones)	#				
A Song For You (1993)	#				
<b>Sam Cooke</b>	<b>1999</b>	<b>1986</b>	<b>1999</b>		
You Send Me	#	#	155	283	97
(What A) Wonderful World			373		52
Cupid			452		
Bring It On Home To Me		#			
A Change Is Gonna Come	#	#	12		
<b>Jackie Wilson</b>		<b>1987</b>	<b>2003</b>		
Lonely Teardrops	#		308		
(Your Love Keeps Lifting Me) Higher And Higher	#	#	246		49
<b>Little Willie John</b>		<b>1996</b>			
Fever		#			
<b>Brook Benton</b>					81
It's Just A Matter Of Time			498		
Rainy Night In Georgia					
<b>Etta James</b>	<b>2003</b>	<b>1993</b>	<b>1989</b>	<b>2001</b>	
The Wallflower	#				
At Last	#				
Tell Mama		#			
<b>Rufus Thomas</b>			<b>1992</b>	<b>2001</b>	
Walking The Dog	#				
<b>Little Junior Parker</b>				<b>2001</b>	
<b>Bobby "Blue" Bland</b>	<b>1997</b>	<b>1992</b>	<b>1992</b>	<b>1981</b>	
Turn On Your Love Light	#	#			
<b>Johnny "Guitar" Watson</b>			<b>1996</b>	<b>2008</b>	
<b>King Curtis</b>		<b>2000</b>			
<b>James Brown</b>	<b>1992</b>	<b>1986/2012</b>	<b>1993</b>		#Brown's back-up singers The Famous Flames were inducted into the Rock and Roll Hall of Fame in 2012.
Please, Please, Please	#	#	142		
Papa's Got A Brand New Bag	2#		72		#
I Got You (I Feel Good)	#		78	152	
It's A Man's Man's Man's World	#		123		
Say It Loud – I'm Black And I'm Proud		#	305		
Get Up I Feel Like Being Like A Sex Machine	#		326		
Living In America	#				

### The True R&B Pioneers

<b>Lionel Hampton</b>					
Flying Home	#				
<b>Erskine Hawkins</b>			<b>1993</b>		
<b>Louis Jordan</b>		<b>1987</b>	<b>2001</b>	<b>1983</b>	
Caldonia	#				
Cho Choo Ch' Boogie	#				
Ain't Nobody Here But Us Chickens	#				
Let The Good Time Roll	#				
<b>Buddy &amp; Ella Johnson</b>			<b>1992</b>	<b>2012</b>	#The R&B award went to Ella Johnson; the Blues Foundation award to both.
<b>Eddie "Cleanhead" Vinson</b>				<b>2014</b>	
<b>Wynonie Harris</b>				<b>1994</b>	
Good Rockin' Tonight	#	#			
<b>Charles Brown</b>		<b>1999</b>	<b>1989</b>	<b>1996</b>	
<b>Johnny Otis</b>		<b>1994</b>	<b>1994</b>	<b>2000</b>	
Willie And The Hand Jive		#			
<b>Amos Milburn</b>				<b>2010</b>	
<b>Ike &amp; Tina Turner</b>		<b>1991</b>		<b>2005</b>	#The Blues Foundation Hall of Fame award to Ike Turner
River Deep, Mountain High	#				
Proud Mary	2#				
<b>Chuck Willis</b>					
C. C. Rider		#			
<b>The Five Keys</b>			<b>1990/91</b>		





## The R&B Pioneers Series – THE AWARDS (Honors)

Performer	Grammy Award(s)	Rock & Roll Hall of Fame Induction	Rhythm & Blues Foundation Pioneer Award	The Blues Foundation Hall of Fame	Notes
Song	Grammy Hall of Fame Award(s) #	Rock & Roll Hall of Fame Award #	Rolling Stone 500 Greatest Songs	RIAA / NEA Top 365 Songs	BMI and /or +# NPR Top 100

Performer	Grammy	R&R	R&B	BF	Notes
Song	Grammy	R&R	RS500	RIAA BMI+#	

### Predecessors of the Soul Explosion

<b>Joe Tex</b>					
<b>Solomon Burke</b>		<b>2001</b>	<b>1993</b>		
Everybody Needs Somebody To Love		#	429		
<b>Wilson Pickett</b>		<b>1991</b>	<b>1993</b>		
In The Midnight Hour	#	#	134	181	
Mustang Sally	#		434		
<b>Otis Redding</b>	<b>1999</b>	<b>1989</b>	<b>2006</b>		
I've Been Loving You Too Long			110		
Try A Little Tenderness		#	204		
(Sittin' On) The Dock Of The Bay	3#	#	28	22	6+#
<b>Aretha Franklin</b>	<b>1991/1994</b>	<b>1987</b>	<b>1992</b>		
I Never Loved A Man		#	186		
Respect	3#	#	5	4	#
A Natural Woman	#				
Chain Of Fools	2#	#	249		
Share Your Love With Me	#				
Don't Play That Song	#				
Bridge Over Troubled Water	#				
Master Of Eyes	#				
Ain't Nothing But The Real Thing	#				
Freeway Of Love (1985)	#				
I Knew You Were Waiting (87 w George Michael)	#				
<b>Marvin Gaye</b>	<b>1996</b>	<b>1987</b>	<b>2000</b>		
How Sweet It Is To Be Loved By You		#	80	21	38
i Heard it Through The Grapevine	#	#	4	65	28
What's Going On					
Mercy Mercy Me	#				
Let's Get It On			157		
Sexual Healing	#	#	231		
Ain't No Mountain High Enough (w Tammi Terrell)	#		140		
<b>The Dells</b>		<b>2004</b>	<b>1992</b>		
Oh, What A Night (1969 Cadet)		#	260		
<b>The Isley Brothers</b>	<b>2014</b>	<b>1992</b>	<b>1996</b>		
Shout	#				
Twist And Shout	#				
It's Your Thing	#	#	420		
That Lady			348		
<b>Four Tops</b>	<b>2009</b>	<b>1990</b>	<b>1997</b>		
Baby I Need Your Loving		#	390		8
I Can't Help Myself			415		
Reach Out I'll Be There	#	#	206	266	
Standing In The Shadows Of Love			464		
<b>The Impressions</b>		<b>1991</b>	<b>2000</b>		
For Your Precious Love			327		
People Get Ready	#	#	24	239	
<b>The Miracles</b>	<b>1990/1999</b>	<b>1987/2012</b>	<b>1997</b>		
Shop Around	#		495		
You've Really Got A Hold On Me	#	#			
Ooo Baby Baby			262		
The Track Of My Tears	#	#	50	127	
Going To A Go-Go		#			
The Tears Of A Clown	#				
<b>The Temptations</b>		<b>1989</b>			
My Girl	#	#	88	45	#
Ain't Too Proud To Beg		#			
Cloud Nine	#				
Just My Imagination		389			
Papa Was A Rolling Stone	3#	#	168		



#Curtis Mayfield 2 Grammys 1994/1995, and inducted 1999 in RRHofFame  
- Jerry Butler R&B Foundation award in 1994, Curtis Mayfield in 1990/91

#Only Robinson received the Grammy awards in 1990/1999 and he was inducted into the Rock and Roll Hall of Fame in 1987; The Miracles in 2012. The R&B Foundation award went to Smokey Robinson & The Miracles



## Robert Jr. Lockwood – the True Blues Veteran

this column: from Wikipedia.org (slightly edited)

Robert Lockwood, Jr., also known as Robert Junior Lockwood, (born March 27, 1915 in Turkey Scratch, near Marvell, Phillips County – died November 21, 2006 in Cleveland, Ohio) was an American Delta blues guitarist, who recorded for Chess Records among other Chicago labels in the 1950s and 1960s. The only direct student of Robert Johnson, he is well known as a longtime collaborator with Sonny Boy Williamson II and for his work in the mid-1950s with Little Walter. Robert Lockwood was born in Turkey Scratch, Arkansas, a hamlet west of Helena, Arkansas. He started playing the organ in his father's church at the age of 8. The famous bluesman Robert Johnson lived with Lockwood's mother for 10 years off and on after his parents' divorce. Lockwood learned from Johnson not only how to play guitar, but timing and stage presence as well. Because of his personal and professional association with the music of Robert Johnson, he became known as "Robert Junior" Lockwood, a nickname by which he was known among fellow musicians for the rest of his life, although he later frequently professed his dislike for this appellation.

### Early career

By age 15, Lockwood was playing professionally at parties in the Helena area. He often played with his quasi-stepfather figure Robert Johnson as well as with Sonny Boy Williamson II and Johnny Shines. Lockwood played at fish fries, juke joints, and street corners throughout the Mississippi Delta in the 1930s. On one occasion Robert Johnson played on one side of the Sunflower River, while Lockwood played on the other, with the people of Clarksdale, Mississippi milling about the bridge, supposedly unable to tell which guitarist was the real Robert Johnson. Around 1937/38 Lockwood worked with Sonny Boy (II) and Elmore James in the Delta at places like Winona, Greenwood, and Greenville (where they most probably met Robert Johnson, who died in 1938). He also worked with Sonny Boy in the Clarksdale, Mississippi area in 1938 and 1939. He also played with Howlin' Wolf and others in Memphis, Tennessee in the late 1930s. From 1939 to 1940 Robert Jr. split his time playing in St. Louis, Missouri, Chicago, Illinois and Helena. On July 1, 1941, Lockwood made his first recordings with Doctor Clayton for the Bluebird label in Aurora, Illinois and on July 30 he recorded the four songs which were released as the first two 78s under his own name: "Little Boy Blue" / "Take A Little Walk With Me" (Bluebird B-8820) and "I'm Gonna Train My Baby" / "Black Spider Blues" (Bluebird B-8877). These songs remained in his repertoire throughout his career. Also in 1941, Lockwood and Williamson began their influential performances on the daily *King Biscuit Time* radio program on KFFA in Helena. For several years in the early 1940s the pair played together in and around Helena and continued to be associated with *King Biscuit Time*. From about 1944 to 1949 Lockwood played in West Memphis, Arkansas, St. Louis, Chicago and Memphis. Lockwood was an early influence on B. B. King and played with King's band during his early career in Memphis. In 1950, Lockwood settled in Chicago. A 1951 78 featured "I'm Gonna Dig Myself A Hole" / "Dust My Broom" (Mercury 8260) and a 1954 release contained "Aw Aw (Baby)" (aka "Sweet Home Chicago") / "Sweet Woman (From Maine)" (J.O.B. 1107). In 1954 he replaced Louis Myers as guitarist in Little Walter's band, and played on Walter's #1 hit "My Babe" in 1955. He left Little Walter's band around 1957, and in the late '50s recorded several sessions with Sonny Boy Williamson for Chess Records, sessions which also included Willie Dixon and Otis Spann. Lockwood also performed and/or recorded with Sunnyland Slim, Eddie Boyd, Roosevelt Sykes, J.B. Lenoir, and Muddy Waters among others.

### Later career

In 1960, Lockwood moved with Sonny Boy to Cleveland, Ohio where he resided for the second half of his life. In the early 1960s, as "Bob Lockwood, Jr., and Combo," he had a regular gig at Loving's Grill, located at 8426 Hough Avenue. From the 1970s through the 2000s, he performed regularly with his band the "All Stars" at numerous local venues, including Pirate's Cove, The Euclid Tavern, Peabody's, Wilbert's and for the last years of his career at Cleveland's Fat Fish Blue (corner of Prospect and Ontario in downtown) every Wednesday night at 8 p.m. where he played his regular three sets two days before the illness which led to his passing. The "All Stars" continued the Wednesday residency for two years after his death. His studio albums as a band leader include: *Steady Rollin' Man* (rec. 1970-Delmark); *Contrasts* (rec. 1973-Trix); *...Does 12* (rec. 1975-Trix); *Hangin' On* (rec. 1979-Rounder) with Johnny Shines; *Mister Blues Is Back To Stay* (rec. 1980-Rounder) with Johnny Shines; *What's The Score* (rec. 1990-Lockwood) and *I Got To Find Me A Woman* (rec. 1996-Verve). A 1972 45 included "Selfish Ways" / "Down Home Cookin'" (Big Star BB 020). Solo guitar and vocal albums include: *Plays Robert and Robert* (rec. 1982-Evidence); *Delta Crossroads* (rec. 2000-Telarc) and *The Legend Live* (rec. 2003-M.C.). A duet session with pianist Otis Spann in 1960 resulted in *Otis Spann Is The Blues* and *Walking the Blues* on Candid. At the age of sixty, in 1975, he discovered the 12-string guitar and preferentially played it almost exclusively for the latter third of his life. His most famous 12-string was a blue-colored one custom designed and made by the Japanese luthiers Moony Omote and Age Sumi. This instrument was acquired by the Rock and Roll Hall of Fame Museum in February 2013 and is displayed there. A live recording with David "Honeyboy" Edwards, Joseph "Pinetop" Perkins and Henry "Mule" Townsend in Dallas in October 2004—*Last of the Great Mississippi Delta Bluesmen: Live In Dallas*—was awarded a Grammy for *Best Traditional Blues Album*. For Townsend and Lockwood it was their first Grammy win. Earlier in 2004 in Dallas he appeared at Eric Clapton's first Crossroads Guitar Festival. His last known recording session was carried out at Ante Up Audio studio in Cleveland; where he performed on the album *The Way Things Go*, with longtime collaborator Mark "Cleveland Fats" Hahn for Honeybee Entertainment. Lockwood died at the age of 91 in Cleveland, having earlier suffered a cerebral aneurysm and a stroke. He is buried at Riverside Cemetery in Cleveland.

### Robert's early discography:

#### ROBERT LOCKWOOD

Bluebird B 8820 Little Boy Blue - Take A Little Walk With Me  
Bluebird B 8877 I'm Gonna Train My Baby - Black Spider Blues  
rec. July 30, 1941 in Chicago, IL; Robert Lockwood, voc/g; Alfred Elkins, imb

JOB unissued on single - Dust My Broom (2 takes) - Pearly B - untitled instrumental  
rec. March 22, 1951 in Chicago, IL; Robert Lockwood, voc/g; Sunnyland Slim, p; Alfred Wallace, dr

#### ROBERT LOCKWOOD, JR. with Rhythm Accompaniment

Mercury 8260 I'm Gonna Dig Myself A Hole - Dust My Broom  
unissued Glory For Man - My Daily Wish  
rec. November 1951 in Chicago, IL; Robert Lockwood, voc/g; Sunnyland Slim, p; Ernest "Big" Crawford, b; Alfred Wallace, dr

#### ROBERT JR. and His Combo

JOB 1107 / Fury 500 Aw Aw (Baby) - Sweet Woman (From Maine)  
rec. 1954 in Chicago, IL; Robert Lockwood, voc/g; Ernest Cotton, ts; Sunnyland Slim, p; Alfred Wallace, dr



#### Steady Rollin' Man - Delmark LP DS 630

##### Robert Jr. Lockwood

rec August 12/13 1960 in Chicago; Robert Lockwood, voc/g; Louis Myers, g; Dave Myers, b; Fred Below, dr

#### Otis Spann Is The Blues - Candid LP CM 8001

##### Robert's vocals on that LP:

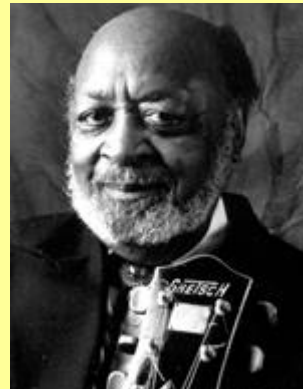
I Got Rambling On My Mind #2 - Little Boy Blue - My Dailey Wish  
rec August 23, 1960 in NYC; Robert Lockwood Jr, voc/g; Otis Spann, p

#### Contrasts - Trix LP 3307

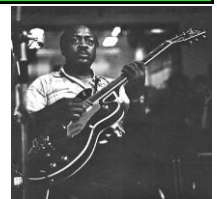
##### Robert Jr. Lockwood

rec June 1973 in Cleveland, Ohio; Robert Lockwood, voc/g; Maurice Reedus, tensax; Gene Schwartz, b; George Cook, dr

### Robert Jr. Lockwood

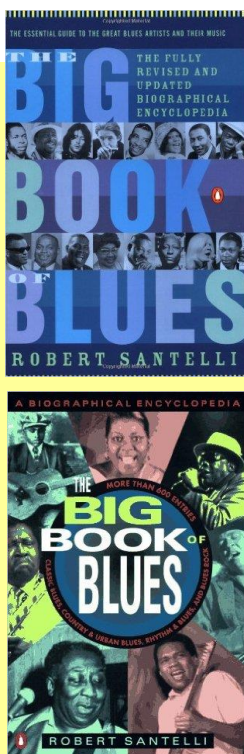


Birth name	Robert Lockwood
Also known as	"Robert Junior" Lockwood
Born	March 27, 1915 Turkey Scratch, Arkansas
Died	November 21, 2006 (aged 91) Cleveland, Ohio



Robert Jr. In Knoxville, Tennessee, 1982





"The Last Shout! Twilight Of The Blues Shouters 1954 – 1962"  
3CD Box set, Collector's Edition on Fantastic Voyage  
(compiled by Dave Penny). Below left: Jefferson blues magazine.



1966



Right: Big Walter "Shakey" Horton and the editor in Sweden (photo: Erik Lindahl, in the early 1970s).



# THE TWO "BIRD" GROUPS THAT STARTED IT ALL! -pt 1

## New York City: THE RAVENS

- with thanks to Marv Goldberg



Formed 1946 and recording from that year. Famous Hits: Write Me A Letter (1948), Ol' Man River (1948), Ricky's Blues (1949), Rock Me All Night Long (1952); Hi Profiles: **Jimmy Ricks** (born in Georgia in 1923 - bass lead, substituted by Tommy Evans in 1954 and replacing him in 1956), Ollie Jones - who later formed The Blenders and The Cues (he was soon replaced by **Maithe Marshall** and later by Joe Van Loan, tenor lead), Leonard Puzey, Warren Suttles (replaced by Louis Heyward), and pianist Howard Biggs (replaced by Bill Sanford).

### The early singles disco (with leads and issue date)

**HUB** (several Hub recordings released on King in 48-49)

3030 Lullaby (LP)/**Honey** (JR) - ca. 8/46  
3032 Out Of A Dream (JR/OJ)/My Sugar Is So Refined (LP) - ca. 9/46  
3033 Once And For All (LP)/Bye Bye Baby Blues (JR) - ca. 10/46

### NATIONAL

9034 Mahzel (LP/JR/MM)/For You (JR) - 4/47  
9035 **Ol' Man River** (JR)/Would You Believe Me (MM) - 6/47  
9038 Write Me A Letter (JR)/Summertime (JR) - 10/47  
9039 Searching For Love (MM)/For You (JR) - 12/47  
9040 Fool That I Am (MM/JR)/Be I Bumble Bee Or Not (LP/JR) - 12/47  
9042 Together (JR/MM)/There's No You (JR) - 2/48  
9045 Until The Real Thing Comes Along (JR)/Send For Me If You Need Me (JR) - 5/48  
9053 September Song (MM)/Once In A While (JR) - 7/48  
9056 It's Too Soon To Know (MM/JR)/Be On Your Merry Way (JR) - 9/48  
9059 How Could I Know (MM/JR)/I Don't Know Why I Love You Like I Do (JR) - 10/48  
9062 Silent Night (MM/JR)/White Christmas (JR/MM) - 10/48  
9064 Always (JR/MM)/Rooster (JR) - 12/48  
9065 Deep Purple (JR)/Leave My Gal Alone (JR) - 1/49  
9073 The House I Live In (JR/MM)/Ricky's Blues (JR) - 5/49  
9085 There's Nothing Like A Woman In Love (JR/MM)/Careless Love (JR) - 7/49  
9089 If You Didn't Mean It (JR)/Someday (JR/MM) - 9/49  
9098 I'm Afraid Of You (JR)/Get Wise Baby (JR) - 12/49  
9101 I've Been A Fool (MM)/I Don't Have To Ride No More (JR) - 12/49  
9111 Count Every Star (LH)/I'm Gonna Paper My Walls With Your Love Letters (JR) - 4/50  
9131 Phantom Stage Coach (JR)/I'm Gonna Take To The Road (JR) - 11/50  
9148 Lilacs In The Rain (MM)/Time Is Marching On (JR) - 2/51

### KING (purchased from Hub)

4234 Once And For All (LP)/Bye Bye Baby Blues (JR) - 8/48  
4234 Once And For All (LP)/[Song Of India - Herman Chittison Trio] - 48  
4260 Out Of A Dream (MM/JR)/[Blues In The Clouds 3 Clouds] - 11/48  
4272 Honey (JR)/[Matinee Hour In New Orleans 3 Clouds] - 1/49  
4293 My Sugar Is So Refined (LP)/[Playing Around - 3 Clouds] - 5/49

### COLUMBIA

39050 [78]/6-903 [45] Time Takes Care Of Everything (LH/JR)/Don't Look Now (LH/JR) - 11/50  
39070 [78]/6-925 [45] My Baby's Gone (JR)/I'm So Crazy For Love (MM) - 12/50  
39112 Midnight Blues (JR)/You Don't Have To Drop A Heart To Break It (MM) - 1/51  
39194 You're Always In My Dreams (MM/LH)/Gotta Find My Baby (JR) - 2/51  
39408 You Foolish Thing (MM/JR)/Honey I Don't Want You (JR) - 5/51



The Ravens - 1947 Thx to Hans-Joachim Krohberger





# THE TWO "BIRD" GROUPS THAT STARTED IT ALL! -pt 2

## Baltimore: THE ORIOLES

- with thanks to Marv Goldberg



Formed as The Vibra-Naires 1947 (with Richard Williams Instead of Johnny Reed); Recording from 1948: Famous Hits: It's Too Soon To Know (1948), Forgive And Forget (1949), Tell Me So (1949); Baby Please Don't Go (1952), Crying In The Chapel (1953); Hi Profiles: **Sonny Til** (born in Baltimore 1925 - tenor lead), Alexander Sharp, George Nelson (replaced by Gregory Carroll), Johnny Reed, Tommy Gaither (replaced by Ralph Williams, gtr/vcl). The group's early pianist and extra vcl was Charlie Harris from late 1950.

The early singles disco (with leads and issue date)

IT'S A NATURAL (reissued on Jubilee 5000 10/48)

5000 It's Too Soon To Know /Barbra Lee - 7/48

### JUBILEE

- 5001 (It's Gonna Be A) Lonely Xmas /To Be To You - 11/48
- 5001 Dare To Dream /To Be To You - 1/49
- 5002 Please Give My Heart A Break /It Seems So Long Ago - 2/49
- 5005 Tell Me So /Deacon Jones - 4/49
- 5008 I Challenge Your Kiss /Donkey Serenade (lead: George Nelson) - 6/49
- 5009 A Kiss And A Rose /It's A Cold Summer - 8/49
- 5016 Forgive And Forget /So Much - 10/49
- 5017 (It's Gonna Be A) Lonely Xmas/What Are You Doing New Year's Eve? - 11/49
- 5018 Would You Still Be The One In My Heart?/Is My Heart Wasting Time? - 1/50
- 5025 At Night/Every Dog-Gone Time - 3/50
- 5026 Moonlight/I Wonder When - 5/50
- 5028 You're Gone/Everything They Said Came True - 6/50
- 5031 We're Supposed To Be Through /I'd Rather Have You Under The Moon - 8/50
- 5037 I Need You So/Goodnight Irene - 9/50
- 5040 Can't Seem To Laugh Any More/I Cross My Fingers - 10/50
- 5045 Oh Holy Night /The Lord's Prayer - 11/50
- 5051 I Miss You So/You Are My First Love - 1/51
- 5055 Pal Of Mine/Happy Go Lucky Local Blues - 4/51
- 5057 Would I Love You (Love You, Love You)/When You're A Long, Long Way From Home - 5/51
- 5060 My Prayer/ I Never Knew (I Could Love Anybody) (Til solos) - 8/51
- 5061 I'm Just A Fool In Love/ Hold Me Squeeze Me (Hold Me Tight) - 8/51
- 5065 Don't Tell Her What's Happened To Me/Baby, Please Don't Go - 10/51
- 5066 Fool's World/For All We Know (solos) - 10/51
- 5071 How Blind Can You Be/When You're Not Around - 12/51
- 5074 Trust In Me/Shrimp Boats - 2/52
- 5076 You Never Cared For Me/Proud Of You (solos, but label says 'Orioles' ) - 3/52
- 5082 It's Over Because We're Through/Waiting - 4/52
- 5084 Barfly/Gettin' Tired, Tired, Tired - 5/52
- 5090 Once In A While/I Only Have Eyes For You (Edna McGriff & Sonny Til) - 7/52
- 5092 Don't Cry Baby/See See Rider - 8/52
- 5099 Good/Piccadilly (Edna McGriff & Sonny Til) - 10/52
- 5102 You Belong To Me/I Don't Want To Take A Chance - 11/52
- 5107 I Miss You So/Till Then - 1/53
- 5108 Hold Me, Thrill Me, Kiss Me/Teardrops On My Pillow - 2/53
- 5112 Lonely Wine/Have You Heard (Til solos) - 2/53
- 5115 Bad Little Girl/Dem Days (Are Gone Forever) - 3/53
- 5118 (Danger) Soft Shoulders/Congratulations To Someone (solos) - 6/53
- 5120 I Cover The Waterfront/One More Time - 6/53
- 5122 Crying In The Chapel/Don't You Think I Ought To Know - 7/53
- 5127 In The Mission Of St Augustine/Write And Tell Me Why - 9/53
- 5134 There's No One But You/Robe Of Calvary - 1/54
- 5137 Don't Go To Strangers/Secret Love - 2/54
- 5143 Maybe You'll Be There/Drowning Every Hope I Ever Had - 5/54
- 5154 In The Chapel In The Moonlight/Thank The Lord! Thank The Lord! - 7/54
- 5161 If You Believe/Longing - 10/54



## THE TRUE DOO WOP GROUPS -pt one

### THE FIVE KEYS (Newport News, Virginia)



Bernie West (bass, baritone), Rudy West (tenor), Ripley Ingram (tenor), Maryland Pierce (tenor), and [bottom] Dickie Smith (tenor, baritone) – 1951. Ulysses K Hicks subbed for Rudy 1953/54, and Ramon Loper for Dickie 1954-57. Dickie returned in 1959.



Recorded in New York March 22, 1951

#### The first singles on ALADDIN (with leads and issue date)

- 3085 With A Broken Heart (DS) / Too Late (MP) - 4/51
- 3099 Hucklebuck With Jimmy (MP/DS) / The Glory Of Love (RW/DS) - 7/51
- 3113 Old MacDonald (MP) / It's Christmas Time (RW) - 12/51
- 3118 Old MacDonald (MP) / Yes Sir, That's My Baby (RW/DS) - 1/52
- 3119 Darling (RW/DS) / Goin' Downtown (8-9-10) (MP) (scheduled for release, but not issued)
- 3127 Red Sails In The Sunset (RW/DS) / Be Anything But Be Mine (RW/DS) - 4/52
- 3131 Mistakes (RW/DS) / How Long (RW/DS) - 5/52
- 3136 I Hadn't Anyone Till You (RW/DS) / Hold Me (DS) - 7/52
- 3158 I Cried For You (RW/DS) / Serve Another Round (MP) - 10/52
- 3167 Come Go My Bail Louise (DS) / Can't Keep From Crying (DS) - 1/53

### THE FLAMINGOS (Chicago)



Jake Carey, Johnny Carter, Paul Wilson, Nate Nelson (who replaced lead Sollie McElroy in late 1954), and Zeke Carey – 1955



Recorded in Chicago in August, 1953

#### The first singles (with leads and issue date)

- CHANCE**
- 1133 Someday, Someway (SM) / If I Can't Have You (SM/JC) - 3/53
- 1140 That's My Desire (SM) / Hurry Home Baby (JAC) - 6/53
- 1145 Golden Teardrops (SM) / Carried Away (SM) - 9/53
- 1149 Plan For Love (JC) / You Ain't Ready (SM) - 10/53
- 1154 Cross Over The Bridge (SM/JC) / Listen To My Plea (JC) - 3/54
- 1162 Blues In A Letter (JC) / J ump Children (SM) - 10/54
- PARROT**
- 808 Dream Of A Lifetime (SM) / On My Merry Way (SM/JAC) - 8/54
- 811 I Really Don't Want To Know (SM/JC) / Get With It (NN) - 12/54
- 812 I'm Yours (NN) / Ko Ko Mo (NN&JC) - 1/55
- CHECKER**
- 815 When (NN) / (Chick-A-Boom) That's My Baby (JC) - 4/55
- 821 Please Come Back Home (NN) / I Want To Love You (NN/JC) - 7/55



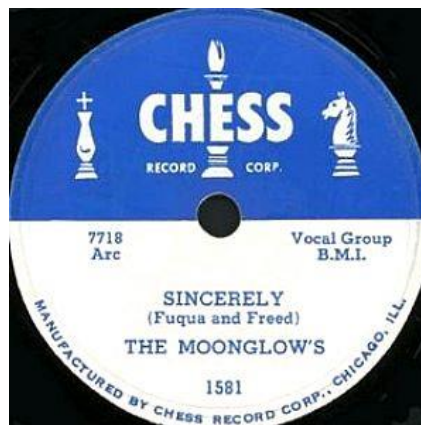
## THE TRUE DOO WOP GROUPS -pt two

### THE MOONGLOWS (Cleveland, Ohio)



Top: Harvey Fuqua, Billy Johnson (gtr), Pete Graves (who replaced Danny Coggins in August, 1953), bottom: Bobby Lester, and Prentice (Prentiss) Barnes – ca Jan, 1955

Image right - early 1954



Recorded in Chicago in September, 1954

**The first singles** (with leads and issue date)

#### CHAMPAGNE

7500 I Just Can't Tell No Lie (HF/BL) / I've Been Your Dog (PB) - 3/53

#### CHANCE

1147 Whistle My Love (BL) / Baby Please (HF) - 10/53  
1150 Just A Lonely Christmas (HF) / Hey Santa Claus (BL) - 12/53  
1152 Secret Love (BL) / Real Gone Mama (HF) - 2/54  
1156 I Was Wrong (HF) / Ooh Rocking Daddy (BL) - 5/54  
1161 219 Train (HF) / My Gal (HF) - 9/54

#### CHESS

1581 Sincerely (BL) / Tempting (HF) - 10/54 (**The Moonglow's**)  
1589 Most Of All (BL) / She's Gone (PG) - 2/55  
1598 Foolish Me (BL) / Slow Down (HF) - 4/55

#### CHECKER (as Bobby Lester and the Moonlighters)

806 Shoo Doo-Be-Doo (My Loving Baby) (HF) / So All Alone (duet) - 11/54  
813 Hug And A Kiss (all) / New Gal (duet) - 2/55

### THE PENGUINS (Los Angeles)



Cleve Duncan, Curtis Williams, Bruce Tate, Dexter Tisby – 1954



Recorded in Los Angeles, early/mid 1954

**The first singles** (with leads and issue date)

#### DOOTONE

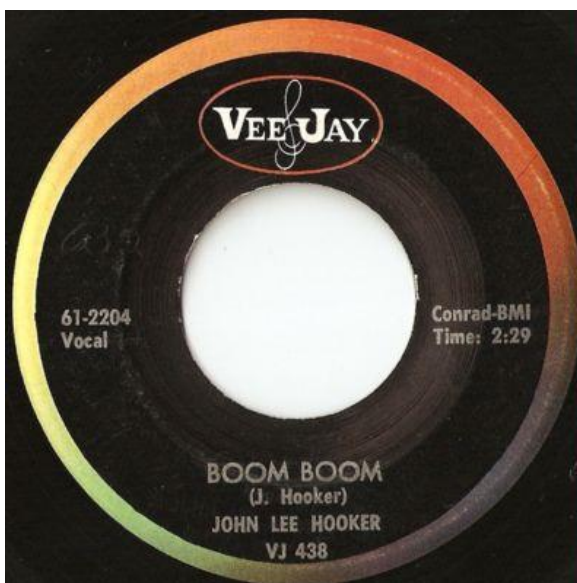
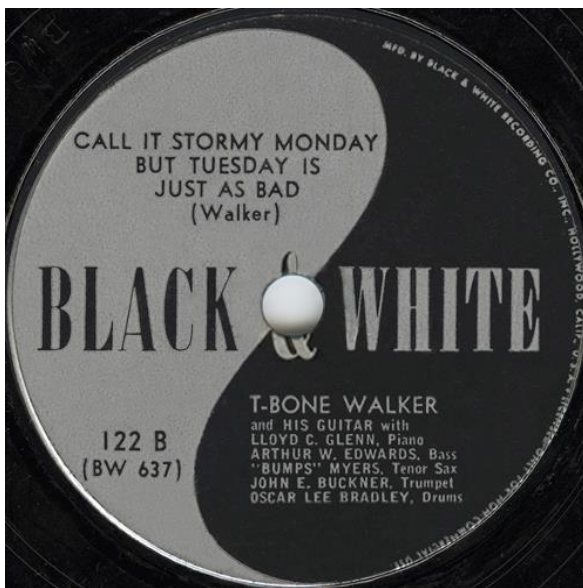
345 No There Ain't No News Today (CD) / [When I Am Gone - Dootsie Williams Ork.; voc: Willie Headen] - 5/54  
348 Earth Angel (Will You Be Mine) (CD/DT) / Hey Senorita (CW) - 9/54  
353 Love Will Make Your Mind Go Wild (CD/DT) / Ookey Ook (CW) - 11/54  
362 Kiss A Fool Goodbye (CW) / Baby Let's Make Some Love (DT) - 4/55  
EPD-101 Earth Angel (CD/DT) / I Ain't Gonna Cry No More (DT) // Love Will Make Your Mind Go Wild (CD) / Baby Let's Make Some Love (DT) - 5/55

#### MERCURY

70610 Be Mine Or Be A Fool (CD/DT) / Don't Do It (DT) - 4/55  
70654 It Only Happens With You (CD) / Walkin' Down Broadway (BT) - 6/55  
70703 Devil That I See (DT/CD) / Promises, Promises, Promises (DT) - 8/55  
70762 A Christmas Prayer (CD) / Jingle Jangle (CW) - 11/55  
70799 My Troubles Are Not At An End (CW) / She's Gone, Gone (CW) - 1/56

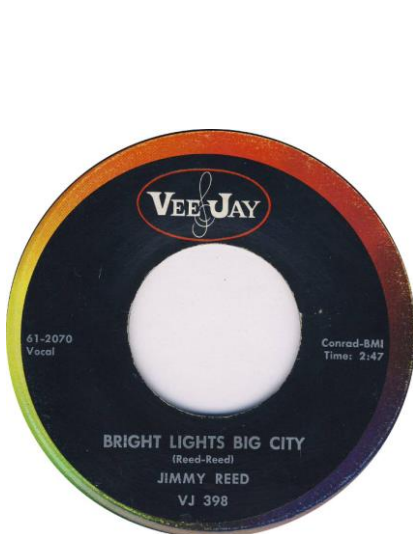
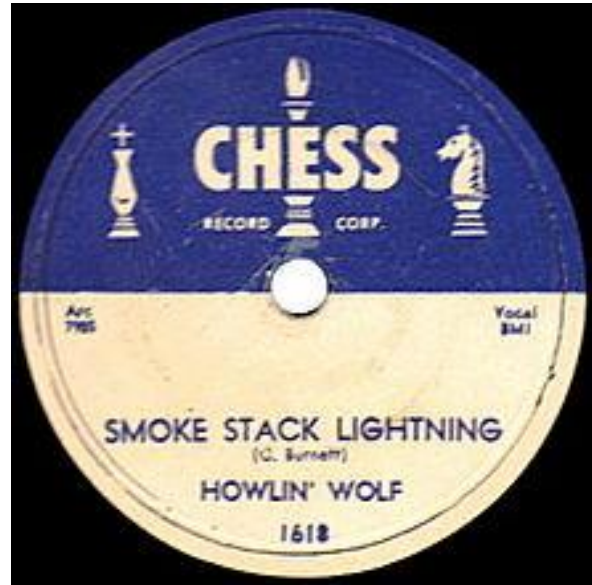
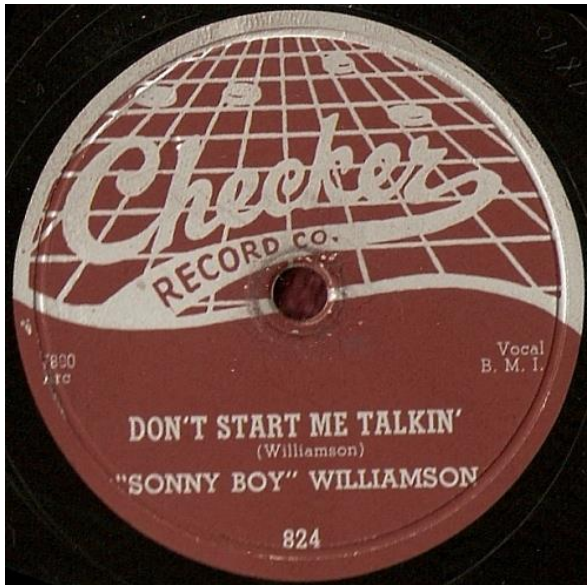


## THE TRUE BLUES GIANTS: THEIR GREATEST HITS - pt1





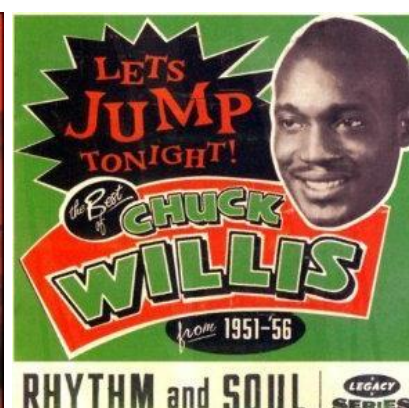
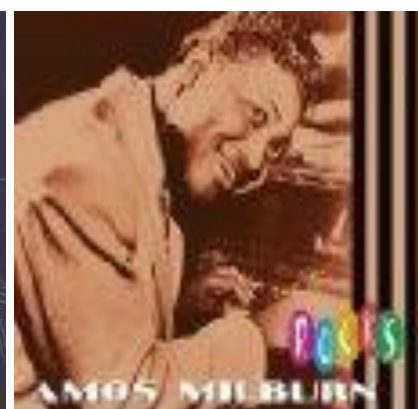
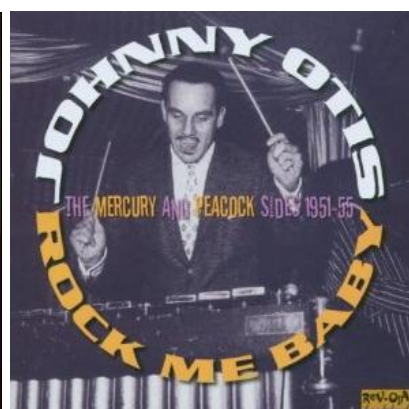
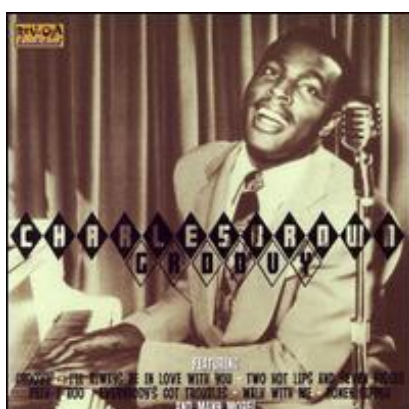
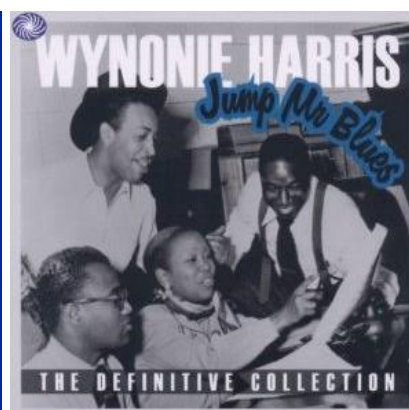
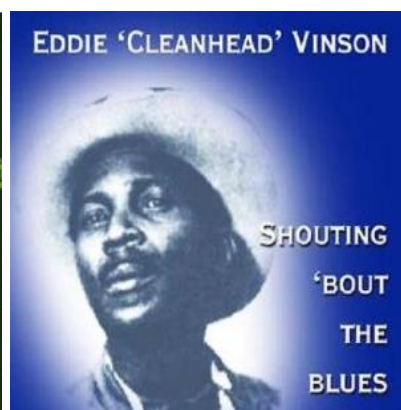
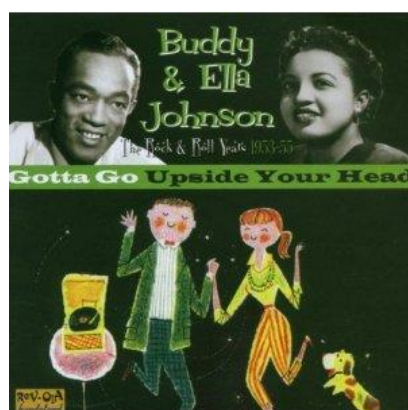
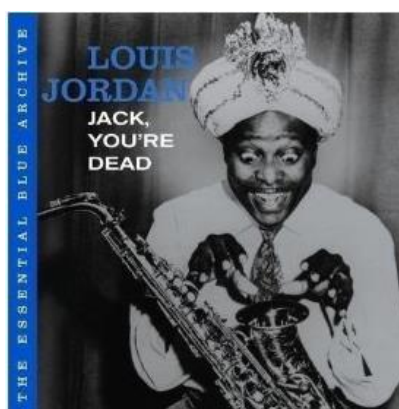
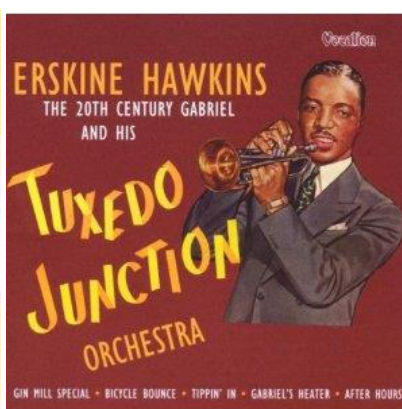
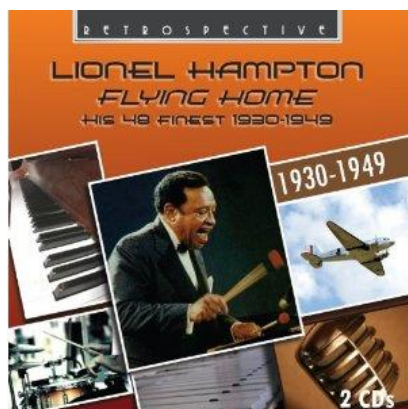
## THE TRUE BLUES GIANTS: THEIR GREATEST HITS - pt2





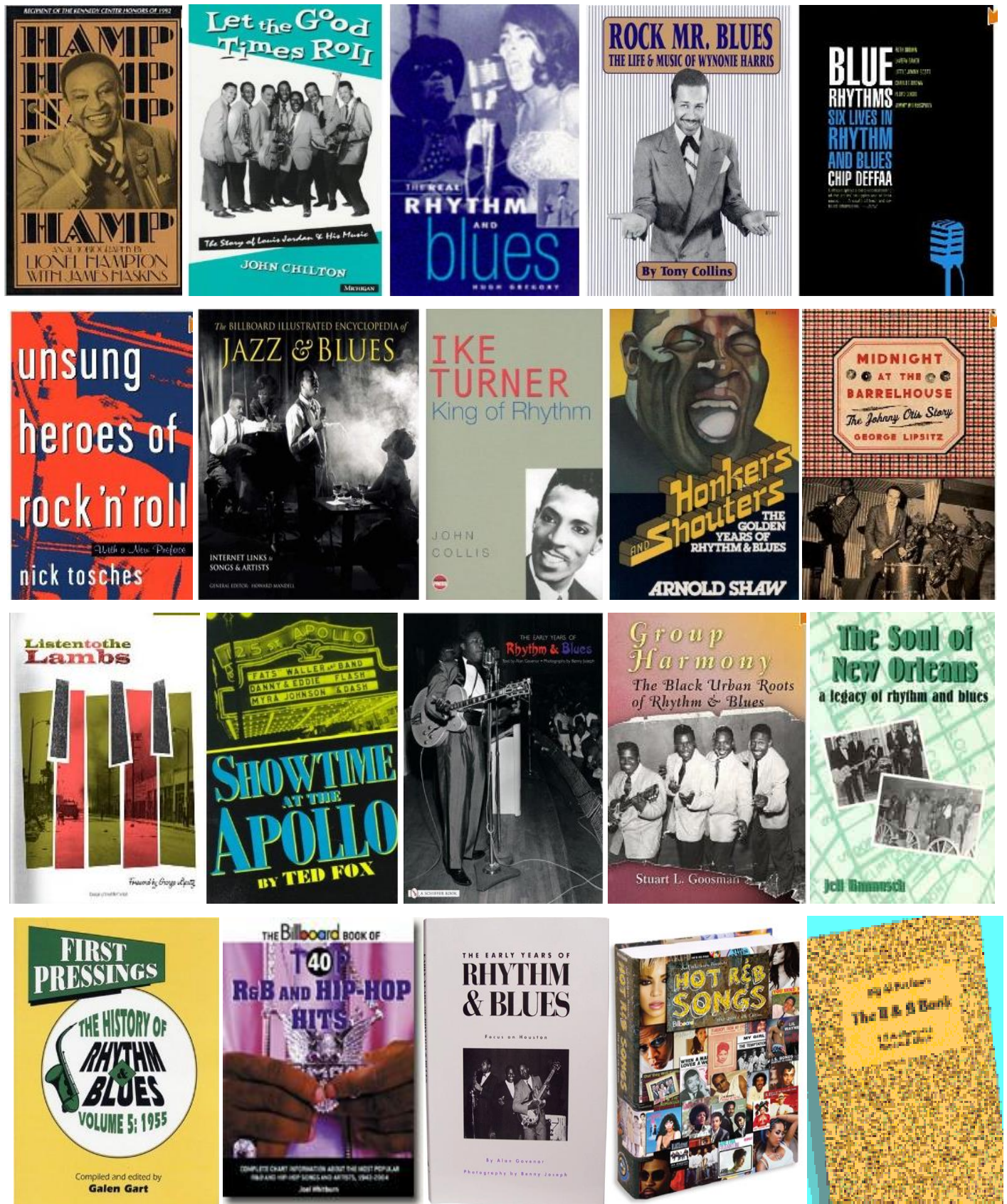
## The True R&B Pioneers – *Public domain*

Some New (and almost new) Early Hits Compilations



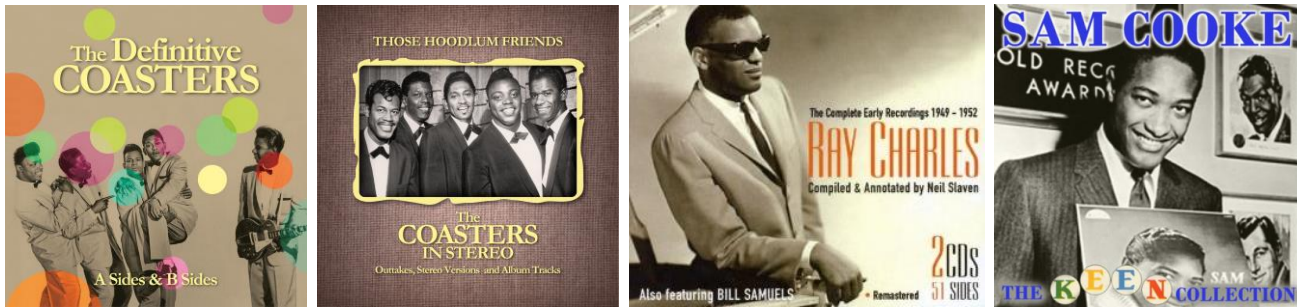


## Great Books on the R&B Pioneers





## Some interesting later CDs



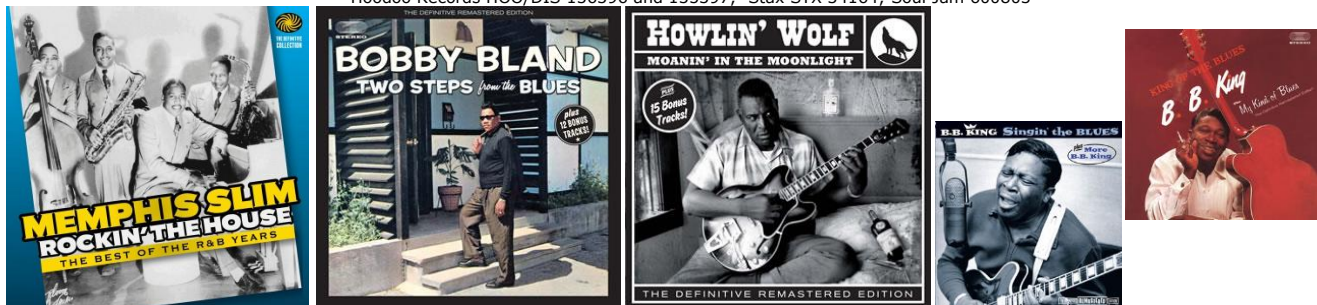
Two double-CDs on History of RnB: R001 and R002; **Ray Charles**: The Complete Early Recordings 1949-1952 JSP (2CD) 4231 - issued 2011  
**Sam Cooke**: The Keen Collection – Keen/ABKCO (Virtual 3CD) - Complete Remastered Keen Collection (1957-62, 65 tracks) – “released” 2011



Hoodoo Records HOO/DIS 137339, 136377, 134781, and 136331

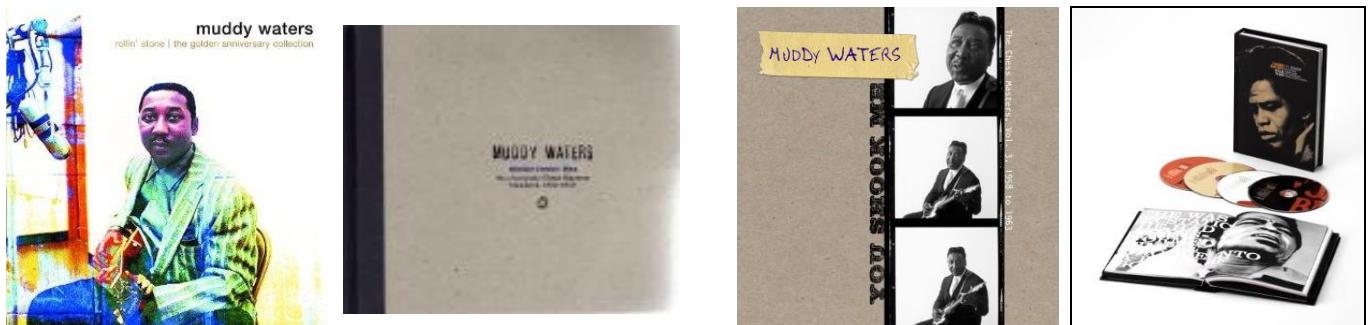


Hoodoo Records HOO/DIS 136396 and 135397; Stax STX 34164; Soul Jam 600803



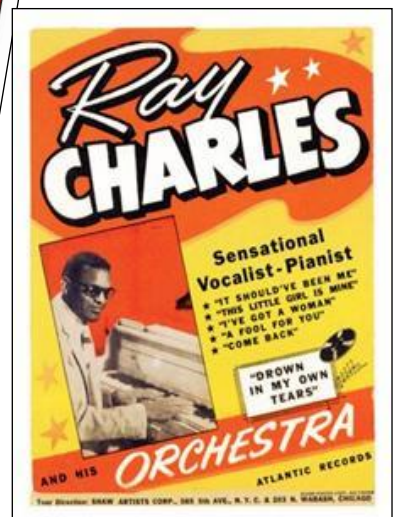
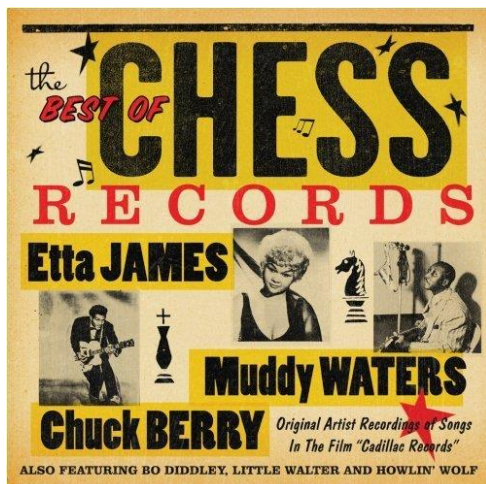
Fantastic Voyage 2CD FVDD151; Soul Jam 600515 and 600801; and Soul Jam 600809 and 600805

Due to the European public domain legislations we can find nearly all of the original 1950-1962 recordings of our favorite R&B performers in professionally packed CDs with lots and lots of information on each artist. There are principally two main formulas of these great reissues – either chronological singles or two (or more) original LPs on one CD. Below you'll find some „regular legal“ new US CDs (issued before 2013).



**Muddy Waters**: Rollin' Stone / The Golden Anniversary Collection (2CD, 50 tracks 1947-1952) – MCA/Hip-O (2000) his first Aristocrat/Chess recordings. **Hip-O-Select**: Muddy Waters You Shook Me / The Chess Masters vol 3 (2CD) 1958-1963. The **James Brown**: Star Time / The Godfather of Soul (4CD, 71 tracks 1956-1984) – Universal/Polydor (1991/2007) a great journey thru Federal/King/Smash/Polydor.







## Classics Blues & Rhythm Series: The Very First Public Domain R&B chronological series

### Blues & Rhythm Classics Discography:

<http://ehsankhoshbakht.blogspot.se/2010/11/blues-rhythm-classics-discography.html>

Gilles Petard (France had already introduced the Classics Jazz Series and in 2001 he introduced the blues series (presenting classic pioneers – each with around 20 chronological tracks). Starting with a Ray Charles chronological 1949-1950 (# 5000) – a total of 190 CDs have been issued (so far) – the last # 5188 Sonny Boy Williamson and # 6189 Lonnie Johnson. The inlay booklets have nice presentations by Dave Penny and complete session discography.









## TWO TRULY GREAT R&B PIONEERS FROM ALABAMA

### NAT “KING” COLE (1912-1965)

The Crooner King of Jazz - Swing - Blues - & Pop

### DINAH WASHINGTON (1924-1963)

Queen of the Blues





## THE CADETS / JACKS – The Bihari Brothers' Famous "Covers" Vocal Group

On April 10, 1955 a Los Angeles spiritual group (who had formed already in the late 1940s as the Santa Monica Soul Seekers) signed with Modern Records to start singing secular as **The Cadets**. The group soon also recorded as **The Jacks**, and specialised on waxing covers of known and unknown performers' hits. They did so in rapid succession to the originals (with Maxwell Davis as arranger and Joe Bihari producer at Modern's studios in Culver City). The group now replaced original Soul Seeker Glendon Kingsby with baritone Lloyd McCraw (from Chicago) and the original secular lineup also featured "Seekers" Willie Davis (WD), Aaron Collins (AC) and Austin Ted Taylor (TT), tenors; plus Will "Dub" Jones (DJ), bass vocal. McCraw soon became the groups' manager (in late 1955/early 1956), replaced by Thomas "Pete" Fox from The Flairs. Prentice Moreland guested as extra "high tenor" vocal on "Stranded In The Jungle" (when Taylor had went solo). The group now decided to keep it together as quartet. The Cadets/Jacks also backed several Modern Records acts (Donna Hightower, Richard Berry, Young Jessie, and possibly Jesse Belvin and others). The Biharis issued several albums with the Cadets and the Jacks (with some songs changing title – and both Aaron Collins and Prentice Moreland made solo recordings of which some were issued on "Cadets" LPs). Here are the original singles of The Cadets/Jacks (featured on two very nice UK Ace CDs issued in 1994 and 1995). Some of the recordings (especially the Jacks) also featured extra girl vocals (The Dreamers?). The Cadets/Jacks split up in late 1957. Dub Jones joined The Coasters, and Collins and Davis formed The Flares (managed by Buck Ram). who soon changed lineup. A couple of "Cadets" songs appeared on J.M.C. and later Jan-Lar (featured on the Ace compilations).



Ace CDCHK 534 - Jones, Davis, Fox, Collins

### The Cadets on Modern

- 956 - I Cry (TT) / Don't Be Angry (AC) - 4/55
- 960 - Rollin' Stone (AC) / Fine Lookin' Baby (AC) - 5/55  
("Fine.." on LPs as The Jacks "Fine Lookin' Woman" and "Oo Wee Baby")
- 963 - I Cry (TT) / Fine Lookin' Baby (AC) - 7/55 (reissues)
- 969 - So Will I (AC) / Annie Met Henry (AC/DJ) - 9/55
- 971 - If It Is Wrong (AC) / Do You Wanna Rock (TT) - 10/55  
("...Rock" on LP as The Jacks "Hay Little Girl")
- 985 - Church Bells May Ring (AC/DJ) / Heartbreak Hotel (DJ) - 2/56
- 994 - Stranded In The Jungle (DJ) / I Want You (DJ) - 6/56
- 1000 - Dancin' Dan (DJ) / I Got Loaded (DJ) - 9/56
- 1006 - I'll Be Spinning (AC & WD) / Fools Rush In (DJ) - 11/56
- 1012 - Heaven Help Me (WD) / Love Bandit (DJ) - 12/56
- 1017 - You Belong To Me (AC) / Wiggie Waggle Woo (AC) - 3/57
- 1019 - Pretty Evey (AC) / Rum Jamaica Rum (AC) - 5/57  
(issued as **Aaron Collins and the Cadets**)
- 1024 - Hands Across The Table (DJ) / Love Can Do Most Anything (DJ) - 8/57 (issued as **Will Jones and the Cadets**)
- 1026 - Ring Chimes (AC) / Baby Ya Know (WD) - 11/57



R&B #4 July 1956



Ace CDCHD 535 Top; Davis, Jones, b.f.r l: McCraw, Taylor, Collins

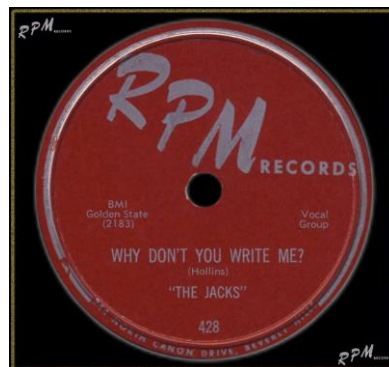
### The Jacks on RPM

- 428 - Why Don't You Write Me? (WD) / Smack Dab In The Middle (DJ) - 4/55
- 433 - I'm Confessin' (WD) / Since My Baby's Been Gone (WD) - 6/55
- 428 - Why Don't You Write Me? (reissue WD) / My Darling (TT) - 8/55
- 444 - This Empty Heart (WD) / My Clumsy Heart (DJ) - 10/55  
("...Heart" on LP as "My Love Has Gone")
- 454 - So Wrong (WD) / How Soon (WD) - 1/56
- 458 - Why Did I Fall In Love (WD) / Sugar Baby (AC) - 4/56
- 467 - Let's Make Up (AC) / Dream A Little Longer (WD) - 7/56

### Originally unreleased Jacks/Cadets

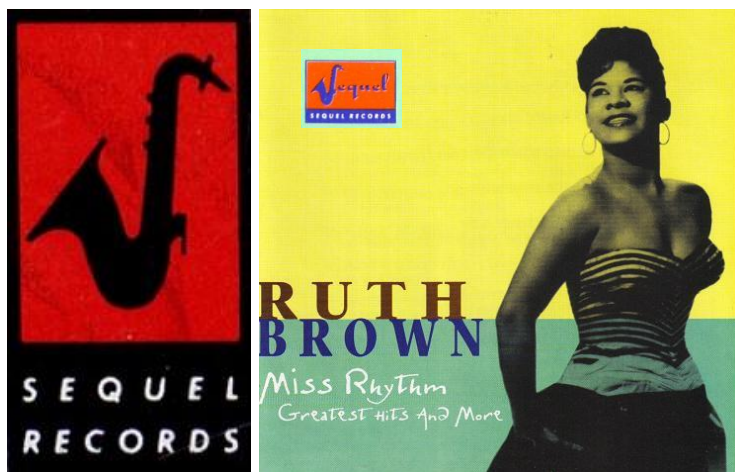
Away (TT) – (1955) issued on the Jacks Crown LP 5372 of 1963  
Let's Rock And Roll (DJ) – (ca 1956) Ace LP CH196

*Fukl outtake versions of Annie Met Henry (AC/DJ), Why Did I Fall In Love (WD), Dancin' Dan (DJ), Dream A Little Longer (WD); and an undubbed version of Stranded In The Jungle (DJ).*



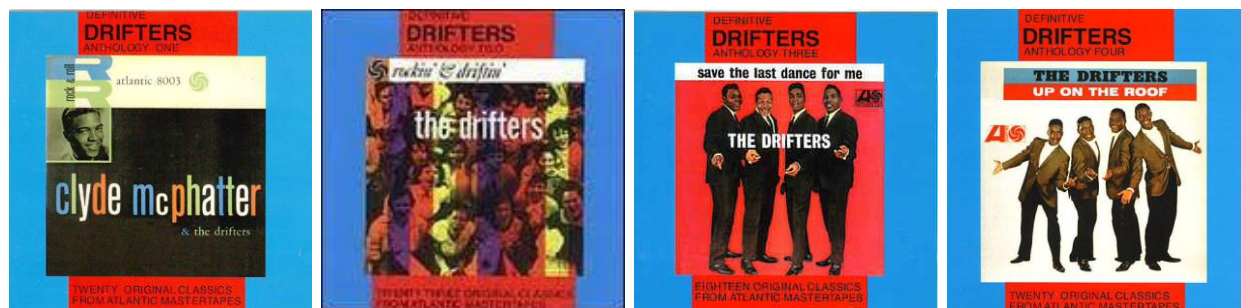
R&B #3 August 1955

## The Unique Atlantic Reissue Series on UK Sequel CDs - part one

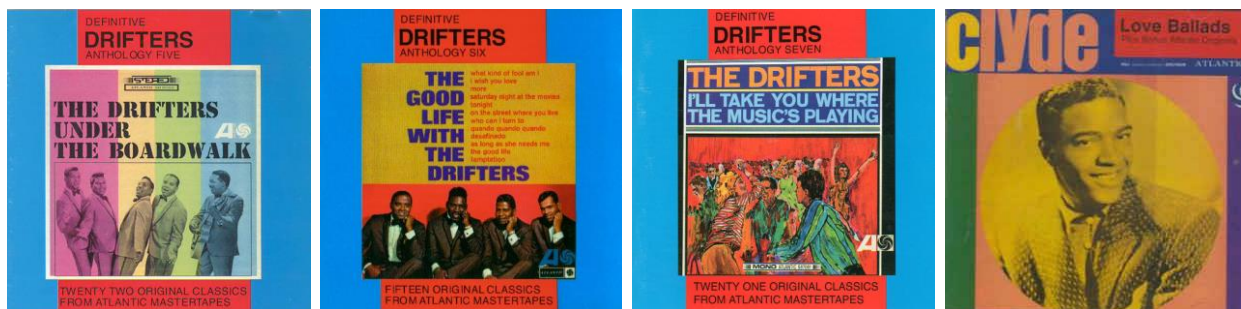


(plus reissues of Joe Turner and the Rhino Atlantic Master series) were released on Sequel.

In 1996 and 1997 UK Sequel reissued lots of Atlantic recordings on great CDs, often based on original Atlantic LPs (same covers and with facsimiles of the original album back notes) – now with lots of interesting "bonus tracks" (which hadn't been issued in album form) ... and some of the CDs even had a couple of previously unissued gems. But that's not all – several of the CDs had the original mono tracks in true stereo for the first time (same master as the mono cuts or in alternate takes). An earlier issue (1994) was **Ruth Brown's** "Miss Rhythm – Greatest Hits & More" on Sequel RSDCD 916 (shown left), featuring 2x20 tracks, originally issued on Atlantic 7 82061-2 (1989). Famous Tony Rounce (nowadays at Ace UK) worked for Sequel at this time. I am most certain he was responsible for much of the productions of these re-issues, although compilers and liner-notes writers were other well-known music expert (like Peter Burns, Neil Slaven, Seamus McGarvey, and others). The Coasters CDs were produced by Bob Fisher and the late Brian Watson (with notes by McGarvey). Below are the reissue CDs by The Drifters, The Clovers, Clyde McPhatter, The Coasters, LaVern Baker, Ruth Brown, Ben E. King, and Solomon Burke. A couple of more Atlantic gems (one more by Ben E. King, four by Clarence Carter,



Sequel RSACD 803 (20 tracks), RSACD 815 (23 tracks), RSACD817 (18 tracks), RSACD 833 – all issued 1996



RSACD 834 (22 tracks), RSACD 835 (15 tracks), RSACD 836 (21 tracks), RSACD 802 (16 tracks) – all issued 1996;



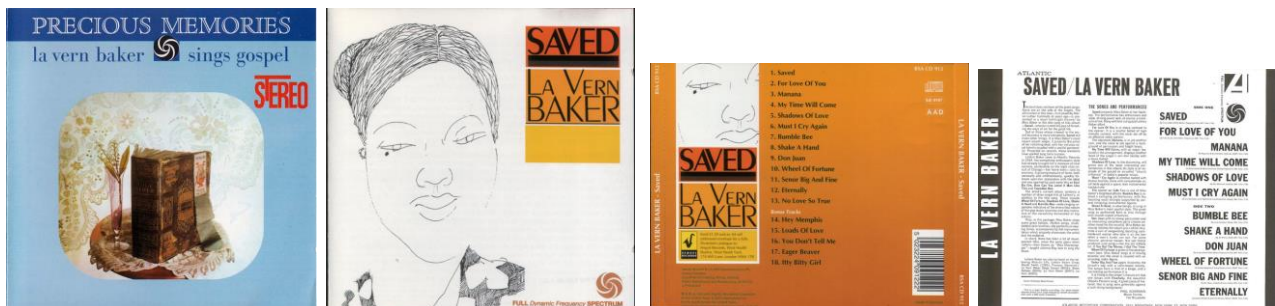
RSACD 868 (25 tracks), RSACD 869 (24 tracks), RSACD 870 (25 tracks), RSACD 871 (24 tracks) – all issued 1997



The Unique Atlantic Reissue Series on UK Sequel CDs - part two



Sequel RSACD 909 (17 tracks), RSACD 910 (20 tracks), RSACD 914 (12 tracks), RSACD 911 (18 tracks) – all issued 1997



RSACD 915 (12 tracks), RSACD 912 (18 tracks) - and the back of the CD plus inside back (facsimile of original LP back cover)



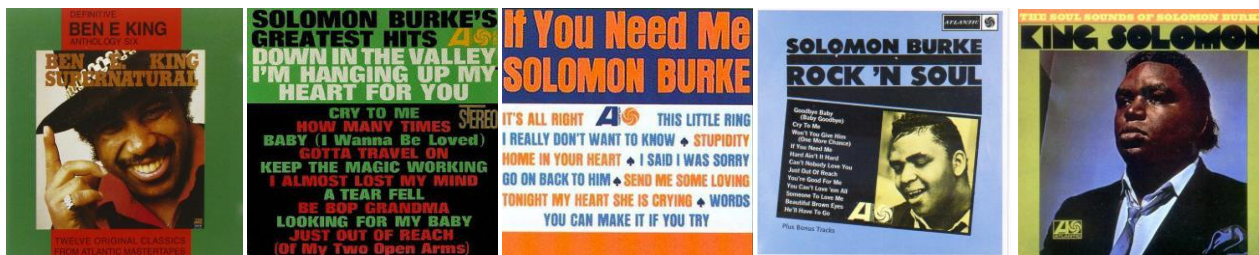
RSACD 913 (18 tracks), RSACD 857 (24 tracks), RSACD 858 (25 tracks), RSACD 864 - 25 tracks – all issued in 1997

## The Unique Atlantic Reissue Series on UK Sequel CDs - part three

Here are some more of the terrific Sequel CDs (mostly with bonus tracks).



Ben E. King Sequel CDs: RSACD 837 – RSACD 838 – RSACD 839 – RSACD 853 – RSACD 854 (issued 1996)



Ben E. King RSACD 855 (issued 1996), Solomon Burke: RSA CD 859 – RSCA CD 860 – RSA CD 861 – RSA CD 862 (issued 1997)

## THE R&B PIONEERS Series <http://www.rhythm-and-blues.info/>



- Vol 1:** Top Rhythm & Blues Records – Hits from the classic years of R&B
- Vol 2:** The John Lee Hooker Session Discography – The world's greatest blues singer
- Vol 3:** Those Hoodlum Friends – The Coasters
- Vol 4:** Clown Princes of Rock and Roll: The Coasters
- Vol 5:** THE Blues Giants of the 1950s – Twelve Great Legends
- Vol 6:** THE Top Ten Vocal Groups of the Golden '50s – Rhythm and Blues Harmony
- Vol 7:** Ten Sepia Super Stars of Rock 'n' Roll – Idols Making Music History
- Vol 8:** Transitions from Rhythm to Soul – Twelve Original Soul Icons
- Vol 9:** The True R&B Pioneers – Twelve Hit-Makers from the Early Years
- Vol 10:** Predecessors of the Soul Explosion in the 1960s – Twelve Famous Favorites
- Vol 11:** The R&B Pioneers Series – Top 30 Favorites
- Vol 12:** Clyde McPhatter – the Original Soul Star



## History of Rhythm and Blues

.... and there also are a 4CD-set of 1938-1938, plus a 4 CD-set of 1949.

**DON'T MISS THESE GREAT, SUPER 16 CDs (in four pacs)**

**1940-41**  
A RHYTHM & BLUES  
CHRONOLOGY 1

**1942-44**  
A RHYTHM & BLUES  
CHRONOLOGY 2

**1945-46**  
A RHYTHM & BLUES  
CHRONOLOGY 3

**1947-48**  
A RHYTHM & BLUES  
CHRONOLOGY 4







<http://www.historyofsoul.net/>

### FROM SACRED TO SECULAR: A SOUL AWAKENING 8CD SOUL021

In a comprehensive overview from 1927 to 1963, this 8CD anthology covers the genesis of soul music, tracing connections between R&B, jazz, blues and gospel. By 1960, the sound of black popular music had turned away from a driving, largely uptempo rhythm and blues towards a more emotionally poignant style. The term 'soul' popped up here and there, but only became common parlance after the release of Ray Charles's *I Believe To My Soul* at the end of 1959. Detroit had Berry Gordy's Motown, Chicago had Curtis Mayfield and the Impressions and New York had Atlantic Records along with white songwriters Burt Bacharach and Jerry Ragavoy producing their uptown soul.

Down south, Stax was setting Memphis alight, Fame were starting up in Muscle Shoals, and New Orleans was putting funk into the mix. By 1963, soul had gone mainstream. This breathtaking collection brings you some of the most impassioned, compelling vocal performances ever to be recorded. The accompanying illustrated 36-page book sets out the historical background and explains some of the technical features that make these beautiful songs the precursors of soul music.





# Acrobat Music <http://acrobatmusic.net/> Still active!

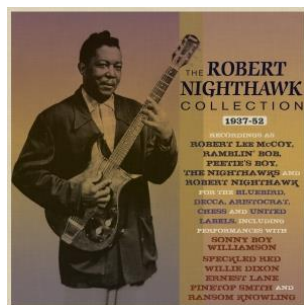
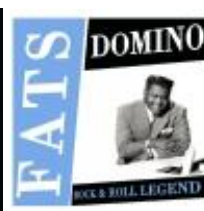
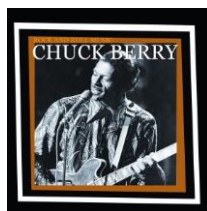
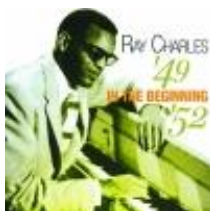
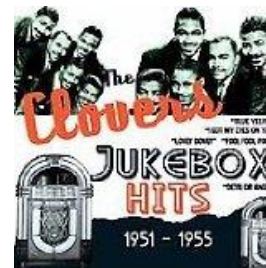
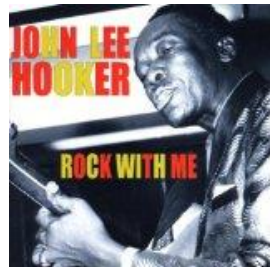
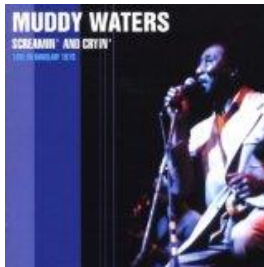
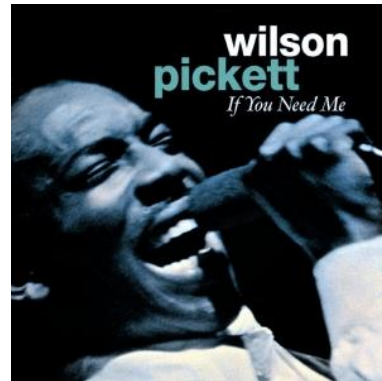
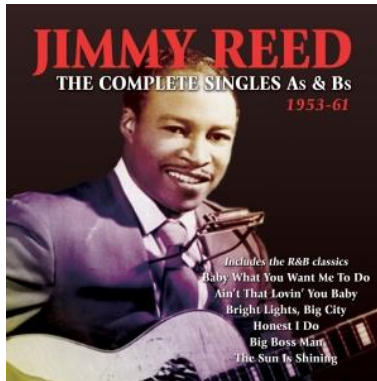




## Acrobat Music

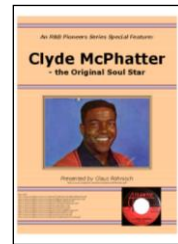
<http://acrobatmusic.net/>

Still active!



## The Roots: INK SPOTS

Read about 'em in Vol 12: <http://www.Rhythm-And-Blues.info>



## Two Interesting and Important Pioneers

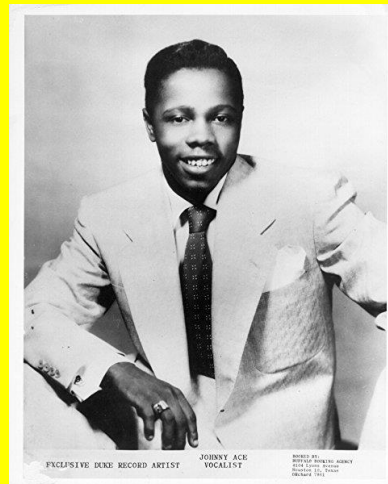
### PROFESSOR LONGHAIR

Singer/pianist, born **Henry Roeland "Roy" Byrd** December 19, 1918 in Bogalusa, Louisiana; died in New Orleans January 30, 1980), Some fine recordings: "Bald Head", "Go To The Mardi Gras", "Mardi Gras In New Orleans", and "Tiptina".



### JOHNNY ACE

Singer/pianist born **John Marshall Alexander Jr.** in Memphis, Tenn June 9, 1929; died in Houston, Texas December 25, 1954 by a selfconflicted gun-shot, Some of his hits: "My Song", "The Clock", "Never Let Me Go", and "Pledging My Love".



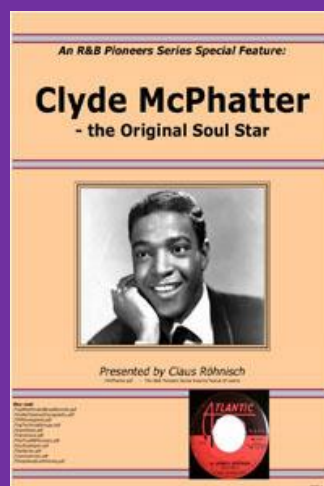
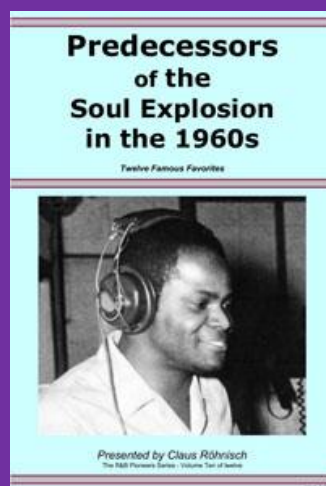
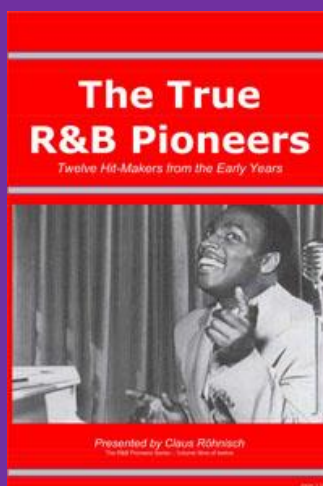
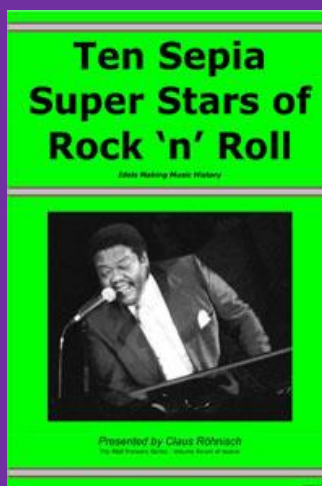
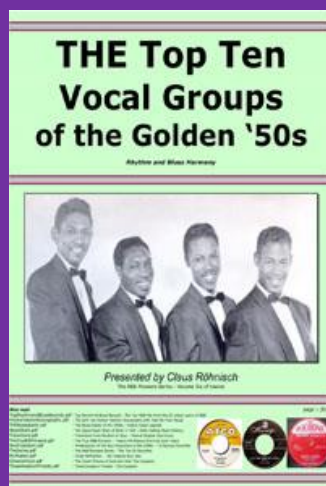
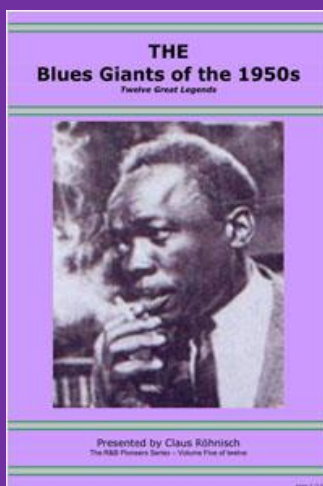
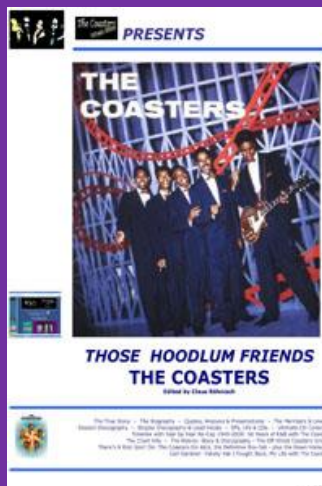


THE R&B PIONEERS Series

# The Great R&B-files

Created By Claus Röhnisch <http://www.rhythm-and-blues.info/>

Read And Enjoy! - © Claus Röhnisch 2015 - Managed by Thomas Jarlvik





## The Unsung King of the Blues – TAMPA RED

From Wikipedia (slightly edited)



**Tampa Red** (born in Smithville, Georgia January 8, 1904 – died in Chicago March 19, 1981), born **Hudson Woodbridge** but known from childhood as **Hudson Whittaker**, was an American Chicago blues musician. Some sources quote a different date of birth, ranging from "Christmas day, probably 1900" to "January 8, 1904"

Tampa Red is best known as an accomplished and influential blues guitarist who had a unique single-string slide style. His songwriting and his silky, polished "bottleneck" technique influenced other leading Chicago blues guitarists, such as Big Bill Broonzy and Robert Nighthawk, as well as Muddy Waters, Elmore James, Mose Allison and many others. In a career spanning over 30 years he also recorded pop, R&B and hokum records. His best known recordings include the "classic compositions 'Anna Lou Blues', 'Black Angel Blues', 'Crying Won't Help You', 'It Hurts Me Too', and 'Love Her with a Feeling'".

He was born Hudson Woodbridge in Smithville, Georgia, United States. His parents died when he was a child, and he moved to Tampa, Florida, where he was raised by his aunt and grandmother and adopted their surname, Whittaker. He emulated his older brother, Eddie, who played guitar, and he was especially inspired by an old street musician called Piccolo Pete, who first taught him to play blues licks on a guitar.

In the 1920s, having already perfected his slide technique, he moved to Chicago, Illinois, and began his career as a musician, adopting the name 'Tampa Red' from his childhood home and light colored skin. His big break was being hired to accompany Ma Rainey and he began recording in 1928 with "It's Tight Like That", in a bawdy and humorous style that became known as "hokum". Early recordings were mostly collaborations with Thomas A. Dorsey, known at the time as Georgia Tom. Tampa Red and Georgia Tom recorded almost 90 sides, sometimes as "The Hokum Boys" or, with Frankie Jaxon, as "Tampa Red's Hokum Jug Band".

In 1928, Tampa Red became the first black musician to play a National steel-bodied resonator guitar, the loudest and showiest guitar available before amplification, acquiring one in the first year they were available. This allowed him to develop his trademark bottleneck style, playing single string runs, not block chords, which was a precursor to later blues and rock guitar soloing. The National guitar he used was a gold-plated tricone, which was found in Illinois in the 1990s by music-shop owner and guitarist Randy Clemens and later sold to the "Experience Music Project" in Seattle. Tampa Red was known as "The Man With The Gold Guitar", and, into the 1930s, he was billed as "The Guitar Wizard".

His partnership with Dorsey ended in 1932, but he remained much in demand as a session musician, working with John Lee "Sonny Boy" Williamson, Memphis Minnie, Big Maceo, and many others. In 1934 he signed for Victor Records, remaining on their artist roster until 1953. He formed the Chicago Five, a group of session musicians who created what became known as the Bluebird sound, a precursor of the small group style of later jump blues and rock and

roll bands. He was a close friend and associate of Big Bill Broonzy and Big Maceo Merriweather. He enjoyed commercial success and reasonable prosperity, and his home became a centre for the blues community, informally providing rehearsal space, bookings, and lodgings for the flow of musicians who arrived in Chicago from the Mississippi Delta as the commercial potential of blues music grew and agricultural employment in the south diminished.

By the 1940s he was playing electric guitar. In 1942 "Let Me Play With Your Poodle" was a # 4 hit on *Billboard's* new "Harlem Hit Parade", forerunner of the R&B chart, and his 1949 recording "When Things Go Wrong with You (It Hurts Me Too)", another R&B hit, was covered by Elmore James. He was 'rediscovered' in the late 1950s, like many other surviving early recorded blues artists such as Son House and Skip James, as part of the blues revival. His final recordings were in 1960.

He became an alcoholic after his wife's death in 1953. He died destitute in Chicago, aged 77.

Tampa Red was one of the most prolific blues recording artists of his era. It has been estimated that he recorded 335 songs on 78 rpm records, with 251 recorded between 1928 and 1942, making him the blues artist with the most recordings during that period. The bulk of his singles were released before *Billboard* magazine began tracking blues (and other "race music") in October 1942 and accurate sales records are not available. However, Red had four singles that placed in the R&B top ten between 1942 and 1951.

**Ed note:** Imaged right is the Ace 2-set CD/DVD Top2 1440 "Dynamite!" (issued June 2015), which features 50 tracks from his years with Bluebird/RCA Victor 1945-1954 (in reverse order with the latest single first).

From amazon:

*Tampa Red's influential later recordings for RCA Victor (1945-53) have never been officially reissued on CD and rarely on LP, yet are a crucial element in the post-war blues canon. Many of his songs were covered by B.B. King, Muddy Waters and other top bluesmen. They feature the majestic piano of latter-day Elmore James sideman, Johnny Jones and include the harmonica of Big Walter Shaky Horton and Sonny Boy Williamson II. Ace have the original RCA session sheets from Sony for the booklet's discography plus an essay from Jim O Neal and introduction by co-compiler John Broven. There are four previously unissued tracks but none are available on authorised CD, not even on OOC releases. Comes over as new even to the most diehard blues collector, and fills a big void in the blues reissue field.*

*Musically "Dynamite!" feels like a double dose of Amos Milburn or Smiley Lewis but with a Bluesier more gutbucket edge. The 50-tracks across 2CDs cover Tampa Red's years at Bluebird and RCA Victor between 1941 and 1954 and are licensed from Sony Legacy (four cuts are Previously Unreleased). Disc One concentrates on his superb guitar playing and vocals (only a few cuts feature the Kazoo, they're mostly on Disc Two) - sided by his long-term playing buddies - Little Johnny Jones and Big Maceo on Piano, Odie Payne in Drums, Ransom Knowling on Bass, Bill Casimir on Saxophone and the occasional warbling harmonica genius of Walter "Shakey" Horton and Sonny Boy Williamson II. And even as I replay this magnificent 2CD retrospective - there's a feeling of 'major release' seeping out of its every pore.*





## Is this possibly the most underrated BLUES SINGER?

### BABY BOY WARREN August 13, 1919 – July 1, 1977



Detroit Blues Singer / Guitarist born **Robert Henry Warren** in Lake Providence, Louisiana, in 1919, and at the age of three months moved with his parents to Memphis, Tennessee. He was interested in music from an early age, and was working occasionally as a musician from around 1931, when he dropped out of school, having learned to play guitar from two of his older brothers.

In the 1930s, he worked in W. C. Handy Park, Memphis, with Howling Wolf, Robert Jr. Lockwood and Little Buddy Doyle and he appeared on the radio show *King Biscuit Time* broadcast from Helena, Arkansas, with Sonny Boy Williamson around 1941. In 1942, he moved to Detroit, where he worked for General Motors while also performing as a musician. Warren's first recording sessions were made in 1949 and 1950 in Detroit (from Wikipedia).



#### Baby Boy Warren's Detroit Discography

**"Baby Boy" Warren or "Baby Boy" Warren and his Buddy** (Staff 707) or **Johnny Williams** (Staff 709)  
with Charlie Mills,pno; Milt Hinton?,bs-1 1949  
My Speciall Friend Blues  
/ Nervy Woman Blues Prize 706, Staff 706, Gotham 507  
Lonesome Cabin Blues  
/ Don't Want No Skinny Woman -1 Staff 707  
Forgive Me Darling  
/ Please Don't Think I'm Nosey Staff 709, Federal 12008



**Johnny Williams**  
with Boogie Woogie Red,pno; Curtis Foster,dms 1950  
I Got Lucky  
/ Let's Renew Our Love Staff 717, SwingTime 255

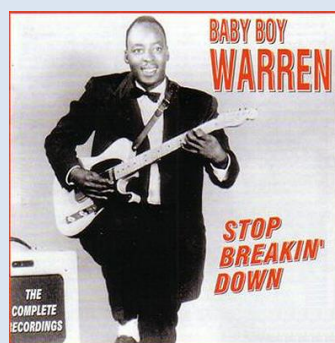
**"Baby Boy" Warren and his Trio**  
with Boogie Woogie Red,pno; Little George Jackson, gtr; Curtis Foster,dms ca 1952/53  
Taxi Driver  
/ Bad Lover Blues Sampson 633

**Baby Boy Warren**  
or **Baby Boy Warren and his Band** (JVB 59, Drummond)  
with "Sonny Boy" Williamson (Rice Miller),hca; Boogie Woogie Red,pno; Washboard Willie, wb/dms ca 1954  
Sanafée (Not Welcome Anymore) JVB 26, Excello 2211  
Hello Stranger (Mattie Mae) JVB 26  
Chicken (Chuc-a-luc) *instr* JVB 59, Drummond 3002  
Chuck-A-Luck *instr (alt take)* Excello 2211  
Baby Boy Blues (Bring Me My Machine Gun) JVB 59, Drummond 3002

**Baby Boy Warren**  
with Boogie Woogie Red,pno; Calvin Frazier, gtr; Washboard Willie,wb 1954  
Mattie Mae  
/ Santa Fe Blue Lake 106

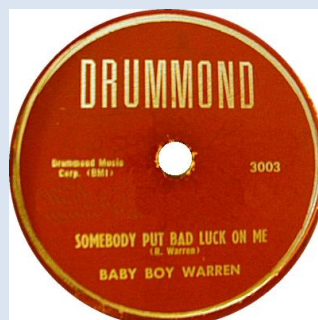
**Baby Boy Warren**  
with Johnny Hooks,ts; Boogie Woogie Red,pno; Little George Jackson, gtr; Jimmy Tarrant,dms ca 1954 (issued 1956)  
Somebody Put Bad Luck On Me  
/ Stop Breakin' Down Drummond 3003

**Note:** Staff single 711 (issued late 1950 as by **Johnny Williams**) has Sunnyland Blues / Bull Headed Woman, which may be a John Lee Hooker or possibly a Baby Boy Warren recording.

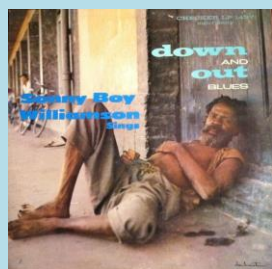


- |                                 |                         |
|---------------------------------|-------------------------|
| 1. MY SPECIAL FRIEND BLUES      | Gotham 507              |
| 2. NERVY WOMAN BLUES            | Gotham 507              |
| 3. LONESOME CABIN BLUES         | Staff 707               |
| 4. DON'T WANT NO SKINNY WOMAN   | Staff 707               |
| 5. FORGIVE ME DARLING           | Staff 709               |
| 6. PLEASE DON'T THINK I'M NOSEY | Staff 709               |
| 7. LET'S RENEW OUR LOVE         | Swing Time 255          |
| 8. I GOT LUCKY                  | Swing Time 255          |
| 9. MATTIE MAE                   | Blue Lake 106           |
| 10. SANTA FE                    | Blue Lake 106           |
| 11. TAXI DRIVER                 | Sampson 633             |
| 12. BAD LOVER BLUES             | Sampson 633             |
| 13. CHICKEN                     | Drummond 3002           |
| 14. BABY BOY BLUES              | Drummond 3002           |
| 15. SOMEBODY PUT BAD LUCK ON ME | Drummond 3003           |
| 16. STOP BREAKIN' DOWN          | Drummond 3003           |
| 17. SANAFEE                     | J-V-B 26                |
| 18. HELLO STRANGER              | J-V-B 26                |
| 19. NOT WELCOME ANY MORE        | Excelllo 45-2211        |
| 20. CHUC-A-LUCK                 | Excelllo 45-2211        |
| 21. TOO MANY DRIVERS            | Ann Arbor Festival 1973 |
| 22. SHE'S FINE                  | Ann Arbor Festival 1973 |

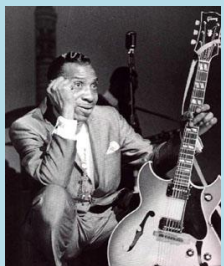
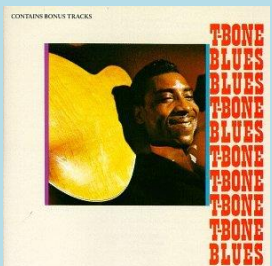
bootleg Official OF-CD 5901 (Denmark 2001)



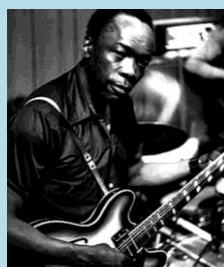
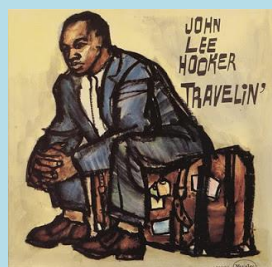
## 5 Blues Favorites by Claus Röhnisch (published in the Swedish blues magazine JEFFERSON in December 2018)


**SONNY BOY WILLIAMSON**  
*sings Down And Out Blues*

The fourth of the Chess catalog's "Big Four" (and Sonny Boy's first), issued early 1959 with Chicago recordings from August 1955 until March 1958 (earlier issued on singles). Here we have Willie Dixon, leading different combos, featuring a.o. Otis Spann, Robert Jr Lockwood, Luther Tucker and Fred Below. Lafayette Leake and Muddy Waters are also present on some of these genuine juke-bar-blues with the harmonica in the head role, even if "Sonny Boy"'s whiskey-filled voice is the record's prime. "Don't Start Me Talkin'" (as it was known on single) starts the album. I was already a blues freak before this was obtained in the middle sixties, but now it was definitely confirmed.  
*Chess/Checker LP 1437*


**T-BONE WALKER**  
*T-Bone Blues*

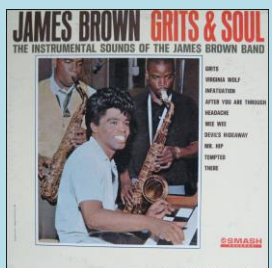
When this LP was issued in 1959 Nesuhi Ertegun had been producing fantastic jazz recordings for years (and was also responsible for the covers of the Atlantic R&B LPs). We hadn't heard from T-Bone for long, even if the company had recorded some songs in Chicago with him under the direction of Ahmet Ertegun and Jerry Wexler in 1955. Nesuhi had produced Los Angeles recordings from 1956 (with Lloyd Glenn at the piano) and in 1957 (with the brothers Plas Johnson, sax and Ray Johnson, pno). When the CD reissue was delivered in 1989 the album grew to 15 super, sophisticated club blues by the "guitar wizard".  
*Atlantic LP 8020*


**JOHN LEE HOOKER**  
*Travelin'!*

Det finns de som påstår att "det här är väl ingenting". Jag tycker precis tvärtom – det absolut bästa. Sann electric down home blues (det enda tråkiga är att de flesta låtarna har fade-outs som kan knäcka den mest transfyllda lyssnaren). LP:n är den första rena album-sessionen som Johnnie gjorde för Vee-Jay (1 mars 1960) med ett combo bestående av Chicagos duktige William "Lefty" Bates, rytmgitarr; Sylvester Hickman, bas och Detroit-trummisen Jimmy Turner. Jag har väl lyssnat till denna LP med "No Shoes" i spets tusentals gånger (och får aldrig nog). Köpte den redan 1961 och den blev grunden till min bluessamling.  
*Vee-Jay LP 1023*


**JACKIE WILSON**  
*Somethin' Else!!*

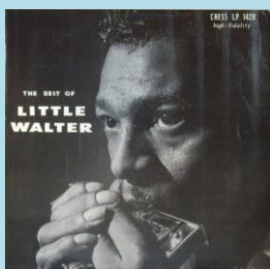
Relativt snart efter att Jackie tillsammans med Alonzo Tucker (han som en gång i tiden skapat The Royals – senare Midnighters i Detroit) hade skrivit "Baby Workout", dök den här inte särskilt framgångsrika LP:n upp i juni 1964, där Alonzo och Jackie i New York fick fria händer att skapa en LP precis så som de själva ville – och resultatet blev en fullspäckad rytmisk vokalggrupps-historia som faktiskt inte uppskattades till fullo. Hos mig har denna produkt landat som något av det mest intressanta Wilson gjort. Arrangerat och orkesterlett av Gil Askey (duktigt trumpetare som hade lett tidiga Wilson Pickett-inspelningar och producerat Billy Guy för Lloyd Price – men snart blev en av Motowns stora dirigenter).  
*Brunswick LP 754117*


**JAMES BROWN**  
*Grits & Soul / The instrumental Sounds of the James Brown Band*

Släppt runt mars 1965 (Browns andra Smash-LP) och inspelad i Chicago och Miami i juni och augusti året innan med James vid orgeln, är denna produkt det kanske mest intressanta som hände Brown efter att han (tillfälligt) bröt med Syd Nathan hos King Records och försökte sig på en ny karriär med Ben Bart (som han skapade produktionsbolaget Fair Deal med efter "Oh Baby Don't You Weep" och som resulterade i det nya funksound som senare födde "Papa's Got A Brand New Bag"). Browns nye orkesterledare, altsaxofonisten Nat Jones, har en viktig roll i denna produktion (och i King-älskningen under mitten av 60-talet). Hela nio album på Smash konkurrerade med King-produkterna 1964-68 (men bara den första och sista innehöll vokallåtar).  
*Smash LP 27057*



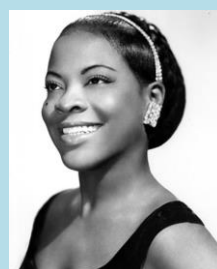
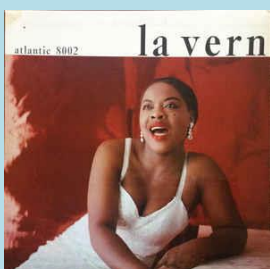
The Great Year of 1957 - 5 More Blues Favorites by Claus Röhnisch (in Swedish)



#### LITTLE WALTER

##### *The Best of Little Walter*

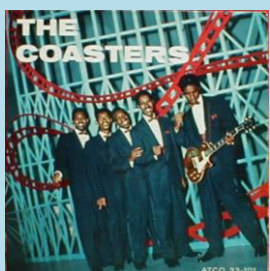
Walter Jacobs' debutalbum (utgiven runt oktober 1957 och som återutgivits ett otal gånger) tillhör något av det finaste man kan tänka sig kring Chicago-bluesens post-war-boom. Här finns allt och inte minst den djupt känsliga "Last Night" (från 1954). Inspelningarna härstammar från Walters första singlar, med början i maj 1952 ("Juke") till och med januari 1955 ("My Babe") och med komp av främst the Jukes (bröderna David och Louis Meyers och Fred Below), men här finns också Muddy Waters, Jimmy Rogers, Robert Jr Lockwood, Luther Tucker och Willie Dixon (bland andra). Walter var tidvis (åtminstone i början) till och med populärare än sin gamle "arbetsgivare" Muddy Waters (som han jobbat med sedan 1947). *Chess/Checker LP 1428*



#### LaVERN BAKER

##### *la vern*

La Verns allra första LP, från december 1956, är inte i huvudsak baserad på singlar. I stället finns här 12 långt-ifrån "överblivet material" producerat av Jerry Wexler och Ahmet Ertegun (varav endast två låtar släpptes som singlar senare). Sex av titlarna härstammar från en New York-session den 19 oktober 1956 och de övriga är gjorda mellan juni 1953 och januari 1956. Endast ett fåtal kan kallas rock'n'roll. Majoriteten består av underbara ballader, klassiska standards och framför allt av den hypersköna "I'm In A Crying Mood" och Chuck Willis' komposition "Of Course I Do". *Atlantic LP 8002*



#### THE COASTERS

##### *The Coasters*

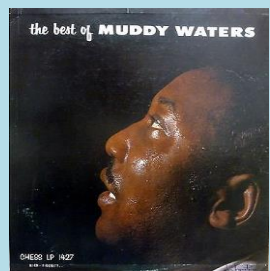
När det var högaktuellt för Jerry Leiber och Mike Stoller att i november 1957 släppa en LP med de framgångsrika Coasters från Los Angeles efter succén med den dubbelsidiga storsäljaren "Young Blood / Searchin'" fanns inte material nog, men det löste sig. Hälften av LPns 14 låtar härstammar från Leiber-Stollers Spark-period med the Robins tidigt 1954 till runt juli 1955. Resten är Coasters i underbar form 1956-1957. De flesta låtarna (inklusive Robins) leds av Carl Gardner's upplyftande, glada, sköna stämman med benäget bistånd av bassångaren Bobby Nunn (som också han fanns hos the Robins). Stoller spelar piano, Gil Bernal hanterar den tuffa saxen och Billy Guy (bariton) finns hos the Coasters. *Atco LP 33-101*



#### B. B. KING

##### *Singin' the Blues*

Våren 1957 släpptes Bihari-brödernas första LP med the Blues Boy på lågprisetiketten Crown. LPn bestod av det mesta av det bästa från hans tidiga RPM-epok. Singlar från Memphis 1951 och 1952 (med Ike Turner, Johnny Ace och Earl Forest), Houston 1953 (med Bill Harvey's orkester), samt Los Angeles från hösten 1954 till hösten 1955 (med tenorsaxofonisten Maxwell Davis, som leder det fina studiobandet med bland andra Bumps Myers, Willard McDaniel och Jesse Sailes). "Crying Won't Help You" kommer förmodligen från en Chicago-session i oktober 1955 med King's roadband (som inkluderade Millard Lee, piano och Johnny Board, sax). "Sweet Little Angel" är en L.A. studioversion (troligen från november). King gjorde sin singelversion med roadbandet i Little Rock runt april/maj 1956. *Crown LP 5020*



#### MUDDY WATERS

##### *The Best of Muddy Waters*

1957 kom Muddy's första LP ut (verkar som om den inte anmäldes förrän i april 1958). Den innehåller kanonlåtar från april 1948 ("I Can't Be Satisfied", inspelad i december 1947), februari 1950 ("Rollin' Stone"), oktober samma år ("Louisiana Blues"), samt andra tunga superblues gjorda mellan 1951 och 1954 (inkl den klassiska "I'm Your Hoochie Cooche Man" som den hette på singel, ja till och med några exemplar med "Kooche" stavning). I början får vi nöja oss med Big Crawford i kompet (eller Muddy solo), snart blir det hans berömda band med Little Walter, Jimmy Rogers och Otis Spann i huvudroller. Junior Wells gästar på en låt och det påstås ibland att Big Walter finns på "I Want You To Love Me", som hette "Mad Love" på singeln. Willie Dixon självklar på de senare låtarna "I Just Want To Make Love To You" hette "Just Make Love To Me" på singel och Muddy för första gången utan gitarr på "I'm Ready". *Chess LP 1427*

## THE GREAT KENT LP-SERIES - "Anthology of the Blues"

In 1969 Kent started its 12-part Series – based on researching acetates and files in the Bihari's vaults. The Series was initiated by Frank Scott and Bruce Bromberg with assistance from Joe Bihari at Kent Records. The first ten volumes were issued during 1969 and the last two around 1970. All were artful gatefolds (featuring various artists of mostly the early 1950s). All of the LPs were reissued on United/Superior in 1976/77 (US-7778 – 7789)



### Anthology of the Blues - Archive series

(image: United/Superior US-7778)

The Legend Of Elmore James	Volume One	Kent KST-9001
Memphis Blues	Volume Two	Kent KST-9002
California Blues	Volume Three	Kent KST-9003
Blues From The Deep South	Volume Four	Kent KST-9004
Texas Blues	Volume Five	Kent KST-9005
Detroit Blues	Volume Six	Kent KST-9006
Arkansas Blues	Volume Seven	Kent KST-9007
Lightnin' Hopkins: A Legend In His Own Time	Volume Eight	Kent KST-9008
Mississippi Blues	Volume Nine	Kent KST-9009
The Resurrection Of Elmore James	Volume Ten	Kent KST-9010
B.B. King, 1949-1950	Volume Eleven	Kent KST-9011
West Coast Blues	Volume Twelve	Kent KST-9012



KST-9006 and KST-9009 inner gatefolds. Next page KST-9001 inner gatefold.



# Anthology of the Blues

## THE LEGEND OF ELMORE JAMES

### ARCHIVE SERIES—VOLUME ONE

Driving north along Highway 51, in the early Spring of 1968, we passed through many small, almost deserted towns and gazed at handfuls of lonely sharecropper's shacks along the side of the road. We were in Mississippi, and the scene evoked in us thoughts of the delta, cotton, oppression, and, of course, the blues. The blues of this region is a special kind, harsh and intense, like the conditions which fostered them. Rarely is the true essence of the blues captured as well as it is in the passionate outcry of Elmore James:

I believe, I believe my time ain't long  
I believe, I believe my time ain't long  
Dust my broom this morning  
You know I treat my baby wrong.

Underlying the savage fatalism of these lyrics is Elmore's whining bottleneck guitar, which seems to echo the very essence of his loneliness, intense, and sometimes seemingly bitter feelings.

Highway 51 has a great deal of meaning for the Mississippi Negro. Frequently sung about by bluesmen, it was the route used by many in their flight from oppression in the South to the promise of a better lot in the North. And with them they took their music so that by the mid-forties and early fifties the blues being sung in Detroit and Chicago was the music of men born and raised in Mississippi. In the cities of the North the music underwent a transition, the solitary singer with his acoustic guitar could no longer be heard above the noise in the brash rowdy clubs which were part of the urban environment, so the bluesman plugged his guitar into an amplifier and added other musicians to help him out. While still retaining the earthy virility of its country origins, the music became transformed into a new dynamic style. This process reached its peak with the great Chicago blues bands of the 1950's and is still alive and vital today even though its form has continued to change.

Among those who brought the deep south blues north to Chicago was the man whose thrilling music you hear on this album, Elmore James. Elmore's birthplace of Canton is only a stones throw from Highway 51. He was born there in 1918 and was inevitably exposed to the rich blues heritage of Mississippi. There is no need to list all the great blues singers from that State who Elmore must have seen and heard in his youth. It would read like a Who's Who of great bluesmen. Suffice it to say that by the age of 12 he had started to make music with a broom and bottleneck in the tradition of so many southern Negroes and was soon playing regularly in the clubs and barrelhouses which abounded at that time. His playing companions are legends in their own right: Rice Miller (alias Sonny Boy Williamson), Big Joe Williams, Big Boy Crudup and Robert Johnson. The latter was one of the greatest bluesmen of all time, recording 26 sides for the Vocalion Company in 1936 and 1937. These sides have a brooding, spine chilling intensity and almost demonic passion. What little is known about Robert depicts him as a lonely intense man and perhaps it is not surprising that the same thing could be said about Elmore. Like Robert he has remained very much an enigma, in spite of his popularity in the fifties. Everyone who knew him agrees that he was a fine musician and a wonderful person; but not too much else is known about his personality or life.

By the forties Elmore had settled down in the capitol city of Jackson and ran a radio repair business. It was in Jackson that Elmore cut his first record for the small local Trumpet Record Company. This disc, cut in the summer of 1951, was further evidence of Elmore's affinity to Robert Johnson; for it was Robert's 1937 recording of "Dust My Broom" brought up to date by the additions of a harp and bass. This is the first time that Elmore's harsh declamatory vocals and biting bottleneck guitar were to be heard on record and the disc was an immediate success throughout the country. It even reached number 9 in the Billboard Rhythm and Blues chart, a rare occurrence for a record that was pure country blues.

The tune and guitar riff used in "Dust My Broom" were to remain a constant feature of Elmore's music up to his death in 1963. But Elmore was not a minor bluesman, he was one of the greats; and like all great artists he was able to use the same basic formula



again and again and yet each time modifying it or adding something new so that it came out fresh and original every time. And the same theme was to provide the inspiration to so many musicians who followed Elmore, and who are still active today. Yet, none could imbue it with the excitement and vitality that Elmore did.

The success of "Dust My Broom" attracted the attention of Joe and Jules Bihari, who were searching in the South for blues talent to record on their rapidly expanding Modern group of labels. Joe found Elmore playing in a club in Jackson and in the summer of 1952 he took Elmore to Chicago where he cut four sides with Johnny Jones on piano and J.T. Brown on sax. The addition of a sax added a certain urban quality to Elmore's country; but the feeling was still the same. These four sides, together with eight others recorded in Chicago and Canton, are included in this album and give the listener a cross section of Elmore's talent.

Although Elmore now spent much time in Chicago, recording and playing in clubs, he still frequently returned to his home state to visit his family, and spent long periods of time there. It is perhaps the fact that Elmore was so continuously exposed to the Mississippi environment that resulted in his music retaining its intense emotion and passion right up until his last recordings in 1962.

Unfortunately Elmore ran into union troubles in 1961 and this forced him to give up playing. He went back to live in Jackson, but the years of stress as a musician had taken their toll. Elmore had become a heavy drinker and this, together with an asthmatic condition had led to several heart attacks. On May 23, 1963, the eve of a recording session in Chicago, Elmore had his final heart attack. Big Bill Hill, the disc jockey who had sorted out his union problems and arranged for his trip to Chicago, paid Elmore's funeral expenses and arranged to have Elmore's body sent back home to Jackson.

When Elmore died he was almost unknown outside of the black community which bought his records and made him a popular artist. The blues boom which was to bring so many blues artists to the attention of a world wide audience was only just beginning. Had Elmore lived it is possible that his lonely character would have led him to shun the publicity that so many others seek.

A feeling for what it must have been like to see Elmore in action can be found in the words of Georges Adins, a Belgian, who saw Elmore perform in Chicago in 1959. His recollections are vivid:

"Elmore James will always remain the most exciting and dramatic blues singer and guitarist that I've ever had a chance to see perform in the flesh. Unforgettable will be that first night in December 1959 when Muddy Waters took me to the THELMA LOUNGE on Chicago's south side where Elmore was playing. On our way we listened to him on the radio as Big Bill Hill, a well known disc jockey in Chicago, was broadcasting direct from that place. I was burning to see Elmore James and before we even pushed open the door of the club, we could hear Elmore's violent guitar sound. Although the place was overcrowded, we managed to find a seat close to the bandstand and the blues came falling down on me as it had never done before. Watching Elmore sing and play, backed by solid bluesband (Homesick James, J.T. Brown, Boyd Atkins and Sam Cassell) made me feel real fine. Wearing thick glasses, Elmore's face always had an expressive and dramatic look, especially when he was real gone on the slow blues. Singing with a strong and rough voice, he really didn't need a mike. On such slow blues as "I'm Worried" - "Make My Dreams Come True" - "It Hurts Me" his voice reached a climax and created a tension that was unmistakably the down and out blues. Notwithstanding that raw voice, Elmore sang his blues with a particular feeling, an emotion and depth that showed his country background. His singing was, I should say, fed, reinforced by his own guitar accompaniment which was as rough, violent and expressive as was his voice. Using the bottleneck technique most of the time, Elmore really let his guitar sound as if I had never heard a guitar sound before. You just couldn't sit still! You had to move, and when he gave free rein to his guitar, the people in the joint went crazy and some people ran to the bandstand throwing bills of 1 and 5 dollars at Elmore's feet.

I seldom saw Elmore smile on stage and as soon as he finished his set, he went behind the bar to get his liquor. Elmore really drank a lot, but never did his music suffer from it. When he left the place, I was really knocked out and promised Elmore to be back every night. At the old Alex Club on the west side, he always played for a dance audience and he made the people jump. "Bobby's Rock" was at that time one of the favourite numbers of the crowd and Elmore used to play that instrumental number for fifteen minutes and more. You just couldn't stand that hysterical sound coming down on you. The place was rocking, swinging! Elmore was no big talker and seemed to be rather withdrawn. He wasn't married and had no children. I believe something was worrying him all the time. When he was not playing he was drinking and vice versa. That was the life that came to a tragic end at the age of 45. When the news of his death reached me from Chicago I just couldn't believe it. That same night I loved all his records and realized once more that the world of the blues had lost one of its best and most valuable representatives. In fact, there will never be another Elmore James!"

Unfortunately for Elmore, the world discovered his greatness too late. But fortunately for the world he left us a legacy - his records. As long as these remain, the world will remember Elmore.

Frank Scott

Elmore James Volume I is the first in a series of Blues reissues from the Modern, Flair and RPM labels, predecessors of the Kent Record Company. This album which contains some of Elmore's finest work, features three recordings never previously issued. In addition, there are three alternate takes of issued, but now obscure records. Of added interest are some fragments of Elmore talking between takes at a Chicago session.

"So Mean To Me", "Where Can My Baby Be" and "Canton, Mississippi Breakdown" were found in January 1969, in a dusty box of tapes stashed in the back of the Kent Recording Studio. Joe Bihari had told us on several occasions that he thought there was a tape with unissued Elmore James material on it, however, it took Joe, Frank Scott and myself several days and many hours to find it. "I Believe", "Sinful Woman" and "Held My Baby Last Night" were recorded in Chicago in 1952. Musicians on the session were Johnny Jones - piano, J.T. Brown - tenor sax and Odie Payne on drums. This session was done by Joe Bihari in Chicago, even though the records were released on Lester Bihari's Meteor label out of Memphis.

"Please Find My Baby" and "Hand In Hand" were recorded in a Canton, Mississippi night club in either 1953 or 1954. These are two of Elmore's finest recordings. As was the case on all of Elmore's Mississippi recordings for Flair, Ike Turner is featured on piano, rather than Johnny Jones. The other personnel on these sessions is not known. "Please Find My Baby" is an alternate take to the issued

version, and although a little ragged, is Elmore James at his powerful best.

"Wild About You", "Canton, Mississippi Breakdown" and "Long Tall Woman" were recorded on April 1, 1956 in Chicago. The personnel on these sides is basically the same as the 1952 session, done in Chicago. "Long Tall Woman" and "Wild About You" are both alternate takes. "1839 Blues" was probably recorded in Chicago, however, the date is not known.

"Rock My Baby Right" was probably done in Culver City, California, where Elmore did his last session for the Bihari in 1956. Musicians for the California session included, Willard McDaniel - piano, Maxwell Davis - tenor sax, Jewel Grant - baritone sax, James Parr - trumpet, Chuck Hamilton - bass and Jesse Sailes on drums.

Elmore James was a blues giant, his voice and guitar are instantly recognizable. Records released after his death have out sold those of his still active contemporaries. It is ironic that this man, so influential in the current surge of blues interest, should until now have no available LP's in the United States.

Those of you who have never heard Elmore, here is an introduction to one of the greatest blues artists; those of you who have heard him, need I say more?

Bruce Bromberg



Original Recordings  
Produced By: JOE BIHARI

Reissues  
Produced By: BRUCE BROMBERG and  
FRANK SCOTT

Special Assistance: MICHAEL BROMBERG

Photos Courtesy: GEORGES ADINS OF BELGIUM

Front Cover: STUDIO 5



#### SIDE 1

1. WILD ABOUT YOU BABY (James-Josea-Taub-Ling) Modern Music Publ. Co. 3:16
1. I HELD MY BABY LAST NIGHT (James-Josea-Taub-Ling) Modern Music Publ. Co. 3:17
3. LONG TALL WOMAN (James-Josea-Taub-Ling) Modern Music Publ. Co. 3:37
4. WHERE CAN MY BABY BE (James-Josea-Taub-Ling) Modern Music Publ. Co. 2:54
5. I BELIEVE (James-Josea-Taub-Ling) Modern Music Publ. Co. 3:21
6. SINFUL WOMAN (James-Josea-Taub-Ling) Modern Music Publ. Co. 2:43

#### SIDE 2

1. CANTON, MISSISSIPPI  
BREAKDOWN (James-Josea-Taub-Ling) Modern Music Publ. Co. 3:47
2. 1839 BLUES (James-Josea-Taub-Ling) Modern Music Publ. Co. 3:10
3. PLEASE FIND MY BABY (James-Josea-Taub-Ling) Modern Music Publ. Co. 2:56
4. SO MEAN TO ME (James-Josea-Taub-Ling) Modern Music Publ. Co. 3:26
5. HAND IN HAND (James-Josea-Taub-Ling) Modern Music Publ. Co. 2:46
6. ROCK MY BABY RIGHT (James-Josea-Taub-Ling) Modern Music Publ. Co. 2:50

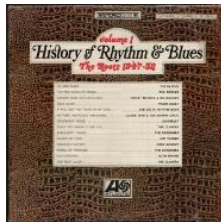
KENT RECORDS / 5810 SO. NORMANDIE AVE., LOS ANGELES, CALIF. 90044

## "History of Rhythm & Blues" on Atlantic

as presented on Atlantic's six-volume LP-series of 1968 (1947-1967) - vol 1 SD8161, vol 2 SD8162, vol 3 SD8163, vol 4 SD8164, vol 5 SD8193, and vol 6 SD8194 (two further LPs were issued, covering 1965-67) - **with additions** from "Atlantic Rhythm and Blues 1947-1974" 14LP-box 1985 (781620 – 192 tracks - which has some alternate takes) and 8CD-box of 1991 (82305-2 – 203 tracks). The Rhino/Warner Platinum reissue 8-CD boxset of 2006 (203 tracks) – has no liner notes. Please note that not all of the original LP tracks are included in the later issues (the original LP series is actually the most interesting collection – also see page 22 and [links](#) below).

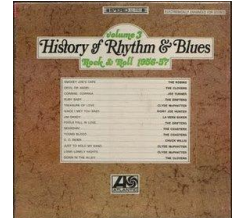
### The Roots 1947-52

Ol' Man River - The Ravens (National Records)  
It's Too Soon To Know - The Orioles (Jubilee Records)  
Lowe Groovin' - Joe Morris  
That Old Black Magic - Tiny Grimes  
Annie Laurie - Tiny Grimes  
Midnight Special - Tiny Grimes  
The Applejack - Joe Morris  
Drinkin' Wine Spo-Dee-O-Dee - "Stick" McGhee & his Buddies  
Cole Slaw - Frank Culley  
If You See Tears In My Eyes - The Delta Rhythm Boys  
So Long - Ruth Brown  
I'll Get Along Somehow - Ruth Brown  
Hey Little Girl - Professor Longhair  
Mardi Gras In New Orleans - Professor Longhair  
Tee Nah Nah - Harry Van Walls  
Danny Boy - Al Hibbler  
Anytime, Anyplace, Anywhere - Laurie Tate & Joe Morris Orch  
Goodnight Irene - Leadbelly  
Teardrops From My Eyes - Ruth Brown  
One Monkey Don't Stop No Show - Stick McGhee  
Don't You Know I Love You - The Clovers  
Shouldn't I Know - The Cardinals  
The Chill Is On - Joe Turner  
Chains Of Love - Joe Turner  
Heavenly Father - Edna McGriff (Jubilee Records)  
Fool, Fool, Fool - The Clovers  
Wheel Of Fortune - The Cardinals  
Sweet Sixteen - Joe Turner  
5-10-15 Hours - Ruth Brown  
Gator's Groove - Willis Jackson  
Ting-A-Ling - The Clovers  
Daddy Daddy - Ruth Brown  
One Mint Julep - The Clovers  
The Midnight Hour - Ray Charles



### Rock & Roll 1956-57

In Paradise - The Cookies  
The Chicken And The Hawk - Joe Turner  
Smokey Joe's Cafe - The Robins  
Drown In My Own Tears - Ray Charles  
Devil Or Angel - The Clovers  
Hallelujah I Love Her So - Ray Charles  
Down In Mexico - The Coasters  
Corrine, Corrina - Joe Turner  
Ruby Baby - The Drifters  
Treasure Of Love - Clyde McPhatter  
Love, Love, Love - The Clovers  
It's Too Late - Chuck Willis  
Lonely Avenue - Ray Charles  
Since I Met You Baby - Ivory Joe Hunter  
Jim Dandy - LaVern Baker  
Lucky Lips - Ruth Brown  
Without Love (There's Is Nothing) - Clyde McPhatter  
Fools Fall In Love - The Drifters  
Empty Arms - Ivory Joe Hunter  
Searchin' - The Coasters  
Young Blood - The Coasters  
C. C. Rider - Chuck Willis  
Just To Hold My Hand - Clyde McPhatter  
Long Lonely Nights - Clyde McPhatter  
Down In The Alley - The Clovers



### The Big Beat 1958-60

Mr. Lee - The Bobbettes  
Betty And Dupree - Chuck Willis  
What Am I Living For - Chuck Willis  
Hang Up My Rock And Roll Shoes - Chuck Willis  
Yakety Yak - The Coasters  
Splish Splash - Bobby Darin  
A Lover's Question - Clyde McPhatter  
I Cried A Tear - LaVern Baker  
Charlie Brown - The Coasters  
There Goes My Baby - The Drifters  
Along Came Jones - The Coasters  
What'd I Say - Ray Charles  
(If You Cry) True Love, True Love - The Drifters  
Poison Ivy - The Coasters  
Dance With Me - The Drifters  
Let The Good Times Roll - Ray Charles  
Just For A Thrill - Ray Charles  
This Magic Moment - The Drifters  
Save The Last Dance For Me - The Drifters  
Shoppin' For Clothes - The Coasters  
Spanish Harlem - Ben E. King  
Young Boy Blues - Ben E. King  
Gee Whiz - Carla Thomas  
I Count The Tears - The Drifters



### The Golden Years 1953-55

A Beggar For Your Kisses - The Diamonds  
Mama, He Treats Your Daughter Mean - Ruth Brown  
Yes It's You - The Clovers  
Good Lovin' - The Clovers  
Wild Wild Young Men - Ruth Brown  
Mess Around - Ray Charles  
Honey Hush - Joe Turner  
Sol On Fire - LaVern Baker  
Money Honey - Clyde McPhatter & The Drifters  
Sh-Boom - The Chords  
Oh, What A Dream - Ruth Brown  
Lovey Dovey - The Clovers  
Such A Night - Clyde McPhatter & The Drifters  
Tipitina - Profesor Longhair  
Shake, Rattle & Roll - Joe Turner  
White Christmas - The Drifers  
Honey Love - The Drifters feat. Clyde McPhatter  
Whatcha Gonna Do - Clyde McPhatter & The Drifers  
Jam Up - Tommy Ridgeley  
After The Lights Go Down Low - Al Hibbler  
Tomorrow Night - LaVern Baker  
Tweedle Dee - LaVern Baker  
I've Got A Woman - Ray Charles  
Blue Velvet - The Clovers  
The Door Is Still Open - The Cardinals  
Close Your Eyes - The Five Keys (Capitol)  
Adorable - The Drifters  
Greenbacks - Ray Charles  
Flip Flop And Fly - Joe Turner  
A Fool For You - Ray Charles  
This Little Girl Of Mine - Ray Charles  
Play It Fair - LaVern Baker

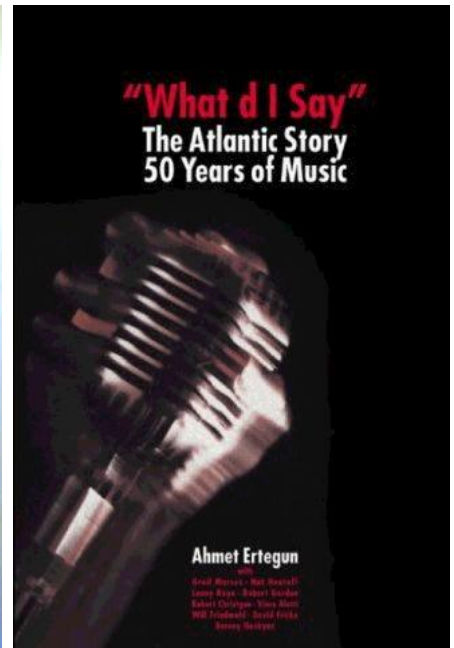


### The Beat Goes On 1961-62

Early In The Mornin' - Ray Charles  
Saved - LaVern Baker  
Little Egypt (Ying-Yang) - The Coasters  
Amor - Ben E. King  
Stand By Me - Ben E. King  
Last Night - The Mar-Keys  
Just Out Of Reach - Solomon Burke  
I'm Blue - The Ikettes  
You Don't Miss Your Water - William Bell  
Cry To Me - Solomon Burke  
I Found A Love - The Falcons  
Don't Play That Song (You Lied) - Ben E. King  
Green Onions - Booker T. & The MG's  
Up On The Roof - The Drifters  
See See Rider - LaVern Baker  
These Arms Of Mine - Otis Redding  
The Dog - Rufus Thomas







## On Broadway 1963-64

On Broadway - The Drifters  
Hello Stranger - Barbara Lewis  
If You Need Me - Solomon Burke  
Just One Look - Doris Troy  
Land Of 1,000 Dances - Chris Kenner  
Mashed Potatoes - Nat Kendrick & The Swans  
I (Who Have Nothing) - Ben E. King  
Walking The Dog - Rufus Thomas  
Release Me - Esther Phillips  
T'Ain't Nothin' To Me - The Coasters  
I'm Gonna Cry - Wilson Pickett  
I've Got No Time To Lose - Carla Thomas  
Mercy, Mercy - Don Covay  
Under The Boardwalk - The Drifters  
And I Love Him - Esther Phillips  
Hold What You've Got - Joe Tex  
Mr. Pitiful - Otis Redding



## Atlantic Rhythm & Blues 1947-74

- 8 CDs (Rhino/Warner Platinum 747552) - in 2006 (203 tracks).  
Vol 1: 1947-1952 (77576), Vol : 1952-1954 (77577), Vol 3: 1955-1957 (77578), Vol 4: 1957-1960 (77579), Vol 5: 1961-1965 (77580), Vol 6: 1965-1967 (77581), Vol 7: 1967-1969 (77582), Vol 8: 1970-1974 (77583).





# The exciting first years of Atlantic Records

(representative songs with master number, record issue, recording date, producer, chart-entry month / month of issue, R&B and Pop Chartings):

All recordings done by Atlantic in New York unless otherwise indicated. 1954-1955 recordings produced by Ertegun/Wexler unless otherwise indicated. Original issue of Tweedle Dee spelled Tweedlee Dee.



Artist	Title	Master#	Record#	Recorded In NYC	Producer	C-E/Date	R&B Chartings
<b><i>Vol One: 1948 - 1951 BLUES &amp; RHYTHM</i></b>							
Joe Morris	Lowe Groovin	85	855	Dec 12, 1947	HA/AE	1948	
Tiny Grimes	Midnight Special	136	865	1948		Nov 48	
Stick McGhee & his Buddies	Drinkin' Wine Spo-Dee-O-Dee	189	873	Febr 14, 1949		April 49	BS#3, JB#2, P#26
Frank "Floorshow" Culley	Cole Slaw	177	874	Jan 17, 1949		May 49	BS#12, JB#11
Texas Johnny Brown	The Blues Rock	223	876	April 6, 1949		May 49	
Ruth Brown	Rain Is A Bringdown	227	-	"		-	
	So Long	239	879	May 25, 1949		Sept 49	BS#4, JB#4
	I'll Get Along Somehow	291	887	September 18, 1949		Oct 49	
	Love Me Baby	290	893	"		Dec 49	
w. Delta Rhythm Boys	(I'll Come Back) Someday	355	899	January 17, 1950		Jan 50	
Roy "Baldhead" Byrd	Mardi Gras In New Orleans	336	897	Atlanta, Georgia, 1949		Dec 49	
Harry Van Walls (w. Brownie McGhee)	Tee Nah Nah	390	904	Febr 28, 1950		Feb 50	
Ruth Brown	Teardrops From My Eyes	514	919	September, 1950		Oct 50	BS#1(11w), JB#1
Joe Morris							
w. Laurie Tate	Anytime, Anyplace, Anywhere	463	914	June, 1950		Oct 50	BS#1(4w), JB#1
& his Orchestra	Midnight Grinder	551	940	January 15, 1951		March 51	
w. Billy Mitchell	Bald Head Woman	558	974	Philadelphia February 10, 1951		1952	
The Clovers	Don't You Know I Love You	570	934	Febr 22, 1951		June 51	BS#1(2w), JB#2
	Fool, Fool, Fool	626	944	July 12, 1951		Sept 51	BS#1(6w), JB#1
	Middle Of The Night	753	963	December 19, 1951		Apr 52	BS#4, JB#3
	One Mint Julep	755	963	"		Apr 52	BS#2, JB#2
The Cardinals	Shouldn't I Know	592	938	March, 1951		Oct 51	BS#7
	Wheel Of Fortune	775	958	October 6, 1951		March 52	BS#6
Joe Turner	Chains Of Love	603	939	April 19, 1951		June 51	BS#2, JB#2, P#30
	The Chill Is On	600	949	"		Dec 51	JB#3
Little Brother Montgomery	Talkin' Boogie	731	-	Chicago July 18, 1951		-	
Meade Lux Lewis	Cow Cow Blues	715	EP510	Chicago December 4, 1951		1957	
<b><i>Vol Two: 1952 - 1953 SHOUTIN' &amp; CRYIN'</i></b>							
Joe Turner	I'll Never Stop Loving You	786	960	January 20, 1952		Febr 52	
	Sweet Sixteen	787	960	"		Apr 52	BS#4, JB#3
	Don't You Cry	789	970	"		Aug 52	JB#5
Ruth Brown	5-10-15 Hours	804	962	February 13, 1952		Apr 52	BS#1(7w), JB#1
The Clovers	Ting-A-Ling	822	969	March 18, 1952		July 52	BS#1(1w), JB#1
	Hey, Miss Fannie	874	977	August 7, 1952		Nov 52	BS#5, JB#2
Ray Charles	The Midnight Hour	892	976	September 11, 1952		Oct 52	
	The Sun's Gonna Shine Again	890	984	"		Jan 53	
The Diamonds	I Beggar For Your Kisses	952	981	October 29, 1952		Dec 52	
Ruth Brown	(Mama) He Treats Your Daughter Mean	960	986	December 19, 1952		Febr 52	BS#1(5w), JB#1, P#23
Fay Scruggs							
w. Joe Morris	That's What Makes My Baby Fat	968	985	December 23, 1952		Febr 52	
The Clovers	Good Lovin'	1017	1000	March 5, 1953	AE/JS	July 53	BS#2, JB#2
Joe Turner	Honey Hush	1073	1001	N.O. May 12, 1953	JT	Sept 53	BS#2, JB#1(8w), P#23
Ray Charles	Low Society	-	-	May 10, 1953	AE/JS	-	
	Mess Around	1059	999	May 17, 1953		May 53	
	Heartbreaker	1067	1008	"		Sept 53	
	It Should've Been Me	1065	1021	"		Apr 54	BS#7, JB#5
	Feelin' Sad	1109	1008	N.O. August 18, 1953	RC	Sept 53	
LaVerne Baker	You'll Be Crying	1077	LP8002	June 19, 1953	AE/JW	1956	
	Soul On Fire	1079	1004	"		Aug 53	
Clyde McPhatter & The Drifters	Lucille	1087	1019	June 28, 1953		March 54	BS#7, JB#7
	Money Honey	1105	1006	August 9, 1953		Oct 53	BS#1(11w), JB#1
	Such A Night	1152	1019	November 12, 1953		March 54	BS#5, JB#2
Joe Turner							
& his Blues Kings	TV Mama	1128	1016	Chicago October 7, 1953		Jan 54	BS#9, JB#6
The Clovers	Lovey Dovey	1122	1022	September 24, 1953		March 54	BS#2, JB#2
	Little Mama	1124	1022	"		March 54	BS#4, JB#6



# The True R&B Pioneers

<i>Vol Three: 1954 ROCKIN' &amp; ROLLIN'</i>						
Ruth Brown w. Delta Rhythm Boys	Sentimental Journey	357	1023	edited 1954/rec 1950	March 54	
The Drifters featuring Clyde McPhatter	Honey Love	1203	1029	February 4, 1954	June 54	BS#1(8w), JB#1, P#21
Professor Longhair	Tipitina	1174	1020	New Orleans, November, 1953	March 54	
Joe Turner & his Blues Kings	Shake, Rattle And Roll	1209	1026	February 15, 1954	May 54	BS#2, JB#1, DJ#15, P#22
	You Know I Love You	1220	1026	N.O. December 3, 1953	May 54	
	Married Woman	1225	1040	"	Aug 54	
Ray Charles & his Orchestra	Don't You Know	1187	1037	N.O. December 4, 1953	Aug 54	BS#10
	Losing Hand	1066	1037	May 17, 1953	Aug 54	
The Chords	Sh-Boom	1233	Cat104	March 15, 1954	July 54	BS#3, JB#2, P#5
LaVern Baker	I'm In A Crying Mood	1250	LP8002	March 25, 1954	1956	
	I Can't Hold Out Any Longer	1251	1030	"	June 54	
	Living My Life For You	1248	1030	"	"	
Ruth Brown & her Rhythmakers	Oh What A Dream	1273	1036	May 7, 1954	Aug 54	BS#1(4w), JB#1(8w)
	Mambo Baby	1310	1044	August 11, 1954	Oct 54	BS#1(1w), JB#1, DJ#6
The Clovers	Your Cash Ain't Nothin' But Trash	1262	1035	April 16, 1954	Aug 54	BS#9, JB#6
	I Confess	1018	1046	March 4, 1953	Oct 54	
The Drifters featuring Clyde McPhatter	Someday (You'll Want Me To Want You)	1229	1043	March 14, 1954	Oct 54	
	Bip Bam	1154	1043	November 12, 1953	Nov 54	BS#7
	White Christmas	1202	1048	February 4, 1954	Dec 54	BS#2, JB#6, DJ#5, P#80
Floyd Dixon	Moonshine	1270	Cat106	April 28, 1954	July 54	
Tommy Ridgely	Jam Up	1308	1039	August 8, 1954	Sept 54	
Little Johnny Jones	Chicago Blues	1337	-	Chicago October 9, 1954	-	
	Hoy Hoy	1336	1045	"	Oct 54	
LaVern Baker & the Gliders	Of Course I Do	1331	LP8002	October 20, 1954	1956	
	Tomorrow Night	1332	1047	"	Nov 54	
	Tweddie Dee	1334	1047	"	Jan 55	BS#4, JB#4, DJ#4, P#14

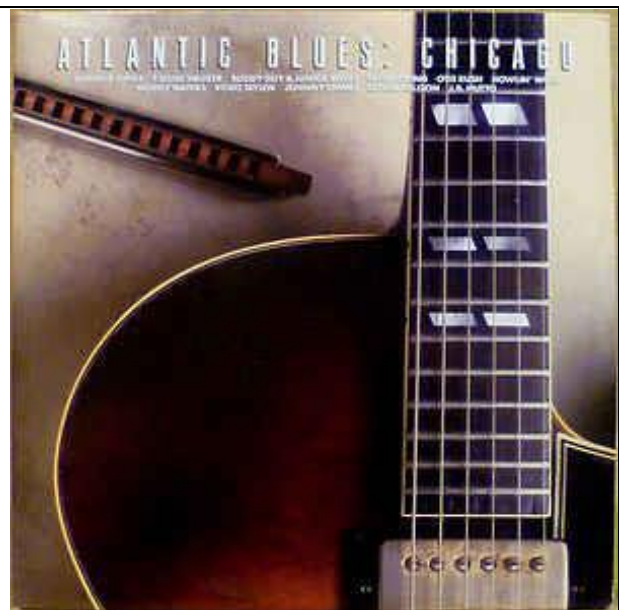
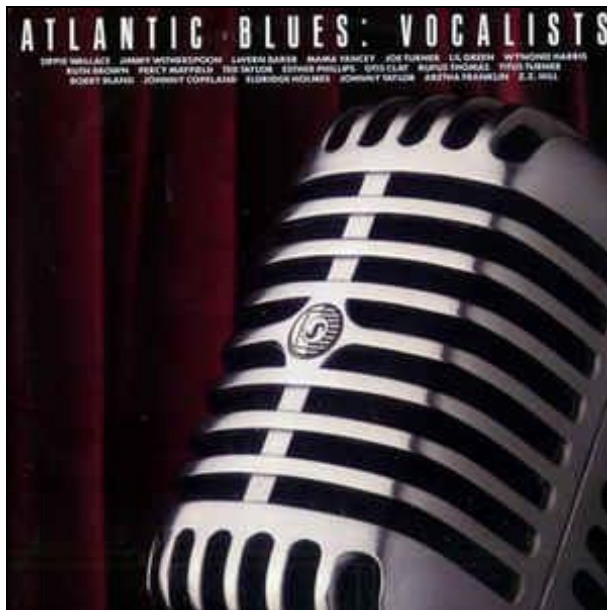
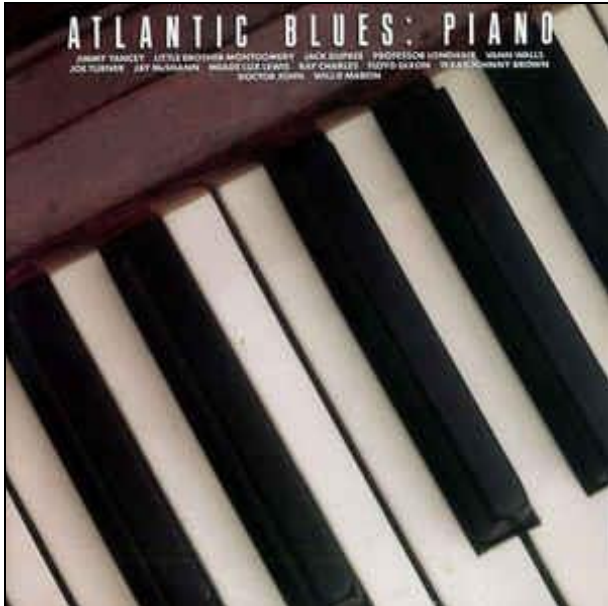
Note: HA=Herb Abramson 47-52, AE=Ahmet Ertegun, JS=Jesse Stone, JT=Joe Turner, RC=Ray Charles, JW=Jerry Wexler 53-54.  
Musical Directors: Budd Johnson and/or Jesse Stone; Engineer on most recordings: Tom Dowd. Dates are Month of issue (or Month of Chart Entry if charted).



<i>Vol Four: 1955 R&amp;B Goes Pop</i>						
Ray Charles	I've Got A Woman	1383	1050	Atlanta November 18, 1954	Jan 55	BS#2, JB#1, DJ#4
	Come Back	1385	1050	"	Jan 55	BS#9, JB#8, DJ#4
	A Fool For You	1513	1063	Miami April 23, 1955	July 55	BS#2, KB#2, DJ#1
	Blackjack	1382	1076	Atlanta November 18, 1954	Oct 55	BS#8, JB#8, DJ#10
	Greenbacks	1384	1076	"	Nov 55	JB#5, DJ#12
Ivory Joe Hunter	It May Sound Silly	1343	1049	October 29, 1954	Apr 55	DJ#14
The Clovers	Blue Velvet	1402	1052	December 16, 1954	Apr 55	BS#14
The Cardinals	The Door Is Still Open	1418	1054	January 18, 1955	Apr 55	BS#10, JB#7, DJ#4
The Drifters featuring Clyde McPhatter	What'cha Gonna Do	1204	1055	February 4, 1954	March 55	BS#3, JB#4, DJ#2
Joe Turner	Flip Flop & Fly	1427	1053	January 28, 1955	March 55	BS#3, JB#2, DJ#2
	Hide And Seek	1426	1069	"	Aug 55	BS#11, JB#3, DJ#3
LaVern Baker	Bop-Ting-A-Ling	1433	1057	February 20, 1955	May 55	BS#4, JB#10, DJ#3
	That's All I Need	1432	1057	"	May 55	DJ#9
	Play It Fair	1608	1075	July 14, 1955	Oct 55	BS#3, JB#2, DJ#2
The Cookies	Precious Love	1458	1061	March 15, 1955	Apr 55	
The Drifters	Honey Bee	1512	-	April 21, 1955 (prod by Jesse Stone)	-	
T-Bone Walker	Papa Ain't Salty	1517	1065	Chicago April 21, 1955	July 55	
	T-Bone Shuffle	1520	1065	"	"	
Clyde McPhatter	Everyone's Laughing	1339	1070	October 24, 1954	Aug 55	
Ruth Brown	It's Love Baby	1603	1072	July 7, 1955	Sept 55	BS#14, DJ#4
Clyde McPhatter & Ruth Brown	I Gotta Have You	1652	1077	August 29, 1955	Dec 55	
Clyde McPhatter	Seven Days	1650	1081	August 25, 1955	Jan 56	BS#3, JB#2, DJ#2, P#44
The Drifters	Adorable	1664	1078	Los Angeles September 19, 1955	Nov 55	BS#5, JB#1, DJ#5
	Steamboat	1667	1078	" (prod by Nesuhi Ertegun)	Dec 55	BS#6, JB#5, DJ#6
The Robins	Smokey Joe's Café	1669	Atco 6059	Los Angeles September 28, 1955	Dec 55	BS#13, JB#10, P#79
	Just Like A Fool	1670	"	" (prod by Leiber-Stoller)	Oct 55	

## THE ATLANTIC BLUES LP SERIES

In 1986 Atlantic issued four terrific 2set LPs containing **various artists**, who had recorded blues for Atlantic during the labels long-time history. Several of the early recordings were rare, prev. unissued, recordings (e.g. "Chicago Blues" by Little Johnny Jones with Elmore James – prob. recorded October 9, 1954 – not 1953), and several of the later (1970s) recordings were "live".



8 LP Box A1-81713 (issued 1986) contains the following four double LP gatefold sets (also issued in 1986)  
Atlantic Blues: **Piano** A1-81694  
Atlantic Blues: **Guitar** A1-81695  
Atlantic Blues: **Vocalists** A1-81696  
Atlantic Blues: **Chicago** A1-81697

For tracks list check:

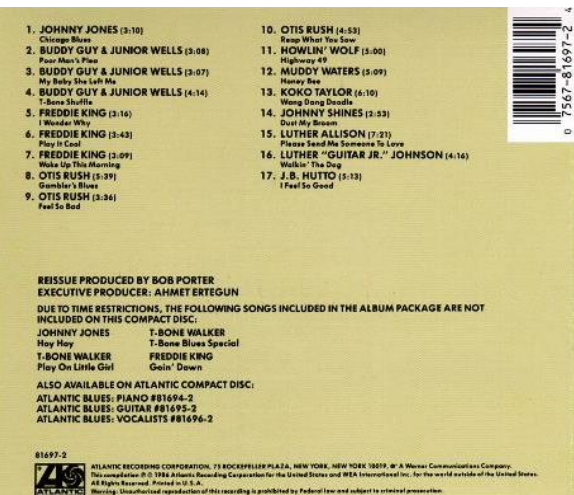
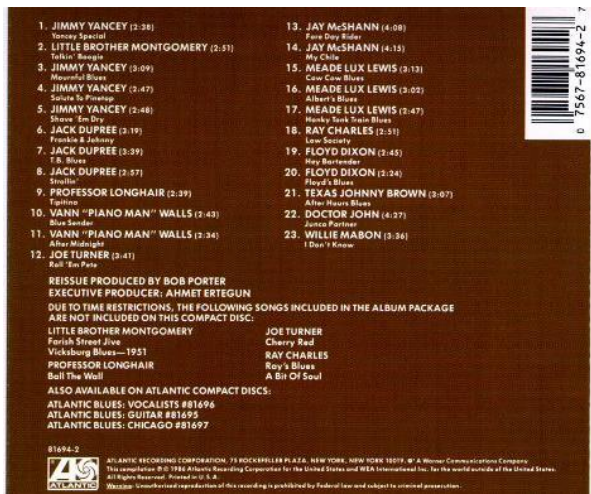
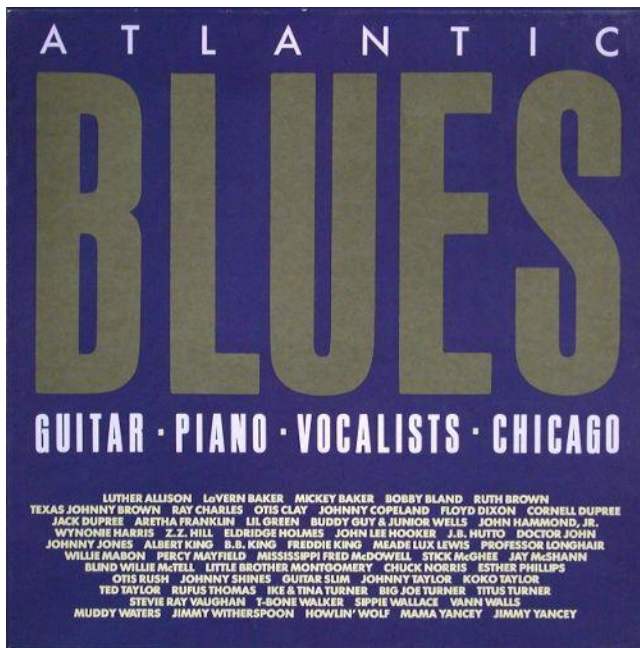
<https://www.discogs.com/Variou-Atlantic-Blues/release/4207198>

Reissued on four "shortened" CDs in 1990  
and on a 4CD-Box in 1991 (with lesser tracks) 782309-2





## THE ATLANTIC BLUES CD BOX





## ARE THESE THE BEST V.A. COMPILATIONS?

[links for details](#)**The R&B Box**Rhino R2 17806 (6CD box 1994)  
108 tracks 1943-1972**30 years of R&B -amazon review:**

The six-CD *R&B Box* is impressively ambitious, arching as it does from the "race record" era to the day before disco. Jump blues, boogie, postwar vocal groups, shouters and honkers, early rock & roll, doo-wop, and myriad varieties of soul music all rear their heads here; while the selections may often seem obvious to longtime listeners, the set will certainly knock out anyone new to the history of these sounds. -- *Rickey Wright*

**Electric Blues**Bear Family BCD 16921-24 CP (4x3CD digipaks 2011)  
291 tracks 1939-2005 Plug It In! Turn It Up!**All Music review (Vol 1):**

Bear Family's *Electric Blues* history Plug It In! Turn It Up! may not seem quite as ambitious as some of their projects, but that's only because it arrives in four volumes of three CDs, not a hulking 12-disc, 12X12 box complete with a hardcover book. Taken on its own terms, it is a pretty impressive chronicle of electrified blues from its infancy to its prime. Here in the first volume, the spotlight shines on its birth, opening up with a cut from Andy Kirk & His Twelve Clouds of Joy, a 1939 side called "Floyd's Guitar Blues" featuring a solo by Floyd Smith, and running to 1954, when the jumping, hard-charged sound started to break into the big time. Wisely, Bear Family is happy to repeat artists -- there is no way to limit yourself to just one T-Bone Walker or Muddy Waters song, after all -- and they bend the rules ever so slightly, letting in sides by R&B singers like Fats Domino and Ray Charles, artists who aren't always strictly classified as electric blues but certainly fit this wide definition. Roughly speaking, the first disc here is devoted to the swinging, jumping sounds of the '40s and '50s, with the second finding the rawer, nastier sounds starting to sneak in (Jackie Brenston's "Rocket '88", Howlin' Wolf's "How Many More Years", Elmore James' "Dust My Broom", and Little Walter's "Juke" pop up here), and the third concluding with the rise of overdriven Chicago blues and boogie, with Jimmy Reed rubbing shoulders with Wynonie Harris. Perhaps there are some seminal sides from these 15 minutes -- almost certainly there are -- but this first volume of Plug It In! Turn It Up! tells its story expertly and, best of all, it sounds like a party as it does so. -- *Steven Thomas Erlewine*

**The History of Rhythm And Blues**

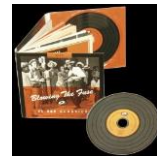
Rhythm &amp; Blues Records 1925-42: RANDB 001(008), 1942-52: 003(048), 1952-57: 011 &amp; 1957-62: R010 (4x4CD paks 2009-2013) 440 tracks 1925-1962 Don't miss these ones!

**Blues & Rhythm Review (Vol 3 1952-57):**

Well what a set this one is... it is not JUST the music that makes it so valuable (I nearly wrote important)...The 68 page booklet (fully illustrated with labels, photos and billboards) is an exemplar of how these things should be done. Each individual track comes with a textual analysis and full recording details...The wealth of information presented is both impressive and delightful. Impressive because of the volume of research that must have been undertaken to produce the text and delightful because of the fascinating information delivered to the reader, particularly in the context of the sequencing of the tracks...there is more information here than will often be found in some books purporting to discuss the genre. -- *Ian McKenzie*

**Blowing The Fuse**Bear Family BCD 16700-715 AS (16 CD digipaks 2004-2006)  
460 tracks 1945-1960**amazon review (1956 volume):**

The "Blowing The Fuse" series of CD compilations stretches across 16 volumes from 1945 to 1960 and was then followed by Bear Family's equally magnificent "Sweet Soul Music" series of 10 sets from 1961 to 1970 (I've reviewed all 10 of those in detail). Having been drawn in by the truly beautiful sound and presentation of the Soul discs, I knew it would be a big blow to my bank balance buying even one of these R&B issues - and it was - but they're absolutely 'so' worth it...



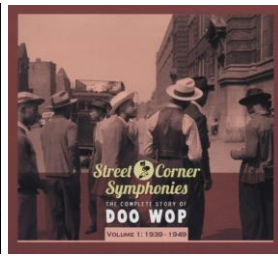
"Blowing The Fuse - 30 R&B Classics That Rocked The Jukebox In 1956" is on Bear Family BCD 16711 AS and was released April 2006. Each US-based yearly compilation comes in a 3-way foldout card digipak sleeve. The left flap pictures either a 7" single or album relevant to the year (1956 has "Honky Tonk (Part 1)" by Bill Doggett), the centre flap holds a 80 to 90 page oversized booklet that slips out so you can read it separately and the right flap a colour-themed CD that matches the outer packaging. As with the 10 "Sweet Soul Music" compilations, each of the 16 R&B spines makes up a whole photo when placed alongside each other (a fantastic black & white shot of a crowd of hip dudes and their gals dancing at some Saturday night bar). As you can see from the cover photos of these compilations too, the theme of people dancing and artists enjoying themselves is repeated right across all of these wonderfully restored photographs (they're from The Showtime Music Archive in Toronto). This 1956 issue has 84-pages in its booklet and the CD runs to a generous 79:20 minutes. Dave "Daddy Cool" Booth took his time with this - actually playing the set through - mixing in the famous with the obscure but in a new order - and the result is a truly satisfying listen rather than a patchy one. The compilation begins in January and in rough chronological order ends in December. And even the way-too-familiar tracks on here like "The Great Pretender", "In The Still Of The Night" and "Roll Over Beethoven" are sorted out by the next big plus...the beautifully clear sound...- *Mark Barry*

**Atlantic Rhythm And Blues**Atlantic CD 82305 (8CD box 1991)  
203 tracks 1947-1974**All Music review:**

This eight-CD set should be a part of any collection that presumes to take American music -- not just rock & roll or rhythm & blues -- seriously. Atlantic Records was one of dozens of independent labels started up after the war by neophyte executives and producers, but it was different from most of the others in that the guys who ran it were honest and genuinely loved music. Coupled with a lot of luck and some good judgment, the results trace a good chunk of the history of American music and popular culture. Disc one opens with cuts which slot in somewhere midway between jazz, bop, and "race" music (as the term was used then). Disc two is pure, distilled R&B, the stuff filling the airwaves of black radio and the jukeboxes in the "wrong" parts of town in 1952-54. Surprisingly, the material on Disc three, covering 1955-57, isn't very different in content or character from Disc two, despite the fact that it covers the period when white teenagers were starting to listen to and buy these records in large numbers. It's only with Disc four that one sees the consequences of the late '50s -- Ray Charles in his final days with the label, juxtaposed with the Drifters in their post-1958 incarnation and the start of the company's relationship with Stax/Volt Records. Disc six (1965-67) is practically a mini-tribute to Stax/Volt, filled with the best-known sides of Eddie Floyd, Otis Redding, Sam & Dave, and Booker T. & the MG's. Discs seven and eight run from the late '60s and the heyday of Aretha Franklin to some great early-'70s soul, including Roberta Flack and the Spinners. The booklet, with a full sessionography and biographical notes on each artist, would be worth 20 bucks on its own. -- *Bruce Eder*

**The Modern Records Story**Ace UK CDCHD 784 (2001) 28 tracks (1947-1967)  
Compiled and annotated by Rob Finnis - 16 page booklet





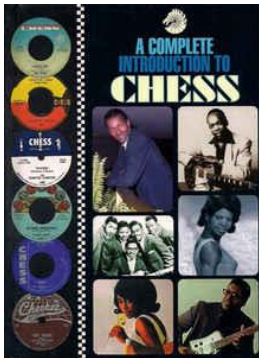
## Street Corner Symphonies

Bear Family BCD 17279-293 AR (15 CD digipaks 2012-2013)  
483 tracks 1939-1963



amazon review (1953 volume):

Hot on the heels of their definitive "Blowing The Fuse" and "Sweet Soul Music" CD Series (25 volumes of R'nB and Soul) comes their Vocal Group attack - 15 discs spanning 1939 to 1963. Volumes 1 to 10 hit the shops in 2012 in dumps of five (May and October) and the last five in the spring of 2013. And while critics will argue that Vocal Group music has already been done to death by Rhino (3 x 4CD Box Sets across the decades) and a mountain of other cheapo labels taking advantage of the 50-year copyright law - this is the first time someone reputable (other than Rhino) have had a go - and typically these Bear Family CDs are gorgeous in all the right places - presentation and audio. Here are the boys Crying In The Chapel... - Mark Barry



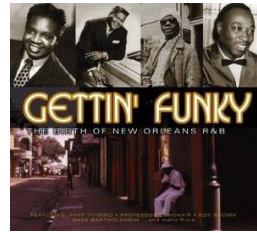
## A Complete Introduction to Chess

Universal Chess 531 770-2  
(4CD book-box 2010)  
100 tracks 1948-1975

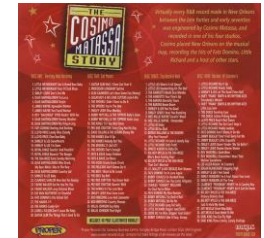
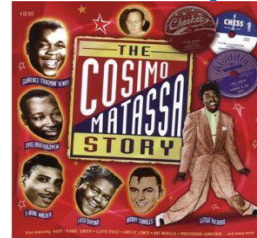
amazon review:

One bourbon, one scotch, one beer. Chances are the average listener will go through considerably more drinks than that during this mammoth 100-tracks-on-four-discs collection, especially if it's digested in a single sitting. Not because boozy liquid lubrication is required to navigate through its content, due to any quality shortcomings. Oh no. More because every disc presents several opportunities to hoist a

glass to one of the most important record labels of pop's early history. Three numbers from John Lee Hooker represent the tip of this set's blues iceberg. Also included are cuts from Bo Diddley, Howlin' Wolf (1956's Smokestack Lightnin' is a given), Muddy Waters (Mannish Boy and I'm Your Hoochie Coochie Man, check) and Lowell Fulson, whose Reconsider Baby was a number three hit in 1954. The label's soul selection is similarly well represented: Fontella Bass's sublime Rescue Me opens disc three, and Etta James makes five appearances. Among her efforts is I Just Want to Make Love to You, recorded in 1960 and a UK top five hit in 2006 when it was used in a soft drink commercial. This belated success highlights a significant aspect of this release's appeal—although Chess ceased to operate in 1975, after 25 years of business, many of these songs have enjoyed leases of life far longer than anyone involved in their creative processes could have foreseen. Like Motown's, the Chess catalogue has been regularly raided by filmmakers—Chuck Berry's Johnny B Goode, recorded in 1958, featured in the 1985 movie Back to the Future (albeit as played by the character Marty McFly), and Mannish Boy has cropped up countless times on the silver screen. Chess itself was the subject of a pair of 2008 flicks, Who Do You Love and Cadillac Records. And it's not only the cinema that has been graced by Chess sounds. The Ramsey Lewis Trio's version of The In Crowd was used by Radio 1 when Jimmy Savile was a station fixture, and numerous tracks here have achieved a certain ubiquity through cover versions, such as The Dells' Oh, What a Night and the Willie Dixon-penned Wang Dang Doodle. The latter is performed here by Koko Taylor, but it was also recorded by The Pointer Sisters and, rather less memorably, PJ Harvey. So, although Chess is long retired from the music industry, the Chicago label's catalogue owned by Universal (their similarly packaged introductions to Motown and Sugar Hill are also available), these songs deserve a place in the collections of today's listeners. That so many are immediately recognisable is testament to their lasting appeal. The classics, clichéd though it is to say so, truly never go out of style. -- Mike Diver

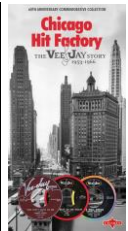
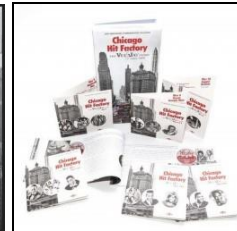
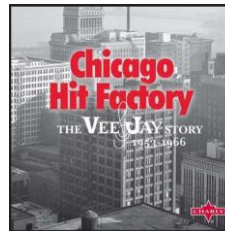


## Gettin' Funky - The Birth of New Orleans R&B



## The Cosimo Matassa Story

Properbox 28 (4CD pak 2001) and Properbox 129 (4CD pak 2007)  
A total of 227 tracks 1941-1956 on these two fine boxes



## Chicago Hit Factory

Charly 915 B (10 CD box 2014) The Vee Jay Story  
269 tracks 1953-1966 (Great stuff!)

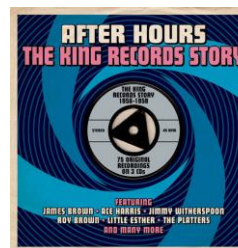
Presentation: These ten discs present a coherent, enjoyable history of the Vee Jay family. As well as the 'parent' label, there were also the Falcon, Abner, Tollie and Interphon subsidiaries - including a plethora of fascinating releases that didn't quite make it. Features a generous 269 tracks, including 112 hits, by more than 120 different artists, and a 72-page, memorabilia-laden, perfect bound booklet comprising a detailed history of the Vee Jay family of labels and their artists, together with wealth of photos.



## The Specialty Story

Specialty 5SPCD 4412-2  
(5CD box 1994)  
104 tracks 1944-1964  
(distrib by Fantasy)

Try to find it!



## After Hours - The King Records Story

One Day Music - DAY3CD066104 (3CD set 2014)  
75 tracks 1946-1959 (public domain label)

## THE TOP TWO

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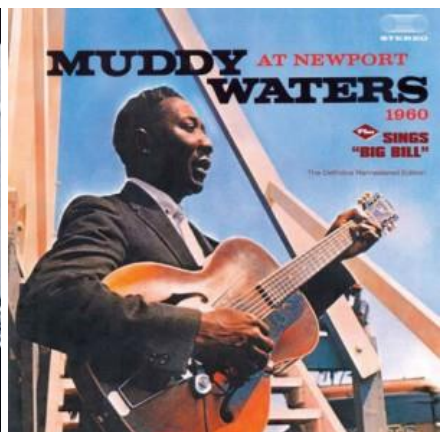
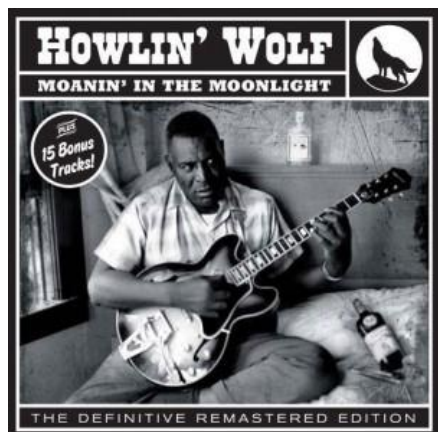
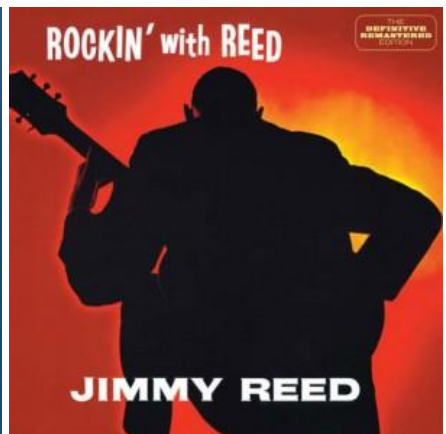
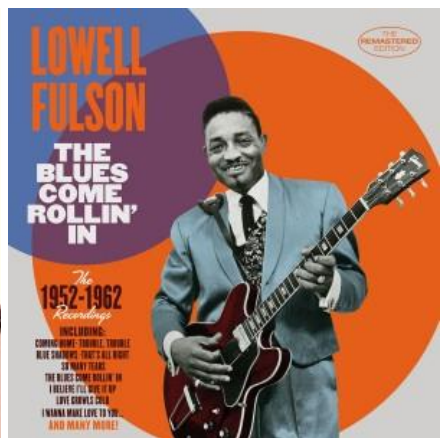
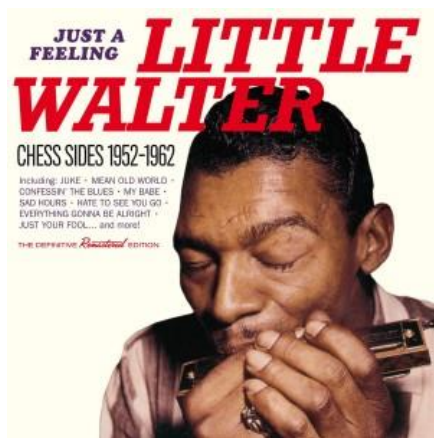
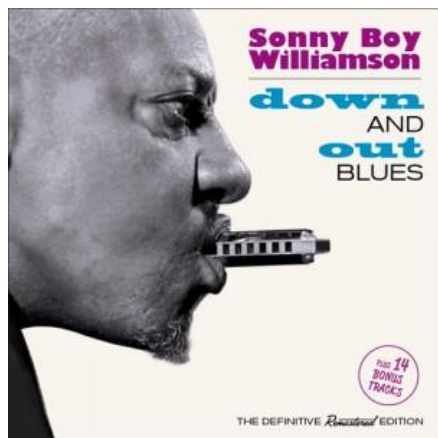
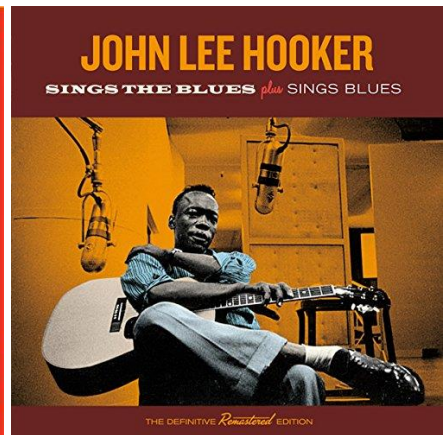
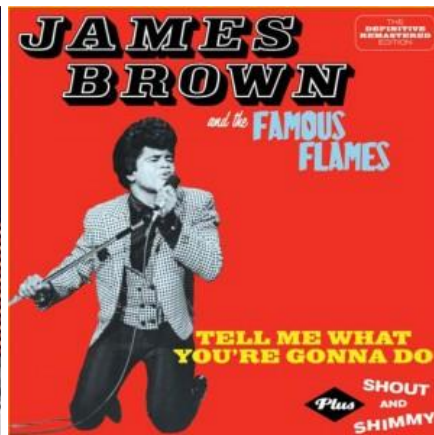
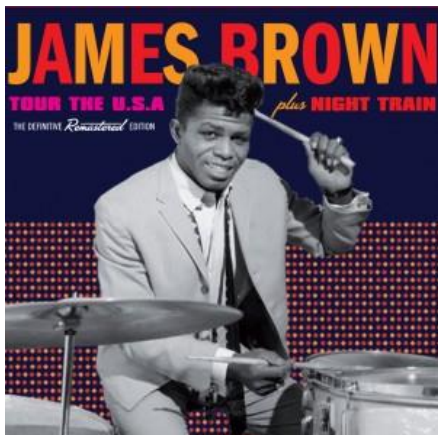


Louis Jordan (center) with his "extra" tenorsax player and his trumpeter. Johnny Otis at the drums in mid 1950s (with Jimmy Nolen on guitar, and Don Johnson, trumpet).





Soul Jam public domain <http://souljamrecords.com/>





## Snapper "Complete Blues" Series

Snapper Music, who have served us with lots and lots of Charly CDs, in later years has launched a "Complete Blues" series - compilations consisting of lovely public domain" CDs. More will probably come.

Please note that the Sonny Boy CD "Good Morning Little School Girl" is by John Lee Sonny Boy Williamson (not "Sonny Boy" II – although it is "Rice" Miller Sonny Boy, who is shown in the sleeve).



find more details and more great blues CDs at <http://www.completeblues.com/catalogue/>





## Don't miss these classic "Electric Blues" - Part I (1949-1959)

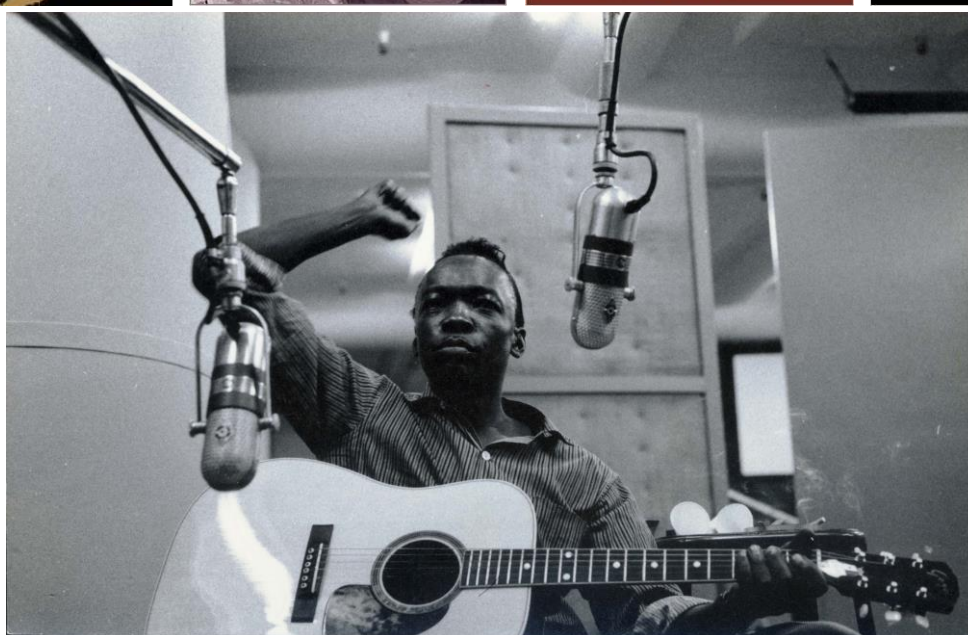
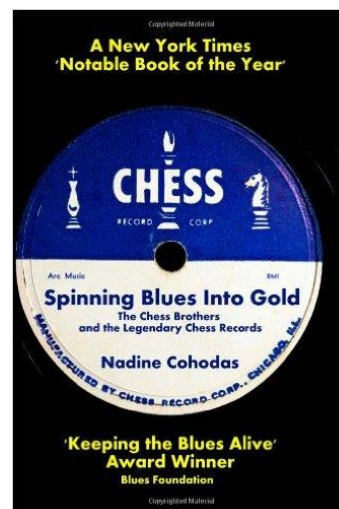
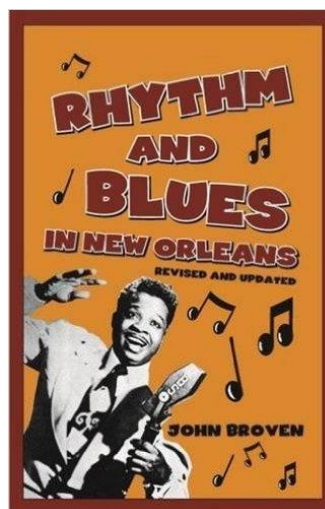
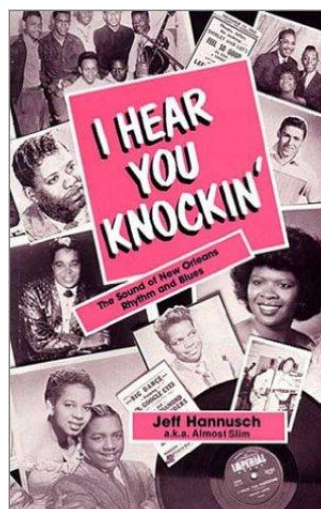
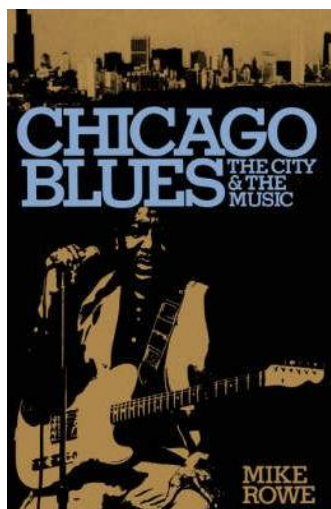
Here are listed just a tiny wee of all the great Blues Recordings. They are selected from my personal collection – but taste changes every minute.  
A great inspiration to the list has been Nick Duckett's super series "The History of Rhythm & Blues" (2009-2011),  
and Bear Family's great "Electric Blues" series (2012), as well as "The Blues Discography" (by Fancourt-McGrath, 2012 edition).

<p><b>1949</b></p>  <p><b>T-Bone Shuffle</b> <b>T-Bone Walker and his Guitar</b> Vcl/gtr (Bumps Myers, tensax) Los Angeles Nov 13, 1947 (#7, Comet)</p>	<p><b>1949</b></p>  <p><b>Boogie Guitar</b> <b>Pete "Guitar" Lewis and Johnny Otis Orch</b> (gtr instr) (Walter Henry, bars, Lewis +two gtrs) Los Angeles Nov 10, 1949 (Savoy CD 1999)</p>	<p><b>1950</b></p>  <p><b>3 x 7 = 21</b> <b>Jewel King</b> (vcl) (with Dave Bartholomew's orchestra) New Orleans, Nov 29, 1949 (Imperial)</p>	<p><b>1950</b></p>  <p><b>Hey! Las Bas Boogie</b> <b>Fats Domino</b> (vcl/pno) (with Dave Bartholomew's orchestra) New Orleans, Jan 1950 (Imperial)</p>
<p><b>1950</b></p>  <p><b>Notoriety Woman</b> <b>John Lee Hooker and his guitar</b> Detroit April 28, 1950 (Regal)</p>	<p><b>1951</b></p>  <p><b>Long Distance Call</b> - 1452 &amp; <b>Still A Fool</b> - 1480 <b>Muddy Waters and his Guitar</b> (with Little Walter, hca 1452/gtr 1480; Big Crawford, bs 1452, Jimmy Rogers, gtr 1480) Chicago Jan 23 &amp; July 11, 1951 (1452 #8 - 1480 #9, Chess)</p>	<p><b>1951</b></p>  <p><b>How Many More Years</b> <b>The Howlin' Wolf</b> (vcl/hca) (feat Ike Turner, pno: Willie Johnson, gtr) Memphis July 1951 (#4, Chess)</p>	<p><b>1952</b></p>  <p><b>The Lord's Gospel Train</b> <b>Mary DeLoach</b> (aka Marilyn Scott) New York Nov 1951 (Regent)</p>
<p><b>1952</b></p>  <p><b>Street Walking Woman</b> <b>T-Bone Walker</b> (vcl/gtr) (f Maxwell Davis, ts, Willard McDaniel, pno) Los Angeles Dec 1951 (Imperial)</p>	<p><b>1953</b></p>  <p><b>Blues With A Feeling</b> <b>Little Walter and his Jukes</b> (w Louis Myers, Dave Myers, Dixon, Below) Chicago July 23, 1953 (#2, Checker)</p>	<p><b>1954</b></p>  <p><b>Chicago Bound</b> <b>Jimmy Rogers and his Rocking Four</b> (vcl/gtr) (with Little Walter, Henry Grey or Johnny Jones, Muddy Waters, Odie Payne) Chicago Jan 7, 1954 (Chess)</p>	<p><b>1954</b></p>  <p><b>'Bout The Break Of Day</b> / <b>Lawdy! Lawdy!</b> <b>Junior Wells</b> (vcl/hca) (with Otis Spann, Muddy Waters, Louis Myers, Willie Dixon, Fred Below) Chicago April 15, 1954 (States)</p>
<p><b>1955</b></p>  <p><b>You Can't Be Lucky All The Time</b> <b>Roosevelt Sykes</b> (vcl/pno) (f Herb Hardesty, tensax; Walter Nelson, gtr) New Orleans Jan 1955 (Imperial LP 1968)</p>	<p><b>1956</b></p>  <p><b>Dimples</b> <b>John Lee Hooker</b> (vcl/gtr w Eddie Taylor, George Washington, Tom Whitehead) Chicago March 27, 1956 (Vee-Jay)</p>	<p><b>1956</b></p>  <p><b>You Got Me Where You Want Me</b> <b>John Brim and his Gary Kings</b> (vcl/gtr with Little Walter, Robert Jr Lockwood, Dixon, Below) Chicago April 5, 1956 (Chess)</p>	<p><b>1957</b></p>  <p><b>The Pick-Up</b> <b>Etta James</b> (f. Harold Battiste, tensax) New Orleans 1957 (Modern)</p>
<p><b>1957</b></p>  <p><b>Honest I Do</b> <b>Jimmy Reed</b> (vcl/gtr/hca) (w Remo Biondi, Eddie Taylor, Earl Phillips) Chicago April 3, 1957 (#4, Vee-Jay)</p>	<p><b>1958</b></p>  <p><b>Your Funeral And My Trial</b> <b>Sonny Boy Williamson</b> (vcl/hca) (f. Lafayette Leake, Robert Jr Lockwood) Chicago March 27, 1958 (Checker)</p>	<p><b>1959</b></p>  <p><b>Say Man</b> <b>Bo Diddley</b> (vcl/gtr) (f. Jerome Green, vcl/mrcs &amp; Lafayette Leake, pno) Chicago Jan 29, 1958 (#3, Checker 1959)</p>	<p><b>1959</b></p>  <p><b>I Want To Walk You Home</b> <b>Fats Domino</b> (vcl/pno) (feat two of Walter Nelson, Roy Montrell and Ernest McLean, gtrs) New Orleans June 18, 1959 (Imperial) (1 week at #1 in Aug, Imperial)</p>

## Don't miss these classic "Electric Blues" - Part II (1960-1969)

<p>1960</p>  <p>Baby What You Want Me To Do <b>Jimmy Reed</b> (vcl/hca/gtr) (feat. Mama Reed, co-vcl; Lefty Bates, Eddie Taylor, Earl Phillips) Chicago Aug 7, 1959 (#10, Vee-Jay 1960)</p>	<p>1960</p>  <p>The Sky Is Crying <b>Elmo James and his Broomdusters</b> (vcl/gtr) (feat. Johnny Jones, pno) Chicago Nov 1959 (#15, Fire 1960)</p>	<p>1961</p>  <p>I Just Want To Make Love To You c/w At Last <b>Etta James</b> (LP arr/cond by Riley Hampton) Chicago May c/w Aug, 1960 "At Last": #2 Jan, 1961 (Argo)</p>	<p>1961</p>  <p>Mojo Hand <b>Lightnin' Hopkins</b> (vcl/gtr) (f. Delmar Donnell, dms) New York Nov 1960 (Fire 1961)</p>
<p>1961</p>  <p>I've Got News For You <b>Ray Charles</b> (vcl/org) (arr/cond by Ralph Burns) Englewood Cliffs, NJ Dec 26, 1960 (#8, June 1961, Impulse)</p>	<p>1961</p>  <p>Shake Your Moneymaker <b>Elmore James</b> (vcl/gtr) (f. Big Moose Walker, pno) New Orleans Aug 1961 (Fire)</p>	<p>1962</p>  <p>I Ain't Superstitious <b>Howlin' Wolf</b> (vcl/poss gtr) (f. Henry Grey, pno; poss Jimmy Rogers, Willie Dixon, Sam Lay) Chicago, Dec 1961 (Chess 1962)</p>	<p>1962</p>  <p>I'm A Woman <b>Christine Kittrell</b> (f. Red Holloway, tensax; Lefty Bates, gtr; Al Duncan, dms) Chicago 1962 (Vee-Jay)</p>
<p>1962</p>  <p>You Can't Judge A Book By The Cover c/w I Can Tell <b>Bo Diddley</b> (vcl/gtr) (f. Jerome Green, mrcs) Chicago June 27, 1962 (#21, Checker)</p>	<p>1963</p>  <p>Down Hearted (from LP Blues In My Heart) <b>B. B. King</b> (vcl/gtr) (f. Maxwell Davis, pno; Plas Johnson, tensax) Los Angeles, prob Jan 9, 1962 (Crown, early 1963) The song was re-recorded for ABC-Par in New York as "How Blue Can You Get" Sept 30, 1963</p>	<p>1963</p>  <p>Part Time Love <b>Little Johnny Taylor</b> (vcl) (f. Ray Shanklin, arr; Arthur Wright, gtr) Los Angeles 1963 (1 week at #1 in Aug, Galaxy)</p>	<p>1964</p>  <p>You Can't Lose What You Ain't Never Had c/w The Same Thing <b>Muddy Waters</b> (vcl/gtr) (f. Otis Spann, pno; Buddy Guy or PeeWee Madison, gtr; Willie Dixon, S.P. Leary) Chicago April 9, 1964 (Chess)</p>
<p>1964</p>  <p>Killing Floor <b>Howlin' Wolf</b> (vcl) (feat. Lafayette Leake, Hubert Sumlin, Buddy Guy) Chicago Aug 1964 (Chess)</p>	<p>1965</p>  <p>It Serves Me Right <b>John Lee Hooker</b> (vcl/gtr) (poss. feat Wayne Bennett, gtr) Chicago mid 1964 (Vee-Jay, Nov 1965)</p>	<p>1965</p>  <p>Got To Move - from Chess LP 1503 &amp; Bring It On Home - Checker 1134 <b>Sonny Boy Williamson</b> (vcl/hca) (f. Lafayette Leake or Billy Emerson, org; Matt Murphy, gtr; Ralph Bass, prod) Chicago Jan 11, 1963 (LP and single, late 1965 and early 1966)</p>	<p>1966</p>  <p>Baby Scratch My Back <b>Slim Harpo</b> (vcl/hca) Crowley, LA Oct 1965 (2 weeks at #1 Jan 1966, Excello)</p>
<p>1966</p>  <p>House Rent Blues (from CD More Real Folk Blues-The Missing Album) <b>John Lee Hooker</b> (vcl/gtr) (f. Lafayette Leake, pno; Eddie Burns, gtr) Chicago May 1966 (issued 1991 Chess-MCA)</p>	<p>1967</p>  <p>Born Under A Bad Sign <b>Albert King</b> (vcl/gtr) (f. Wayne Jackson, Andrew Love, Booker T. Jones, Steve Cropper, Duck Dunn, Al Jackson) Memphis May 17, 1967 (#49 Aug, Stax)</p>	<p>1968</p>  <p>Cummins Prison (Farm) <b>Calvin Leavy</b> (vcl/gtr) Little Rock, AR 1968 (Soul Beat)</p>	<p>1969</p>  <p>Price For Love <b>Lowell Fulson</b> (vcl/gtr) (feat George "Harmonica" Smith) Los Angeles late 1968 (Kent)</p>





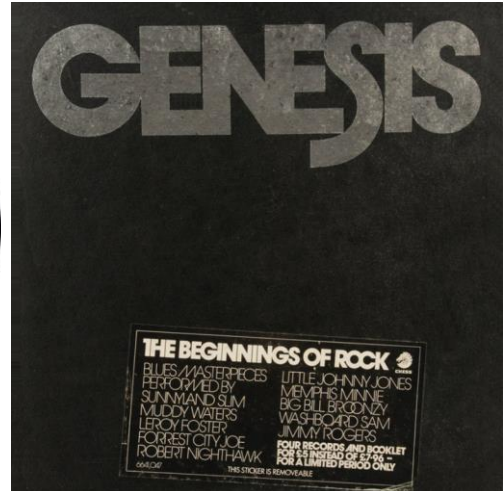
Four Bear Family 3CD-sets – Producer and liner-notes 2011: Bill Dahl – Great Stuff!





## THE UK CHESS/Phonogram GENESIS Boxes

In 1972, 1973 and 1975 British Chess issued a 3-part BOX Series titled "Genesis" (each comprising 4 LPs), compiled by Mike Leadbitter and Neil Slaven (volume 3 by Mike Rowe – and dedicated to Mike Leadbitter). Note that the discographical details in some cases have been updated in later years.



### Volume 1 - Chess 6641 047 - The Beginnings of Rock: Blues Masterpieces (1972)

## DISCOGRAPHY

Note: All titles recorded in Chicago. Details of original issues given in brackets after titles.

### ALBUM 1

**Sunnyland Slim** vocal & piano with Muddy Waters, guitar; Ernest 'Big' Crawford, bass. Recorded 1947  
U7056 Johnson Machine Gun (Aristocrat 1301)  
U7057 Fly Right Little Girl (Aristocrat 1301).

**Muddy Waters** vocal & guitar with Sunnyland Slim, piano; Big Crawford, bass. Recorded 1947  
U7058 Gypsy Woman (Aristocrat 1302)  
U7059 Little Anna Mae (Aristocrat 1302)

omit Sunnyland Slim. Recorded April, 1948  
U7112 I Can't Be Satisfied (Aristocrat 1305)  
U7113 I Feel Like Going Home (alternate take - previously unissued)

**Leroy Foster** vocal & guitar with Muddy Waters, guitar; Big Crawford, bass. Recorded 1948  
U7154 Locked Out Boogie (Aristocrat 1234)  
U7155 Shady Grove Blues (Aristocrat 1234)

**Forrest City Joe** vocal & harmonica with unknown, guitar (possibly J.C. Cole). Recorded 1948  
U7164 Memory Of Sonny Boy (Aristocrat 3101)  
U7168 Sawdust Bottom (previously unissued)

**Robert Nighthawk** vocal & guitar with Ernest Lane, piano; Willie Dixon, bass. Recorded July 12, 1949  
U7191 Sweet Black Angel (Aristocrat 2301)  
U7196 Anna Lee (Aristocrat 2301)

**Little Johnny Jones** vocal & piano with Muddy Waters, guitar; Leroy Foster, guitar & bass-drum. Recorded 1949  
U7213 Big Town Play Boy (Aristocrat 405)  
U7124 Shelby County Blues (Aristocrat 405)

### ALBUM 2

#### Muddy Waters

Vocal & guitar with Leroy Foster, guitar; Big Crawford, bass. Recorded 1949  
U7148R You're Gonna Miss Me (Aristocrat 1307)

Vocal & guitar. Recorded February, 1950  
U7237 Rollin' Stone (Chess 1426)

Vocal or vocal comments & guitar with Little Walter, harmonica; Big Crawford, bass; Elgin Evans, drums\*. Recorded June, 1950  
U7275 Louisiana Blues\* (Chess 1441)

U7276 Evans Shuffle (Chess 1441)  
omit Elgin Evans. Recorded February 1951  
U7304 Long Distance Call (Chess 1452)  
U7306 Honey Bee (Chess 1468)  
U7307 Howlin' Wolf (Chess LP 1553)

Vocal & guitar with Little Walter, harmonica or guitar\*; Len Chess, bass-drum. Recorded July 11, 1951  
U7358 She Moves Me (Chess 1490)  
U7359 My Fault (Chess 1480)  
U7360 Still A Fool\* (Chess 1480)

Vocal & guitar with Little Walter, harmonica; Jimmy Rogers, guitar\*; Elgin Evans, drums\*. Recorded circa January, 1952  
U7413 They Call Me Muddy Waters\* (Chess LP 1553)  
U7414 All Night Long (Chess 1509)

Same. Recorded 1952  
U7439 Please Have Mercy\* (Chess 1514)

Vocal & guitar with Little Walter, harmonica; Jimmy Rogers, guitar; Elgin Evans, drums. Recorded September, 1952.  
U7476 Who's Gonna Be Your Sweet Man (Chess 1542)

### ALBUM 3

**Memphis Minnie** vocal & guitar with Little Walter, harmonica\*, Black Bob, piano\*; Ernest Lane, guitar; unknown, drums (possibly Elgin Evans). Recorded July 11, 1952

C1024 Broken Heart\* (Checker 771)  
C1027 Me And My Chauffeur\* (Checker 771)

**Robert Nighthawk** vocal & guitar with Ernest Lane, piano; Willie Dixon, bass. Recorded July 12, 1949  
U7197 Return Mail Blues (Chess 1484)

**Robert Nighthawk** vocal & guitar with Pinetop Perkins, piano; Willie Dixon, bass. Recorded January 5, 1950  
U7229 Jackson Town Gal (Aristocrat 413)

**Big Bill Broonzy** vocal & guitar with Lee Cooper, guitar; Big Crawford, bass; Washboard Sam, washboard. Recorded circa April, 1953  
U7507 Jacqueline (Chess LP 1468)  
U7508 Little City Woman (Chess 1546)  
U7509 Lonesome (Chess 1546)  
U7510 Romance Without Finance (Chess LP 1468)

**Washboard Sam** vocal & washboard with Lee Cooper, guitar; Big Crawford, bass. Recorded circa April, 1953.  
U7513 Shirt Tail (Chess LP 1468)  
U7514 Diggin' My Potatoes (Chess 1545)

**Washboard Sam** vocal & washboard with Memphis Slim, piano; Big Bill Broonzy, guitar; Big Crawford, bass. Recorded circa April, 1953  
U7518 Minding My Own Business (Chess LP 1468)  
U7519 Horcadine Over My Door (Chess LP 1468)  
U7520 By Myself (Chess LP 1468)  
U7521 I'm A Lonely Man (Chess LP 1468)

### ALBUM 4

#### Jimmy Rogers

Vocal & guitar with Little Walter, harmonica; Big Crawford, bass. Recorded August 15, 1950  
U7269 That's All Right (Chess 1435)  
U7270 Ludella (Chess 1435)

Add Muddy Waters, guitar. Recorded October 23, 1950  
U7277 Goin' Away Baby (Chess 1442)

Vocal & guitar with Eddie Chambers, tenor-sax; Eddie Ware, piano; Big Crawford, bass; Elgin Evans, drums. Recorded January 23, 1951  
U7308 I Used To Have A Woman (Chess 1506)

Vocal & guitar with Eddie Ware, piano; Little Walter, Muddy Waters, guitars; Big Crawford, bass; Elgin Evans, drums. Recorded July 11, 1951  
U7361 Money Marbles And Chalk (Chess 1476)

Vocal & guitar with J. T. Brown, tenor-sax; Eddie Ware, piano; Big Crawford, bass; Elgin Evans, drums. Recorded February 11, 1952  
U7424 Back Door Friend (Chess 1506)

Vocal & guitar with Otis Spann, piano; Muddy Waters, guitar; Big Crawford, bass; Elgin Evans, drums. Recorded August 12, 1952  
U7445 The Last Time (Chess 1519)  
U7447 Out On The Road (Chess 1519)

Little Walter, harmonica replaces Spann. Recorded May 4, 1953  
U7504 Act Like You Love Me (Chess 1543)

Vocal & guitar with Little Walter, harmonica; Otis Spann, piano; Muddy Waters, guitar; Willie Dixon, bass; Fred Below, drums. Recorded January 7, 1954

U7591 Blues All Day Long (Chess 1616)  
U7592 Chicago Bound (Chess 1574)

omit Muddy Waters. Recorded April 13, 1954  
U7632 Shappy Drunk (Chess 1574)

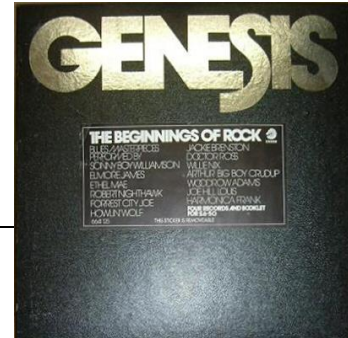
Vocal & guitar with Walter Horton, harmonica; Otis Spann, piano; Willie Dixon, bass; Fred Below, drums. Recorded March 9, 1955  
U7970 You're The One (Chess 1616)

Same. Recorded October 29, 1956  
U8305 Walking By Myself (Chess 1643)



# THE UK CHESS/Phonogram GENESIS Boxes

## Volume 2 - Chess 6641 125 - The Beginnings of Rock: From Memphis to Chicago (1973)



### DISCOGRAPHY

#### MONO RECORDINGS

Note: Details of original issue given in brackets after titles.

#### ALBUM 1

**Sonny Boy Williamson** vocal & harmonica with Otis Spann, piano; Jimmy Rogers, Muddy Waters, guitars; Fred Below, drums. Recorded Chicago August 12, 1955.  
U7889 Work With Me (previously unissued)  
U7890 Don't Start Me Talking (Checker 824)  
U7891 All My Love Is Vain (Checker 824)  
U7892 Good Evening Everybody (previously unissued)  
U7893 You Killing Me (On My Feet) (previously unissued)

**Sonny Boy Williamson** vocal & harmonica with Robert Jr. Lockwood, lead-guitar; Luther Tucker, guitar; Willie Dixon, bass; Fred Below, drums. Recorded Chicago January 24, 1956.  
U7980 Let Me Explain (Checker 834)  
U7981 I Know What Love Is All About (previously unissued)  
U7982 I Wonder Why (previously unissued)  
U7983 Your Imagination (Checker 834)

**Elmore James** vocal & guitar with J. T. Brown, tenor-sax; Johnny Jones, piano; possibly Ransom Knowling, bass; Odie Payne, drums. Recorded Chicago January 17, 1955.  
U4321 Country Boogie (inst.) (Checker 777)  
U4322 My Best Friend (Chess LP 1537)  
U4323 I See My Baby (Chess LP 1537)  
U4324 She Just Won't Do Right (Checker 777)  
U4325 Muddy Shoes (Chess LP 1537)

#### ALBUM 2

**Ethel Mae** vocal with Ernest Lane, piano; Robert Nighthawk, guitar; unknown bass. Recorded Chicago 1948.  
U7127 Down The Line (previously unissued)  
U7128 Handsome Lover (previously unissued)

**Ethel Mae** vocal with Ernest Lane, piano; Robert Nighthawk, guitar; Willie Dixon, bass. Recorded Chicago July 12, 1949.  
U7198 Sugar Papa (previously unissued)

**Robert Nighthawk** vocal & guitar with Ethel Mae, vocal; Pinetop Perkins, piano; Willie Dixon, bass. Recorded Chicago January 5, 1950.  
U7226 Good News\* (previously unissued)  
U7227 Six Three 0\* (Aristocrat 413)  
U7228 Prison Bound\* (previously unissued)

**Forrest City Joe** vocal & harmonica with possibly J. C. Cole, guitar.

Recorded Chicago December 2, 1948  
U7170 Mean Mistreatin' Woman (previously unissued)  
U7171 Lonesome Day Blues (previously unissued)

**Howlin' Wolf** vocal & harmonica with unknown guitar & drums. Recorded probably Memphis date uncertain.  
Mama Died And Left Me (previously unissued)

**Howlin' Wolf** vocal & harmonica with unknown piano; Willie Johnson, guitar; unknown drums. Recorded probably Memphis date uncertain.  
I'm Not Joking (previously unissued)

**Howlin' Wolf** vocal & harmonica with Albert Williams, piano\*; Willie Johnson, guitar; Willie Steel, drums. Recorded Memphis August, 1951.  
U83 Moanin' At Midnight (Chess 1479)  
U84 How Many More Years\* (Chess 1479)

**Howlin' Wolf** vocal & harmonica with Hosea Lee Kennard, piano; Jody Williams, guitar; Fred Below, drums. Recorded Chicago October, 1954.  
U7565 All Night Long (Chess 1557)

**Howlin' Wolf** vocal & harmonica with Otis Spann, piano; Jody Williams, guitar; Hubert Sumlin, 2nd guitar; Willie Dixon, bass; Earl Phillips, drums. Recorded Chicago May 25, 1954.  
U7618 No Place To Go (Chess 1566)

#### ALBUM 3

**Jackie Brenston** vocal with Raymond Hill, Eugene Fox, tenor-saxes; Ike Turner, piano; Willie Kizart, guitar; Jesse Knight Jr., bass; Willie Sims, drums. Recorded Memphis March, 1951.  
U7316 Rocket '88\* (Chess 1458)

**Doctor Ross** vocal & harmonica with Wylie Galatin, guitar. Recorded Memphis November 29, 1951.  
F1012 Country Clown (Chess 1504)  
F1013 Doctor Ross Boogie (Chess 1504)

**Willie Nix** vocal & drums with Walter Horton, harmonica; Billy "Red" Love, piano; Willie Johnson, guitar. Recorded Memphis April 25, 1952.  
C1026 Truckin' Little Woman (Checker 756)  
C1027 Just One Mistake (Checker 756)

**Arthur "Big Boy" Crudup** vocal & guitar with Percy Lee Crudup, harmonica\*; Robert Dees, harmonica\*; unknown bass & drums. Recorded Jackson May 1, 1952.  
C1022 Open Your Book\* (Checker 754)  
C1023 Tears In My Eyes\* (alternate take to that previously issued)

**Woodrow Adams** vocal & guitar with Sylvester Hayes, harmonica; Joe

Martin, drums. Recorded Memphis May 24, 1952.  
C1030 Pretty Baby Blues (Checker 757)  
C1031 She's Done Come And Gone (Checker 757)

**Joe Hill Louis** vocal & guitar with Walter Horton, harmonica\*; Willie Nix, drums. Recorded Memphis July 18, 1952.  
C1035 Dorothy Mae\* (Checker 763)  
C1036 When I Am Gone (Checker 763)

**Harmonica Frank** vocal & guitar with unknown traps\*. Recorded Memphis circa July, 1951.  
U80 Swamp Root (Chess 1475)  
U504A Howlin' Tomcat (Chess 1494)  
U504B She Done Moved\* (Chess 1494)

#### ALBUM 4

**Sonny Boy Williamson** vocal & harmonica with Robert Jr. Lockwood, guitar; Luther Tucker, 2nd guitar; Willie Dixon, bass; Fred Below, drums. Recorded Chicago, 1956.  
U8205 Keep It To Yourself (Checker 847)  
U8206 Please Fergive (Keep It To Yourself) (Checker LP 1437)  
U8207 The Key To Your Door (Checker 847)

**Howlin' Wolf** vocal & harmonica with Otis Spann, piano; Jody Williams, lead-guitar; Hubert Sumlin, guitar; Willie Dixon, bass; Earl Phillips, drums. Recorded Chicago May 25, 1954.  
U7657 Baby How Long (Chess 1575)  
U7658 Evil Is Goin' On (Chess 1575)

Same, Recorded Chicago-October, 1954.  
U7741 Forty Four (Chess 1584)

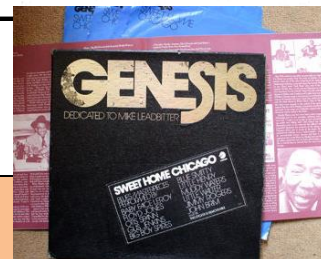
Same, but Henry Gray, piano, replaces Spann. Recorded Chicago circa March, 1955.  
U7795 Who Will Be Next (Chess 1593)  
U7796 I Have A Little Girl (Chess 1593)

U7798 Come To Me Baby (Chess 1607)  
U7799 Don't Mess With My Baby (Chess 1607)

**Howlin' Wolf** vocal & harmonica with Hosea Lee Kennard, piano; Willie Johnson, lead-guitar; Hubert Sumlin, guitar; Willie Dixon, bass; Earl Phillips, drums. Recorded Chicago January, 1956.  
U7985 Smokestack Lightning (Chess 1618)  
U7986 You Can't Be Beat (Chess 1618)

Same, but Smokey Smothers, guitar, replaces Sumlin. Recorded Chicago July 19, 1956.  
U8176 So Glad (Chess 1632)  
U8177 Break Of Day (previously unissued)

## Volume 3 - Chess 6641 174 - Sweet Home Chicago: Blues Masterpieces (1975)



#### ALBUM 1

**Baby Face Leroy**  
- My Head Can't Rest Anymore  
- Take A Little Walk With Me

**Floyd Jones**

- Dark Road

- Big World

- Overseas

- Playhouse

**Otis Spann**

- It Must Have Been The Devil

- Five Spot

**Gus Jenkins**

- Eight Ball

**Arthur "Big Boy" Spire**

- One Of These Days (Checker 752)

- Murrum Low (Checker 752)

**Little Henry**

- I Declare That Ain't Right

- Matchbox Blues

**Blue Smitty**

- Sad Story

- Elgin Movements

- Date Bait

#### ALBUM 2

**Muddy Waters**

- Mean Red Spider

- Hard Days

- Burying Ground

- Last Time I Fool Around With You

- Screaming And Crying

- Where's My Woman Been

- Rollin' And Tumblin' - part 1

- Rollin' And Tumblin' - part 2

- Stuff You Gotta Watch

- Lonesome Day

- Iodine In My Coffee

- Flood

- I'm Your Hoochie Coochie Man

- Oh! Yeh

- Smokestack Lightning

#### ALBUM 3

**Little Walter**

- Juke

- Boogie

- Mean Old World

- Sad Hours

- Don't Have To Hunt No More

- Tonight With A Fool

- Quarter To Twelve

- Blues With A Feeling

- Last Boogie

- Fast Boogie

- Light's Out

- You're So Fine

- Blues Light

- Last Night

- Thunderbird

- I Got To Go

#### ALBUM 4

**Jimmy Rogers**

- Today, Today Blues

- The World Is In A Tangle

- She Loves Another Man

- Hard Working Man

- Chance To Love

- My Little Machine

- Mistreated Baby

- What's The Matter

**Jimmy Rogers**

- You're The One

**John Brim**

- Rattlesnake

- It Was A Dream

- Ice Cream Man

- Lifetime Baby

- Tough Times

- Go Away

- That Ain't Right

## BEAR FAMILY'S "Electric Blues" CD-Series (2011)



Here you have the contents of the first three (of four) CD-paks of **Electric Blues** (Vol 4: 1970-2000)



### Part 1: Beginnings 1939 - 1954 (BCD 16921 CP)

#### Disc: 1

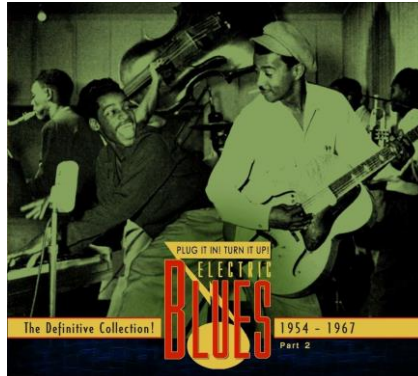
1. Floyd's Guitar Blues – Andy Kirk and His (Twelve) Clouds of Joy with Floyd Smith
2. Mean Old World – T-Bone Walker with Freddie Slack
3. Strange Things Happening Every Day – Sister Rosetta Tharpe
4. Driffling Blues – Johnny Moore's Three Blazers with Charles Brown
5. Ain't That Just Like a Woman – Louis Jordan
6. That's All Right – Arthur "Big Boy" Crudup
7. Let Me Play with Your Poodle – Lightnin' Hopkins
8. Call It Stormy Monday But Tuesday Is Just as Bad – T-Bone Walker
9. Better Cut That Out – Sonny Boy Williamson
10. Ramblin' Bill – Big Bill Broonzy
11. I Can't Be Satisfied – Muddy Waters
12. Boogie Chiller – John Lee Hooker
13. Blues After Hours – Pee Wee Crayton
14. Mary Is Fine – Clarence "Gatemouth" Brown
15. Drinkin' Wine Spo-Dee-O-Dee – Stick McGhee and his Buddies
16. Hit the Road – Little Willie Littlefield
17. Who's Been Jivin' You – Jimmy Witherspoon
18. Black Angel Blues (Sweet Black Angel) – The Nighthawks
19. My Special Friend Blues – Baby Boy Warren
20. Every Day I Have the Blues – Lowell Fulson
21. Rock Awhile – Goree Carter and his Hepcats
22. Bon Ton Roula – Clarence Garlow
23. Rollin' and Tumblin', Pt. 1 – Baby Face Leroy Trio
24. Slippin' and Slidin' – Gene Phillips
25. Rockin' All Day (Rockin' and Reelin') – Jimmy McCracklin
26. Love Don't Love Nobody – Roy Brown

#### Disc: 2

1. That's All Right – Jimmy Rogers
2. Midnight Boogie – Tampa Red
3. Black Night – Charles Brown
4. Rock Little Baby – Cecil Gant
5. Why Should I Cry? – Lonnie Johnson
6. Rocket '88' – Jackie Brenston and his Delta Cats
7. How Many More Years? – Howlin' Wolf
8. Boogie Woogie Nighthawk – James "Wide Mouth" Brown
9. Baby Let's Go Down to the Woods – Floyd Dixon
10. Kansas City Blues – Robert Nighthawk
11. Pontiac Blues – Sonny Boy Williamson
12. Dust My Broom – Elmo James with Sonny Boy Williamson
13. I'm in the Mood – John Lee Hooker
14. Cold Cold Feeling – T-Bone Walker
15. Ramblin' on My Mind – Boyd Gilmore
16. Please Send My Baby Back – Sunny Blair
17. Trust in Me – Fats Domino
18. Juke – Little Walter and his Night Cats
19. Me and My Chauffeur Blues – Memphis Minnie
20. Five Long Years – Eddie Boyd
21. Lonesome Train – Eddie "Cleanhead" Vinson
22. Hound Dog – Willie Mae "Big Mama" Thornton
23. Chocolate Pork Chop Man – Pete "Guitar" Lewis
24. Wake Up This Morning – B. B. King
25. Evening Sun – Johnny Shines
26. Cryin' Shame – Snooky Pryor

#### Disc: 3

1. Messin' Up – Chuck Norris
2. Please Love Me – B. B. King
3. Forty Cups of Coffee – Danny Overbea
4. Ice Cream Man – John Brim
5. Losing Hand – Ray Charles
6. Hydramatic Woman – Joe Hill Louis
7. Feelin' Good – Little Junior's Blue Flames
8. One Scotch, One Bourbon, One Beer – Amos Milburn
9. Tiger Man – Rufus Thomas, Jr.
10. Blues with a Feeling – Little Walter and his Jukes
11. Piggly Wiggly – Lil' Son Jackson
12. TV Mama – Joe Turner with Elmore James
13. The Things That I Used to Do – Guitar Slim
14. Shim Sham Shimmy – Champion Jack Dupree
15. Dirty Work at the Crossroad – Clarence "Gatemouth" Brown
16. You Don't Have to Go – Jimmy Reed
17. I'm Your Hoochie Coochie Man – Muddy Waters
18. Sloppy Drunk – Jimmy Rogers
19. Shake That Thing – Wynonie Harris
20. Wine, Women, Whiskey – Papa Lightfoot
21. I'm Gonna Murder My Baby – Pat Hare
22. Pet Cream Man – J. B. Hutto
23. Reconsider Baby – Lowell Fulson
24. Don't Have to Worry – Lafayette Thomas
25. The Boogie Disease – Dr. Ross



### Part 2: 1954 – 1967 (BCD 16922 CP)

#### Disc: 1

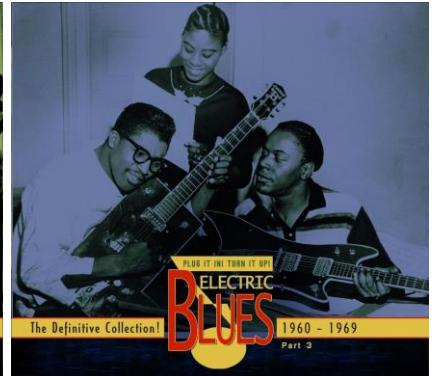
1. You Upset Me Baby (King, B. B. Blues Boy And His Orchestra)
2. Im Ready (Waters, Muddy And His Guitar)
3. Mamma Talk To Your Daughter (Lenore, J. B.)
4. Hard -Hearted Woman (Big Walter And His Combo)
5. You Know Yeah (Crayton, Pee Wee)
6. A Mothers Love (King, Earl And His Band)
7. Bad Boy (Taylor, Eddie)
8. My Babe (Little Walter And His Jukes)
9. Shes Five Feet Three (McKinley, L. C.)
10. Aw Aw Baby (Robert Jr. And His Combo)
11. Im A Man (Diddley, Bo)
12. Quicksand (Guitar Slim)
13. Wee Wee Hours (Berry, Chuck)
14. I Wish You Would (Billy Boy)
15. Three Hours Past Midnight (Watson, Johnny Guitar)
16. Dont Start Me Talkin (Williamson, Sonny Boy)
17. Need Your Love So Bad (Little Willie John)
18. Rockin' (Smith, Little George)
19. Aint That Lovin You Baby (Reed, Jimmy)
20. My Next Door Neighbor (McCain, Jerry)
21. Smoke Stack Lightning (Howlin' Wolf)
22. Im Tore Up (Cayles, Billy)
23. Dimples (Hooker, John Lee)
24. I Cant Quit You Baby (Rush, Otis)
25. Next Time You See Me (Parker, Little Junior)

#### Disc: 2

1. Who Do You Love (Diddley, Bo)
2. Honky Tonk (Part 1) (Doggett, Bill)
3. Rock My Blues Away (Brown, Clarence & Orchestra)
4. Gonna Wait For My Chance (Brenston, Jackie)
5. Walking By Myself (Rogers, Jackie)
6. My Home Is A Prison (Lonesome Sundown)
7. Got My Mojo Working (Waters, Muddy)
8. Im A King Bee (Harpo, Slim)
9. Farther Up The Road (Blind, Bobby Blue)
10. Walking With Frankie (Sims, Frankie Lee)
11. All Your Love (Magic Sam)
12. Family Rules (Guitar Jr.)
13. All Your Love (Rush, Otis)
14. Texas Flood (Davis, Larry)
15. Sugar Coated (Harpo, Lester)
16. Living With The Blues (McGhee, Brownie)
17. That Will Never Do (Little Milton)
18. As The Years Go By (Robinson, Fenton)
19. Kansas City (Harrison, Wilbert)
20. Look At Little Sister (Ballard, Hank & The Midnighters)
21. Baby What You Want Me To Do (Reed, Jimmy)
22. Messin' Around (Memphis Slim)
23. Rooster Blues (Lightnin' Slim)
24. Fannie Mae (Brown, Buster)
25. The Sky Is Crying (James, Elmore And His Broomdusters)

#### Disc: 3

1. Texas Hop (Crayton, Pee Wee)
2. Junior Jives (Milton, Roy And His Solid Senders)
3. Strollin With Bones (Walker, T - Bone)
4. Tyns Boogie (Tiny Grimes Quintet)
5. Hawaiian Boogie (James, Elmore)
6. Easy (Jimmy & Walter)
7. The Huckle – Buck (Hooker, Earl)
8. Space Guitar (Watson, Young John)
9. Hopkins Sky Hop (Hopkins, Lightnin)
10. Okie Dokie Stomp (Brown, Clarence Gatemouth)
11. Big Boy (Bill Jennings Quintet)
12. Shake Walkin (Baker, Mickey)
13. Strollin With Nolen (Nolen, Jimmy)
14. Congo Mambo (Guitar Gable And The Musical Kings)
15. Lucky Lou (Williams, Jody)
16. Johnnys House Party Parts 1 & 2 (Heartsman, Johnny)
17. Guitar Boogie (Berry, Chuck)
18. The Big Push (Green, Cal)
19. Back Track (Little Walter)
20. Steppin Out (Memphis Slim & His House Rockers)
21. Hard Grind (Spurrill, Wild Jimmy)
22. Royal Earl Shuffle (Royal Earl & The Swingin Kools)
23. Prancing (Ike & Tinas Kings Of Rhythm)
24. Red Light (Green, Clarence)
25. Remington Ride (King, Freddie)
26. Wham! (Mack, Lonnie)
27. Frosty (Collins, Albert)
28. Finger Lickin (Jones, Johnny & The Beat Boys)
29. Looking Good (Magic Sam)



### Part 3: 1960-1969 (BCD 16923 CP)

#### Disc: 1

1. So Many Roads, So Many Trains – Rush, Otis
2. First Time I Met The Blues – Guy, Buddy
3. Big Boss Man – Reed, Jimmy
4. Hide Away – King, Freddy
5. Have You Ever Loved A Woman – King, Freddy
6. Messin' With The Kid – Wells, Junior
7. I Play The Fod – Bland, Bobby
8. Come On (Parts 1 & 2) – King, Earl
9. Rockin' This Joint To-Nite – Kid Thomas
10. Shake Your Moneymaker – James, Elmore
11. I'm A Little Mixed Up – James, Betty
12. Driving Wheel – Parker, Junior
13. Doctor Feelgood – Willie Perryman Interns
14. Boom Boom – Hooker, John Lee
15. Watch Your Step – Parker, Bobby
16. You Don't Love Me – Cobbs, Willie
17. Cut You A-Loose – Ricky Allen
18. Jelly Roll King – Frost, Frank
19. You Can't Judge A Book By The Cover – Diddley, Bo
20. I'm A Woman – Kittrell, Christine
21. Help Me – Williamson, Sonny Boy
22. Too Many Cooks – Fortune, Jesse
23. Part Time Love – Taylor, Little Johnny
24. Hidden Charms – Howlin' Wolf
25. Blue Monday – Davis, James

#### Disc: 2

1. Hi – Heel Sneakers- Tommy Tucker
2. Full Time Lover – Lee, Little Frankie & The Saxtons
3. Rock Me Baby – King, B. B.
4. Gonna Send You Back To Georgia – Shaw, Timmy
5. Use What You Got – Desanto, Sugar Pie
6. Killing Floor – Howlin' Wolf
7. All Night Worker – Thomas, Rufus
8. Snatch It Back And Hold It – Wells, Junior
9. Baby Scratch My Back – Harpo, Slim
10. Wang Dang Doodle – Taylor, Koko
11. Feel So Bad – Little Milton
12. Little Bluebird – Taylor, Johnnie
13. Mustang Sally – Pickett, Wilson
14. Crosscut Saw – King, Albert
15. You're Talkin Up Another Man's Place – John, Mable
16. Tramp – Fulson, Lowell
17. Dr. Feelgood (Love Is A Serious Business) – Franklin, Aretha
18. Born Under A Bad Sign – King, Albert
19. I'd Rather Go Blind – James, Etta
20. Mary Had A Little Lamb – Guy, Buddy
21. Slip Away – Carter, Clarence
22. One Of These Days – Rhodes, Sonny
23. A Woman Needs To Be Loved – Davis, Tyrone
24. What Have I Done Wrong – Magic Sam
25. Cummins Prison Farm – Leavy, Calvin

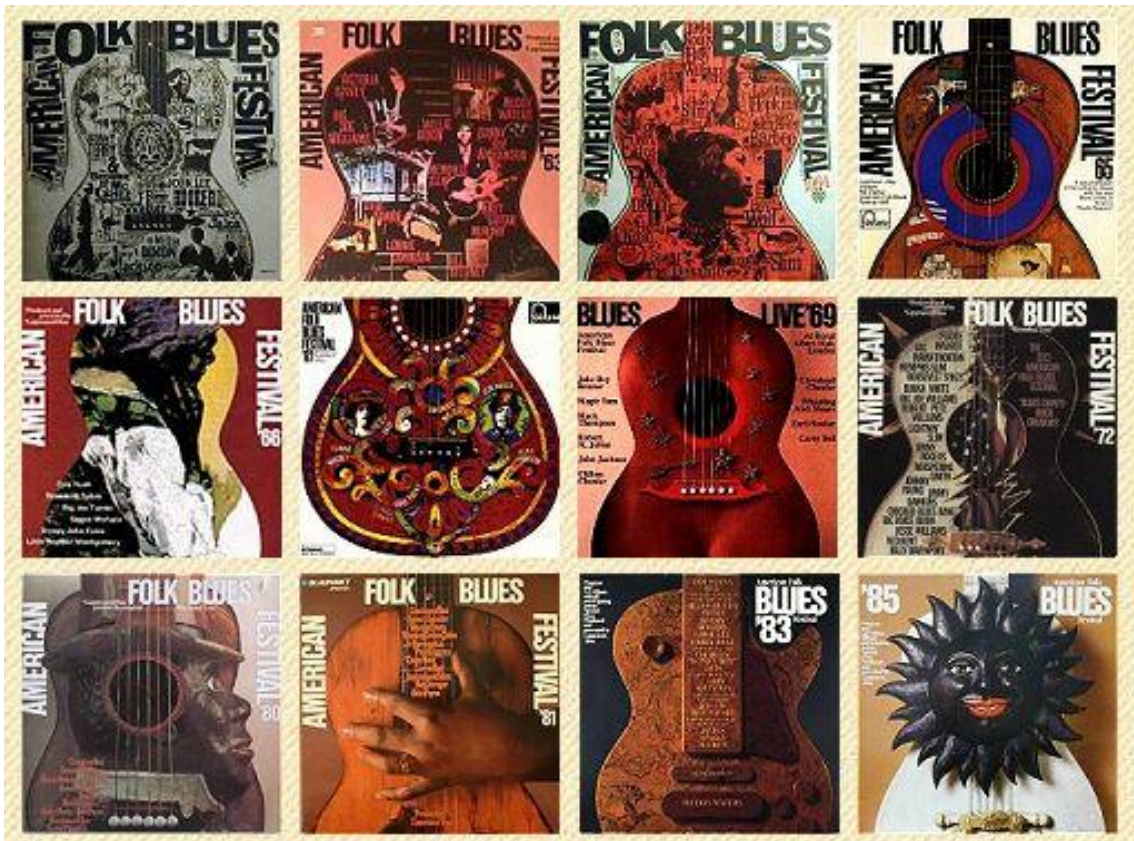
#### Disc: 3

1. Who Do You Love – Hawkins, Ronnie
2. Baby What's Wrong – Mack, Lonnie
3. Gangster Of Love – Winter, Johnny
4. The House Of The Rising Sun – Animals, The
5. Bring It To Jerome – Mann, Manfred
6. Going Down Slow – Bloomfield, Michael
7. Judgement Day – Pretty Things, The
8. I Ain't Got You – Yardbirds, The
9. Born In Chicago – Paul Butterfield Blues Band
10. Have You Heard – John Mayall's Blues Breakers
11. I Can Tell – Hammond, John
12. Baby Will You Please Help Me – Charlie Musselwhite
13. Stevie's Blues – The Spencer Davis Group
14. I Want To Know – Ten Years After
15. Shake 'Em On Down – Brown, Savoy
16. She Caught The Katy – Taj Mahal
17. On The Road Again – Canned Heat
18. Ball And Chain – Big Brother & The Holding Company
19. Black Magic Woman – Fleetwood Mac
20. Ain't Superstitious – The Jeff Beck Group

The first three in this great series are truly and simply  
**A MUST-HAVE SELECTION!**  
Terrific stuff – with super-interesting inside liner-  
notes (actually whole "books") by the  
impressive Bill Dahl.



**American Folk Blues Festival 1962-1985** - from <http://www.wirz.de/music/afbffrm.htm>



On some of the tours the ensemble was not 100 % identical on every performing date to the ensembles presented below. Most of the early tours were done in October. Some of the ensembles presented below may be not fully correct. The show appeared every year 1962-1970, plus 1972, 1980-83 and 1985. Not all shows were "documented" on record. There were also "Blues & Gospel Tours" in Britain in the mid 1960s (featuring a.o. Sister Rosetta Tharpe and several blues icons).

**The Ensembles of the American Folk Blues Festival**



photo © Heinz Wolf

**1962 AFBF** T-Bone Walker, Memphis Slim, Shakey Jake, Willie Dixon, Helen Humes, Sonny Terry, Armand "Jump" Jackson (covered by Sonny Terry), Brownie McGhee, John Lee Hooker.



photo © Karl Schwabe

**1963 AFBF** Lonnie Johnson, Willie Dixon (hidden), Victoria Spivey, Sonny Boy Williamson, Otis Spann (hidden), Big Joe Williams, Memphis Slim, Matt Murphy (hidden), Muddy Waters, Bill Stepney



photo © Jean-Pierre Leloir

**1964 AFBF** Howlin' Wolf, Willie Dixon, Sleepy John Estes, Sonny Boy Williamson, Sunnyland Slim, Sugar Pie DeSanto, Lightnin' Hopkins and Hubert Sumlin. Hammie Nixon, John Henry Barbee, Clifton James (not in picture)



photo © Jean-Pierre Leloir

**1965 AFBF** Big Mama Thornton, Big Walter Horton, J.B. Lenoir, Doctor Ross, Odie Payne, John Lee Hooker and Mississippi Fred McDowell. Roosevelt Sykes, Eddie Boyd, Buddy Guy, Jimmy Lee Robinson (not in picture)



## The True R&B Pioneers



**1966 AFBF** had Sippie Wallace, Fred Below, Junior Wells, Sleepy John Estes, Robert Pete Williams, Jack Meyers and Otis Rush. Roosevelt Sykes, Little Brother Montgomery and Big Joe Turner not imaged in the montage above



**1967 AFBF** Koko Taylor, Sonny Terry, Odie Payne and Little Walter. Brownie McGhee, Skip James, Bukka White, Son House, Hound Dog Taylor, and Dillard Crume not pictured.



**1968 AFBF** Big Joe Williams, Walter Horton, Jimmy Reed, J.C. Lewis, Jerome Arnold, Curtis Jones, Al Smith, John Lee Hooker, Eddie Taylor. T-Bone Walker not pictured. Gerard Herzhaft 2015: "Apparently, AFBF 1968 was recorded for a planned LP as usual. But following a disagreement - to say the least - between Lippman-Rau and Al Smith who MC'd the show that featured a lot of 'his' Bluesway artists, the tapes were taken by Smith for issuing it on Bluesway in the USA. Unfortunately, nothing ever happened. I'm pretty sure that those tapes were still laying in some vaults when Al Smith died. Where are they now?"




**1969 AFB** Earl Hooker, Cleveland Chenier, Magic Sam, Carey Bell, John Jackson, Robert St. Julien, (kneeling) Juke Boy Bonner, Clifton Chenier, Mac Thompson, 'Whistling' Alex Moore. Willy Leiser (headlocked, almost invisible)



1963 and 1965 ensembles (John Lee Hooker, Big Mama et.co) and the 1981 (Odie Payne, John Cephas, Sunnyland Slim, Margie Evans, Phil Wiggins, Bob Stroger, Carey Bell, Lurrie Bell, Louisiana Red, Hubert Sumlin)




– 134 tracks Chicago 5CD-set – 41 artists – 88-page inlay (2017);  
and 82 tracks Detroit 3CD-set – 21 artists – 48-page inlay (2016).



## Down Home Blues Chicago Fine Boogie

<b>Artist:</b> <b>TRB:</b>  <b>Label:</b> <b>Genre:</b> <b>Format:</b> <b>Packaging:</b> <b>Cat. No:</b> <b>RUP:</b>	<b>Various Artists</b> <b>Down Home Blues Chicago:</b> <b>Fine Boogie</b> <b>Wienersworld</b> <b>Blues</b> <b>SCD</b> <b>Digipak with outer slip case &amp; book</b> <b>WNRCD5100</b> <b>5018755510014</b> <b>£34.99</b> <b>22 September 2017</b>
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- ***Down Home Blues Chicago* is THE definitive collection of blues music from Chicago-based musicians from the late 1940s to the late 1950s**
- **Features 41 artists who were influential in developing the Chicago blues scene, including Muddy Waters, Howlin' Wolf, Little Walter, Jimmy Rogers and many more**
- **Five CD set, packaged in a deluxe digipak with an outer slip case, featuring 134 rare tracks, all digitally remastered, some of which have never been previously available**
- **Also includes an 88 page book featuring an essay on the origins of Chicago music by renowned blues researcher and historian Mike Rowe, complete with rare photos, tracklisting and full sessionography**

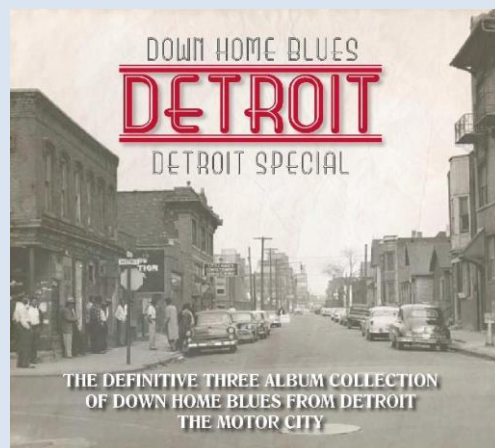
The period from the end of World War II until the dawn of the 1960s, the blues scene in Chicago can rightfully be described as one of its golden ages.

Passionate, powerful and personal, blues is the spirit of black America. It was a direct result of the Great Migration, when thousands upon thousands of black people left the rural south to settle in the urban areas in the North. Many of these came from the Mississippi delta and chose Chicago as the natural destination. Chicago was a city of opportunities. For musicians with their roots from the South, there was a welcoming network of clubs, radio stations and record labels and – most importantly – a large and appreciative audience.

This SCD set features a collection of 134 extraordinary performances from this golden era of down home blues. Some by most famous blues stars like Muddy Waters, Howlin' Wolf, Little Walter and Jimmy Rogers – with several lesser known artists. Many of these tracks were unissued at the time, others are alternate takes of issued songs, but are equally as fine. There are included some ultra-rare gems.

Included is an 88 page book written by Mike Rowe, blues historian and the author of *Chicago Blues, first published as Chicago Breakdown*, the definitive works on the history and the thriving times of its blues scene. Fully illustrated including rare photographs, graphics and sessionography.

The perfect companion album to Wienersworld's *Detroit Special* (WNRCD5095) – the definitive 3CD introduction to the down home Detroit blues scene.





## The Sam Charter Legendary Series "Chicago / The Blues / Today"



**Vanguard 3CD-set 70172 (1999)**

**recorded in December 1965 in RCA's "Bluebird" studios.**

The "Chicago / The Blues / Today" series was originally issued on Vanguard

LPs VRS 9216, 9217, and 9218 in 1966

Imaged: Buddy Guy with Junior Wells, J.B. Hutto, Big Walter,












Otis Spann, Jimmy Cotton, Otis Rush,

Homesick James, Johnny Young, and Johnny Shines.





## ON THE WEB (as of October 2, 2011)

	<p><b>Lionel Hampton</b>  <a href="http://www.uiweb.uidaho.edu/hampton/">http://www.uiweb.uidaho.edu/hampton/</a>  <a href="http://www.allaboutjazz.com/php/musician.php?id=7376">http://www.allaboutjazz.com/php/musician.php?id=7376</a>  <a href="http://en.wikipedia.org/wiki/Lionel_Hampton">http://en.wikipedia.org/wiki/Lionel_Hampton</a>  <a href="http://www.allmusic.com/artist/lionel-hampton-p6654">http://www.allmusic.com/artist/lionel-hampton-p6654</a>  <a href="http://www.drummerworld.com/drummers/Lionel_Hampton.html">http://www.drummerworld.com/drummers/Lionel_Hampton.html</a>  <a href="http://www.bigbandlibrary.com/lionelhampton.html">http://www.bigbandlibrary.com/lionelhampton.html</a>  <a href="http://www.lionelhampton.nl/">http://www.lionelhampton.nl/</a></p> <p><b>Charles Brown</b>  <a href="http://en.wikipedia.org/wiki/Charles_Brown_(musician)">http://en.wikipedia.org/wiki/Charles_Brown_(musician)</a>  <a href="http://www.allaboutjazz.com/php/musician.php?id=5343">http://www.allaboutjazz.com/php/musician.php?id=5343</a>  <a href="http://www.allmusic.com/artist/charles-brown-p291">http://www.allmusic.com/artist/charles-brown-p291</a>  <a href="http://en.wikipedia.org/wiki/Johnny_Moore's_Three_Blazers">http://en.wikipedia.org/wiki/Johnny_Moore's_Three_Blazers</a>  <a href="http://www.bluesdatabase.com/modules.php?name=Discographies&amp;look=albums-493">http://www.bluesdatabase.com/modules.php?name=Discographies&amp;look=albums-493</a></p>	
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	<p><b>Eddie Vinson</b>  <a href="http://www.allaboutjazz.com/php/musician.php?id=11081">http://www.allaboutjazz.com/php/musician.php?id=11081</a>  <a href="http://en.wikipedia.org/wiki/Eddie_Vinson">http://en.wikipedia.org/wiki/Eddie_Vinson</a>  <a href="http://www.allmusic.com/artist/eddie-cleanhead-vinson-p134932">http://www.allmusic.com/artist/eddie-cleanhead-vinson-p134932</a>  <a href="http://bebopwinorip.blogspot.com/2010/09/eddie-cleanhead-vinson-mr-cleanhead.html">http://bebopwinorip.blogspot.com/2010/09/eddie-cleanhead-vinson-mr-cleanhead.html</a>  <a href="http://www.artistdirect.com/artist/eddie-cleanhead-vinson/506022">http://www.artistdirect.com/artist/eddie-cleanhead-vinson/506022</a></p> <p><b>Chuck Willis</b>  <a href="http://en.wikipedia.org/wiki/Chuck_Willis">http://en.wikipedia.org/wiki/Chuck_Willis</a>  <a href="http://www.allmusic.com/artist/chuck-willis-p5839">http://www.allmusic.com/artist/chuck-willis-p5839</a>  <a href="http://www.futurerocklegends.com/artist.php?artist_id=Chuck_Willis">http://www.futurerocklegends.com/artist.php?artist_id=Chuck_Willis</a>  <a href="http://www.artistdirect.com/artist/chuck-willis/510451">http://www.artistdirect.com/artist/chuck-willis/510451</a>  <a href="http://oldies.about.com/od/50srbartists/p/Profile-Chuck-Willis.htm">http://oldies.about.com/od/50srbartists/p/Profile-Chuck-Willis.htm</a></p>	
	<p><b>Wynonie Harris</b>  <a href="http://en.wikipedia.org/wiki/Wynonie_Harris">http://en.wikipedia.org/wiki/Wynonie_Harris</a>  <a href="http://www.allmusic.com/artist/wynonie-harris-p362">http://www.allmusic.com/artist/wynonie-harris-p362</a>  <a href="http://home.earthlink.net/~v1tiger/wynonie.html">http://home.earthlink.net/~v1tiger/wynonie.html</a>  <a href="http://www.bluesdatabase.com/modules.php?name=Discographies&amp;look=albums-2473">http://www.bluesdatabase.com/modules.php?name=Discographies&amp;look=albums-2473</a>  <a href="http://www.nebrocks.org/wynonie.htm">http://www.nebrocks.org/wynonie.htm</a></p> <p><b>The Five Keys</b>  <a href="http://www.uncamary.com/5Keys/5keys.html">http://www.uncamary.com/5Keys/5keys.html</a>  <a href="http://www.vocalgroup.org/inductees/the_five_keys.html">http://www.vocalgroup.org/inductees/the_five_keys.html</a>  <a href="http://en.wikipedia.org/wiki/The_Five_Keys">http://en.wikipedia.org/wiki/The_Five_Keys</a>  <a href="http://www.allmusic.com/artist/the-five-keys-p4259">http://www.allmusic.com/artist/the-five-keys-p4259</a>  <a href="http://www.soulfulkindamusic.net/rwest.htm">http://www.soulfulkindamusic.net/rwest.htm</a>  <a href="http://www.rockabilly.nl/references/messages/five_keys.htm">http://www.rockabilly.nl/references/messages/five_keys.htm</a></p>	



Wynonie Harris with Lucky Millinder and his Orchestra.

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