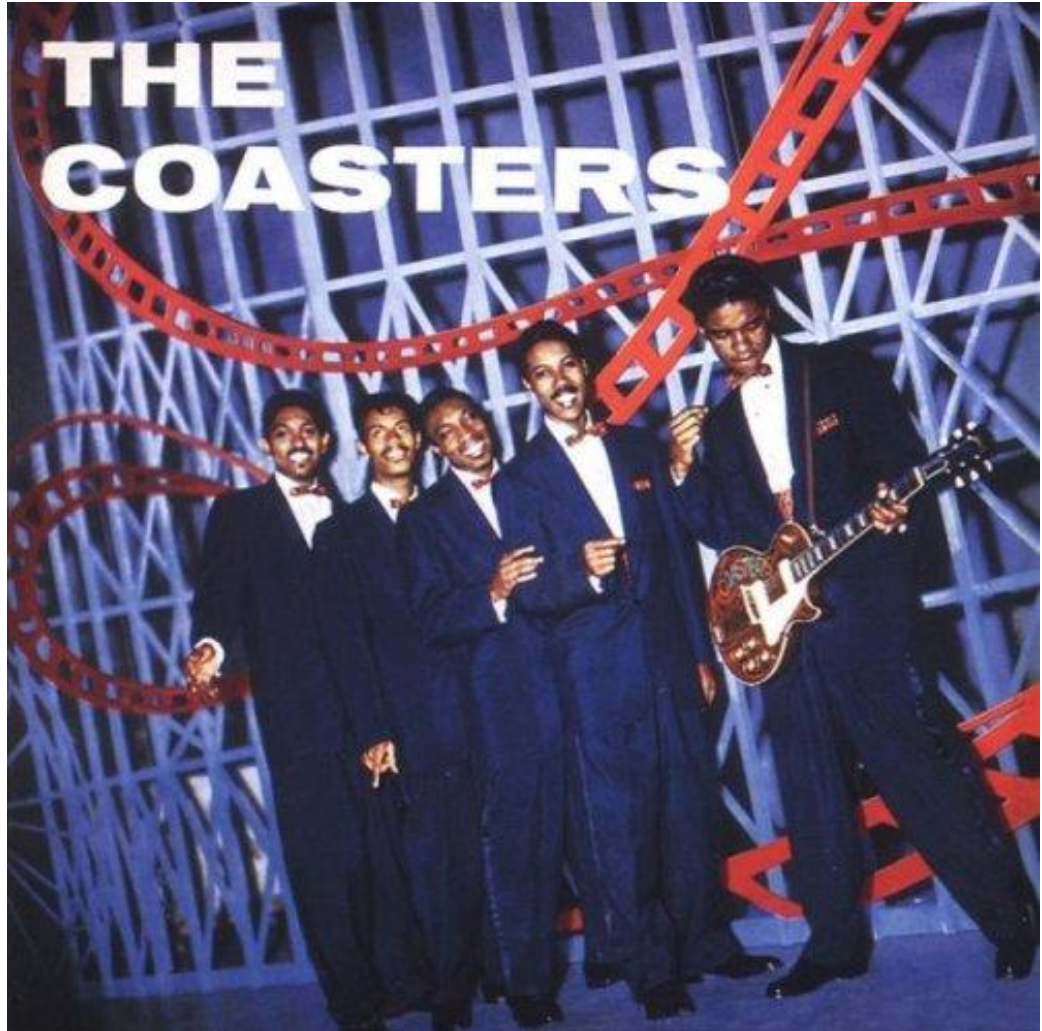




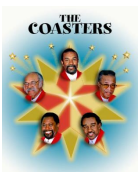
PRESENTS

THE GREAT R&B FILES
(# 3 of 12)



THOSE HOODLUM FRIENDS THE COASTERS

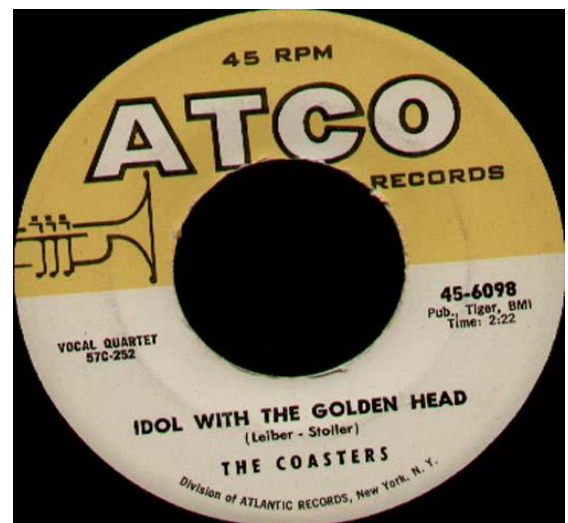
Edited by Claus Röhnisch



The True Story – The Biography – Quotes, Analysis & Presentations – The Members & Lineups
Session Discography – Singles Discography & Lead Vocals – EPs, LPs & CDs – Ultimate CD Collection
Timeline with Year by Year Re-Cap 1949-2008: 60 Years of R&B with The Coasters
The Chart Hits – The Robins: Story & Discography – The Off-Shoot Coasters Groups
There's A Riot Goin' On: The Coasters On Atco, the Definitive Box-Set – plus the Down Home CD
Carl Gardner: Yakety Yak I Fought Back, My Life with The Coasters

Please note that the known facts herein are only presented until 2007 - see "The Clown Princes" for later updates!

page 1 (120)



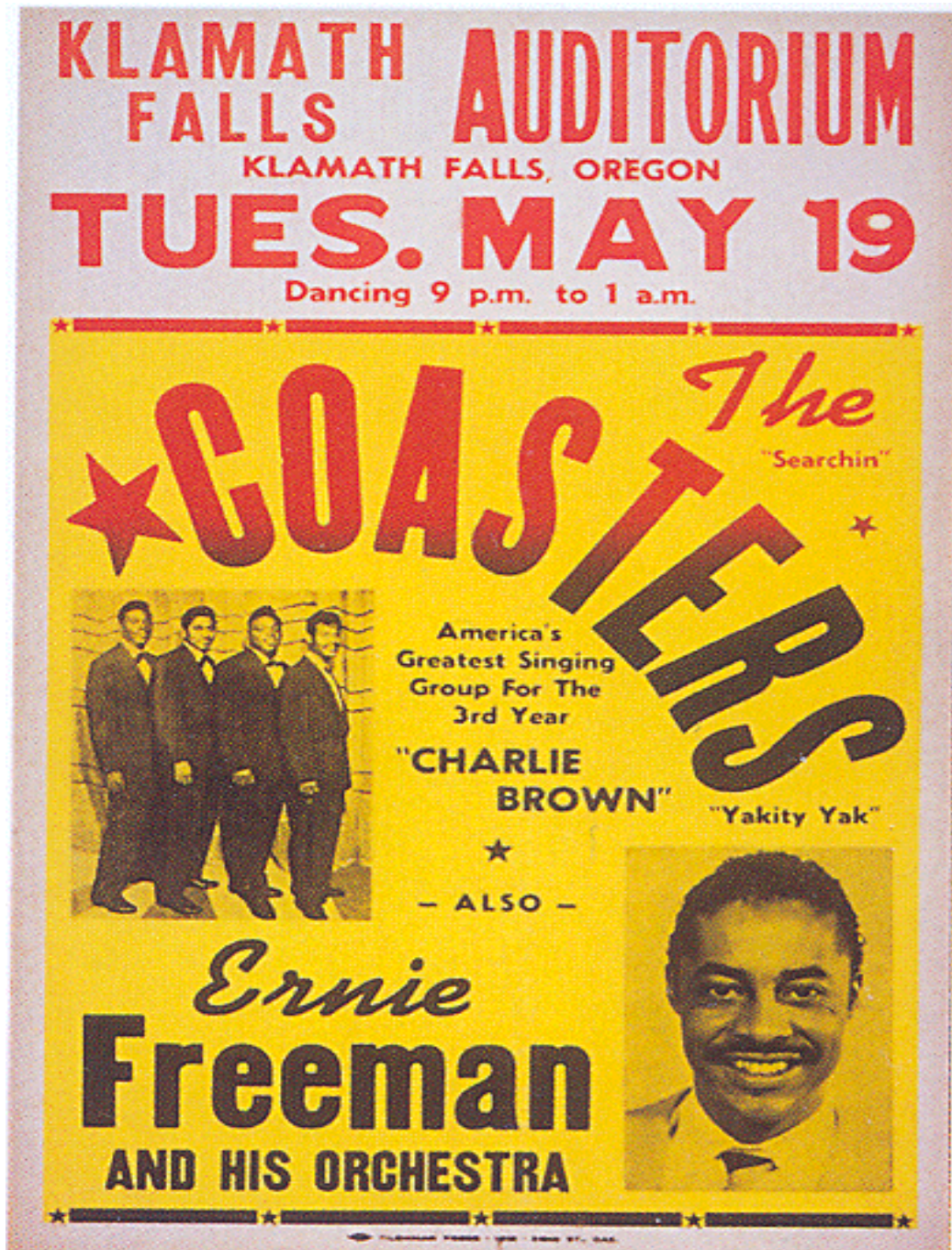
2008



The Coasters band members from left Ronnie Bright, Carl Gardner Jr., J.W. Lance and Alvin Morse perform during the 'Rock, Pop and Doo-Wop' concert at the Baton Rouge River Center Saturday afternoon (June 28, 2008).
ADVOCATE STAFF PHOTO BY DENNY CULBERT.

The Coasters, featuring Carl Gardner Jr., son of founding member Carl Gardner, hit the stage in cherry-red suits. The senior Gardner retired from performing in 2005 and now acts as the group's official coach. The Coasters' current lineup includes tenor vocalist and New Orleans native J.W. Lance, who left the stage to hug his mother in the audience. The high-spirited Coasters stayed true to the group's classic mix of great vocal ensemble and comedy. After singing several hits (there are too many of them to fit in the allotted time), the guys dragged bass singer Ronnie Bright, who pretended to be fall off the stage drunk at the end of "Charlie Brown."
By JOHN WIRT, Music Critic, Published: June 29, 2008. From 2theAdvocate.com, Louisiana.

THE COASTERS



1959

From "Hound Dog - The Leiber and Stoller Autobiography" (Simon & Schuster, 2009):

"Leiber: Lester Sill... took us back to Modern and this time made sure we met the Bihari brothers, who also invited their ace singing group, the Robins, to hear our stuff. We let loose with something we had just written, a different take on the Bible than what I'd studied at Hebrew shool. ..The Robins dug our new creation myth and cut ' That's What The Good Book Says' a month later. It came out in early 1951. ...A real record. Our very first, with our names on it, although misspelled. ..Stoller: We had our first record and, believe it or not, within a month we had our second (Jimmy Witherspoon's live recorded 'Real Ugly Woman'; ed.note).

..Stoller: Billy Guy was the comic. He had great timing and loved to play the country yokel. In real life, he was city-sharp and super-hip. Leiber: Carl Gardner,.. had an exquisite tenor voice.. Stoller: a great lead singer ... Dub had one of the great bass voices... Some bass singers have mer volume; but Dub had both resonance and subtlety. He was an artist... In 1958, we developed a new approach to the Coasters' records. A duet lead featuring Carl and Billy."

Jerry Leiber and Mike Stoller (with David Ritz).



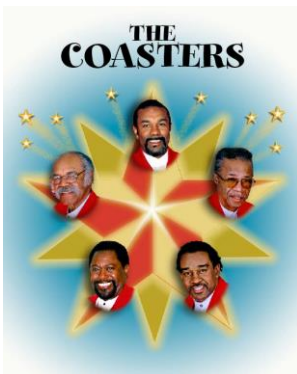
The Coasters on March 7, 1959 doing "Charlie Brown" (Gunter, Gardner, Guy, and Jones)

THE COASTERS

THOSE HOODLUM FRIENDS

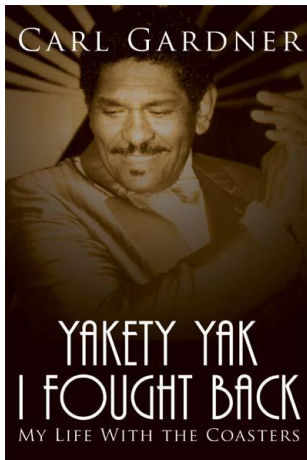


The Coasters in 2009: J.W. Lance, Carl Gardner Jr, Primotivo Candalera, Ronnie Bright.





"Leiber & Stoller reached their early zeniths with the Coasters. They charted twenty-four times with their pet project, which personified the playlets - two-and-a-half-minute musical radio plays. The Coasters were a group of vaudevillians, tumblers, comedians to boot, and comedians receive sustenance in delicatessens. 'They ate white food, pastrami sandwiches, never ribs and cornbread,' says Jerry (Leiber, ed.note). 'In fact, ordering pastrami was the secret of their success'. Fifty years later, the following songs are still on the tip of everyone's tongue: 'Charlie Brown', 'Yakety Yak', 'Little Egypt', 'Poison Ivy', 'Along Came Jones', 'Searchin' ', and 'Young Blood'. Even though the brilliant 'Down Home Girl' and 'D.W. Washburn' were covered by the Stones and the Monkees, respectively, it's the lesser-known tracks that are the most fascinating today: 'Shopping for Clothes', 'The Slime', 'Idol with the Golden Head', 'Run Red Run', 'The Shadow Knows', 'Three Cool Cats', 'Bad Blood', 'Wake Me, Shake Me', 'Down in Mexico', 'Turtle Dovin' ', and 'Soul Pad' ".

Josh Alan Friedman - interviewing Jerry Leiber in 2007
("Tell The Truth Until They Bleed", Backbeat Books 2008).



Carl Gardner: Yakety Yak I Fought Back – My life with the Coasters. Author: Veta Gardner. Publisher: AuthorHouse, June 2007.
The Rhino Handmade 4-set CD "The Coasters On Atco" and the "Down Home" CD on Varèse Sarabande (covering a total of 125 Atco and Date/King recordings 1954-1972).

Carl Gardner's Coasters



Carl Gardner became the first original Coaster in September 1955 and has stayed with the group and been the Coasters' spokesman ever since. He led such Coasters classics as "Young Blood", "Love Potion Number Nine" and "Cool Jerk" among others. Carl's tenor was also featured in the Coasters' famous unison sung hits "Yakety Yak", "Charlie Brown", and "Poison Ivy".

Carl Gardner's son - Carl Junior - entered the Coasters just in time for Gardner Sr's 70th birthday, and toured with the group, eventually sharing leads with his father. On Nov 5, 2005 he officially took over from his father, who semi-retired, but still acts as special coach to Carl Jr.

Bookings for The Coasters: VETA GARDNER MANAGEMENT
Phone 772-380-9607 **e-mail:** originalcoasters@att.net

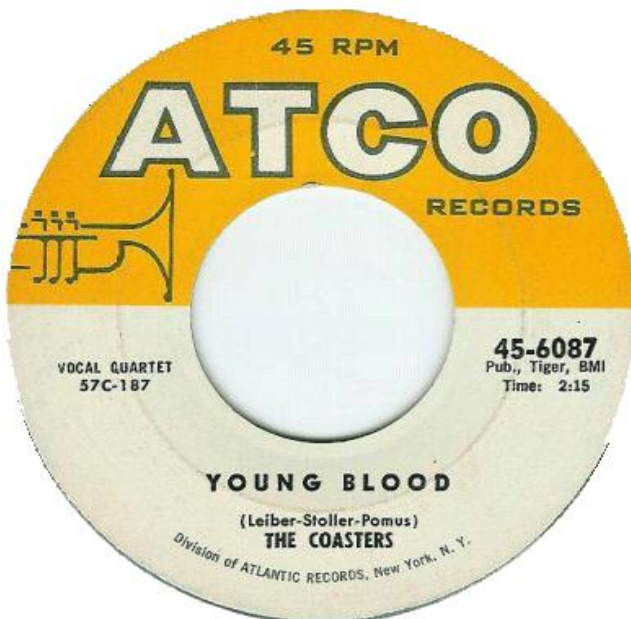
"Those Hoodlum Friends" is an edited transcript from The Coasters Web Site, published by Claus Röhnisch, 2007-2011. <http://www.angelfire.com/mn/coasters>

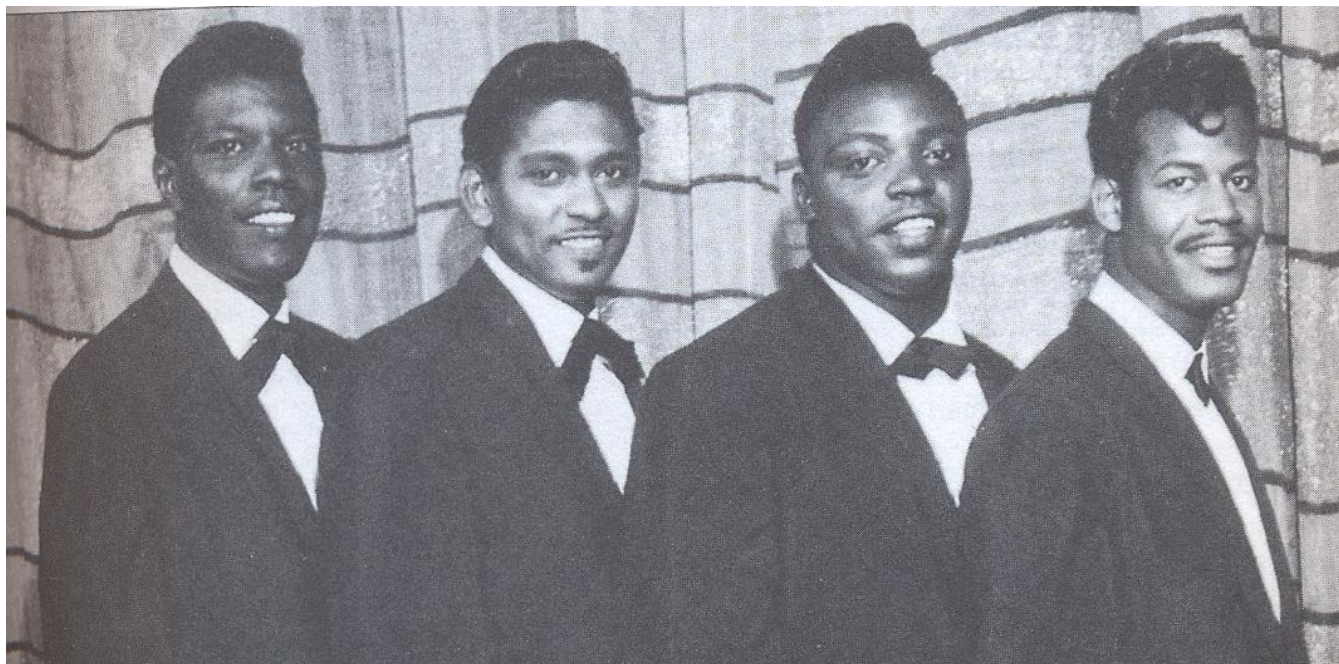
THE COASTERS



THOSE HOODLUM FRIENDS THE COASTERS

May 1, 2011 edition (revised and partly updated in May 2018)
For a supplement and new additions – see **The Clown Princes of Rock and Roll**
at The Great R&B-files Created by Claus Röhnisch: <http://www.rhythm-and-blues.info>





Top: Will "Dub" Jones, Carl Gardner, Cornell Gunter, and Billy Guy on August 16, 1958.
The first group inducted into the Rock and Roll Hall of Fame - individual awards in 1987 to the four singers on top image.
Bottom: The Coasters on November 16, 2008 - Ronnie Bright, Carl Gardner Jr, J.W. Lance, and Primitivo Candelaria.

For the Memories of



Bobby Nunn 1925 – 1986



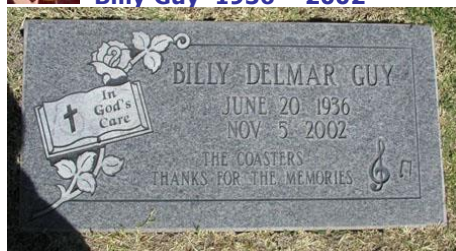
Cornell Gunter 1936 – 1990



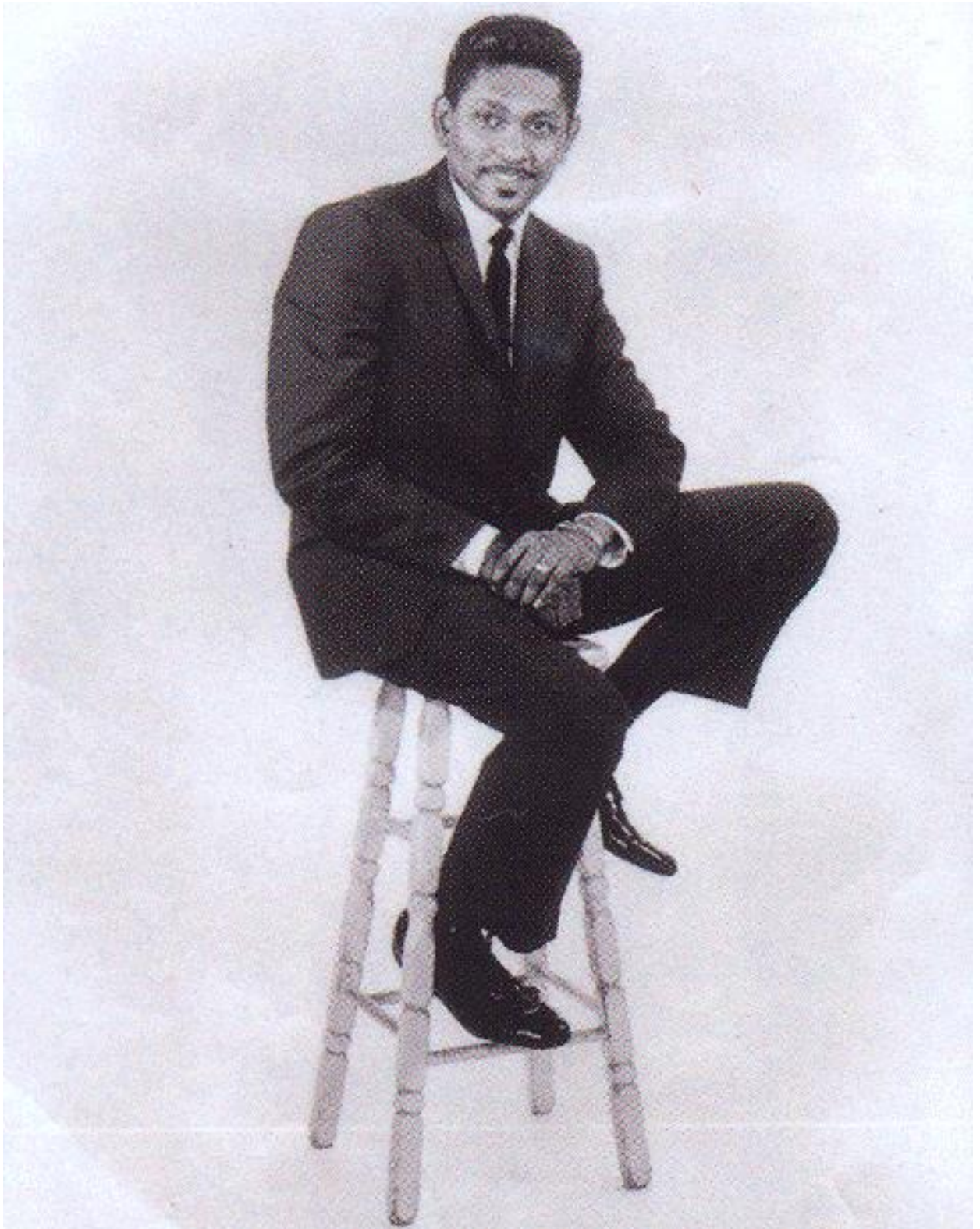
Will "Dub" Jones 1928 – 2000



Billy Guy 1936 – 2002



*Dedicated to Carl Gardner – **the true Coaster.***



Carl Gardner in 1960.

THE COASTERS



PRESENTS



THOSE HOODLUM FRIENDS THE COASTERS

Edited by Claus Röhnisch



Introduction

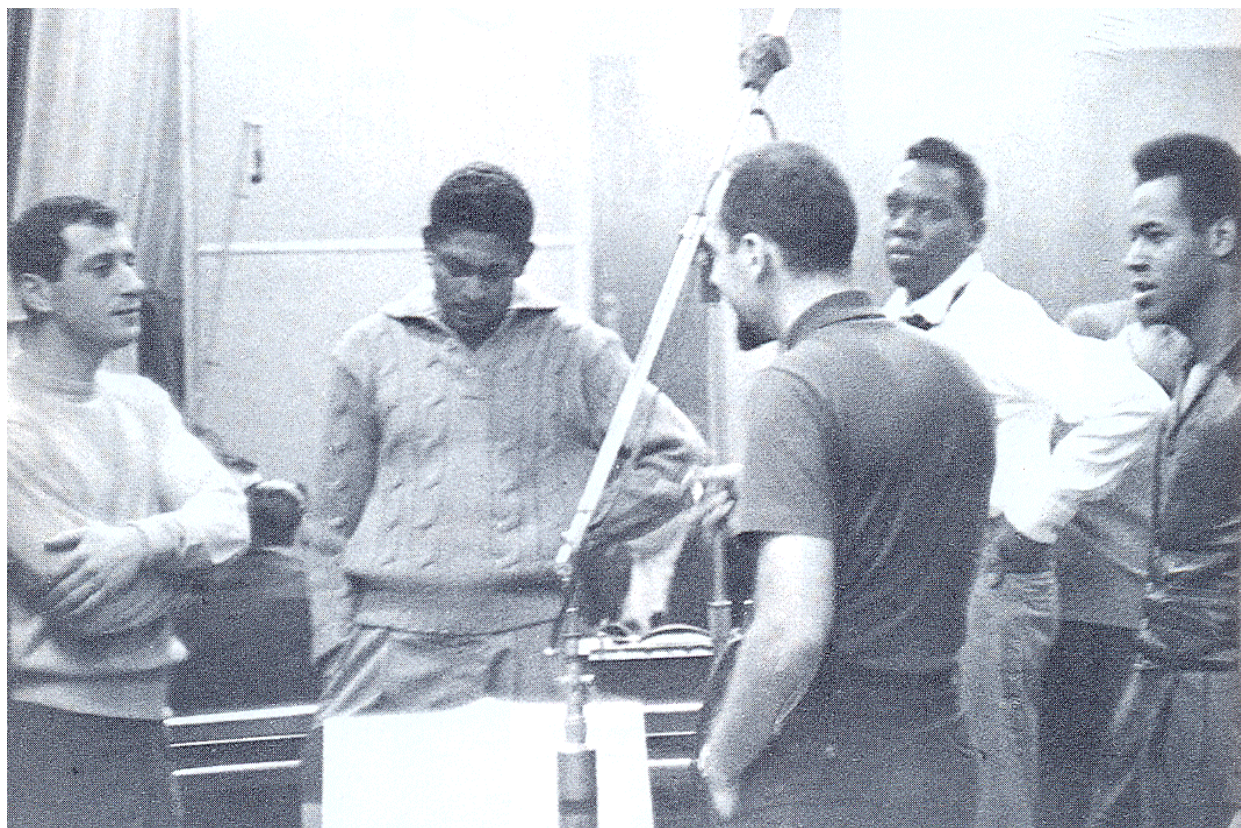
During the summer of 2007 Veta Gardner, manager of **the Coasters** (the first vocal group to be inducted into the Rock and Roll Hall of Fame), published the Carl Gardner autobiography "**Yakety Yak I Fought Back – My Life with the Coasters**" (AuthorHouse). Abreast, fate decided that **two CD packages**, featuring chronological compiled **definitive** CDs with the legendary group, would be issued within a span of three to four months - in fact these compilations would turn out to comprise almost all of the total recorded works of the group from 1954 - 1973. I became involved in all three projects - in collaboration with Veta Gardner, with James Ritz, and with Cary Mansfield (two of the most serious and dedicated re-issue producers I have come across). Well - 2007 became a truly great year for the Coasters - more than 50 years after their forming. In late 2008 Veta Gardner announced that Carl Gardner's and the Coasters' story is to become a movie. Shooting will commence within the next 8-10 months, as soon as all the actors and all the people that will be in the show are recruited. The film will be produced by Treasure Coast Films with award winning director Jose Garofalo.

According to Charlie Gillett: "The Sound of the City" (1971, 1983), **the Coasters** occupy the sixth position of rock 'n' roll acts with most records in the U.S. Pop Top 10, 1955-59 (one hit record could muster two hit titles - but Gillett counts a double-sided hit as one hit

record); only surpassed by Elvis Presley, Fats Domino, Rick Nelson, the Everly Brothers, and Pat Boone; and with Chuck Berry, Jerry Lee Lewis, Little Richard, and Lloyd Price among the ten best scorers (note the difference between a hit record and a hit title).

The Coasters are one of only six R&B acts, who during the '50s scored more than three Pop Top 10 hits (hit titles) - the other five are the Platters, Nat King Cole, Fats Domino, Chuck Berry, and Little Richard. In Stuart Colman's wonderful R'n'R publication "They Kept on Rockin' - The Giants of Rock 'n' Roll" (1982), the following legends are presented: Bill Haley (Father of Rock 'n' Roll), Chuck Berry (Still Motorvatin'), Fats Domino (They Call Me The Fat Man), Jerry Lee Lewis (The Killer Himself), Carl Perkins (King of Rockabilly), Bo Diddley (The Diddley Daddy), Screamin' Jay Hawkins (Clown Prince of Rock 'n' Roll), Duane Eddy (The Twang's the Thang), The Coasters (That is Rock 'n' Roll), Buddy Holly (Reminiscing), Eddie Cochran (Somethin' Else), Gene Vincent (The Black Leather Rebel), Johnny and Dorsey Burnette (Rockabilly Boogie Brothers), Elvis Presley (Once a King), Little Richard (Back to the Church), The Everly Brothers (So Bad). The Coasters Web Site is very proud to present one of those giant legends, "**Those Hoodlum Friends**" - The Coasters, in detail, within this publication.

-- Claus Röhnisch, December 2007, November 2008, and August 2009



The Coasters in Arizona, 1959 or poss circa late 1958 at a local Phoenix TV station with emcee Jack Curtis; fr. l. Cornell Gunter, Will "Dub" Jones, Adolph Jacobs, Bill Guy, and Carl Gardner. Photo: Johnny Franklin; ctsy Samuel Hill.
In the Atlantic studios/office March 26, 1959: Jerry Leiber, Carl Gardner, Mike Stoller, King Curtis, and Billy Guy.

THE COASTERS

Acknowledgments

Carl Gardner (original lead singer of the Coasters, who has stayed with the group for over 50 years) and Veta Gardner (his wife and manager), who I both had the pleasant privilege to guest in early 1992, have been extremely helpful in creating this ultimate presentation of the Coasters. I call Veta and Carl Gardner my very good friends. Foremost thanks to Todd Baptista – you sure do great things for all the harmony groups, congrats to a terrific review in Goldmine magazine of the Gardner autobiography and thank you for the up-coming "The Clown Princes of Rock 'N' Roll" articles! Special thanks to Bill Millar (you are the best!), and to Chris Woodford, Eric LeBlanc, Charles Sheen, and the late Brian Watson, who all have encouraged me to update and improve my work. I am extremely obliged to Theresa Garthson at the Atlantic Records office of the 1960s. You have been the most important inspiration to my discographical interest. Extra thanks to editors Bernd Kratochwil of "Rockin' Fifties" in Germany, Tony Burke of "Blues and Rhythm", Trevor Cajiao of "Now Dig This", and to Art Turco of the relinquished "Record eXchanger".

Thank you Stefan Pingel-Wriedt, Joy Stewart-Evans, Jack Grochmal, Ray Baradat, Peter Stoller, Mark Traversino, Anthony Rotante, Per Anderö, Jim Pewter, Carla McCue, Cord Coslor, Matthew Broyles, and Gaetano LaMotta – your given information has been truly useful. My very special thanks go to art designers Rachel Gutek (Rhino) and Jane Caggiano (in Florida), and to Gerd "Eddie" Blüthmann for his nice labelshots of the 1950s. I also want to give serious credits to Randy Poe, Walter Devenne, and Bill Inglot. Warm acknowledgments go to Bob McGrath for his terrific "The R&B Indies" books; to Kurt Mohr for his original, groundbreaking Coasters discography work; and to Tony Rounce (nowadays at Ace Records) formerly of Sequel Records in London, who (with assistance from Bob Fisher, Brian Watson, Little Walter Devenne and Seamus McGarvey) has made it possible for us to enjoy most Atco recordings in Sequel Records' special 4CD series. Thanks to Bill Millar, Arnold Shaw, Francine Russo, Jay Warner, Peter Shapiro, and Robert Christgau for your analysis and presentations included here. I would also like to thank the owner of Relic Record Shoppe, George Lavatelli, in Hackensack, NJ, who got me the terrific "Charlie Brown" CD; and Frank Scott of Roots & Rhythm mail order, who served me with the "In Concert" CD (and gave me inspiration more than 40 years ago).

Information has also been obtained from Bob Altshuler, Michel Ruppli, Robert Palmer, Fernando L. Gonzalez, Gary Kramer, Galen Gart, Joel Whitburn, Leslie Fancourt, Big Al Pavlow, Robert Ferlingere, Billy Vera, Barry Hansen, Bill Daniels, Tony Watson, Norbert Hess, Dick Horlick, Charlie Gillett, Cliff White, Colin Escott, Pete Grendysa, Dave Booth, Marv Goldberg, Rick Whitesell, Bob Pruter, Jim Dawson, Phil Groia, Rick Coleman, Nikki Gustavson, George Moonoogian, Steve Propes, Jay Warner, Alan Balfour, Ray Topping, Mitch Rosalsky, Peter Guralnick, Mike Redmond, Lee Hildebrand, Gerry Hirshey, Tony Douglas, Neil Slaven, Mike Sweeney, Don Kochakian, Dave Penny, Ken Emerson, Josh Alan Friedman, and Adam Komorowski. Sorry if I left someone out who is justified for credit. I have been working with information on the Coasters for quite a while now. Thanks also to all others who have written to me or have guested my web site forum.

To Jonas Bernholm - I really appreciate your job teaching all of us more about the great R&B pioneers (and thank you for the 1980 teamwork we did). I would also like to thank Rhino Records, Collectables Records, Shout!Factory, Hip-O Select, Ace Records (UK), Proper Records in UK, Gilles Petard's Classics Blues & Rhythm Series, and Bear Family Records in Germany for all the sincere, and carefully worked out nostalgia CD collections you release.

My sincere appreciation to the following websites for their high information standards: DigitalDreamDoor, the recently defunct Doo Wop Society of Southern California, The Vocal Group Harmony Web Site, The Rhythm and Blues Highway, Marv Goldberg's Unca Marvy's R&B Page, Harmony Haven (harmonytrain.com), Bob Shannon's Behind The Hits, and the Primer's Shades of Blue (rhythmandblues.org.uk). I am definitely also impressed by the Wikipedia project (which alongside Google is the foremost referrer to my web site).

And finally - Cary Mansfield at Varèse Vintage, thanks for letting me do the liner notes to the "Down Home" CD of 2007. Thank you, James Ritz at Rhino Handmade. You made a splendid job with "There's A Riot Goin' On: The Coasters On Atco". I am proud of having being able to help you out (and grateful for the received new information from both of you). And thank you once again, Veta Gardner. The three of you are truly the ones triggering this publication! What a nice quartet - in true harmony!

~~~~~ - Keep On Coastin'!



Billy Guy and Carl Gardner – the two foremost Coasters March 26, 1959.





The classic Coasters at the Rock and Roll Hall of Fame Award Gala Meeting in New York January 21, 1987. Cornell Gunter, Billy Guy, Lester Sill (their original manager), Will "Dub" Jones, and Carl Gardner. Photo ctsy Todd Baptista.  
Top photos: the classic Coasters at their peak in 1960/1961 - both fr. l: Jones, Gardner, Gunter, Guy.



# THE COASTERS



## THE COASTERS LINEUPS

### ***The original lineup (October 1955 - 1957):***

Carl Gardner, lead  
Bobby Nunn, bass  
Billy Guy, baritone  
Leon Hughes, tenor  
Adolph Jacobs, guitar (from mid/late 1956)  
Young Jessie (subst. for Hughes on one session 1957)

### ***The classic lineup (1958 - mid 1961):***

Carl Gardner, lead  
Billy Guy, baritone  
Cornell Gunter, tenor  
Will "Dub" Jones, bass  
Albert "Sonny" Forriest, guitar  
(replacing Adolph Jacobs from early 1959)

### ***The qualitative lineup (mid 1961 - 1967):***

Carl Gardner, lead  
Billy Guy, baritone  
Will "Dub" Jones, bass  
Earl "Speedo" Carroll, tenor  
Thomas "Curley" Palmer, guitar (from 1962)  
Vernon Harrell (subst. for Billy Guy on stage mid-late '60s)

### ***The revival lineup (1968 - 1979):***

Carl Gardner, lead  
Earl "Speedo" Carroll, tenor  
Billy Guy, baritone (up to 1973)  
Jimmy Norman, baritone (from 1973, absent 1979)  
Ronnie Bright, bass  
Thomas "Curley" Palmer, guitar

### ***The resurrection lineup (ca 1980 - 1997):***

Carl Gardner, lead  
Jimmy Norman, baritone  
Ronnie Bright, bass  
Thomas "Curley" Palmer, guitar

### ***The current lineup (1998 - present):***

Carl Gardner, lead (coach from 2006)  
Alvin Morse, baritone (during 11/1997 - 09/2008)  
Primo Candelaria, baritone (from October, 2008)  
Carl Gardner Jr., tenor (lead from 2006)  
(absent July, 2001 - November, 2004)  
J. W. Lance, tenor (from July, 2001)  
Ronnie Bright, bass  
Thomas "Curley" Palmer, guitar

## THOSE HOODLUM FRIENDS – THE COASTERS

### Contents

### Page

|                                                           |     |
|-----------------------------------------------------------|-----|
| The Coasters Lineups                                      | 15  |
| Presenting Those Hoodlum Friends                          | 16  |
| The Coasters Chart Hits                                   | 17  |
| The Coasters – A Biography                                | 18  |
| Singles Discography with Lead Vocals                      | 20  |
| The Story – Quoted                                        | 21  |
| Timeline - A Year by Year Re-Cap:                         |     |
| - 60 Years of R&B with the Coasters                       | 29  |
| The Coasters - Songs not on any single                    | 45  |
| The Coasters Session Discography                          | 46  |
| Song Titles Chronology – Composers                        | 58  |
| Analysis and Presentations:                               |     |
| - At Smokey Joe's Cafe with Bill Millar                   | 60  |
| - Jerry Leiber & Mike Stoller by Francine Russo           | 61  |
| - In the Beginning: Arnold Shaw interviews Lester Sill    | 62  |
| - The Coasters presented by Peter Shapiro                 | 63  |
| - The Coasters presented by Jay Warner                    | 63  |
| - Unnaturals: analyse by Robert Christgau                 | 65  |
| - The Coasters at Rock and Roll Hall of Fame              | 67  |
| The Coasters U.S. EPs                                     | 68  |
| The Coasters LP Discography:                              |     |
| - The Original Vinyl Albums                               | 68  |
| - The LP Compilations                                     | 69  |
| Lineup Presentations: All the Members                     | 71  |
| Ultimate CD Collection: Rhino Handmade and Varèse Vintage | 76  |
| The Coasters CD Discography                               | 77  |
| The Robins: Story & Discography                           | 82  |
| Off-Shoot Coasters Groups: Story & Discography            | 86  |
| Bonus Section:                                            |     |
| - Year-By-Year Photos                                     | 92  |
| - Trivia Connections                                      | 97  |
| - The Coasters Hits: Peak Positions                       | 97  |
| Yakety Yak I Fought Back - review by Todd Baptista        | 100 |
| Lineup Photos                                             | 102 |
| The Definitive CD Collection                              | 114 |



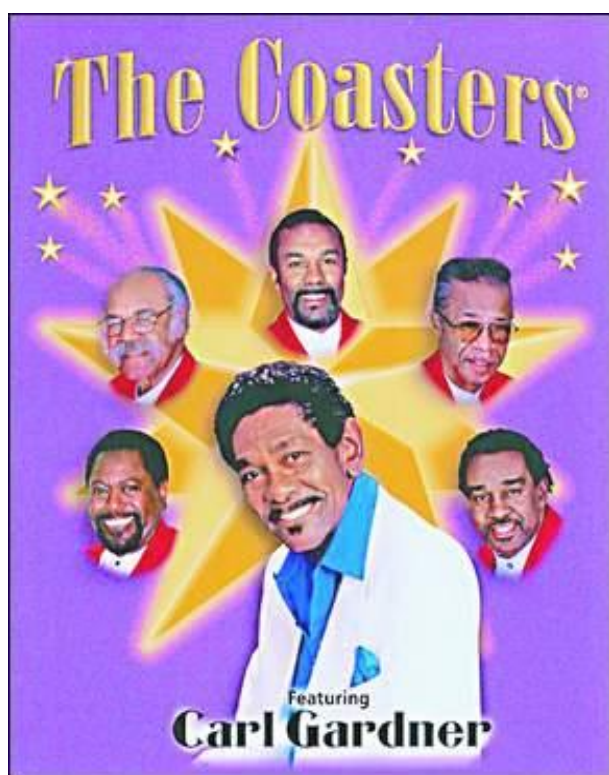
**CARL GARDNER**  
*Original Lead Singer of*  
**THE COASTERS**



## PRESENTS

# THOSE HOODLUM FRIENDS THE COASTERS

- edited by Claus Röhnisch



## THE COASTERS

### "Those Hoodlum Friends"

- **"The Clown Princes of Rock 'n' Roll"** - the pre-eminent vocal group of the original rock 'n' roll era, and the first to be inducted into the Rock and Roll Hall of Fame. Originated from the Robins - an R&B vocal group from Los Angeles, who had conquered California since 1949 - and had worked with the young composing/producing team of Jerry Leiber and Mike Stoller during 1954-55 - when Leiber-Stoller together with manager Lester Sill in September of 1955 decided to launch a professional group in L.A. for Atlantic's new subsidiary Atco. The two foremost lead singers (tenor and bass of the Robins) were completed with two new handchosen vocalists on the first Coasters records, but the original Coasters lineup only lasted for a couple of years until they re-formed (still with Californians) and moved to New York. They used the best musicians on recordings (especially King Curtis on sax from 1958) and reached international fame in 1959. The group was Leiber-Stoller's favorite vehicle for their 2-minute play-lets and the group worked with them 1954 - 1963, 1966-1968 and 1971-1972.

### Carl Gardner's debut with the Robins:

Los Angeles, Febr-March, 1954 *If Teardrops Were Kisses*

- Spark 110, released in February, 1955.

### The Coasters' recording debut:

Los Angeles, January 11, 1956 *Down In Mexico / Turtle Dovin'*

- Atco 6064, released in February, 1956.

**Records for:** Spark 1954-1955 (Robins). Atco 1956-1966, Date 1966-1968, King 1971-1973.

**All of the early members** have launched their off-shoot Coasters' recording groups during later years. Billy Guy has issued records as Billy Guy & The Coasters. There was Bobby Nunn's Coasters, Mark II - nowadays acting as Billy Richards' Coasters. Grady Chapman (of the Robins) toured with a "Coasters" group. Leon Hughes called a group The World Famous Coasters. Cornell Gunter's Fabulous Coasters - still acting with off-spring members as the "original" Cornell Gunter's Coasters. And if that isn't enough former members of those off-shoots have embarked new bogus Coasters groups. There also was Will Jones' World Famous Coasters (which often featured Billy Guy). Guy later semi-coached promoter Larry Marshak's fake group, nowadays touring in several versions as Cornell Gunter's Coasters. **The true Coasters, though, are still coached by Carl Gardner** (from 2008 touring as **Carl Gardner's Coasters** with Carl's son Jr as lead singer).

### The Robins lineup on Spark 1954-55:

Carl Gardner, lead - debuting with the Robins in Los Angeles February-March, 1954 (Spark); Bobby Nunn, bass (who sang with Little Esther on the Robins' "Double Crossing Blues" from December, 1949 and was lead of the Robins); "Ty" Terrell Leonard, tenor; Billy and Roy Richard, baritones; and in early 1954 Grady Chapman, second lead.



### Original Coasters lineup 1956-57:

Carl Gardner, lead and spokesman for 50 years - still coaching the group (born in Tyler, Texas April 29, 1928); Leon Hughes, tenor (born August 26, 1932); Billy Guy, baritone and recording with the group up to 1972 (born June 20, 1936; died November 5, 2002); Bobby Nunn, bass (born September 20, 1925; died November 5, 1986); and Adolph Jacobs, guitar up into early 1959 (born April 15, 1939).

### Famous classic lineup 1958-1961:

Gardner; Guy; Cornell Gunter, tenor up to mid 1961 (former lead with the Flairs; born November 14, 1936 in Coffeyville, Kansas. He died from an unknown gun shot in Las Vegas in his car February 26, 1990); Will "Dub" Jones, bass up to 1968 (former lead with the Cadets, born in Shreveport, Louisiana May 14, 1928; died in Long Beach, California on January 16, 2000).

### Later recording members:

Earl "Speedo" Carroll, tenor 1961-1979 (born November 2, 1937; leaving from and to the Cadillacs); Ronnie Bright, bass from 1968 (born October 18, 1938; formerly with the Valentines); Jimmy Norman, baritone, first substituting for Guy, then replacing him from 1973 (born August 12, 1937; formerly with Jesse Belvin and acting as solo artist); Thomas "Curley" Palmer, guitar from 1962

(born August 15, 1929).

### Lineup 1980-1997: (the longest lasting lineup)

Carl Gardner, Ronnie Bright, Jimmy Norman, Thomas Palmer.

### Current lineup from 1998:

Gardner, Bright, Palmer, and Alvin Morse, baritone (born February 1951 - member until September 2008), replaced by Primo Candelaria; Carl Gardner Jr, tenor (born April 29, 1955 - absent July 2001 - November 2004); J.W. Lance, tenor from 2001 (born June 16, 1949). In November, 2005 Gardner Jr officially took over from his father as lead singer of the Coasters, with all staying.

### Essential CD: The Very Best of... - Rhino R2 71597.

**Reading:** "Yakety Yak I Fought Back: My Life With The Coasters" by Carl Gardner with Veta Gardner (AuthorHouse 2007); "The Coasters" by Bill Millar (Star Books, UK 1975).



# THE COASTERS

## THE COASTERS CHART HITS

| Year | The Coasters<br>Pop Top 10 Hits | Peak |
|------|---------------------------------|------|
| 1957 | YOUNG BLOOD                     | # 8  |
| 1957 | SEARCHIN´                       | # 3  |
| 1958 | YAKETY YAK                      | # 1  |
| 1959 | CHARLIE BROWN                   | # 2  |
| 1959 | ALONG CAME JONES                | # 9  |
| 1959 | POISON IVY                      | # 7  |

| Year | The Coasters<br>R&B Top 10 Hits | Peak |
|------|---------------------------------|------|
| 1955 | SMOKEY JOE'S CAFE               | #10  |
| 1956 | DOWN IN MEXICO                  | # 8  |
| 1957 | YOUNG BLOOD                     | # 1  |
| 1957 | SEARCHIN´                       | # 1  |
| 1958 | YAKETY YAK                      | # 1  |
| 1959 | CHARLIE BROWN                   | # 2  |
| 1959 | POISON IVY                      | # 1  |

Chartings on any, several or all of the national Billboard Pop and R&B charts (**Best Seller / Juke Box / Disc Jockey / Top 100 / Hot 100 / Hot R&B**). "Smokey Joe´s Cafe" is by The Robins (featuring Carl Gardner, lead).

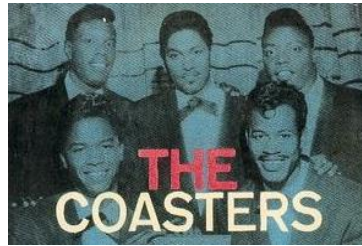
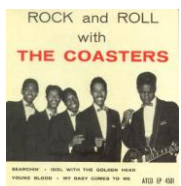
Entry dates (Day/Month/Year) in **Pop Charts** mark Billboard´s date for "week ending". In later chart compilations dates refer to actual issue date of the magazine (appr. ten days later). From January 13, 1962 these dates were coordinated. The revised dates are used for all R&B entries. The "**Hot Pavlow**" chart is Big Al Pavlow´s list of the 200 most popular R&B records of each year, 1955-1959 ("The R&B Book"). The information on Pavlow´s and the **U.K. Pop** charts are not from the Billboard. Although issued on three different singles, "**D.W. Washburn**" never reached any national chart. Several Coasters titles became regional hits in the U.S.

Positions from **U.S. Pop charts** 1955-1958 are noted for best position on any of the different national pop charts published in the Billboard. On August 4, 1958 Billboard introduced its new **Hot 100 Chart** and disclosed other national pop charts. Billboard's last **Juke Box R&B Chart** is dated June 17, 1957 (when "**Searchin´**" topped that chart), and the last **Disc Jockey Chart** was dated October 13, 1958. Starting from the week after that, October 20, 1958, Billboard only published one (combined Best Seller / Disc Jockey) **Hot R&B Chart**.

The best **Pop** position of "**Searchin´**" was at #3 on the **Best Seller** chart (Top 100 #5, Pop Disc Jockey #5 and Pop Juke Box #10). It reached **R&B Best Seller** #1 on June 10 - one week after its flip "**Young Blood**", and was listed for a total of 21 weeks on the Disc Jockey R&B Chart (and 18 on R&B Best Seller). "**Young Blood**" was listed for a total of 17 weeks on the R&B Charts. The Juke Box R&B chart listed "**Young Blood**" and "**Searchin´**" until the chart terminated. The **Best Seller R&B Chart** listed the two titles together, but changed flips after one week at #1 with "**Searchin´**" as new A-side. Total #1 weeks for this two-sider: 13 on the R&B Best Seller Chart. "**Young Blood**" reached **Pop** #8 on **Top 100** (#10 on Disc Jockey, #12 on Juke Box and #14 on Best Seller). Pavlow lists "**Searchin´**" / "**Young Blood**" as one hit record (which it was, since it was one and the same record, probably the most famous double-sided hit record of R&B and listed in Pavlow´s "The R&B Book" as **the #1 Record of R&B**).

The best **Pop** position of "**Yakety Yak**" was at #1 for one week from July 21 on the **Top 100** chart. It went to #2 on the Pop Best Seller and Disc Jockey charts. "**Yakety Yak**" reached the Billboard R&B #1 on June 23, and the Cash Box Best Selling Singles (Pop)#1 on July 19 for one week.

"**Charlie Brown**" stayed 3 weeks on the new Billboard Hot 100 Pop Chart's #2 position. "**Turtle Dovin´**" was listed as flip on the Juke Box R&B Chart for one week. Big Al Pavlow lists "**My Baby Comes To Me**" as flip of "**Idol With The Golden Head**" and "**I´m A Hog For You**" as flip hit of "**Poison Ivy**". "**Poison Ivy**" reached R&B #1 on October 5. "**Shoppin´ For Clothes**" hit the Cash Box Pop Chart #57. *Chart Hits Peak Positions, see page 97.*



### General notes:

**JB** = U.S. national Juke Box R&B chart; **DJ** = U.S. national Disc Jockey R&B chart. Mark (e.g. 2W) after Peak Pos. indicates numbers of weeks listed as a #1 Hit. Chart information from the Billboard (ctsy Joel Whitburn, "Hot R&B Songs"). # Peak Position and (Number of Weeks on actual Chart) followed by Entry date.

| Title (cat. #) | US Pop Charts | R&B Best Seller Chart | R&B Juke Box & Disc Jockey | Hot Pavlow | UK Pop Chart |
|----------------|---------------|-----------------------|----------------------------|------------|--------------|
|----------------|---------------|-----------------------|----------------------------|------------|--------------|

|                                                       |                            |                                 |                                        |     |     |
|-------------------------------------------------------|----------------------------|---------------------------------|----------------------------------------|-----|-----|
| <b>Smokey Joe's Cafe</b><br>The Robins<br>(Atco 6059) | <b>#79</b> (1)<br>23/11/55 | <b>#13</b> (2)<br>3/12/55       | JB <b>#10</b>                          | #62 |     |
| <b>Down In Mexico</b><br>(Atco 6064)                  |                            | <b>#9</b> (6)<br>31/3/56        | JB <b>#8</b><br>DJ <b>#9</b>           | #55 |     |
| <b>One Kiss Led To Another</b><br>(Atco 6073)         | <b>#73</b> (1)<br>12/9/56  |                                 | DJ <b>#11</b> (2)<br>8/9/56            | #80 |     |
| <b>Young Blood</b><br>(Atco 6087)                     | <b>#8</b> (24)<br>1/5/57   | <b>#1</b> (1W) (17)<br>6/5/57   | DJ <b>#2</b><br>JB <b>#2</b>           |     |     |
| <b>Searchin´</b><br>(Atco 6087)                       | <b>#3</b> (26)<br>8/5/57   | <b>#1</b> (12W) (21)<br>13/5/57 | DJ <b>#1</b> (7W)<br>JB <b>#1</b> (2W) | #1  | #30 |
| <b>Idol With The Golden Head</b><br>(Atco 6098)       | <b>#64</b> (6)<br>12/10/57 |                                 |                                        | #81 |     |
| <b>Gee, Golly</b><br>(Atco 6111)                      |                            |                                 |                                        | 200 |     |
| <b>Yakety Yak</b><br>(Atco 6116)                      | <b>#1</b> (16)<br>24/5/58  | <b>#1</b> (7W) (14)<br>9/6/58   | DJ <b>#1</b> (6W)                      | #1  | #12 |

| Title (cat. #) | Hot 100 Chart | Hot R&B Chart | Hot Pavlow | UK Pop Chart |
|----------------|---------------|---------------|------------|--------------|
|----------------|---------------|---------------|------------|--------------|

|                                                      |                          |                                      |     |     |
|------------------------------------------------------|--------------------------|--------------------------------------|-----|-----|
| <b>The Shadow Knows</b><br>(Atco 6162)               |                          |                                      | 200 |     |
| <b>Charlie Brown</b> (Atco 6132)                     | <b>#2</b> (15) 8/2/59    | <b>#2</b> (12) 16/2/59               | #19 | #6  |
| <b>Along Came Jones</b> (Atco 6141)                  | <b>#9</b> (12) 24/5/59   | <b>#14</b> (6) 15/6/59               | #54 |     |
| <b>Poison Ivy</b> (Atco 6146)                        | <b>#7</b> (16) 30/8/59   | <b>#1</b> (4W) (16)<br>31/8/59       | #7  | #15 |
| <b>I´m Hog For You</b> (Atco 6146)                   | <b>#38</b> (8) 13/9/59   |                                      |     |     |
| <b>What About Us</b> (Atco 6153)                     | <b>#47</b> (10) 13/12/59 | <b>#17</b> (6) 18/1/60               |     |     |
| <b>Run Red Run</b> (Atco 6153)                       | <b>#36</b> (8) 27/12/59  | <b>#29</b> (1) 21/12/59              |     |     |
| <b>Besame Mucho</b> (Atco 6163)                      | <b>#70</b> (3) 8/5/60    |                                      |     |     |
| <b>Wake Me, Shake Me</b><br>(Atco 6168)              | <b>#51</b> (9) 26/6/60   | <b>#14</b> (8) 27/6/60               |     |     |
| <b>Shoppin´ For Clothes</b><br>(Atco 6178)           | <b>#83</b> (4) 9/10/60   |                                      |     |     |
| <b>Wait A Minute</b> (Atco 6186)                     | <b>#37</b> (8) 5/2/61    |                                      |     |     |
| <b>Little Egypt (Ying-Yang)</b><br>(Atco 6192)       | <b>#23</b> (12) 30/4/61  | <b>#16</b> (4) 12/6/61               |     |     |
| <b>Girls Girls Girls (Part II)</b><br>(Atco 6204)    | <b>#96</b> (2) 20/8/61   |                                      |     |     |
| <b>T´Ain´t Nothin´ To Me</b><br>(Atco 6287)          | <b>#64</b> (6) 28/3/64   | <b>#20</b> (10) 7/3/64<br>(Cash Box) |     |     |
| <b>Love Potion Number Nine</b><br>(King 6385)        | <b>#76</b> (6) 11/12/71  |                                      |     |     |
| <b>Sorry But I'm Gonna Have To Pass</b> (UK A4519CD) |                          | August 1994                          |     | #41 |

## THE COASTERS

### "Those Hoodlum Friends"

A Biography - by Claus Röhnisch



The photos in this chapter: Those Hoodlum Friends - the Coasters (featuring Carl Gardner) - in October 1955, August 1956, circa 1965, in 1974, circa 1986, April 1998, and (featuring Carl Gardner Jr) in February 2007.

"If rock 'n' roll had produced nothing but the Coasters and Leiber and Stoller, it would still have commanded attention as the sound embodiment of a time and generation", Arnold Shaw wrote in his book "The Rockin' '50s". The Coasters are widely regarded as the pre-eminent vocal group of the original rock 'n' roll era. "There never was - nor will there ever be - another group quite like the Coasters. Although they worked within the standard conventions of vocal group harmony, their signal achievement was to create - or to have created for them - a variety of comedic roles that both celebrated and satirized the mores of contemporary American life without falling victim to racial stereotyping. It's impossible to gauge which was the luckier party, whether the Coasters were most fortunate to have Leiber and Stoller as their providers or the songwriters to have such capable vocalists to draw out the nuances and downright insinuations in their songs", Neil Slaven stated in a review in "Blues & Rhythm" magazine in late 1997.

The Coasters truly deserve their high rankings in music history - hand-chosen professional performers, all debuting during the early years of rhythm & blues and contributing to the emerging of original rock 'n' roll - exciting individuals, creating the best of vocal group harmonies ever waxed.

This exciting vocal group was born on September 28, 1955 through a recording / producing contract signed by Atlantic Records. The new foursome had its origins in the Los Angeles, California based vocal sextet the Robins, originally promoted by Johnny Otis and recording since 1949 with Bobby Nunn - born September 20, 1925 in Birmingham, Alabama - as bass/lead singer. It was the young producing /composing team of Jerry Leiber & Mike Stoller, who with manager /salesman Lester Sill persuaded Bobby Nunn and Carl Gardner, lead tenor vocalist with the Robins from 1954 on Leiber-Stoller's tiny Spark label in L.A., to leave that group and launch the new group - called The Coasters. Gardner - born April 29, 1928 in Tyler, Texas - is still the Coasters' spokesman and coach today (and sang lead with the group for 50 years). The Robins' West Coast hits from Spark were later issued on Coasters compilations (a.o. **RIOT IN CELL BLOCK #9**, **FRAMED**, **LOOP DE LOOP MAMBO**, and **SMOKEY JOE'S CAFE**).

Attracted by the success of **SMOKEY JOE'S CAFE** with Gardner on lead vocal, Atlantic Records signed an independent producer/composer contract with Leiber & Stoller on that historic day of September 28, 1955. Two hand-chosen Californians, Billy Guy (a young, slick baritone, born June 20, 1936 in Itasca, Texas) from the duo Bip & Bop, and Leon Hughes (born August 26, 1932 in Los Angeles County, who had sung with the Hollywood Flames and the Lamplighters), completed the original Coasters line-up. They were contracted to Atlantic's new subsidiary Atco Records (ratified in 1959 for a further seven years). Through the Coasters Leiber-Stoller launched some of the most entertaining songs of the '50s. The first Coasters recording was **DOWN IN MEXICO** from January 11, 1956 (Carl did great versions of that song in later years). The record became a "sleeper" R&B hit - followed by the minor Pop hit **ONE KISS LED TO ANOTHER** (with its originally intended fine A-side, **BRAZIL**).

The group now hit the road for national promotion and produced R&B's most famous double-sided smash in 1957 (with Gardner and Guy lead singers on one side each). **YOUNG BLOOD** (the original A-side) hit the national R&B Best Seller Chart #1 on June 3 and the week after its flip, **SEARCHIN'**, occupied that same spot for a further 12 weeks and also went to #1 on the R&B Disc Jockey and Juke Box Charts (with **YOUNG BLOOD** at #2). Both titles also became national Pop Top Ten hits, staying on the charts for half a year. This success stands as a rather unique achievement in American music history. Young Jessie had substituted for Hughes on that record. After three less successful, but exciting issues, (**IDOL WITH THE GOLDEN HEAD**, **SWEET GEORGIA BROWN**, and **DANCE!**) the Coasters reformed and - with Jerry & Mike - moved from the West Coast to New York. Bobby Nunn and Leon Hughes stayed in California, where Nunn later launched his own "The Coasters, Mark II". Nunn died of heart failure on November 5, 1986 in Los Angeles. His group, now led by Billy Richards Jr, continued to tour as "Billy Richards' Coasters" (originally managed by Larry Marshak). Hughes also started his own off-shoot Coasters group, "The World Famous Coasters" aka "The Original Coasters".



Two new group members were recruited by the Coasters' prolific manager Lester Sill and shared leads on the first N.Y. Coasters Atco effort, **ZING! WENT THE STRINGS OF MY HEART** (a beach music classic today), recorded on March 17, 1958 in Atlantic's new studios. Both new-comers were former L.A. experienced group singers - Will "Dub" Jones, successful bass lead with the Cadets, born in Shreveport, Louisiana on May 14, 1928 - and Cornell Gunter, lead with the Flairs, born November 14, 1936 in Coffeyville, Kansas. The two joined Gardner and Guy to establish the classic New York quartet that recorded all the other famous Coasters' golden million sellers. **YAKETY YAK** (Zing's A-side, with the significant unison singing) went #1 Pop and R&B in 1958 (and received a Grammy Hall of Fame Award in 1999), although its follow-up **THE SHADOW KNOWS** failed. **CHARLIE BROWN** (#2 Pop and R&B, with its great flip **THREE COOL CATS**) became an international hit and was followed by **ALONG CAME JONES** (a #9 Pop hit in 1959 b/w **THAT IS ROCK & ROLL**). The double-sider **POISON IVY** (a #1 R&B and #7 Pop hit) b/w **I'M A HOG FOR YOU** became the fourth million-seller. The classic Coasters had a fifth member in guitarist Adolph Jacobs born April 15, 1939 in Pineland, East Texas, who was succeeded by a Coasters employee, Sonny Forriest, on **WHAT ABOUT US** b/w **RUN RED RUN**, which was the last single of the highly successful year of 1959.

The productions of the Coasters' Atco recordings were far superior to any contemporary group efforts (using the best musicians available, especially Texan King Curtis' fruity sax breaks) with the lyrics neatly deriding aspects of teenage and/or black ghetto life. The group also worked out hilarious stage routines and became the most professional act in late '50s Rhythm & Blues and early '60s International Pop.

In 1960 the Coasters hit with **WAKE ME, SHAKE ME** and waxed one of their all-time greatest recordings, **SHOPPIN' FOR CLOTHES** (with Guy and Jones sharing lead vocals). The flip was **THE SNAKE AND THE BOOK WORM** (one of the few tracks not written by Leiber-Stoller). That year they also released their underrated, but qualitative **"One By One"** LP. In 1961 they hit with **WAIT A MINUTE** (recorded in 1957). After the group's last U.S. Pop Top 30 hit entry, **LITTLE EGYPT (YING-YANG)**, Cornell Gunter left the group in June, 1961. He formed his own "Fabulous Coasters" a couple of years later. Gunter died in his car by a gun shot from an unknown in Las Vegas on January 26, 1990. Two remnant groups of his tour as "The Original Cornell Gunter's Coasters" and as "Edwin Cook & the Cornell Gunter Coasters".



# THE COASTERS



The famous former lead of the Cadillacs, Earl "Speedo" Carroll, born November 2, 1937 in New York City, became new second tenor in the qualitative lineup of the Coasters, which continued to record for Atco through early 1966, with a.o. the live recording of **T'AIN'T NO THIN' TO ME** (originally issued on a various-artists "Apollo Saturday Night" LP - hitting the Cash Box R&B Chart #20 in March, 1964); and the original recording of **LET'S GO GET STONED**. Three of the mid '60s Coasters issues on Atco included a re-remix of **I MUST BE DREAMING** (originally recorded by the Robins), **MONEY HONEY** (a great rendition of the original Drifters' hit) and **SHE'S A YUM-YUM** (the Coasters' last Atco single, produced by King Curtis). Leiber-Stoller had left Atco/Atlantic in 1963, but the vocal quartet renewed their collaboration with the team in late 1966, recording for the CBS subsidiary Date Records, for which the Coasters on November 18 waxed **SOUL PAD** b/w **DOWN HOME GIRL**. In late October 1967 they recorded **SHE CAN** (later reissued as **TALKIN' 'BOUT A WOMAN**) and the wonderful original of **D.W. WASHBURN** (released in 1968 and reissued on King Records in the '70s).

In the years of the Coasters' first revival Will Jones had left for new tasks (in New York and later California), replaced by Ronnie Bright, born October 18, 1938 in New York City and original bass singer in Harlem's early '50s group the Valentines. Billy Guy, the great comedian of the group, had started his attempts as a solo artist back in 1962 (still recording and performing with the group up to 1973), sometimes substituted first by Vernon Harrell and later by the hard-working soul veteran Jimmy Norman - born August 12, 1937 in Nashville, Tennessee. He had sung with Jesse Belvin's Chargers and became a regular Coaster in the revival lineup of the '70s. The group performed all over U.S. and toured Europe several times. They even made a brief come-back on the U.S. Hot 100 Chart with a re-remix of the Clovers' classic **LOVE POTION NUMBER NINE** (for King Records in the winter of 1971/72 with Carl Gardner as happy lead vocal) and issued a



great album produced by Leiber-Stoller on King, titled **The Coasters On Broadway**. The group continued to make records - although the hits came dry. With Gardner, Speedo, Bright and Guy they had recorded for Lloyd Price's Turntable in 1969 (**ACT RIGHT** and **THE WORLD IS CHANGING**, produced by Jimmy Norman). Later Ronnie Bright sang lead on **CHECK MR. POPEYE**, and the group, now with Guy definitely out, did a single for Wilson Pickett's Wicked label (**HUSH DON'T TALK ABOUT IT**).

By the early '80s Carroll had left to reform his Cadillacs, and Guy and Jones sporadically acted with a special "World Famous Coasters" in California. Will "Dub" Jones died in Long Beach, California on January 16, 2000 at the age of 71 after several years of semi-retirement. Billy Guy died in his sleep at home in Las Vegas, Nevada on November 5, 2002. In 1987 the Coasters (Gardner, Guy, Jones, and Gunter individually) were inducted into

the **Rock and Roll Hall of Fame** - the first vocal group receiving that honor. The true Coasters by-then touring lineup, still fronted by Carl Gardner, included Norman, Bright, and veteran guitarist Thomas Palmer - born in El Paso, Texas on August 15, 1929, who had joined the group already in early 1962 (debuting on the notorious **THE CLIMB**).

This became the longest lasting lineup, touring for 18 years. At times more than ten different "Coasters" sang the hits on stage. Former Coasters Mark II members Grady Chapman and Bobby Sheen (of the late Robins) had a Coasters group (and even Randy Jones, who had sung with Gunter's and Nunn's groups, had one). In the late '90s "Billy Guy's Coasters" emerged on the scene, semi-coached by Billy Guy - that group (managed by Larry Marshak) nowadays tours in several versions as "The Cornell Gunter Coasters". Carl Gardner and his Coasters have - despite the competition from bogus and off-spring Coasters groups - been heavily engaged in live bookings during the late '80s and the whole of the '90s into the new millennium (even performing at the Carnegie Hall). Carl Gardner has been up-front all the time (leading a super-funky live version of **SMOKEY JOE'S CAFE** - the title which was used for the famous Leiber-Stoller musical).



In early 1998 the true Coasters were a singing quartet again (with Palmer still on guitar). Alvin Morse (born in February, 1951) had joined the group - and in time for Gardner's 70th birthday Carl Gardner Jr (petnamed Mickey - born April 29, 1955) replaced Jimmy Norman, who had left to start a new reggae career.

By the end of July, 2001 Joe Lance Williams aka J. W. Lance (born June 16, 1949), who had sung with Marshak's Coasters, started to substitute for Gardner Jr. In November, 2004 Carl Jr returned to his father's group and Lance stayed. On November 5, 2005 Carl Gardner Jr officially took over lead vocals from his father, who semi-retired (but continued to coach the group). The Coasters are probably America's most exciting veteran vocal group of today. We truly haven't heard the last from them yet!



All of the Coasters' Atco recordings are available on a Rhino Handmade 4CD-set (with 113 tracks) issued in December 2007, titled **"There's A Riot Goin' On: The Coasters On Atco"**. Rhino's **"The Very Best of The Coasters"** is their most worthwhile 1CD-anthology. U.S. Rhino have also issued a terrific double CD titled **"50 Coastin' Classics"** (although out of catalogue nowadays). A 30-track 2CD-set, titled **"The Definitive Soul Collection"** is planned (featuring all their pop hits). The Coasters' fine Date/King sides are to be found on a recommended Varèse Vintage CD, **"Down Home"**, issued in August 2007.

## THE COASTERS – Singles Discography

The lineups are presented for general overview and do not always fit with issue dates. Label and catalogue number followed by month/year of issue, and by track titles (with lead singers and recording dates). Tracks not on any single - page 49. Off-shoot Coasters singles - page 95.



### The Robins

(Carl Gardner, Bobby Nunn, Terrell Leonard, Billy Richard, Roy Richard, Grady Chapman)

leads: CG-Gardner; BN-Nunn; GC-Chapman; RB-Richard Berry (guest lead) (Los Angeles)

- Spark 103 6/54 Riot In Cell Block # 9 (RB ca 3/54)  
/ Wrap It Up (BN,CG ca 3/54)
- Spark 107 10/54 Loop De Loop Mambo (CG 8/54)  
/ Framed (BN 8/54)
- Spark 110 2/55 If Teardrops Were Kisses (CG 2/54)  
/ Whadaya Want? (GC 2/54)
- Spark 113 4/55 One Kiss (CG 8/54)  
/ I Love Paris (GC 2/54)
- Spark 116 6/55 I Must Be Dreamin' (CG 8/54)  
/ The Hatchet Man (BN 2/54)
- Spark 122 9/55 Smokey Joe's Cafe (CG prob 7/7/55)  
/ Just Like A Fool (CG prob 7/7/55)
- Atco 6059 10/55 Smokey Joe's Cafe (CG)  
/ Just Like A Fool (CG) - reissue

(All of the above later issued on EP, LP and CD compilations as The Coasters).

### The Coasters

(Carl Gardner, Bobby Nunn, Billy Guy, Leon Hughes)

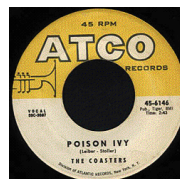
leads: CG-Gardner; BN-Nunn; BG-Guy (Los Angeles, Chicago\*, New York\*\*)

- Atco 6064 2/56 Down In Mexico (CG 1/11/56)  
/ Turtle Dovin' (CG 1/11/56)
- Atco 6073 7/56 One Kiss Led To Another (CG 1/11/56)  
/ Brazil (CG,BN,BG 1/11/56)
- Atco 6087 3/57 Young Blood (CG 2/15/57)  
/ Searchin' (BG 2/15/57)
- Atco 6098 8/57 Idol With The Golden Head (CG 7/24/57\*)  
/ (When She Wants Good Lovin')  
My Baby Comes To Me (BG 7/24/57\*)
- Atco 6104 11/57 Sweet Georgia Brown (CG,BG,BN 2/12/57)  
/ What Is The Secret Of Your Success?  
(BG 7/24/57\*)
- Atco 6111 1/58 Gee, Golly (BG 12/4/57\*\*)  
/ Dance! (CG 12/4/57\*\*)

(Gardner, Guy, Will Jones, Cornell Gunter)

leads: CG-Gardner; BG-Guy; WJ-Jones, CoG-Gunter (New York)

- Atco 6116 4/58 Yakety Yak (CG,BG 3/17/58)  
/ Zing! Went The Strings Of My Heart  
(WJ,CoG 3/17/58)
- Atco 6126 8/58 The Shadow Knows (BG 8/8/58)  
/ Sorry But I'm Gonna Have To Pass  
(WJ 8/8/58)
- Atco 6132 1/59 Charlie Brown (CG,BG 12/11/58)  
/ Three Cool Cats (CG 3/17/58)  
- stereo single of Charlie Brown has CG,CoG as leads
- Atco 6141 5/59 Along Came Jones (joint leads 3/26/59)  
/ That Is Rock & Roll (CG 3/26/59)



- Atco 6146 8/59 Poison Ivy (CG,BG 7/16/59)  
/ I'm A Hog For You (unison 8/8/58,  
edited 7/17/59)
- Atco 6153 11/59 What About Us (unison 7/16/59)  
/ Run Red Run (BG 7/23/59)
- Atco 6163 3/60 Besame Mucho (Part I) (WJ 2/26/60)  
/ Besame Mucho (Part II)  
(unison backing vcls 2/26/60)
- Atco 6168 6/60 Wake Me, Shake Me (BG 2/26/60)  
/ Stewball (BG 3/17/58)
- Atco 6178 9/60 Shoppin' For Clothes (BG,WJ 7/29/60)  
/ The Snake And The Book Worm  
(CG,CoG 2/26/60)
- Atco 6186 1/61 Wait A Minute (BG 12/4/57)  
/ Thumbin' A Ride (CG 7/29/60)
- Atco 6192 4/61 Little Egypt (Ying-Yang) (BG 2/9/61)  
/ Keep On Rolling (CG,CoG 2/26/60)
- Atco 6204 8/61 Girls Girls Girls (Part I) (BG 2/9/61)  
/ Girls Girls Girls (Part II) (BG 2/9/61)

(Gardner, Guy, Jones, Earl Carroll)

leads: CG-Gardner; BG-Guy; WJ-Jones; EC-Carroll (New York, Los Angeles\*)

- Atco 6210 11/61 (Ain't That) Just Like Me (BG 9/25/61)  
/ Bad Blood CG (9/25/61)
- Atco 6219 2/62 Ridin' Hood (unison 12/7/60\*)  
/ Teach Me How To Shimmy (BG 4/10/61\*)
- Atco 6234 9/62 The Climb (vocal) (WJ 7/31/62)  
/ The Climb (instrumental) (7/31/62)
- Atco 6251 1/63 The P.T.A. (BG 1/11/63)  
/ Bull Tick Waltz (BG 7/31/62)
- Atco 6287 2/64 T'Ain't Nothin' To Me (BG,WJ 11/16/63)  
/ Speedo's Back In Town (EC 11/16/63)
- Atco 6300 5/64 Bad Detective (BG 12/17/63)  
/ Lovey Dovey (CG 12/17/63)
- Atco 6321 10/64 Wild One (BG 8/28/64)  
/ I Must Be Dreaming (BG,CG 8/28/64)
- Atco 6341 2/65 Lady Like (unison 2/26/60)  
/ Hongry (BG 4/10/61\*)
- Atco 6356 5/65 Let's Go Get Stoned (BG 4/21/65)  
/ Money Honey (unison 4/21/65)
- Atco 6379 9/65 Crazy Baby (BG 4/21/65, edited 9/8/65)  
/ Bell Bottom Slacks And A Chinese Kimono  
(She's My Little Spodee-O) (CG 4/21/65,  
edited 9/8/65)
- Atco 6407 3/66 She's A Yum Yum (unison 1/26/66)  
/ Saturday Night Fish Fry (BG 1/26/66)
- Date 1552 3/67 Soul Pad (BG,EC 11/18/66)  
/ Down Home Girl (BG 11/18/66)
- Date 1607 5/68 She Can (BG,CG,EC 10/30/67)  
/ Everybody's Woman (EC 10/30/67)
- Date 1617 7/68 D.W. Washburn (BG,CG 10/31/67)  
/ Everybody's Woman (EC 10/30/67)

(Gardner, Guy, Carroll, Ronnie Bright) (New York)

- Turntable 504 1969 Act Right (BG 69)  
/ The World Is Changing (EC 69)
- King 6385 11/71 Love Potion Number Nine (CG 2/13/68,  
ed. late 71)  
/ D.W. Washburn (BG,CG 10/31/67)
- King 6389 4/72 Cool Jerk (CG late 71)  
/ Talkin' Bout A Woman (BG,CG,EC;  
act. She Can 10/30/67)
- King 6404 1973 Soul Pad (BG,EC 11/18/66)  
/ D.W. Washburn (BG,CG 10/31/67)

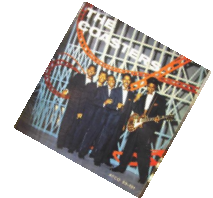
### Carl Gardner & The Coasters

(Gardner, Carroll, Bright, Jimmy Norman) (New York)

- Wicked 8103 1976 Hush Don't Talk About It (CG ca 76)  
/ The World Keeps On Turning (EC ca 76)



# THE COASTERS



## THOSE HOODLUM FRIENDS - THE COASTERS THE STORY – QUOTED

Compiled by Claus Röhnisch



The Coasters deserve their place in music history. They have existed for more than 50 years. The men who constituted the original foursome, and those who joined **those hoodlum friends** during the illustrious and adventurous career of the group, were all hand-chosen professional performers, who debuted during the early years of rhythm & blues. All of them contributed to the emerging of original rock 'n' roll. Each and every member is (or was) an exciting individual, despite the fact that many of their hit records were sung in unison. The Coasters are probably the most qualitative vocal group in modern music. Alongside the Platters and the Drifters they certainly were the most famous "harmonizers" during the original era of rock 'n' roll. At times, they even outsold their colleagues. The Coasters - with the guidance of Jerry Leiber and Mike Stoller - waxed some of the best rock 'n' roll records ever produced; the lyrics, the music, the rhythm, the sound, the technique, the fun....

**Arnold Shaw** summarized the Coasters' enormous prominence in his book *"The Rockin' 50s"* (Plenum Publ., 1974):  
**"If rock 'n' roll had produced nothing but the Coasters and Leiber and Stoller, it would still have commanded attention as the sound embodiment of a time and generation. They reflected the world of the young with understanding, good humor, and social insight. This was rock 'n' roll at its best - ebullient, energizing, entertaining, expressive, and danceable..."**

Below I've tried to recapture some of the more interesting remarks about the Coasters throughout the years, with chronology, as to which period in the Coasters' long time career the statements correspond. This then, is the Coasters' story, told truly and from a different kind of perspective. See also the year by year re-cap including essential and "trivial" facts, covering 1949 - now (page 29).

### THE ORIGINAL COASTERS

"You are about to read how two Jewish teenagers from the North-East and a number of black singers from the South met up in Los Angeles and began to change the world of music beyond recognition.... **"Searchin'"** .. was on the popular best-selling record charts for over six months, a term which, among rock 'n' roll hits, was surpassed by less than half a dozen records. Incredibly, **"Young Blood"**, the reverse of **"Searchin'"** was among them. ... The world wide popularity of **"Yakety Yak"** and **"Charlie Brown"** guaranteed The Coasters a permanent shrine in rock 'n' roll's Hall of Fame. Had they never entered a recording studio again they would have remained an institution on the strength of these two enormous hits. Any other vocal group would have followed a couple of timeless classics with a slew of records whose artistic qualities gradually diminished. The Coasters made a number of subsequent records at least as good as **"Yakety Yak"** including three, **"Poison Ivy"**, **"Shoppin' For Clothes"**, and **"Little Egypt"**, which brought vocal group productions to increasingly dazzling new heights."  
**Bill Millar, 1975 ("The Coasters", Star Books).**



This R&B vocal group hailed from Los Angeles, California, USA. The illustrious career of the Coasters, the pre-eminent vocal group of the early rock 'n' roll era, was built on a remarkable body of cleverly comic R&B songs of their producers, Leiber and Stoller...."  
**Colin Larkin, editor, 1992**  
**("The Guinness Encyclopedia of Popular Music").**

"Leiber and Stoller began by composing - Jerry wrote the words and Mike the music, with occasional overlap - some of the most successful rhythm-and-blues songs of the early 1950's .. Leiber, .. born on April 25, 1933, in Baltimore .. Stoller, .. born March 13, 1933 .. in Belle Harbor, Long Island ... moved to Los Angeles ... teamed up ... in 1949 ... often misspelled Lieber and Stroller ..met Lester Sill ... and Johnny Otis ... formed Spark Records ... became ... independent producers..."  
**Robert Palmer, 1978 ("Baby, That Was Rock & Roll").**

"Two.. in musical terms, more valuable 'white Negroes' of the period were the songwriters Jerry Leiber and Mike Stoller. In their glory years, roughly 1952 to 1962, the duo did for white Negroes what Elvis was incapable of: mold an aesthetic in which Tin Pan Alley tunesmithing was as important a part of rhythm and blues as black skin, making it easier for whites (and middle-class blacks) to play an increasing role in the musical direction of R&B."  
**Nelson George, 1988 ("The Death of Rhythm & Blues").**

"As soon as I joined the group (the Robins) the big bands went under, so they (Leiber-Stoller) said to me, 'Carl, you gotta' do some rhythm and blues' and I said, 'I'm for it', because I had to eat!.. "  
**Carl Gardner, 1994 (interviewed in Now Dig This magazine).**



"The Robins' ... **"Smokey Joe's Cafe"** ... attracted executives from Atlantic Records who wished to sign the Robins to their subsidiary label, Atco. Management for the group did not think it a good idea, however, and while they stalled negotiations, Atlantic lured Gardner and Nunn away from the group on their own."  
**Elisabeth Wenning**  
**(Michael L. LaBlanc, ed.), 1991**  
**("Contemporary Musicians, vol 5").**

"On August 20 (1955), Atlantic debuted the Atco label... Important... was the purchase of Spark Record Company. Spark owners were Jerry Leiber and Mike Stoller, two whites who had grown up in racially-mixed neighborhoods and knew R&B as few whites did. They joined Atco as a songwriting team, bringing with them Bobby Nunn and Carl Gardner, two members of the Robins... The Atco group acquired Leon Hughes and Billy Guy and became the Coasters. The combination of Leiber and Stoller and the Coasters proved unbeatable.."  
**Lynn McCutcheon, 1971**  
 ("Rhythm & Blues").



"A many faceted deal was completed this week between Atlantic Records and Spark Associates, West-Coast writing - publishing - talent - recording combine, consisting of Mike Stoller, Jerry Leiber, and Lester Sill. The former operators of the Spark label and Quintet Music deactivated Spark and are turning over all masters to Atlantic. Stoller and Leiber... will write and acquire song material to be recorded for Atlantic..., which will be published in a new firm, Tiger Music... New plans call for Atlantic to reissue several Spark disks of last year which never received nationwide distribution on that label. Diskery has taken over artists' contracts..... The Robins group has broken up, but Atco plans to build a new unit around the lead and bass singers (in fact Chapman, Leonard, and the Richards brothers recorded throughout the '50s; ed. mark)."  
**The Billboard, November 12, 1955,**  
 (edited in Galen Gart: "First Pressings").

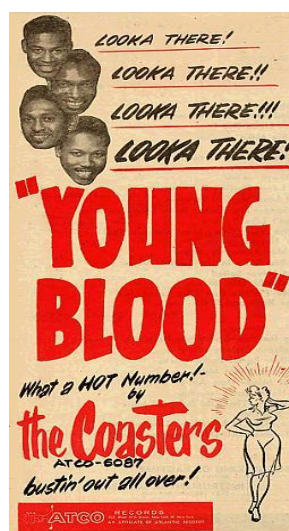
"Lester (Sill) told me he was planning to get together the best vocalists he could find. If he thought I was that good, how could I say different. I agreed to join up with him. Then I asked him if he had chosen a baritone yet for the group. He said he hadn't, so I suggested the best I know, Billy Guy."  
**Carl Gardner, 1959**  
 (interviewed in Juke Box Stars magazine).

"After 'Ruby Baby', we became aware of Leiber and Stoller again through a band called The Robins, who'd had a hit with one of their songs, 'Riot in Cell Block No. 9', which was a very clever lyric. We tried to acquire that record from the Spark label, which was run by Leiber and Stoller. Although that didn't work out, the following year we were able to lease the master of another Robins' song, 'Smokey Joe's Cafe', and at the same time, we made a deal with Leiber and Stoller to work as independent producers for Atlantic."  
**Ahmet Ertegun, 2001**  
 ("What'd I Say" - The Atlantic Story).

"Atco Records, subsidiary label of Atlantic Records, added to its talent roster this week with the signing of a new vocal group, the Coasters. Deal was made by Lester Sill as a result of the recently negotiated lease arrangement between the now defunct Spark label and Atlantic. Group is composed of two members formerly with the Robins, Carl Gardner and Bobby Nunn, in addition to Billy Guy and Leon Hughes. First record ... is being rushed into release...."  
**The Billboard, February 11, 1956.**

"...Atco 6064 - Here's a new and definitely swinging crew and they deliver a couple of highly recommended sides. "**Down in Mexico**" is a fetching ditty which is very close to "**Smokey Joe's Cafe**". This group carries the lead and bass singer from the Robins unit which recorded the "**Smoke**" side. On the flip the boys score again with a catchy rhythm side. Both have plenty of staying power and should move well (the record became a minor R&B hit and a so called 'sleeper', - the follow-up, "**One Kiss Led To Another**", became the Coasters' first Pop charter. The group hit the road during most of 1956 and didn't return to a recording studio for thirteen months; ed.mark)."  
**The Billboard, February 25, 1956.**

"...Atco 6087 - The group has a swingy, attractive side in "**Young Blood**" which is bound to pull considerable jockey attention. The rhythm-ballad has powerful lyric appeal for teen-agers, and standout trick-voicing effects. Flip is "**Searchin**"..."  
**The Billboard, March 27, 1957.**



".. "**Searchin**" had a pounding rhythm from an 'alley' piano style - essentially two bass notes, played alternately on every second beat - and with a raw vocal from the group's baritone, Billy Guy, and suitably rough support from the rest of the group, was one of the greatest of all rock 'n' roll hits... "**Young Blood**", a view of street corner society,... introduced in its arrangement a technique that Leiber and Stoller subsequently used in most of the Coasters' songs, one of breaking up the rhythm by having the music stop and the bass singer speak a line in a deep, 'fool' voice."  
**Charlie Gillett, 1970**  
 ("The Sound of the City").

" "**Searchin**" was the No. 1 Rhythm & Blues record of 1957, according to the Cash Box end-of-year recap, with its wonderful flip. In fact "**Young Blood**" was the original A-side and a hit in the first months of issue and also a juke box favorite. This double-sider was Atlantic Records' first million-seller ever and established the firm as the most important independent record company in America (Theresa made it possible for me to publish my first Coasters' discography in 1963 in New Musical Express or was it New Record Mirror?,ed)."  
**Theresa Garthson, Atlantic Recording Corp., 1963**  
 (letter to the editor).



"Atlantic executives celebrated their tenth anniversary (1957) in grand style, as the Coasters brought the label its biggest hit to date... (The Coasters were awarded a double-golden record for "Searchin" / "Young Blood" on the Steve Allen TV show in August; ed. mark)."  
**Big Al Pavlow, 1983**  
 ("The R&B Book - A Disc History of Rhythm & Blues").



## THE COASTERS

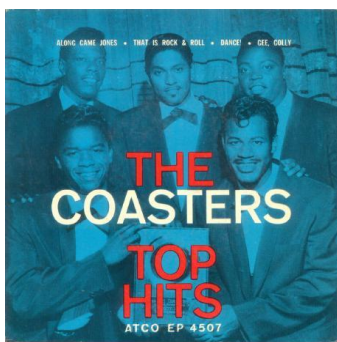
"The Coasters always call to mind a tag line from a record of theirs: **"There's A Riot Going On"**. They certainly are a riot: on stage or on records they are one of the most amusing acts in show-business. The originality of their handling of folk humor has no present-day parallel.... Lester Sill, the group's manager, formed The Coasters in October, 1955. The members of the



quartet then ....: Carl Gardner, Billy Guy, Bobby Nunn and Leon Hughes. Their guitarist, Adolph Jacobs, was added a little later. Sill baptized the foursome The Coasters to give them some identification with the West Coast, where all of them had their homes.... An important factor in the success of The Coasters is their close association with Jerry Leiber and Mike Stoller, the songwriting team responsible for so many of the biggest hits in the "big beat" idiom... From

the beginning, almost all of The Coasters' material has been written especially for them by Leiber and Stoller, who also mapped out arrangements for The Coasters' record dates and provided general artistic supervision...."

**Gary Kramer, 1957 (from the cover of Atco LP 33-101).**



### THE CLASSIC COASTERS

"Carl Gardner recalls that Bobby Nunn and Leon Hughes "never moved to the East with us. After we got on the road, we went to West Virginia and that's the time they were called back to California and my manager, Lester Sill, fired them because of something they had done.... So I got a call from Lester Sill, who said 'Carl, we gotta go to

Hawaii. I said, 'Lester, we just lost two guys. He said, 'I got two guys for you', and that was Will Jones and Cornel Gunter. I said, 'We haven't had a rehearsal', and he says, 'Don't worry about it. These guys are so good, you won't need a rehearsal'... So was formed the Coasters (new and classic New York, ed. mark) line-up."

**Carl Gardner, interviewed by Seamus McGarvey, 1997 (from one booklet in the Sequel 4CD-series - RSA CD 871) .**



".. the best of the records produced by Leiber and Stoller in their 'playlet' style... by the Coasters... were as tightly plotted and paced, and as relentlessly rehearsed, as any evening in the theater... were making rock and roll records with the most

sophisticated and self-conscious artistry."

**Robert Palmer, 1995 ("Rock & Roll - an unruly history").**

"Stationed in New York, The Coasters' most famous line-up still consisted of west-coasters: Gardner, Guy, Cornell Gunter, second tenor, and Will "Dub" Jones, bass (Leiber-Stoller decided to bring the group to the "Big Apple", where "it's at"; later members were recruited from New York; ed. mark)."

**Claus Röhnisch, 1980 (from the cover of Mr R&B LP 102).**

"All the trade journals have referred to the quartet as one of the most amusing acts in the business. Each of The Coasters is a good entertainer and a good musician, and together they have earned one of the brightest spots in the pop music picture in the last three years... "I knew that in order to create a first-rate foursome", (Lester) Sill reports, "I'd have to enlist four first-rate singers... As far as I'm concerned, the group turned out better than I ever hoped or thought possible!".."

**Juke Box Stars magazine, August, 1959.**

"Leiber-Stoller.. used every individual singers' voice at the maximum effect, when recording the Coasters.."

**Jorgen Bennetzen (Jan Sneum, ed.), 1987, 1993 ("Bonniers Rock Lexikon").**

"When The Coasters moved to New York in 1958 their music changed from heavy ghetto blues to teenage rock and roll, still maintaining the highest quality, with outstanding lyrical humor.... The well-trained stage shows influenced all further groups. ... they became favorites all over the world with several hits on all continents."

**Claus Röhnisch, 1973 (manuscript for Jefferson magazine).**

"... The Coasters, the perfect vehicle for Leiber and Stoller's studio genius... Conceived as 3-minute comic operas, and scripted like radio plays, Coasters' records are hailed as pop masterpieces... The Coasters... one of the most amusing, innovative and influential vocal groups of the rock 'n' roll era."

**Dafydd Rees - Luke Crampton, editors, 1989, 1991 ("Guinness Book of Rock Stars").**

"... the spirit of high comedy with which Leiber and Stoller imbued Coasters recordings remained. R & B was seldom more artful (referring to the move to N.Y.; ed. mark)."

**Arnold Shaw, 1978 ("Honkers and Shouters").**

"The Coasters, who had a tremendous year in '58, as evidenced by their Cash Box award winning **"Yakety Yak"**, start off '59 with what looks like another two-market chart topper. Tagged **"Charlie Brown"**, it's a tantalizing, two-tempo (alternating between a slow thump and a quick beat) that the crew works over in hilarious fashion....."

**The Cash Box, January 24, 1959.**

"No other rhythm and blues act of the 1950s better captured the rebellious spirit of teenaged America, with the possible exception of Chuck Berry."

**Lee Hildebrand, 1994 ("Stars of Soul and Rhythm & Blues").**

"Despite their fierce drilling, the Coasters sang as if they could scarcely contain their glee and might at any moment burst, like George Barnes, into gales of laughter... 'Next time this group is in town, you got to let me know. I don't want to ever miss one of their dates'. Barnes phoned (Tom) Dowd monthly, asking when he could play with the Coasters again."

**Ken Emerson, 2005 ("Always Magic in The Air").**

"The arrangements of these records (the Coasters' Atco recordings; ed. mark) used the differing character of each singer's voice to full effect around a catchy guitar figure.. or a fruity sax break (mostly by King Curtis, born in Forth Worth, Texas in 1934; ed. mark). The production... was far superior to any contemporary group efforts; and the lyrics, humorous cameos, each neatly deriding an aspect of teenage and/or black ghetto life, were more adventurous than most other popular songs. In short, they were a unique series of statements influencing many other groups... and yet never bettered. Hilarious stage routines worked out for each song ensured that they were as entertaining in person as on record..."

**Phil Hardy & Dave Laing, editors, 1977**  
**("Encyclopedia of Rock").**



"..the Coasters, that legendary vocal quartet who added a large dose of fun to the classic era of rock 'n' roll... Hits poured forth combining the magical ingredients: group vocals led by Gardner's earthy good-humored tenor, contrasted by Jones' rumbling bass, on inventive Leiber/Stoller lyrics punctuated by King Curtis's raunchy tenorsax solos and embellished by Mickey Baker's catchy guitar phrases."

**Mike Clifford, consultant, 1982**  
**("The Illustrated Encyclopedia of Black Music").**

"The Coasters received their first gold record for a national million seller, "**Searchin'**", at the Steve Allen TV-show in August of 1957. Dick Clark, on his TV-show, presented them their second million seller award for "**Yakety Yak**" in 1958. "**Charlie Brown**" and "**Poison Ivy**" were national million sellers in 1959. Since the revival of original rock 'n' roll, the Coasters have received two further gold records for "**Along Came Jones**" and "**Young Blood**". (The award for "Searchin'" was a double golden record with "Young Blood" and "Searchin'" on a double-platter; ed. mark). In 1987 the Coasters were the first vocal group to be inducted into the Rock and Roll Hall of Fame."

**Veta Gardner, 1992**  
**(unpublished interview with the editor).**

"Showbusiness hasn't ever seen a vocal group quite like The Coasters. True other groups have had million-record sellers, have commanded big fees for TV and nightclub appearances, and have built up a devoted following of fans. The Coasters occupy a special niche, however. Their style and approach are really not in competition with anyone else. They are in a class all their own."

**Ira Howard, 1959 (from the cover of Atco LP 33-111).**

"The received wisdom has it that rock'n'roll was dying on its feet during the period between Buddy Holly's death and The Beatles' invasion of the USA. However, the music that came out during this time – the first rumblings of Berry Gordy and Motown, the infectious New Orleans rhythms of The Showmen and Huey 'Piano' Smith, and especially the comedy of The Coasters – was perhaps more joyous and more intensely rhythmic than anything by Elvis, Chuck Berry or Buddy Holly. The neglect of this music is perhaps down to subconscious racism, but probably has more to do with the fact that this music was producer's music par excellence, lacking an even remotely iconic presence. Nowhere is this more apparent than with the remarkable Coasters.... "**Yakety Yak**" (1958) justly went straight to the top of the American

charts on its release and has since become one of the classic rock 'n' roll songs. The lyric itself was hilarious but it was Nunn's basso (in fact Jones', ed..mark) profundo "**Don't talk back**" and King Curtis' sax solo that made the song. This sax embodied the rock'n'roll horn sound and would reappear on "**Charlie Brown**" (1959), the utterly bizarre "**Along Came Jones**" (1959), whose rhythm was based on a banjo riff, and "**That Is Rock & Roll**" (1959), which was also based on a banjo (Leiber-Stoller used banjo rhythms on several more of the Coasters' successful titles, ed. mark)."

**Peter Shapiro, 1996 ("The Rough Guide to Rock").**

"The listener will have the unusual experience of discovering that each of The Coasters is a highly individual stylist - each different from the other."

**Paul Ackerman, 1960 (from the cover of Atco LP 33-123).**

"In Carl Gardner and Will 'Dub' Jones the Coasters had two of the most dominant vocal personalities of the early R&B groups. Gardner in particular always rose to the occasion - he could be swinging, loose and bemused, or he could be brooding, and deliver his vocals in a tremulous voice that suggested anything but good times ahead (in the last remark probably unknowingly referring to Billy Guy, ed.mark)."

**"The Rolling Stone Album Guide", 1992.**

"Leiber and Stoller's most valuable contributions to Atlantic were records by the Coasters from 1957 to 1961 ....spent many hours in the studios with the Coasters, overdubbing their performances because with their material it was critical that the timing, the jokes fall right....."

**Charlie Gillett, 1975 ("Making Tracks").**

"The Coasters are the supreme comedians of rock 'n' roll. What's more, their impact has deepened with time. I can't think of any other records that bring back the late 1950's more vividly when I hear them today."

**Barry Hansen, 1971 (from the cover of Atco LP SD 33-371).**

"The group suffered one major problem in that they created probably too many good records in too short a period of time. Inevitably, many fine recordings missed the boat. Even their "B" sides offered much more than most acts could muster as their major releases.... ever since... early in 1956, there has always been an act called The Coasters in one form or another.... They were always a hip group and when at their best, there was no one to touch them. Present day black music has no real equivalent to The Coasters. This is a great pity, as any generation can use a little fun in its music - something The Coasters always provided."

**Stuart Colman, 1982 ("They Kept On Rockin'").**

"The Coasters were perceived now as being ever so slightly risqué. But there was another factor. Leiber and Stoller's success with the Coasters had made them the most fêted record producers in New York, and with the Brill Building on Broadway turning out any number of up-and-coming writers... it was inevitable that Leiber and Stoller should be encouraged to work with other groups such as the Drifters. As a consequence Leiber and Stoller had less time to devote to the Coasters."

**Hugh Gregory, 1998 ("The Real Rhythm and Blues").**



## THE COASTERS

"Leiber and Stoller worked well with the individual singers' voices, letting them speak/sing in musical playlets that often had hilarious pantomime routines for those all-important stage shows at the Apollo... The Coasters' 'Shoppin' For Clothes', with the lead spoken in canny ghetto jive, outfits a black dandy in pure, pure camel hair, gold buttons and 'herrin' bone', then strips him when his credit is refused. Man can't understand it. Has a fine, fine job, sweepin' up..."

**Gerri Hirshey, 1984 ("Nowhere To Run").**

"The Coasters defer from the normal vocal harmony groups especially for the themes and the lyrics of their songs. They certainly are amongst the most outstanding groups of the late 1950s."

**Bernd Hermoneit, Bernd Kratochwil, Karl Platten, and Manfred Günther, 2002**  
**("Rockin' Fifties" magazine, Germany).**

"For the (British; ed.note) Decca audition (on January 1, 1962; ed.note), the Beatles sang 'Searchin'', the first and funkier of the big Coaster hits..., and 'Three Cool Cats', a more whimsical (and estoric) song from 1959. On both songs, the Beatles demonstrated their own love of comic irony, and also a profound understanding of Leiber and Stoller's musical theatrics. The Coasters were, in effect, the first rock group to dramatize successfully the separate vocal personalities of each of its separate members: a talent that Lennon, McCartney, Harrison, and (later) Ringo Starr would perfect as well."

**James Miller, 2000 ("Flowers in the Dustbin").**

"Charlie Brown", "Yakety Yak", "Along Came Jones" and "Idol With The Golden Head" are as entertaining today as ever."

**Barry Hansen (Jim Miller, ed.), 1976**  
**("The Rolling Stone History of Rock & Roll").**

### THE QUALITATIVE COASTERS

"Moving to New York,... Leiber and Stoller .... (had) made an institution out of the Coasters... They got back together with Leiber and Stoller in the late 'Sixties... Nothing was wrong with the quality of those records - "Down Home Girl", "D. W. Washburn" and "Soul Pad" matched the earlier hits in all elements... ("with the right promotion any of these sides could have been a smash hit", wrote Bill Millar in his book. Date Records was an 'unknown' R&B subsidiary of CBS; ed. mark)."

**Roger St. Pierre, 1978 (from the cover of UK Atlantic LP K 30057).**



The qualitative 1966, and the revival 1970 Coasters.



"We used humor to take off the edge," explains Leiber. "We'd have the Coasters in hysterics. After reading the lyrics, Billy Guy would predict, 'Man, they're gonna hang us in Mississippi from the highest tree.' The material was potent, the metaphors sometimes hidden, but the hook always dramatic. As actors the Coasters should have won Oscars." Leiber had a flair for theatrics. In fact, in another era, he could have made some fantastic white-boy rhythm and blues on his own. The demos, on which he sang lead, were terrific (just listen to "Shake 'Em Up And Let 'Em Roll"; ed. mark). He had a great growl of a voice, and it's clear that Billy Guy, his black surrogate, was his musical alter ego."

**Jerry Wexler and David Ritz, 1993**  
**("Rhythm and the Blues").**



"No less than Curtis Mayfield had dubbed them 'my biggest inspiration'; many versions of (the) group worked revival shows, ... Nunn appeared in Phoenix a few days before his death."

**Donald Clarke, editor, 1988**  
**("The Penguin Encyclopedia of Popular Music").**

### THE REVIVAL COASTERS

"Too old, even then, to be considered a rock 'n' roll group and yet with too many white, teenage fans to be considered an R&B outfit, The Coasters fall into the rather small category of vaudevillians who also made rock 'n' roll records. They were the cast of Leiber & Stoller's self-described 'playlets', hand-chosen because of their individual abilities as comedians. To play guitar for them as I did dozens of times 30 years ago, was like a post-graduate course in show biz. Their impeccable comic timing, their use of costumes, and their ability to create and commit to characters set them apart in an era when so-called 'acts' were becoming little more than people who happened to make a hit record."

**Billy Vera, 1994 (from the booklet of Rhino 6-CD-set R2 71808 "The R&B Box").**

"From 1962 on - for almost twenty years - the Coasters with Gardner, Jones (soon replaced by Ronnie Bright), newcomer Earl Carroll, occasionally Billy Guy, (often substituted by Vernon Harrell, and later replaced by Jimmy Norman), and guitarist Thomas Palmer, toured the world; Europe (with Germany and Britain), Australia, and the Caribbean Islands; and recorded without a major hit (except for a brief success on King Records) - often with heavy competition from fake and phony name-sakes (Gunter's and Nunn's groups both toured Europe). Their quality, though, never ceased.... From 1981 veterans Gardner, Bright, Norman, and Palmer have kept the group alive and have organized a relaxed, professional and highly entertaining stage show, proving that 'we can still beat 'em all'."

**Claus Röhnisch, 1980 .. and 1992** (private statements after the first mail contacts with the Coasters and watching them act in Florida).

"Yes, the Coasters' records are among everyone's favorite oldies... But there's more, a lot more, hiding just under the surface of those bantering vocals and stuttering saxophone solos... they could retain the energy and enthusiasm that made the music so attractive in the first place but also aspie to something more - to being works of art, if you like."

**Robert Palmer, 1982** (on the cover of *Atlantic AD 2-4003*).

"They were among the first black singing groups to truly cross over and be considered a rock & roll act, and their catalogue includes not only their famous humorous hit singles, but social protest, one of the first great rock anthems... and a wealth of future cover hits..."

**Holly George-Warren & Patricia Romanowski** (editors), 1983, 1995, 2001  
(*"The Rolling Stone Encyclopedia of Rock & Roll"*).



"The Coasters are still cooking. You can't keep a good group down."

**David L. Rosenberg, 1973**  
(on the cover of *King LPS 1146-498*).



"Since the Coasters' final recording, the club and concert audience has seen almost as many Coasters groups as they've heard Coasters hits."

**Jay Warner, 1992**  
(*"The Billboard Book of American Singing Groups"*).

"... the subtle interplay between the four voices supported by the superfine instrumental tracks can yield something new at every listening. The group may have been Leiber and Stoller's brainchild but they brought a genuine flair for timeless comedy to their work which has helped it to survive these many years."

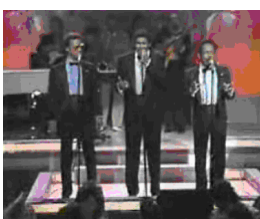
**Colin Escott, 1985** (on the cover of *Edsel LP ED 156*).

## THE RESURRECTION COASTERS



Ronnie Bright, Carl Gardner, Jimmy Norman, and guitarist Thomas "Curley" Palmer (far right) - the longest lasting Coasters lineup (here in Gardner's home-town Tyler, Texas April 29, 1988 - Gardner's 60<sup>th</sup> birthday).

"...Veta also found that it had been long enough for the public to still easily remember the Coasters' group name and songs, but not the faces. This made it extremely easy for fake groups of Coasters to work rather steadily. So Veta wisely decided to place large full page ads with photos in all the major trade magazines, to just let people know that we were not at all dead. That we were very alive, available, and able to



perform. Suddenly the phone started to ring off the hook. Veta further launched a huge written publicity campaign to revive our singing career..."

**Carl Gardner, remembering 1986** - and Veta Gardner's entrance in his life in Mount Vernon, north of the Bronx  
(from the manuscript of chapter 9 of his autobiography *"Yakety Yak I Fought Back - My Life with the Coasters"*. The book was published in June, 2007 (AuthorHouse).

"Inducted into the Rock and Roll Hall of Fame (in January 1987, ed. mark), the Coasters have begun to accrue plaudits for their contribution independently of Leiber and Stoller. Even so, taking the Robins and the Coasters as a progression, there are few groups who can trace their lineage back to the infancy of R&B in the 1940s."

**Hugh Gregory, 1998** (*"The Real Rhythm and blues"*).

"He had been shot twice in the chest through his car windscreen as he was driving, the car then crashed into a wall... Witnesses reported seeing a tall, thin man running from the scene shortly after the killing. Gunter was scheduled to open at the Lady Luck casino-hotel the first weekend in March billed as Cornell Gunter and The Coasters. ...Various combinations and shades of this group .. perform .. on .. and off .. and in 1966 he toured the UK with The Fabulous Coasters."

**Tony Watson, April 1990** (*Blues & Rhythm magazine*)  
- in a report on Cornell Gunter's death in Las Vegas.

"I, Lester Sill, declare that: ... **"The Coasters"**.. was founded by Carl Gardner... I personally filed a fictitious business name statement reserving to myself the name "The Coasters"... In approximately 1963 (succeeded by "Lover" Patterson; ed. mark), I ceased acting as personal manager for The Coasters... In approximately the late 1960's or possibly the early 1970's, I executed a written assignment to Carl Gardner and the other original Coasters assigning any and all rights to the name "The Coasters" to them individually (Gardner, Guy, Gunter, Jones; ed. mark).. It is well known throughout the music industry that Carl



# THE COASTERS

Gardner is the leader of the group known as The Coasters. Any group other than Carl Gardner's which calls itself "The Coasters" would be misleading the public (in 1986 Carl E. Gardner filed "The Coasters" as a U.S. Service Mark for twenty years; ed. mark)."

**Lester Sill, Los Angeles, February 1, 1991**

*(in a written statement to United States District Court, Central District of California in the case "Billy Richards, plaintiff, vs. The Coasters, an unincorporated business association of Carl Gardner, Billy Guy and Will Jones, defendants").*

---

"Of all the record sessions we ever produced, the ones with The Coasters were the most fun. They were fun to work with; they were fun to be with; they were a great bunch of clowns and they made our songs sing (Jerry and Mike always returned to the Coasters with Carl Gardner, when they wanted to produce good rock 'n' roll music; ed. mark)."

**Jerry Leiber & Mike Stoller, 1992**  
**(from the booklet of Rhino CD set R2 71090).**

---

"The world wide success of "Charlie Brown" and "Yakety Yak" has ensured a long lasting fame for The Coasters far beyond the boundaries of rock n roll."

**Chris Woodford, 1992 (Now Dig This magazine).**

---

"In January, 1994 the living legends of the original Coasters and Robins - Carl Gardner, Billy Guy, Leon Hughes, Will "Dub" Jones, Grady Chapman, Ty Terrell (Leonard), and William Richard (Billy Richard) were invited to the Roseland Ballroom in New York City to be presented **Pioneer Awards** at the Fifth Annual Rhythm and Blues Foundation Award Gala Meeting on March 2, 1994."

**- edited from a newsletter**  
**of Rhythm & Blues Foundation, 1994.**

---

"The 'classic' Coasters line-up of Gardner, Guy, Jones and Gunter reunited for Atlantic Records' 40th Anniversary Party in New York in May 1988, extracts of which were shown on UK TV. (Gardner): "Will and Billy (Jones and Guy) aren't really interested in performing anymore, apart from special occasions like that - and we sang together at a party they had for Lester Sill a while ago"... "

**Trevor Cajiao, October, 1994**  
**- interviewing Carl Gardner in Now Dig This magazine.**

---

"... these were talented singers who put together extremely professional performances on record and stage..., they provide a... set of humorous and highly melodic musical vignettes which have both stood the test of time and given insight into a culture now long gone."

**Seamus McGarvey, 1997 (from the sleeve booklets of Sequel 4 CD series RSA CD 868, 869, 870, 871).**

---

"According to Leiber, there is still plenty of "material in the trunk" that the duo (Leiber.Stoller, ed, mark) wanted to do with the group."

**Randy Poe, 1992**  
**(from the booklet of Rhino CD set R2 71090).**

## THE CURRENT COASTERS



"Happy New Year. Received your E-Mail. Thanks. We are both doing fine and Carl is still performing. He finally got the Trademark exclusive but Larry Marshak the guy who has been putting out all the phony groups, such as the Platters, Drifters and Coasters has resurrected Billy Guy and he is giving us a real hard time. As you know Billy Guy has been out of the picture for some time now but he received some money to lie. I will keep you informed as we progress... (Marshak managed "Billy Richards' Coasters" in the '80s, later Billy Guy's Coasters, and nowadays "The Cornell Gunter Coasters"; ed.mark)."

**Veta Gardner, December 28, 1998**  
**(in an e-mail to the editor).**



"Golden-oldie singers want Congress to stop impostors. WASHINGTON: Yes, indeed, rock 'n' roll is here to stay. And in some cases, it's not only lasted, it's multiplied, with several renditions of the Platters, Drifters and other 50s favorites performing at the same time in different cities. Carl Gardner, an original member of The Coasters, has been irritated by impostors for more than 20 years. Now he's one of about a dozen golden-oldie performers asking Congress to stop competitors from using their names and singing their songs. "These guys are making like they're the real Coasters. They're in their 20s and 30s, and I'm 70 years old," Gardner said Monday from his Florida home. "This trademark law must be changed. If we don't nip this thing in the bud now, it's going to go across the whole United States with all entertainers." Reps. Dennis Kucinich, D-Ohio, and Charles Norwood, R-Ga., introduced legislation Tuesday that will help old chart-toppers defend their crowns. If they sue for damages under trademark law and win, the law would allow higher damages. "You have to pay a \$50,000 bond just to start a court case. That's a lot of money," said Gardner. "I'm working, but sporadically. These other guys, they don't even charge the kind of money I charge. If I charge \$10,000 a night they'll charge \$2,000 a night." The groups that climbed the Top 40 charts in the 1950s and 1960s often had rosters that changed through the years. Sometimes, later-year replacements took the material on the road with their own groups, even though some members of the core group were still performing. Other times, disputes over the ownership of the group's name made it possible for entire new bands to be hired to re-create the music without any direct link to the original group."

**Katherine Rizzo, Associated Press writer, March 17, 1999**  
**(in news papers all over USA).**

"They were great comedians, but they were also the most musically accomplished vocal group of the '50s. Their ensemble precision cuts the Moonglows, even the Clovers, obviating the need for a takeover guy like Frankie Lymon or James Brown. Credit tenor Carl Gardner, baritone Billy Guy, and bass men Dub Jones and Bobby Nunn, but grant authorship to Jerry Leiber and Mike Stoller, control freaks among Atlantic's mere perfectionists--Stoller used to write King Curtis's sax breaks, for God's sake. Leiber takes off from Louis Jordan no less than Chuck Berry does; though his hyperrealism is more calculated, he brings the same bemused, admiring outsider's eye to the details and universals of black urban life that Berry brought to bobbysoxers. And Stoller's piano is invariably the best thing on records that get the most out of musicians as diverse as Barney Kessel, Mickey Baker, Willie Dixon, Panama Francis, and a young guitarist named Phil Spector, who would live to take what he learned here too far. A+"

**Robert Christgau, review  
of "50 Coastin' Classics" (Rhino), 1992.**



"Dear Claus: Nice hearing from you. I wanted to send you an E-mail but I misplaced your E-mail number. I will certainly check out your website. Both Carl and I are doing well. We have been extremely busy since the beginning of March but we are getting a break until August so that is good. We are just too old for this kind of business (smile). Don't know if I told you this but Billy Guy is suing Carl for \$1,000,000 for use of the trademark. Of course this was all Larry Marshak's idea. He paid Billy some money to license the name The Coasters to him so that he can send out several groups of Coasters. This is the same man that had Billy Richards license the name to him and after Billy Richards discontinued the relationship with him, he went and dug up Billy Guy. Billy Guy abandoned the group in the late sixties and has no right to the name The Coasters whatsoever, plus he does not perform anymore, he is just trying to make some money off the name. So I am hoping that we will go to trial in the summer (actually in January 2000, ed. mark). Will keep you posted as time goes on. Give my love to Gun. Carl sends his personal regards, All the best. Veta P.S. Will let you know what I think of the website on The Coasters." (Marchak signed yet another "Coasters" contract in the early years of the new millennium with Shirley Gunter, sister of the late Cornell, in order to find some "legal rights" to use the name of "The Coasters" with his phony groups; Carl and Veta also fought a "Coasters" group promoted by Dick Clark during the new millennium; ed.mark)  
- an E-mail from Veta Gardner, July 11, 1999.

"Will "Dub" Jones, the floor-rumbling bass voice of The Coasters, whose deadpan reading of the immortal line "Why's everybody always pickin' on me" enlivened the group's 1959 Jerry Leiber/MikeStoller-penned and produced smash "Charlie Brown," died Jan. 16, 2000, in Long Beach, Calif., at age 71." (Jones, who left The Coasters in the late 1960s, had sporadically acted with off-shoot Coasters groups featuring Billy Guy in California during the late 1970s and early 1980s; ed.mark).

**Bill Dahl, Goldmine magazine, 2000 (obituary).**

".. Billy .. Guy died suddenly of heart disease on Nov. 5 at age 66. .. Vanessa .. Van Klyde, a graveyard shift cage cashier at the New Frontier, never married Guy so she could not claim his body, which remains unclaimed. Despite the popular success of the Coasters, Guy, who provided the deep baritone for the legendary rock 'n' roll group, could wind up in an unmarked pauper's grave. Local entertainers and friends on Monday said they won't let that happen.... Randy Poe, spokesman for Leiber and Stoller, said Monday the songwriters will help with efforts to bury him. Chuck Rubin of Artists Rights Enforcement Corp., a New York-based company that collects royalties on behalf of Guy and other musicians, said his organization will match Leiber and Stoller's donation. 'We have an obligation, a moral responsibility, to get involved,' Rubin said. 'Billy entertained millions of people with a beautiful expression of Leiber and Stoller's music, giving it a voice that will live forever. '"

**Ed Koch, Las Vegas Sun, November 19, 2002.**



"The Coasters On Atco" and "Down Home" CDs of 2007 (original art-works).



The Coasters in 2002, plus a Veta and Carl Gardner greeting card.



# THE COASTERS

## Timeline: A YEAR BY YEAR RE-CAP 60 YEARS OF R&B with THE COASTERS

Edited by Claus Röhnisch



### 1949

The pioneer R&B West Coast vocal group the Robins, featuring Bobby Nunn (born September 20, 1925 in Birmingham, Alabama, and settling in Watts-Los Angeles in 1947), wax **Double Crossing Blues** with Johnny Otis Quintette and Little Esther on the Savoy label in December.

Greatest 10 Songs of the 1940s according to DigitalDreamDoor

1. **Good Rockin' Tonight** - Wynonie Harris (1948)
2. **It's Too Soon To Know** - Orioles (1948)
3. **Caldonia** - Louis Jordan (1945)
4. **The Honeydripper** - Joe Liggins (1945)
5. **Choo Choo Ch'Boogie** - Louis Jordan (1946)
6. **Straighten Up And Fly Right** - King Cole Trio (1944)
7. **Lovesick Blues** - Hank Williams (1949)
8. **Drinkin' Wine Spo-Dee-O-Dee** - Stick McGhee & His Buddies (1949)
9. **Saturday Night Fish Fry** - Louis Jordan (1949)
10. **Hey! Ba-Ba-Re-Bop** - Lionel Hampton (1946)

## THE FIFTIES



### 1950

Late this year two young Jewish Los Angeles residents, Jerry Leiber (born April 25, 1933 in Baltimore) and Mike Stoller (born March 13, 1933 in Belle Harbor, Long Island), start to co-operate with salesman - distributor - agent Lester Sill.

Greatest 10 Songs of 1950 according to DigitalDreamDoor

1. **The Fat Man** - Fats Domino
2. **Please Send Me Someone To Love** - Percy Mayfield
3. **Teardrops From My Eyes** - Ruth Brown
4. **Mona Lisa** - Nat "King" Cole
5. **Tennessee Waltz** - Patti Page
6. **Long Gone Lonesome Blues** - Hank Williams
7. **Mardi Gras In New Orleans** - Professor Longhair
8. **I'm Movin' On** - Hank Snow
9. **Rollin' Stone** - Muddy Waters
10. **Double Crossing Blues** - Johnny Otis (w the Robins and Little Esther)



### 1951

Leiber-Stoller bring **That 's What The Good Book Says**, their first studio-recorded song (and their first record issue), to the Bihari Brothers' Modern label in Los Angeles where it is waxed by Bobby Nunn & The Robbins (sic - should be Robins) on March 2. Carl Gardner (born April 29, 1928 in Tyler, Texas) plans to leave his home-town (and Houston) where he had sung with Lasalle Gunter's territorial band to join his brothers Richard and Howard in Los Angeles..

Greatest 10 Songs of 1951 according to DigitalDreamDoor

1. **Sixty Minute Man** - Dominoes
2. **Rocket 88** - Jackie Brenston
3. **Dust My Broom** - Elmore James
4. **Cry** - Johnnie Ray
5. **Too Young** - Nat "King" Cole
6. **Cold Cold Heart** - Hank Williams
7. **Glory Of Love** - Five Keys
8. **Three O'Clock Blues** - B.B. King
9. **Hey Good Lookin'** - Hank Williams
10. **How High The Moon** - Les Paul & Mary Ford



### 1952

Leiber & Stoller get two of their old time greatest compositions recorded, **K.C. Loving** (originally recorded by Little Willie Littlefield) - later known as **Kansas City**, and **Hound Dog** (by Willie Mae Thornton). Savoy Records force bass singer Bobby Nunn to quit recording as a solo act. After his success with the Robins and Little Esther, Nunn had recorded with Mickey Champion, and duetted with Little Esther again for Federal in 1952 in a Leiber-Stoller written take-off of **Double Crossing Blues**, titled **Saturday Night Daddy** (during the other Robins' military services).

The Best rock 'n' roll records of the year - according to Life Rock & Roll Gallery:

1. **Have Mercy Baby** - THE DOMINOES
2. **Lawdy Miss Clawdy** - LLOYD PRICE
3. **My Song** - JOHNNY ACE
4. **One Mint Julep** - THE CLOVERS
5. **Night Train** - JIMMY FORREST

Greatest 10 Songs of 1952 according to DigitalDreamDoor

1. **Lawdy Miss Clawdy** - Lloyd Price
2. **Jambalaya (On The Bayou)** - Hank Williams
3. **Have Mercy Baby** - Dominoes
4. **One Mint Julep** - Clovers
5. **Night Train** - Jimmy Forrest
6. **My Song** - Johnny Ace
7. **Goin' Home** - Fats Domino
8. **Moody Mood For Love** - King Pleasure
9. **Juke** - Little Walter
10. **Baby, Don't Do It** - "5" Royales



### 1953

Carl Gardner has arrived in California and gets established in Los Angeles' blues and jazz clubs as a night club dance band vocalist, singing ballads and jazz standards (often with jazz pianist Carl Perkins), and playing drums at "The Oasis" (the new Johnny Otis club) in Watts. The Robins are contracted to RCA Victor (with Grady Chapman as fifth singer) in January. Leiber-Stoller write **Ten Days In Jail** for the Robins on RCA (with Chapman lead singer). Leiber and Stoller and their mentor and guide, Lester Sill, born in L.A. January 13, 1918 (who had been sales manager for Modern Records, and later became manager of the original Coasters), embark serious business partnership.

he Best rock 'n' roll records of the year

- according to Life Rock & Roll Gallery:

1. **Hound Dog** - WILLIE MAE THORNTON
2. **Money Honey** - CLYDE MCPHATTER & THE DRIFTERS
3. **Crying in the Chapel** - THE ORIOLES
4. **(Mama) He Treats Your Daughter Mean** - RUTH BROWN
5. **Crazy Man Crazy** - BILL HALEY AND HIS COMETS

Greatest 10 Songs of 1953 according to DigitalDreamDoor

1. **Money Honey** - Drifters featuring Clyde McPhatter
2. **Your Cheating Heart** - Hank Williams
3. **Crying In The Chapel** - Orioles
4. **Gee** - Crows
5. **Shake A Hand** - Faye Adams
6. **Honey Hush** - Joe Turner
7. **Mama, He Treats Your Daughter Mean** - Ruth Brown
8. **Hound Dog** - Willie Mae "Big Mama" Thornton
9. **Kaw-Liga** - Hank Williams
10. **The Things That I Used To Do** - Guitar Slim



## 1954

High tenor Cornelius "Cornell" Gunter (born November 14, 1936 in Coffeyville, Kansas) leaves the original Platters (where he had sung lead - succeeded by Tony Williams) and creates the Flairs in Los Angeles in partnership with Richard Berry and Obie Jessie. Carl Gardner joins the Robins, around February, as lead singer on **If Teardrops Were Kisses**, issued on Leiber-Stoller's Spark Records in L.A. a year later (Carl

is to lead seven of the twelve Spark recordings by the Robins). Gardner makes his first stage appearance with the Robins on March 13, as part of the Gene Norman show at the Embassy Ballroom. Four ghetto blues jump singles by the Robins are issued between June 1954 and April 1955, including **Riot In Cell Block #9** (a regional hit during the summer), **Framed** b/w **Loop De Loop Mambo**, and **One Kiss** - all recorded at Bunny Robyn's Master Recorders on Fairfax Avenue in Hollywood, and promoted by the Robins' agent Lester Sill. Earl Carroll (born November 2, 1937) forms the Cadillacs across the continent in New York City's Sugar Hill and Ronnie Bright (born October 18, 1938) joins the Valentines. In 1954 the R&B market more than doubles its shares on the American record buyers (although still a small market compared to the Pop market).



The Best rock 'n' roll records of the year - according to Life Rock & Roll Gallery:

1. **Sh-Boom** - THE CHORDS
2. **Pledging My Love** - JOHNNY ACE
3. **Work with Me Annie** - THE MIDNIGHTERS
4. **Honey Love** - THE DRIFTERS featuring CLYDE MCPHATTER

## 5. **Shake, Rattle and Roll** - JOE TURNER

The Best rock 'n' roll songs of the year

- according to The Rock 'n' Roll Vault:

1. **Sh-boom** - The Chords
2. **I've Got a Woman** - Ray Charles
3. **Shake, Rattle and Roll** - Joe Turner
4. **That's All Right** - Elvis Presley
5. **Honey Love** - Clyde McPhatter and The Drifters
6. **Work With Me Annie** - The Midnighters
7. **Sincerely** - The Moonglows
8. **Pledging My Love** - Johnny Ace
9. **Love Me** - Fats Domino
10. **Riot in Cell Block #9** - The Robins.

Greatest 10 Songs of 1954 according to DigitalDreamDoor

1. **Rock Around The Clock** - Bill Haley & His Comets
2. **Shake, Rattle And Roll** - Joe Turner
3. **Earth Angel** - Penguins
4. **Sh-Boom** - Chords
5. **That's All Right** - Elvis Presley with Scotty and Bill
6. **Pledging My Love** - Johnny Ace
7. **Goodnite Sweetheart Goodnite** - Spaniels
8. **I've Got A Woman** - Ray Charles
9. **White Christmas** - Drifters featuring Clyde McPhatter
10. **Work With Me Annie** - Royals / Midnighters

## The Robins' touring schedule

(featuring Carl Gardner - Chapman out).

**March 13-on:** The Gene Norman show at the Embassy Ballroom in L.A. with Earl Bostic, The Flairs, and Christine Kittrell (aka Kettrell). The package also toured Bakersfield, Salinas, Ventura, Pasadena, and Oakland. **May 7:** One week at Johnny Otis' Club Oasis in L.A.



**July 2-4 or 4-6:** The Savoy Ballroom in L.A. (billed as The Robbins) with Richard Lewis and his Band. **July 17:** "Fifth Annual Blues Jubilee" hosted by Gene Norman at the Hollywood Shrine with The Chords, The Clovers, The Four Tunes, and The Hollywood Flames. **Late July:** Radio and TV-shows followed by "The Gene Norman Show" tour to

Bakersfield, San Jose, Pismo Beach, Fresno, Salinas, and "The Rancho" in Hollywood. **July 22:** Two weeks at "The Trocadero" in Hollywood. **July 30:** "Rhythm & Blues" show on KTTV hosted by Jerry Lawrence with Harry Belafonte, and the Oscar McLollie orchestra. **August 17:** "The Starlite" in Burbank, CA with Big JayMcNeely, Jimmy Witherspoon, The Flairs, and the Richard Lewis Band. **August 19:** Ten days at "The Trocadero" with Louis Jordan and his orchestra. **September:** San Joaquin Valley and northern California with Jo Ann Lynn, and Chuck Higgins and his Orchestra. **September 25:** The Gene Norman show at the Shrine Auditorium with Guitar Slim, Muddy Waters, The Flairs, The Jewels, Marvin & Johnny, Chuck Higgins, Johnny "Guitar" Watson, and The Platters. **Late 1954:** "The Robins Sing" for Universal-International Pictures. **December 27:** L.A. Shrine (with **Chapman back, the Robins a sextet**) with The Clovers, Big Jay McNeely, The Jewels, The Platters, and The Cheers.



## 1955

Spiritual singer Will "Dub" Jones (born May 14, 1928 in Shreveport, Louisiana) forms the Cadets in L.A. for Modern Records. Billy Guy, now settled in Watts (born June 20, 1936 in Itasca, Texas), waxes a single for Aladdin Records as

part of the Californian duo Bip & Bop. The Robins issue their fifth single for Spark in June - **I Must Be Dreamin**. Their sixth, **Smokey Joe's Cafe**, a wonderful and humor-filled story about not getting too interested in a another man's woman - with an expressive lead by Gardner - turns out to be the last Spark release. In mid September new Atlantic co-owner Nesuhi Ertegun (brother of Ahmet) produces a session for Atlantic with the Drifters (after Clyde McPhatter's leave) at Master Recorders in Hollywood and



## THE COASTERS



informs his brother that Bunny Robyn had engineered some great recordings, produced by Leiber-Stoller, with a vocal sextet for the Spark label. **Smokey Joe's Cafe** hits the national R&B and Pop charts (R&B Best Seller #13, R&B Juke Box #10, and Pop #79), now reissued on newly formed Atco Records, as a result

of a September 28 deal, in which Atlantic/Atco purchase all Spark masters from Leiber-Stoller. Gardner and Nunn leave the Robins in this deal to create the Coasters, with Lester Sill as manager and Leiber-Stoller as A&R-men and record producers. If one wants to pin-point a specific date for the birth of the Coasters it is September 28, 1955. Leiber-Stoller-Sill knew they could come up with a super-sounding group, based on qualitative individuals surrounding the high-talented Gardner. The original line-up (which will become a perfect vehicle for Leiber-Stoller's studio inventions) is completed by two further hand-chosen professionals, baritone Billy Guy (by suggestion from Gardner), and Leon Hughes (a southern Californian, born August 26, 1932, and original member of the Hollywood Flames - recruited by Nunn). A long-term contract with Atco Records is signed.



The Best rock 'n' roll records of the year - according to Life Rock & Roll Gallery:

1. **Maybellene** - CHUCK BERRY
2. **Only You** - THE PLATTERS
3. **Earth Angel** - THE PENGUINS
4. **Tweedle Dee** - LAVERN BAKER
5. **Speedoo** - THE CADILLACS

The Best rock 'n' roll songs of the year - according to The Rock 'n' Roll Vault:

1. **Rock Around the Clock** - Bill Haley and His Comets
2. **Ain't That a Shame** - Fats Domino
3. **Maybellene** - Chuck Berry
4. **Earth Angel** - The Penguins
5. **Only You** - The Platters
6. **Bo Diddley** - Bo Diddley
7. **Sixteen Tons** - "Tennessee" Ernie Ford
8. **Learnin' the Blues** - Frank Sinatra
9. **Cry Me a River** - Julie London
10. **Burn That Candle** - Bill Haley and His Comets.

Greatest 10 Songs of 1955 according to DigitalDreamDoor

1. **Tutti-Frutti** - Little Richard
2. **Maybellene** - Chuck Berry
3. **Bo Diddley** - Bo Diddley
4. **Why Do Fools Fall In Love** - Teenagers
5. **The Great Pretender** - Platters
6. **Ain't It A Shame** - Fats Domino
7. **Folsom Prison Blues** - Johnny Cash and the Tennessee Two
8. **Speedoo** - Cadillacs
9. **Story Untold** - Nutmegs
10. **My Babe** - Little Walter

**The Robins' touring schedule (featuring Carl Gardner):**

**January 14-16:** 5-4 Ballroom, L.A. with Floyd Dixon, and T-Bone Walker. **February 25-27:** 5-4 Ballroom with Johnny "Guitar" Watson. **July-August:** Nightly shows in Las Vegas. (The Robins continued to tour after the leave of Gardner and Nunn - now supplemented by H.B. Barnum and the returned Grady Chapman).



1956



The original Coasters.

The Coasters' first recording session is held in Robyn's studios in Hollywood in January, and produces two singles. **Down In Mexico** (about a crazy little place in Mexicali), the Coasters' first release, hits the R&B charts (Best Seller and DJ #9, Juke Box #8 - with **Turtle Dovin'** listed as Juke Box flip hit for one week).



*Billboard* February 25 review of Atco 6064: "Here's a new and definitely swinging crew and they deliver a couple of highly commendable sides. 'Down In Mexico' is a fetching ditty which is very close to 'Smokey Joe's Cafe'. This group carries the lead and bass singer from the Robins unit which recorded the 'Smoke' side. On the flip the boys score again with a catchy rhythm side. Both have plenty of staying power and should move well." *Billboard* March 17 "This Week's Best Buys" (R&B): "This record is getting excellent R&B and pop reaction in a variety of markets. Pittsburgh, Baltimore, Buffalo, Cleveland, Chicago, Nashville, Atlanta, Durham and St. Louis are among the areas in which it has found broad acceptance. Flip is 'Turtle Dovin'."

The second single, **One Kiss Led To Another**, hits Pop #73 and R&B DJ #11, b/w **Brazil**, which was originally intended to be the A-side. All four recordings from the first session are led by the earthy, good-humored and happy, clear tenor of Carl Gardner.

*Billboard* July 28 review of Atco 6073: "The Coasters have racked good sales with their two previous disks (actually only one - 'Smokey Joe's Cafe' was the Robins; ed.note), and this clever novelty could be their biggest yet. Humor and slick styling set it apart. Flip, 'Brazil', is an original treatment of the standard."



The Best rock 'n' roll records of the year

- according to Life Rock & Roll Gallery:

1. **Why Do Fools Fall in Love** - THE TEENAGERS
2. **In the Still of the Night** - THE FIVE SATINS
3. **Tutti Frutti** - LITTLE RICHARD
4. **Blueberry Hill** - FATS DOMINO
5. **Don't Be Cruel / Hound Dog** - ELVIS PRESLEY

The Best rock 'n' roll songs of the year

- according to The Rock 'n' Roll Vault:

1. **Hound Dog** - Elvis Presley
2. **Blue Suede Shoes** - Carl Perkins
3. **Long Tall Sally** - Little Richard
4. **Roll Over Beethoven** - Chuck Berry
5. **My Prayer** - The Platters
6. **Be-Bop-A-Lula** - Gene Vincent
7. **The Great Pretender** - The Platters
8. **Don't Be Cruel** - Elvis Presley
9. **Singing the Blues** - Guy Mitchell
10. **Heartbreak Hotel** - Elvis Presley.

Greatest 10 Songs of 1956 according to DigitalDreamDoor

1. **Hound Dog** - Elvis Presley
2. **Long Tall Sally** - Little Richard
3. **Blue Suede Shoes** - Carl Perkins
4. **Don't Be Cruel** - Elvis Presley
5. **Be-Bop-A-Lula** - Gene Vincent & the Bluecaps
6. **Fever** - Little Willie John
7. **In The Still Of The Nite** - Five Satins
8. **Blueberry Hill** - Fats Domino
9. **Please, Please, Please** - James Brown & the Famous Flames
10. **I Walk The Line** - Johnny Cash and the Tennessee Two

**The Coasters' touring schedule:**

**April 20:** one week revue, Chicago Palace with Mickey & Sylvia, Ella Johnson with Buddy Johnson Combo. **May:** one week at the Regal Theatre, Chicago. **May 11:** one week at the Apollo Theatre, New York with Al Hibbler, and Mickey & Sylvia. **July 28:** Blues Jubilee at the Los Angeles Shrine Auditorium with Fats Domino, Clyde McPhatter, The Six Teens, The Teen Queens, The Turks, and Oscar McLollie. **August:** guests at Leroy Connelly's live show at the 54 Ballroom in Los Angeles. **September 28:** the Hollywood Shrine Auditorium with Gene Vincent, Alis Lesley, The Six Teens, The Dots, Jerry Wallace, The Turks, The Gassers, and the Ernie Freeman Orchestra. **November 9:** the Apollo Theatre, New York with The Cardinals, Gloria Lynne, Della Reese, and Erskine Hawkins.

1957



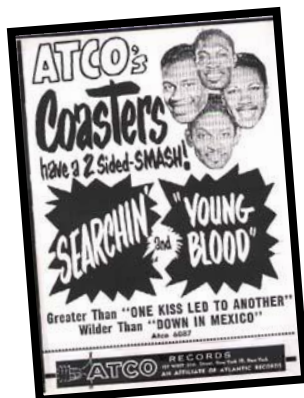
After a long season of road touring (with the singing quartet completed by fifth member, guitarist Adolph Jacobs born in Pineland, East Texas, April 15, 1939), the Coasters enter the recording studios in Hollywood again, in February. The first single from this session results in a double-sided smash.

*Billboard* March 23 review of Atco 6087: "The group is swifty, attractive side in 'Young Blood', which is bound to pull considerable jockey attention. The rhythm-ballad has powerful lyric appeal for teen-agers, and standout trick-voicing effects. Flip is 'Searchin'". *Billboard* May 6 "This Weeks Best Buys" (R&B): "Both numbers are being requested but 'Young Blood' seems to be the top side. After a fair period, sales have begun to grow and now the platter is big in Baltimore, Pittsburgh, Milwaukee and the Southern districts. Strong sales are reported in St. Louis, New York and Buffalo."

The original A-side is titled **Young Blood** (a ghetto rocker about street-corner society, led by the delicious and amusing Gardner, with incredible assistance from his fellow group members).



## THE COASTERS



"(Young Blood) the most lascivious of all 'girl-following' rock 'n' roll songs and the very pinnacle of male chauvinist piggery", Bill Millar wrote in "The Coasters" (Star Books, UK, 1974). **Young Blood** enters the U.S. Pop chart May 1 and peaks at #8, staying on the charts for 24 weeks; and reaching the national Best Seller R&B chart #1 position on June 3. The B-side **Searchin'** (a ruff blues about finding the loved one, featuring Mike Stollers' inspired alley-piano, and with an unforgettable shrill and vociferous baritone lead by Guy) follows on May 8 and peaks at Pop #3, hitting for a total of 26 weeks; succeeding the original A-side at the R&B Best Seller chart's #1 position

from June 10 for a further 12 weeks during the summer - an achievement only surpassed by a few other classic R&B titles. **Searchin'** also occupies the national R&B Disc Jockey chart at #1 for 7 weeks and the Juke Box chart #1 for 2 weeks (until that chart discloses), with its wonderful flip at #2 on those charts. A unique phenomenon - both titles of a single charting the U.S. Pop Top 10 - and being hits for half a year, establishes this record as the most famous of all R&B records. **Searchin'** reaches #30 on the British Pop chart. Disc Jockeys of America vote the Coasters the "Most Promising Up-And-Coming Vocal Group" in July. The Coasters are rewarded million seller platters for **Searchin'** and **Young Blood** at Steve Allen's TV-show on August 25. Atco's and the Coasters' first LP, "**The Coasters**" (including several Robins Spark recordings and with a photo from the TV-show) is issued in November. The follow-up single (done in Chicago in July), **Idol With The Golden Head**, only reaches the national Pop chart #64 (but has become one of the Coasters' most favorite classics).

*Billboard* September 23 review of Atco 6098: "The group comes on strongly with their selling of 'Baby' (My Baby Comes To Me). With 'Young Blood' and 'Searchin'' still going well, their similar approach here can make for a smash follow-up. 'Idol' is interesting material with unusual lyrics and is presented at an attractive medium-tempo pace. Both sides appear winners." *Billboard* September 23 "This Week's Best Buys" (R&B): "Both sides are being requested, and sales are about equal at this point. The platter looks like another two-sided hit-pop action, too."

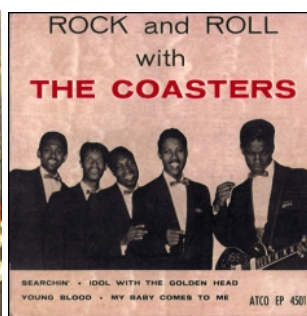
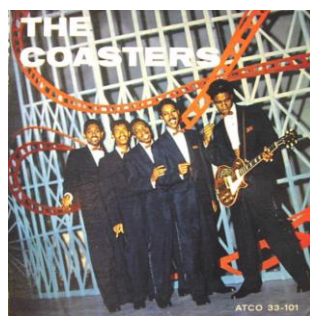
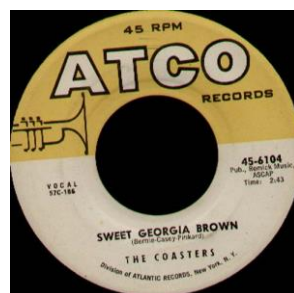
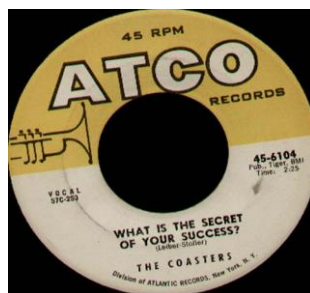


The next two singles, comprising terrific ghetto blues songs, including **Sweet Georgia Brown** (where Gardner, Guy and Nunn scream out superb individual leads), and the New York-recorded **Gee, Golly** (one of DJ Alan Freed's favorites), both fail to score.

*Billboard* November 18 review of Atco 6104 (**Sweet Georgia Brown**): "The group leisurely paced the old standard with a fresch approach that draws the most out of each word. The lead gives a very knowing vocal and is excellently supported by the group with good ork backing. Strong side can put the 'Young Blood' crew back in the chips. Flip is an attractive go on an off-beat side called 'What is the Secret of Your Success'."

The annual Cash Box poll vote **Searchin'** as "Best R&B Record of the Year" and the Coasters as "Best R&B Vocal Group".

(note: See "Gee, Golly" review at 1958).



The Best rock 'n' roll records of the year - according to Life Rock & Roll Gallery:

1. **That'll Be the Day** - BUDDY HOLLY AND THE CRICKETS
2. **You Send Me** - SAM COOKE
3. **Whole Lotta Shakin' Goin' On** - JERRY LEE LEWIS
4. **Searchin'** - THE COASTERS
5. **Bye, Bye, Love** - THE EVERLY BROTHERS

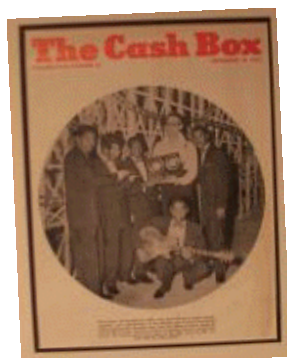
The Best rock 'n' roll songs of the year - according to The Rock 'n' Roll Vault:

1. **That'll Be the Day** - Buddy Holly and The Crickets
2. **Jailhouse Rock** - Elvis Presley
3. **Wake Up Little Susie** - The Everly Brothers
4. **You Send Me** - Sam Cooke
5. **Blueberry Hill** - Fats Domino
6. **Bye Bye Love** - The Everly Brothers
7. **All Shook Up** - Elvis Presley
8. **I'm in Love Again** - Fats Domino (act. a 1956 hit)
9. **Whole Lot of Shakin' Going On** - Jerry Lee Lewis
10. **Peggy Sue** - Buddy Holly.

Greatest 12 Songs of 1957 according to DigitalDreamDoor

1. **Jailhouse Rock** - Elvis Presley
2. **Whole Lot of Shakin' Going On** - Jerry Lee Lewis
3. **That'll Be The Day** - Crickets
4. **Bye Bye Love** - Everly Brothers
5. **Great Balls Of Fire** - Jerry Lee Lewis
6. **School Day** - Chuck Berry
7. **Rock And Roll Music** - Chuck Berry
8. **Peggy Sue** - Buddy Holly
9. **Lucille** - Little Richard
10. **Rocking Pneumonia & the Boogie Woogie Flu** - Huey "Piano" Smith & the Clowns
11. **All Shook Up** - Elvis Presley
12. **Searchin'** - Coasters

# The Coasters' touring schedule:



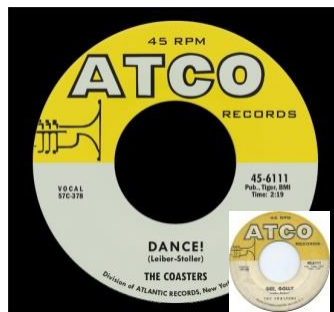
**April 26-28:** the Broadway Capitol Theatre, Detroit with Faye Adams, Jack Scott, Johnny & Joe, Amos Milburn, Johnny Janis, and the Red Prysock Combo. **May 17:** one week at the Howard Theatre, Washington, D.C. with Shirley & Lee, The Cletones, Bobby Marchan, and Huey Smith. **June 7:** the Apollo Theatre, New York with LaVern Baker, The Heartbeats, Johnny & Joe, Johnny Mathis, and the Red Prysock Band. **June 14:** five weeks with the "Fantabulous Rock and Roll Show '57" (touring Charlotte, North Carolina; Knoxville;

Birmingham; Louisville; Chattanooga; Greenville; and Kinston, North Carolina; also Chicago) with Ruth Brown, Bo Diddley, The Five Satins, The Drifters, The Schoolboys, and Smiley Lewis.

**June 22:** the Municipal Auditorium, Charleston with the show above plus Bobby Parker, Johnny Hartman, The Spence Twins, and the Paul Williams Orchestra. **July 10:** the Municipal Auditorium, New Orleans with the show above and Dave Bartholomew's Orchestra. **July:** six to ten weeks from the Midwest to California (including July 26 in Milwaukee and July 31 in Denver) with The Five Satins, The Cellos, Gene & Eunice, Lulu Reed, and the Sonny Thompson Orchestra. **August 25:** TV appearance at the Steve Allen TV-show ("Searchin'").

**September:** the Mammoth Gardens, Denver, Colorado with The Five Satins, and The Cellos. **September 23:** Dick Clark TV-show ("Searchin'" again). **October 18:** travelling Revue in Oklahoma City with Lowell Fulson, Lillian Offitt, The Cadillacs, Johnny "Guitar" Watson, and the Ernie Freeman Combo. **November 15:** one week at the Howard Theatre in Washington, D.C. with The Hollywood Flames, and the Ernie Freeman Combo.

## 1958



*Billboard February 10 review of Atco 6111 (Gee, Golly): "The group has a relaxed, slow rhythm sound here on an arrangement that bears a touch of 'Searchin'". Wax has the sound and it could easily move out. (Dance!): the boys work out on a rocker here with a slightly Latinish kick. Fair effort but flip would be the side."*

Nunn and Hughes are fired by Lester Sill in late 1957. The Coasters re-form and

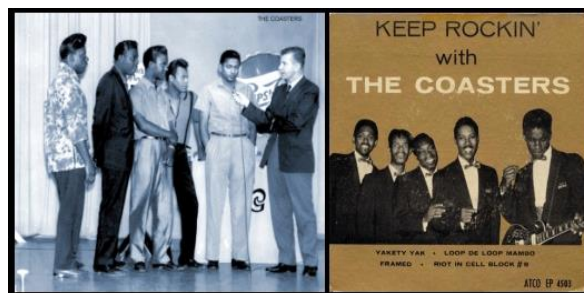
move to New York in January - Leiber-Stoller had moved in October, 1957, changing the image of the group - from heavy black ghetto blues-styled singing - to 2-minute playlets aimed at young middle-class America. Gardner and Guy are joined by two further Californians, Cornell Gunter (originally promoted as Cornel or Cornelius Gunter) and Will "Dub" Jones, who immediately share leads on a superb revival of **Zing! Went The Strings Of My Heart** (nowadays a "beach music" classic), recorded at Atlantic's modernized studios, with the legendary Tom Dowd as engineer, in March. Texas-born King Curtis makes his debut as a Coasters side-man on that title and especially on this record's famous A-side (with the group now vocalizing in the unique unison way that becomes their special trade-mark), **Yakety Yak**, which hits U.S. Pop #1 and R&B #1 in June (the first hit epitomizing Leiber-Stoller's special Coasters' style, ironizing teenagers view on the adult generation). It holds R&B Best Seller #1 for 7 weeks and R&B Disc Jockey #1 for 6 weeks. The record also sky-rockets the Coasters to international fame, reaching #12 on the British Pop chart. The group is awarded their second golden record on the Dick Clark TV-show.

*Billboard May 5 review of Atco 6116: "The group has a saleable sound on this rocker novelty. The lyrics are amusing and the harmonies are attractive. This could also collect pop coin. Flip is a rhythmic revival of 'Zing!...'."*



The annual Cash Box poll vote **Yakety Yak** as "Best R&B Record of the Year" and the Coasters as "Best R&B Vocal Group". The follow-up, a Guy-led off-shot of the comics & radio series hero, **The Shadow Knows**, fails to score. Jimmy Norman (born August 12, 1937 in Nashville) joins Jesse Belvin's Chargers in Los Angeles.

*Billboard August 25 review of Atco 6126: "The Coasters follow up their smash 'Yakety Yak' with a funky novelty that has down to earth feeling. Kids can dance to this one and it has a chance to bust thru quickly. Watch it. (Sorry, But I'm Gonna...): A swinging novelty with a lilting beat is sold with spirit by the Coasters over a listenable bass figure. Good side by the boys altho the flip is more important."*



(The Coasters with Lester Sill) on August 26, 1958.



The Best rock 'n' roll records of the year - according to Life Rock & Roll Gallery:

1. **Wonder Why** - DION AND THE BELMONTS
2. **Tears on My Pillow** - LITTLE ANTHONY AND THE IMPERIALS
3. **Johnny B. Goode** - CHUCK BERRY
4. **Lonely Teardrops** - JACKIE WILSON
5. **Summertime Blues** - EDDIE COCHRAN



# THE COASTERS

The Best rock 'n' roll songs of the year  
- according to The Rock 'n' Roll Vault:

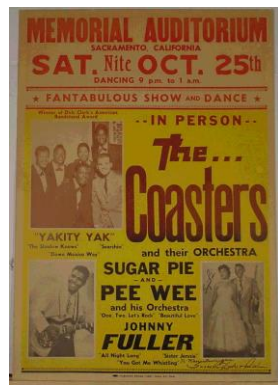
1. **At the Hop** - Danny and The Juniors
2. **Johnny B. Goode** - Chuck Berry
3. **Summertime Blues** - Eddie Cochran
4. **Great Balls of Fire** - Jerry Lee Lewis
5. **Good Golly, Miss Molly** - Little Richard
6. **It's All in the Game** - Tommy Edwards
7. **Sweet Little Sixteen** - Chuck Berry
8. **It's Only Make Believe** - Conway Twitty
9. **Poor Little Fool** - Ricky Nelson
10. **All I Have to Do is Dream** - The Everly Brothers.

Greatest 10 Songs of 1958 according to DigitalDreamDoor

1. **Johnny B. Goode** - Chuck Berry
2. **Summertime Blues** - Eddie Cochran
3. **Good Golly Miss Molly** - Little Richard (rec. 1956)
4. **For Your Precious Love** - Jerry Butler & the Impressions
5. **Sweet Little Sixteen** - Chuck Berry
6. **Yakety Yak** - Coasters
7. **La Bamba** - Ritchie Valens
8. **Since I Don't Have You** - Skyliners
9. **Rumble** - Link Wray
10. **Lonely Teardrops** - Jackie Wilson

## The Coasters' touring schedule:

**April 4:** the Apollo Theatre, New York with Fats Domino, the Flamingos, the Spaniels, the Dells, and dj Tommy Smalls. **June 13:** the Apollo Theatre, New York with Frankie Lymon, Lee Andrews & The Hearts, Robert & Johnny, Jerry Butler & The Impressions, The Kodaks, Ed Townsend, and The Storey Sisters. **July 22:** the Armory in Klamatch Falls, Oregon with Ernie Freeman and his orchestra. **August 5:** TV appearance on the American Bandstand ("Yakety Yak"). **August 16:** TV appearance at the Dick Clark Show with Frankie Avalon, Patrick Wayne, and Mary Swan. **September 19:** the Apollo Theatre with The Spaniels, The Danleers, The Olympics, Bobby Hendricks, The Quintones, and Sil Austin's Combo. **September 26:** the Howard Theatre, Washington, D.C. with The Danleers, The Dubs, and Wynona Carr. **October 2:** 17-days tour with "The Biggest Show of Stars for 1958 - Autumn Edition" (Massachusetts, Connecticut, Quebec, Ontario, Ohio, Indiana. Pennsylvania, New York, and Virginia) with Frankie Avalon, Bobby Darin, The Olympics, Dion & The Belmonets, Bobby Freeman, The Elegants, Jimmy Clanton, The Danleers, Clyde McPhatter, Buddy Holly & The Crickets, Jack Scott, and the Sil Austin Orchestra. **October 25 & November 4:** Fantabulous show at Memorial Auditorium in Sacramento, Calif with Sugar Pie and Pee Wee plus Johnny Fuller. **December 25:** the Howard Theatre, Washington, D.C. with The Chantels, and Buddy and Ella Johnson.



## 1959

This year becomes the Coasters' peak year of their career, starting in February with the internationally top selling story of the incorrigible schoolkid, **Charlie Brown**, hitting #2 on both the new Hot 100 Pop Chart in the U.S., and on the R&B Hot Chart (plus Pop #6 in the U.K.). It becomes their third million seller (and is to grow into a huge hit in all continents of the world).



Billboard January 19 review of Atco 6132: "The Coasters turn in an attractive reading concerning the problems of Charlie Brown on this rocking side. Could get coins. Watch it. Good teen lyric. (Three Cool Cats): On this side the Coasters tell of three cats who stand on the street corner watching the chicks as they stroll by. Interesting side, but flip appears stronger."

GAC organize a "Biggest Show of Stars, Spring Edition" in March where the Coasters join Lloyd Price, Clyde McPhatter, the Crests, Bo Diddley, and Little Anthony & the Imperials on a package tour.



Charlie Brown's follow-up is **Along Came Jones** with the prolific Dub Jones acting TV Western cliché-hero with his by now well-known clowning bass vocal, and Albert "Sonny" Forriest succeeding Jacobs as the group's guitarist (although the banjo, Leibor-Stoller's special rock 'n' roll trade-mark, gets the head rhythm role). It hits U.S. Hot 100 #9 and R&B #14 in June.

Billboard May 4 review of Atco 6141: "Usual hit approach by the Coasters on hilarious tunes affords them with a likely two-sider. 'Jones' is a parody of Westerns with Jones coming to the rescue whenever the damsel is in distress. Flip is a ditty about the birth of rock and roll."

In October the fourth million seller, **Poison Ivy**, a magnificent Gardner-Guy duet moralizing over dangerous females (probably the group's finest ever effort, covered by dozens of later acts) hits R&B #1 for 4 weeks and reaches #7 on the Hot 100 (and peaks at #15 in England). Its flip, **I'm A Hog For You** (originally intended for A-side), goes Pop (#38) and later becomes collectors' absolute gem.

Billboard August 10 review of Atco 6146: "The Coasters are a likely bet to click again with these hot contenders. Either side can come off for top honors. 'Ivy' is an interesting bit of material that compares a gal to the well-known weed. 'I'm A Hog For You' is a peppy blues effort that is also performed with the hit sound."



The album "The Coasters' Greatest Hits" is issued (probably one of original rock 'n' roll's most qualitative albums) in October. The Coasters' last single of 1959 becomes another double-seller. The sardonic **What About Us** (Pop #47, R&B #17) is coupled with a poker-playing monkey in Guy leading **Run Red Run** (Pop #36, R&B #29). The Coasters' records are hailed as pop master-pieces.

Billboard November 23 review of Atco 6153: "The group figures to continue its hit spree with this great coupling. Top side (Run Red Run) is about a wild poker game and features crazy piano backing by Mike Stoller. Flip is a complaint about a friend who has everything. Either or both sides here."



The Best rock 'n' roll records of the year - according to Life Rock & Roll Gallery:

1. **Teenager in Love** - DION AND THE BELMONTES
2. **Kansas City** - WILBERT HARRISON
3. **There Goes My Baby** - THE DRIFTERS
4. **Donna / La Bamba** - RITCHIE VALENS
5. **Sixteen Candles** - THE CRESTS



The Best rock 'n' roll songs of the year - according to The Rock 'n' Roll Vault:

1. **Mack the Knife** - Bobby Darin
2. **What'd I Say** - Ray Charles
3. **Kansas City** - Wilbert Harrison
4. **Smoke Gets in Your Eyes** - The Platters
5. **Whole Lotta Loving** - Fats Domino
6. **Stagger Lee** - Lloyd Price
7. **Donna** - Ritchie Valens
8. **A Lover's Question** - Clyde McPhatter
9. **16 Candles** - The Crests
10. **There Goes My Baby** - The Drifters.

Greatest 10 Songs of 1959 according to DigitalDreamDoor

1. **What'd I Say** - Ray Charles
2. **I Only Have Eyes For You** - Flamingos
3. **Mack The Knife** - Bobby Darin
4. **There Goes My Baby** - Drifters
5. **Shout** - Isley Brothers
6. **Kansas City** - Wilbert Harrison
7. **Poison Ivy** - Coasters
8. **Money** - Barrett Strong
9. **Love Potion No. 9** - Clovers
10. **You're So Fine** - Falcons



**The Coasters' touring schedule:**

**March 7:** The Dick Clark TV Show with Dale Hawkins, Paul Anka, and Jaye P. Morgan. **March 13:** one week at the Howard Theatre, Washington, D.C. with Clyde McPhatter, and Nina Simone. **March 27:** five days tour with "The Biggest Stars of '59" (Richmond, Charlotte, Norfolk) with Lloyd Price, Clyde McPhatter, The Chantels, The Crests, Bo Diddley, LaVern Baker, Frankie Lyman, Wade Flemons, Bobby Hendricks, and Little Anthony & The Imperials. **May 7:** Dick Clark TV-show ("Charlie Brown"). **May 19:** the Auditorium at Klamath Falls, Oregon with Ernie Freeman and his orchestra. **July 3:** one week at the Apollo Theatre, New York with The Falcons. **August 7:** one week at the Howard Theatre, Washington, D.C. with Milt Buckner, Tiny Topsy, and the Jesse Powell Combo. **September 4:** four days at the Michigan State Fair, Detroit with Frankie Avalon, LaVern Baker, Billy & Lillie, Jack Scott, Anita Bryant, Freddie Cannon, Bobby Rydell, Rusty York, Skip & Flip, Jan & Dean, Santo & Johnny, Duane Eddy, and Dick Clark. **September 18:** 44 one-nights up to October 31 with the "Dick Clark Caravan" (including Syracuse, Montreal, Toronto, Rochester, Richmond, and Norfolk) with Paul Anka, Duane Eddy, Lloyd Price, LaVern Baker, Annette, The Skyliners, Bobby Rydell; and the first week also The Drifters, and Phil Phillips. **November 26:** TV appearance on "American Bandstand" ("What About Us").



# THE COASTERS

## THE SIXTIES

### 1960



The Coasters revive **Besame Mucho** (Pop #70), with Jones acting bass lead. That record is followed by the Billy Guy penned gospel-based story of a recalcitrant garbage man, **Wake Me, Shake Me** (Pop #51, R&B #14 that summer). In July the Coasters wax the magnificent **Shoppin' For Clothes** (where Guy tries to buy an expensive suit on credit from Jones). It only reaches Pop #83 on the Billboard chart and #57 on the Cash Box chart (never even hitting the national R&B chart) but becomes a huge Coasters-fans' favorite, which splendidly showcases the group's original black ghetto roots (the song is based on a forgotten West-Coast R&B record written by Kent Harris, titled **Clothes Line** - in the Coasters' version issued as composed by Elmo Glick, an often used pseudonym of Stoller's, who certainly gives new dimensions to this classic). Some pressings of the Coasters' version were issued as "Clothes Line (Wrap It Up)", which was the original title by Harris. Later Leiber-Stoller-Harris were credited as composers to "Shoppin' For Clothes".

The album **"One By One"** (comprising individual soft-jazz standard vocals) is issued during early autumn. It introduces Gardner, Guy, Gunter, and Jones as wonderful and smooth vocal individuals.



"One By One", Carl Gardner, and King Curtis.

The Best rock 'n' roll records of the year - according to Life Rock & Roll Gallery:

1. **I'm Sorry** - BRENDA LEE
2. **Teen Angel** - MARK DINNING
3. **Theme from A Summer Place** - PERCY FAITH
4. **Only the Lonely** - ROY ORBISON
5. **Stay** - MAURICE WILLIAMS AND THE ZODIACS

The Best rock 'n' roll songs of the year -according to The Rock 'n' Roll Vault:

1. **The Twist** - Chubby Checker
2. **Cathy's Clown** - The Everly Brothers
3. **Stay** - Maurice Williams and The Zodiacs
4. **Chain Gang** - Sam Cooke
5. **Only the Lonely** - Roy Orbison
6. **New Orleans** - Gary U.S. Bonds
7. **Save the Last Dance for Me** - The Drifters
8. **Wonderful World** - Sam Cooke
9. **Running Bear** - Johnny Preston
10. **You're Sixteen** - Johnny Burnette.

Greatest 10 Songs of 1960 according to DigitalDreamDoor

1. **Will You Love Me Tomorrow** - Shirelles
2. **Georgia On My Mind** - Ray Charles
3. **Only The Lonely** - Roy Orbison
4. **Let's Go, Let's Go, Let's Go** - Hank Ballard & the Midnighters
5. **Stay** - Maurice Williams & the Zodiacs
6. **Chain Gang** - Sam Cooke
7. **Spoonful** - Howlin' Wolf
8. **Shop Around** - Miracles
9. **The Twist** - Chubby Checker
10. **Cathy's Clown** - Everly Brothers

## The Coasters' touring schedule:

**From March 18** Two weeks at the Apollo with Isley Brothers and Save "Baby" Cortez. **From April 16:** The Biggest Show of Stars tour in the Eastern states with Lloyd Price, Little Anthony and the Imperials, Clyde McPhatter, Bo Diddley, Jimmy Reed a.o. **From late June:** Twelve states tour ranging from Maryland and Florida to Texas and Wisconsin. **From July 8:** Weeklong stint at the Regal in Chicago with Ray Charles. **Fall and winter 1960:** Apollo Theatre and the chitlin' circuit in the South featuring Little Anthony, Bo Diddley, Brook Benton, Lloyd Price, the Drifters, Ray Charles and his revue (with Betty Carter and the Raelets). **From December 3:** the annual Brooklyn Paramount Theater Christmas Show with Chubby Checker, Ray Charles, Neil Sedaka, the Drifters, the Shirelles, Dion and others.



### 1961

Written by Bobby Darin-Don Kirshner, and released in January, **Wait A Minute** (recorded at Capitol's studios in New York in December, 1957, with Guy in terrific action), hits Pop #37. This record is followed by the Coasters' last U.S. Pop Top 30 hit, Leiber-Stoller's own favorite - the original story of **Little Egypt (Ying-Yang)**; with Gardner

introducing the tattooed belly dancer, who by the end of the story will become lead singer Guy's wife. **Little Egypt** reaches Hot 100 #23 and R&B #16 in June, just as Earl Carroll (who had disbanded his Cadillacs) joins the group, by suggestion from the group's soon-to-be new manager Lover Patterson, to replace Cornell Gunter. Lester Sill had stayed in Hollywood and managed the Coasters from there. The group is scheduled for a European tour, but several of the members fear the flight. **Little Egypt** is followed by another Leiber-Stoller song - originally written directly for the Coasters and later copied by Elvis Presley, **Girls Girls Girls. Pt II** (Pop #96). The first single with Carroll, **(Ain't That) Just Like Me**, fails to score.



The Best rock 'n' roll records of the year - according to Life Rock & Roll Gallery:

1. **Hit the Road Jack** - RAY CHARLES
2. **Bristol Stomp** - THE DOVELLS
3. **Please Mr. Postman** - THE MARVELETTES
4. **Blue Moon** - MARCELS
5. **Runaway** - DEL SHANNON

The Best rock 'n' roll songs of the year - according to The Rock 'n' Roll Vault:

1. **Tossin' and Turnin'** - Bobby Lewis
2. **Runaway** - Del Shannon
3. **Runaround Sue** - Dion
4. **Travellin' Man** - Ricky Nelson
5. **Quarter to Three** - Gary U.S. Bonds
6. **Hit the Road Jack** - Ray Charles
7. **Running Scared** - Roy Orbison
8. **Stand By Me** - Ben E. King
9. **Will You Love Me Tomorrow** - The Shirelles
10. **Crying** - Roy Orbison.

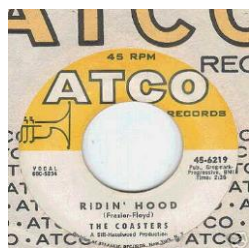
Greatest 10 Songs of 1961 according to DigitalDreamDoor

1. **Stand By Me** - Ben E. King
2. **Crazy** - Patsy Cline
3. **The Wanderer** - Dion
4. **Runaround Sue** - Dion
5. **Crying** - Roy Orbison
6. **Hit The Road Jack** - Ray Charles
7. **Runaway** - Del Shannon
8. **Quarter To Three** - Gary U.S. Bonds
9. **It Will Stand** - Showmen
10. **Running Scared** - Roy Orbison



# **The Coasters' touring schedule:**

**January-February:** a pair of weeklong engagements at the Howard in Washington. **February 25:** TV-appearance on NBC's Saturday Prom, New York City. **February-March:** regular stints at the Apollo in New York. **Circa early 1961:** Guests at Wink Martindale's game-show in Las Vegas. **Circa June-July:** the Regal in Chicago with Ray Charles and Betty Carter. **From September 29** (with Earl Carroll replacing Gunter): Rockland Palace, New York City with Jackie Wilson, Jerry Lee Lewis, Ruth Brown, the Vibrations, and Chris Kenner. This troupe playing clubs and concert halls in the Northwest and Midwest through October.



**1962**

Now without hit records (**Ridin' Hood** - recorded in Los Angeles in 1960 and produced by Lester Sill and Lee Hazlewood - fails), the group is still popular on TV appearances and live shows all over America (even doing Coca Cola commercial jingles during the 1960s). Thomas "Curley" Palmer (born in El Paso, Texas on August 15, 1929 and a veteran R&B stage musical director) becomes the

Coasters' third regular guitarist around February, debuting at Atlantic's new NYC studios, with the unscored Jones-led dance-craze satire, **The Climb**, in July (originally intended to be named **The Slime**). The fourth Atco Coasters' LP, "**Coast Along with The Coasters**", is issued late that year (although produced already in 1961). Several of the tracks on the stereo edition of that album turn out to be alternate and edited takes. Billy Guy debuts as a solo artist on ABC-Paramount and records **Women** for Lloyd Price's Double-L Records in Detroit (Guy's recordings will be issued on several "Coasters" LPs during the '70s), but he continues to record with the Coasters for a further ten years.



The Best rock 'n' roll records of the year - according to Life Rock & Roll Gallery:

1. **Big Girls Don't Cry** - THE FOUR SEASONS
2. **He's A Rebel** - THE CRYSTALS
3. **You've Really Got a Hold on Me** - THE MIRACLES
4. **Duke of Earl** - GENE CHANDLER
5. **Twist and Shout** - THE ISLEY BROTHERS

The Best rock 'n' roll songs of the year - according to The Rock 'n' Roll Vault:

1. **Big Girls Don't Cry** - The Four Seasons
2. **Return to Sender** - Elvis Presley
3. **The Locomotion** - Little Eva
4. **Sherry** - The Four Seasons
5. **The Peppermint Twist** - Joey Dee and The Starlites
6. **Dream Baby** - Roy Orbison
7. **Can't Help Falling in Love** - Elvis Presley
8. **The Wanderer** - Dion
9. **Do You Love Me** - The Contours
10. **Green Onions** - Booker T. and The MGs.

Greatest 10 Songs of 1962 according to DigitalDreamDoor

1. **Green Onions** - Booker T. & the MG's
2. **Bring It On Home To Me** - Sam Cooke
3. **You've Really Got A Hold On Me** - Miracles
4. **The Loco-Motion** - Little Eva
5. **Sherry** - Four Seasons
6. **I Can't Stop Loving You** - Ray Charles
7. **Up On The Roof** - Drifters
8. **Twist And Shout** - Isley Brothers
9. **These Arms Of Mine** - Otis Redding
10. **Do You Love Me** - Contours

## **The Coasters' touring schedule:**

**March:** One week at the Apollo in New York with Ben E. King, Solomon Burke, Huey Piano Smith and the Clowns. **May 11:** Porky Chedwick concert at the Pittsburgh Civic Arena, featuring several other vocal groups. **September:** the Zanzibar in Pittsburgh with the Contours, and Aretha Franklin. **November:** one week at the Apollo with Sam Cooke, and the Crystals. **Late November:** another Chedwick show at the Syria Mosque Theater in Pittsburgh with Hank Ballard and the Midnighters, the Isley Brothers, the Olympics, the Clovers, Little Esther and others.

*The Touring Schedules with thanks to Marv Goldberg, Berndt Kratochwil, and Todd Baptista.*



**1963**

Billy Guy sings lead on the last Leiber-Stoller produced Coasters Atco recording, **The P.T.A.**, in January. Bobby Nunn, who had to leave the Coasters in late 1957, officially for health reasons (although Lester Sill had fired Nunn and Hughes), forms "The Coasters, Mark II" in L. A. Gunter, who recently had sung with D's Gents as

back-up singer for Dinah Washington, embarks another rival Coasters group on the West Coast (later known as "The Fabulous Coasters"). Leiber-Stoller (who had produced nearly all and written most of the Coasters' recordings) leave Atco.

The Best rock 'n' roll records of the year

- according to Life Rock & Roll Gallery:

1. **Fingertips (Part 2)** - LITTLE STEVIE WONDER
2. **Be My Baby** - THE RONETTES
3. **Surf City** - JAN AND DEAN
4. **He's So Fine** - THE CHIFFONS
5. **Louie Louie** - THE KINGSMEN

The Best rock 'n' roll songs of the year

- according to The Rock 'n' Roll Vault:

1. **Louie Louie** - The Kingsmen
2. **Sugar Shack** - Jimmy Gilmer and The Fireballs
3. **Fingertips - Pt. 2** - Little Stevie Wonder
4. **He's So Fine** - The Chiffons
5. **Walk Like a Man** - The Four Seasons
6. **Be My Baby** - The Ronettes
7. **Heatwave** - Martha and The Vandellas
8. **Up On the Roof** - The Drifters
9. **Wipe Out** - The Surfaris
10. **Surfin' U.S.A.** - The Beach Boys.

**1964**



The Coasters are back on the Pop charts (after four unsuccessful releases) with **T Ain't Nothin' To Me** (Hot 100 #64 in April - and R&B #20 during ten weeks from March-May on the Cash Box Chart), recorded live at the Apollo Theater in November, 1963, with Guy and Jones in magnificent clowning moods. The follow-up record, **Bad Detective**, fails. Issued in October, a revival of the old Robins' song **I Must Be Dreaming** (now with Guy and Gardner splitting leads on a rhythmic soul-blues shuffle), b/w **Wild One** (written by Billy Guy - about "beatlemania"), also fail to score.



# THE COASTERS

1965



The budget LP **"That Is Rock & Roll"** (named after the Coasters' famous flip record title of 1959) is issued on Atlantic's subsidiary Clarion around January (comprising stereo versions and alternate takes), and the group's next single, **Lady Like** (recorded at the "Wake Me, Shake Me" session in 1960), fails to score. The Coasters appear with three songs at the "Shindig" TV-show February 10 (doing a great live of **What Is The Secret...**), and wax a Coca-Cola jingle. Billy Guy leads the original and funky **Let's Go Get Stoned** soul-ballad in April, a year before Ray Charles makes a #1 hit of the Simpson-Ashford-Armstead composition (one of their first - recorded by Charles on December 5, 1965). The group appears at the Royal Theatre in Baltimore with the Supremes, Hank Ballard & the Midnighters, Martha & the Vandellas, Marvin Gaye, Wilson Pickett, and the Royalettes. Gunter's Coasters tour the U.K. The next Coasters Atco single, Motown-inspired **Crazy Baby**, written by lead Billy Guy, fails (but is worth £150.00 in Britain today). Lover Patterson dies.



Coca-Cola Jingle of 1965, and Shindig TV



1966

The Coasters' Atco contract expires after a last recording, **She's A Yum Yum**, produced by King Curtis in January, but Leiber-Stoller offer them a stay with CBS subsidiary Date Records, where they in November do a lively and psychedelic **Soul Pad** c/w a truly funky cover of New Orleans blues singer Alvin Robinson's (1964) original **Down Home Girl** at A&R Studios in NYC. The single fails to score, but later becomes one of the

Coasters' several classics and a favorite among 60s' soul fans. Around this time James Evans (Wilson Pickett's manager) becomes the Coasters' new manager - a task he will fulfill until the early 1980s.



1967

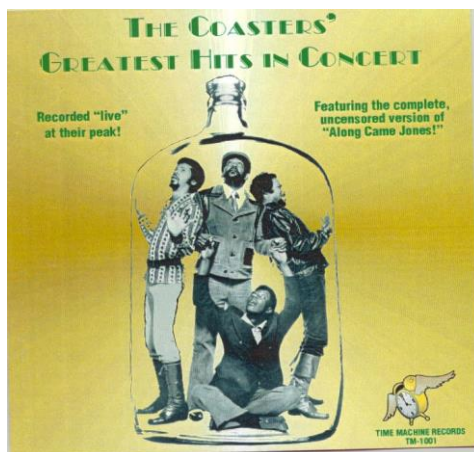
With Artie Butler as arranger/ director, the Coasters wax the fabulous **D.W. Washburn** at Columbia's studios in October (where Gardner, in vain, tries to get "wino" Billy Guy saved for a better life). This song is probably one of Leiber-Stoller's absolute best and it suits the revived Coasters just as excellently as the earlier West-Coast ghetto blues songs. The song is held back for issue by their original, but at this time former manager Lester Sill - now responsible for the Monkees, who cover it for an international hit the following year. The Coasters' original will be issued on Date in July, 1968 and later reissued twice (on King in November, 1971 - and in 1973).

1968

Date Records issue the Coasters' swinging cover of the Leiber-Stoller written **I'm A Woman** (originally recorded by Christine Kittrell in 1962 - and Peggy Lee in 1963), titled **She Can** in June (later reissued on King as **Talkin' 'Bout A Woman**). Original New Yorker Ronnie Bright, from the Valentines of Sugar Hill, and a late line-up of Cadillacs (also heavily engaged as studio back-up bass vocalist), joins the Coasters to replace Will Jones in April. Jones had left the Coasters (afraid of touring via air-plane flights) before the Coasters' last Columbia recording session in February.

1969

Jimmy Norman (veteran West Coast and N.Y. R&B and soul singer) produces a Coasters single for Lloyd Price's Turntable label (his Double-L label was folded when partner Harold Logan was murdered this year); and replaces Vernon Harrell as a regular substitute for Billy Guy. The group is featured on Richard Nader's Rock 'n' Roll Revival show in New York - including Billy Guy. Guy also participates with the group at the Boston Tea Party (ten live recordings from one of their shows there will surface on the bootleg CD **"Greatest Hits In Concert"** more than 30 years later).







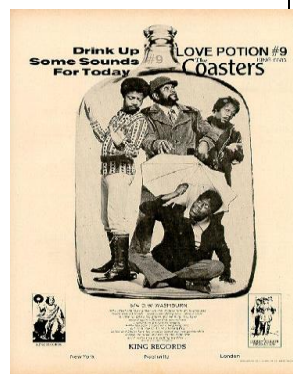
## THE SEVENTIES

### 1970

For the first time since their initial creation the Coasters have no new recordings released (neither is any album issued). It certainly looks like the definitive decline, although Gunter's "Fabulous Coasters" are heavily engaged on Dick Clark's revival shows. Even the old tenor Leon Hughes tries his luck with a fake "Original Coasters" group.

### 1971

On August 13 King Curtis is stabbed to death outside his home in NYC. For the third time the "true" Coasters team up with Leiber-Stoller (new share-holders of the King-Starday label), and in December they hit the national Hot 100 #76 with the Gardner-led revival of the old Clovers' hit **Love Potion Number Nine**, the Coasters' version recorded at Bell Studios in February, 1968,



dubbed with Taco Meza on flute in 1971 - and advertised as **Love Potion #9** in the trade magazines. Atco issue the nice **"Their Greatest Recordings - The Early Years"** LP in November. British Joy issue an LP by "The Coasters" titled **"Hungry"** which actually features twelve Billy Guy recordings of 1962, which he had done for ABC and Double-L Records (American Trip do not issue that LP until 1973, now titled **"It Ain't Sanitary"**).



### 1972

The Coasters, who now regularly tour the revival circuit, and even travel over the Atlantic to tour Europe, are featured in Columbia Pictures' movie **"Let The Good Times Roll"** (starring a.o. also Chuck Berry, Fats Domino, Little Richard, and the Shirelles). Leiber-Stoller release an album In December on King /Starday with the Coasters, **"On Broadway"**, (comprising Date-recordings and several newly recorded songs). The single **Cool Jerk** fails to score.



### 1973

The group tour Europe for a second '70s visit, this time with Jimmy Norman definitely replacing Billy Guy. They re-record some of their old hits for the New Jersey based Trip label, originally issued in 1975 and titled **"16 Greatest Hits"** (featuring a.o. a revival of **Down In Mexico**, used in the cult movie "Death Proof" in 2007) - also including six of Guy's Double-L recordings. Today the ten revivals are available on a Masters CD, titled **"Golden Hits"** - and on countless other compilations. The Coasters (now with Norman) again appear at the Boston Tea Party - four new live recordings are included on the Cornell Gunther's (sic) Coasters bootleg CD on New Rose several years later. **Soul Pad** c/w **D.W. Washburn** becomes the Coasters' 36th single (after 18 years of recording). Atlantic Records issue five Coasters' Oldies singles.





## THE COASTERS



Jimmy Norman replacing Billy Guy in 1973 (Guy far right here)  
- with Palmer second left on bottom photo last page (and Norman far right).

### 1974

Billy Guy tries his luck as producer, and as a night club story-teller and issues a pornographic rhyme-speech album titled **"The Tramp Is Funky"** on All Platinum /Snake Eyes. Carl Gardner's Coasters tour Australia and Europe (and hit Germany).



Photo: The true Coasters in Germany in 1974.

### 1975

Bill Millar publishes his book **"The Coasters"** on Star Books in the U.K. In the U.S. **Searchin' '75** is issued on a Chelan single, produced by Bumps Blackwell, as "The Coasters Two Plus Two" (which Coasters actually are on the record is unknown to most - actually Hughes, Nunn, Chapman and Jerome Evans). Around the same time Billy Guy is featured solo on another "Coasters" single, "You Move Me".

### 1976

Gardner's Coasters make a single on Wilson Pickett's Wicked label (manager James Evans also Pickett's manager). AIA of the U.S. and DJM of the U.K. issue an album titled **"The World Famous Coasters"** (an LP which features Leon Hughes and Will Jones - the latter fronting a fake line-up on a.o. **If I Had A Hammer**). This album is later issued on a C5 CD as **"Just Coastin' "**.



The Coasters in Australia (1974)

### 1977

Billy Guy waxes new recordings of old Coasters hits for Gusto in Nashville (the old King/Starday label with new owners again) together with Will Jones; and a single from that same session - **Jumbo Bwana** - is later issued in Europe as by the Coasters. On this session **One Foot Draggin'**  is born.

### 1978

British Atlantic issue **"20 Great Originals"** (containing stereo versions of the hits). Robert Palmer publishes **"Baby, That Was Rock & Roll"** - a tribute to Leiber-Stoller.

### 1979

The Coasters participate with Chuck Berry, Bo Diddley, the Five Satins, Jay & the Americans, a.o., at the 20th anniversary "Rock 'n' Roll Revival Concert" in New York. Salsa Picante issue a heavily disco-styled **"The Coasters ... Coasting"** album recorded by Bobby Nunn's group featuring Bobby Sheen and Billy Richards Jr (one title though, **The Big Rip-Off**, written by Kent Harris, originator of **Shoppin' For Clothes**, has the old ghetto style). Leiber-Stoller hit the musical scene with **"Only In America"**, featuring 30 LS hits - later to be revived in England as **"Yakety Yak"**. Earl Carroll, who had acted with the group since 1961 and by the late 1970s was featured with the Coasters on stage without Jimmy Norman, leaves Gardner's true Coasters by the end of the year (after more than 18 years with the group). Carl now satisfies with only three singers in the group (himself, Bright and the soon returning Norman, plus guitarist Palmer).

## THE EIGHTIES

### 1980

At long last album buyers can enjoy the 1957 recording of **What Is The Secret Of Your Success?**. Gunter's bass singer Nat "Buster" Wilson is shot in April, dumped near Hoover Dam, and later found in a canyon near Modesto, California.

### 1981

Earl Carroll re-forms his Cadillacs and Norman returns to the Coasters. Japanese Pioneer, who represent Warner/Atlantic, issue the second (of three) Coasters compilations.



### 1982

Nunn's Coasters tour Germany and Atlantic issue a superb double-album,

**"Young Blood"** in July, containing 24 original mono-tracks. Old friends Billy Guy and Will Jones compete with Gardner's Coasters (featuring Norman, Bright and Palmer). The Guy-Jones group act with new versions of West-Coast revival "World Famous Coasters".



The longest lasting lineup: Norman, Gardner, Bright.

### 1983

Carl Gardner's Coasters suffer hard times and Carl spends most of his time in his one-roomer in Mount Vernon, New York. Grady Chapman (formerly of the Robins and Bobby Nunn's Coasters) tours with his own fake Coasters. Billy Guy & Will "Dub" Jones perform with their combined "Coasters" group in Los Angeles and Las Vegas.



The true Coasters in the papers. – And the Will Jones/Billy Guy Coasters in California.



*The Coasters*

### 1984

Gardner regularly faces the severe problems of several phony groups using the name of "The Coasters" in the oldies circuit, wondering if he shall join his brother's chicken farm in his old home town of Tyler, Texas. British Edsel issue a "rare Atco" compilation LP, **"Thumbin' A Ride"**.

### 1985

After 30 years of fame, and of late-coming struggles, Gardner meets his soon-to-be new wife and manager,

Veta (born June 10, 1932) and later settles in Port St. Lucie, Florida. Bookings are once again relatively regular for **Carl Gardner & The Coasters** (including Norman, Bright and Palmer).

### 1986

Carl E. Gardner files a U.S. Service Mark of "The Coasters" for 20 years. Bobby Nunn dies on November 5 of heart failure in Los Angeles, California. Gardner travels to his funeral, also visited by his old West-Coast friend Bobby Day, who himself dies some years later. Nunn had handed over his "Coasters" to Bobby Sheen and Billy Richards, who continue their tours, but soon Nunn's old Robins buddy - Grady Chapman - recruits Bobby Sheen for tourings (and Billy Richards signs new singers to his own group). Sheen had told his son at the time of Nunn's death that there were nine groups claiming to be "The Coasters". Warner issue the CD **"The Ultimate Coasters"** (comprising stereo editions of the **"Young Blood"** double-LP).

### 1987

Gardner, Guy, Jones, and Gunter are inducted into the Rock and Roll Hall of Fame on January 21 at the second annual dinner at Waldorf Astoria hotel in New York as the first vocal group receiving that honor. Highland/DeLuxe issue a CD titled **"20 Greatest Hits"**, comprising the old Date/King sides (reissued on Gusto TeeVee in 2006).



Rock and Roll Hall of Fame gala with Veta Gardner 1987, and Carl's group in 1988.

### 1988

Carl and his present Coasters celebrate Gardner's 60th birthday in Tyler, Texas and Southern newspapers give their performances high rankings. A month later, in May, the Coasters (specially reformed with Gardner, Billy Guy, Will Jones, and Cornell Gunter, supplied by guitarist Thomas Palmer), participate in Atlantic's 40th birthday concert at New York's Madison Square Garden.



Carl Gardner now finds six golden records awards hanging on his walls at home (for **Searchin'**, **Yakety Yak**, **Charlie Brown**, **Poison Ivy** together with **Along Came Jones** and **Young Blood**). The Coasters' great performance at Wolfman Jack's Rock 'n' Roll Palace in Orlando is recorded, resulting in videos and finally a great DVD on K-Tel in 2003.

### 1989

Gardner's Coasters appear in the filmed take-off of the "Phantom Of The Opera", titled "Phantom of the Ritz", and promote the slogan "Yakety Yak, Don't Do Crack". The group participates in the 20th Anniversary Rock 'N' Roll Revival Concert with Chuck Berry, Jay & the Americans, the Five Satins, the Skyliners, Bo Diddley and others. Atco reissue **"The Coasters' Greatest Hits"** again (they had done so several times before - but now for the first time on CD).





# THE COASTERS

## THE NINETIES



### 1990

Cornell Gunter is shot to death in his car in Las Vegas, Nevada on February 26, just as he once again was to launch his Coasters group at the Lady Luck hotel. Billy (William) Richard's (of the old Robins) nephew Billy Richards Jr (who originally had been the old Robins' chauffeur and later a member of Nunn's Coasters), files a law suit against Gardner, claiming the right to use the name of "The Coasters". Lester Sill testifies in favor of Gardner.

### 1991

Carl Gardner & The Coasters prove they're still "with it", performing at the New York Pops concert at Carnegie Hall in May. Billy Richards' Coasters are, rather surprisingly, "acknowledged" by the Californian court (the reason: the Nunn/Richards group had toured heavily for several years - and managed by Larry Marshak after Nunn's death).



### 1992

The Coasters perform regularly at disc-jockey Wolfman Jack's rock 'n' roll club in Orlando, Florida. Rhino Records issue the 2-set CD "**50 Coastin' Classics**" (containing a.o. two never-before-issued Coasters recordings - from 1958, **Hey Sexy**; and one from 1968).



### 1993

The Coasters with Gardner, Norman, Bright, and Palmer are booked in Canada and later Orlando again, but during the latter part of the year Gardner is treated for cancer (substituted by old Robins' and fake Coasters singer Grady Chapman).

### 1994

Gardner is back in business again, fit, and fronting his group. The Robins and the Coasters are presented **Pioneer Awards** at the Fifth Annual Rhythm and Blues Foundation Award Gala Meeting on March 2 at the Roseland Ballroom in New York. Gardner, Jones, and Guy re-unite for a Vision Award ceremony in California, honoring their original manager Lester Sill, who had a remarkable career (Modern Records sales-man, Coasters manager, Duane Eddy with Lee Hazlewood - Jamie Records, Phillies Records with Phil Spector, Screen Gems Columbia and the Monkees; and now head of Jobete Publishing). Rhino issue "**The Very Best of The Coasters**" CD, which will be bonused by **Sorry But I'm Gonna Have To Pass** on the European issue, because of demands after Volkswagen's TV-commercials using that song; a 4-track CD hits #41 on the British charts in August. Carl Gardner, Clyde McPhatter, and Little Esther are the only ones featured twice on Rhino's 6CD set "**The R&B Box**". Lester Sill dies on October 31, 1994.



Will "Dub" Jones, Carl Gardner, Billy Guy (ctsy Veta Gardner and Trevor Cajiao).

### 1995

A successful Broadway musical (later the longest lasting Broadway show ever) hits America in March (and Australia and England later), titled "**Smokey Joe's Cafe**", based on Leiber-Stoller's heritage (with 40 super songs). Carl Gardner celebrates his 40th anniversary as lead singer of the Coasters and continues working on his biography, "**Yakety Yak, I Will Talk Back**" (later changed to - "**Yakety Yak I Fought Back**"). **Young Blood** and **Yakety Yak** are listed in the Rock and Roll Hall of Fame's 500 Songs Forum.

### 1996

Gardner enters recording studios in Florida in April, full-filling a life-long dream by perpetuating his own new renditions of his old favorites, a.o. T-Bone Walker, Louis Jordan, Percy Mayfield, Roy Brown, the Inkspots, and the Orioles. A CD is issued around Christmas, titled "**One Cool Cat**". Leiber-Stoller's "**Smokey Joe's Cafe**" double-CD gets a Grammy for best Musical CD.

### 1997

British Sequel Records issue 4 CDs in March named after the Coasters' first four original Atco albums (with extensive in-lay presentations) and comprising a total of 98 Coasters and Robins tracks (although meant to be 102 tracks), including the previously unissued original **I'm A Hog For You** of 1958, and alternate takes and never-before-issued stereo editions (the only missing tracks are the alternates of **Poison Ivy** and **Dance**, the original **The Snake & The Bookworm** and the longer version of **Three Cool Cats**). The first two chapters of Gardner's biography are published on the Internet. Carl Gardner, and the Coasters get spacious coverage in the British TV documentary "Dancing in the Street - the history of rock 'n' roll".

## 1998

Jimmy Norman leaves the Coasters around February, and issues a newly recorded reggae-styled CD, **"Tobacco Road"**, and Earl Carroll and his Cadillacs tour the world and issue a CD titled **"Have You Heard The News!"**. Billy Richards and Gardner settle their differences - Gardner getting solely rights to use the name "The Coasters", with Richards' group touring as "Billy Richards' (West) Coasters", but now Billy Guy (who had been offered a contract by former Richards' Coasters manager Larry Marshak) starts to compete in Las Vegas "coaching" a fake Coasters group (often billed as "Billy Guy's Coasters"). Marshak had promoted "half-legal" and fake Drifters, Platters and Coasters groups since the beginning of the 1970s. Gardner celebrates his 70th Birthday in great style, hosting a huge Birthday Party in Port St. Lucie with a new Coasters quintet featuring himself, Ronnie Bright, Thomas Palmer, plus new-comers Alvin Morse (who had joined in November, 1997), and Carl's son Carl Gardner Jr.



## 1999

Carl and several other leaders of original rock 'n' roll and R&B groups try to get Congress interested in forbidding impostors using the names of the 50's and 60's famous groups. This action is largely covered in U.S. news magazines. Billy Guy sues Carl Gardner for a million dollar concerning Carl's trade-mark of "THE COASTERS" (is he interested in meeting Carl once again? - they actually are to in January of the year 2000 - settling their differences).

**Yakety Yak** (the hit from 1958) receives a Grammy Hall of Fame Award. The Coasters are nominated for the 1999 inductees of the newly founded **Vocal Group Hall of Fame** - the award ceremonies though are not to be held until October 20, 2000 in Sharon, Pa together with the inductees of 2000 (board and committee members: a.o. Tony Butala, Jon Bauman, and Mary Wilson).

## THE NEW MILLENNIUM

### 2000

Will "Dub" Jones dies of cancer and/or diabetes in Long Beach, California on January 16, 2000 after several years of semi-retirement (71 years of age). Gardner wins the sole right to use the name of "The Coasters" in court decision versus Larry Marshak - although Marshak immediately starts a new fake Coasters group - Cornell Gunter's Coasters (via a contract with the late Cornell's sister Shirley). Carl receives congratulations from President Clinton for The Coasters' 45 years in show-biz and the Coasters hold a celebration party on February 26 in Port St. Lucie together with Bill Pinkney & The Original Drifters. Relic Record Shoppe announces a new Coasters CD. **"Charlie Brown"** - not yet another compilation but 24 superb true stereo Atco tracks, comprising unissued masters, the-never-before issued **Crocodile**, an alternate **Hey Sexy** with Gardner doing a superb lead, alternate versions of **I'm A Hog For You**, a terrific unissued alternate of **Three Cool Cats**, and more alternates including studio chat, false starts and outtakes.



## 2001



Ronnie, Carl Sr., Carl Jr., Alvin

Veta Gardner and the editor of The Coasters Web Site start The Coasters Fan Club and make it possible to order Coasters merchandise. Carl and his Coasters hit Las Vegas for sell-out crowds in January. Millennium Productions of Florida get Carl Gardner involved in several recording activities and honor Carl in their advertising. Veta Gardner creates The Original Coasters, Inc. website (later replaced by an official Coasters site). The Coasters tour Mississippi and the Caribbean's in the spring and face Dick Clark (who had promoted fake Coasters groups) in court in June (a case soon settled). In July the group finishes a 5-day concert in Las Vegas with a young talent and new-comer to the group (substituting for Gardner Jr) - Joe Lance Williams (better known as J.W. Lance). Larry Marshak's bogus Coasters, Drifters and Platters continue to tour (they had even put out CD records).



## 2002

Veta and Carl Gardner are alive and well and doin' fine. The Coasters are in good spirit and doing regular gigs all over America. A new Official Coasters Web Site is introduced. The Coasters Web Site has by January, 2002 been visited by more than 16,000 unique visitors since it was first published in late 1999. On November 5, Billy Guy dies in his sleep at home in Las Vegas, Nevada (Guy's funeral is held November 26). By now only Carl Gardner is the living legend of the four Rock 'n' Roll Hall of Fame Inductees. Carl Gardner, Jr forms a Coasters Review in California.

## 2003

Carl Gardner is 75 years old on April 29 and a huge celebration is held in early May. On December 26, exactly two years after its recording, the DVD titled **"Live from The Palace of Auburn Hills"** is issued, featuring the present Coasters. This is not the first Coasters DVD - earlier in the year K-Tel had issued **"The Best of The Coasters - live from Rock 'n' Roll Palace"** with six great classics with the Coasters at Little Darlin's in Orlando. We sure haven't heard the last from the Coasters yet!

## 2004

Carl Gardner celebrates 50 years of recording activities in February - debuted with **"If Teardrops Were Kisses"** (lead for the Robins in 1954). In August the Original Drifters (featuring Bill Pinkney), Herb Reed and the Platters and Carl Gardner's Coasters appear at the Alabama Theatre, Barefoot Landing, North Myrtle Beach in South Carolina (they will return there every year) - and make a great show - proving the original artists can do it better than the Sahara, Las Vegas Berry Hobbs' Drifters, the Platters (the Buck Ram group) and Cornell Gunter's Coasters. Meanwhile most probable Billy Richards' Coasters, The Original Cornell Gunter Coasters, Edwin Cook's Coasters, Charlie Thomas' Drifters, Bobby Hendricks' Drifters (plus uncountable other off-shoot Platters, Drifters, Coasters), and the Reviews of Monroe Powell's Platters and Carl Gardner Jr's Coasters are acting in different areas around the U.S. In November



# THE COASTERS

Carl Gardner Jr. returns to his father's group after more than three years of working in California. In December Collectables (oldies.com) reissue the Coasters' original Atco LPs **"The Coasters"** and **"One By One"** on one CD (which will be coupled in late 2005 with **"Coast Along with The Coasters"**, featuring the alternate stereo takes).

## 2005

On April 16 Robert Christgau (of the Village Voice) writes (and talks) about "The Coasters Revisited" at the 2005 Pop Conference at Experience Music Project. On November 5 Carl Gardner Jr officially takes over lead vocals from his father, who semi-retires. Carl stays as leader and coach for the group. The album **"50 Golden Years with Carl Gardner & The Coasters"**, an anthology 1955 - 2005 is issued, featuring rare and unissued recordings. The story of the Coasters continues.

## 2006

Carl Gardner's Autobiography **"Yakety Yak I Fought Back - My Life with The Coasters"** is finally written down with Veta Gardner and ready to be published.

## 2007

Gardner's book is out for grabs in June! On August 27 Varèse Sarabande (VarèseVintage) issue all of the Coasters' Date/King sides, titled **"Down Home"** (CD 302066844-2). On December 12 a terrific 4CD-compilation on Rhino Handmade, **"There's A Riot Goin' On: The Coasters On Atco"** is issued, featuring the complete Atco recordings - 113 tracks (several in stereo) in a digibox cover (RHM2 7740).

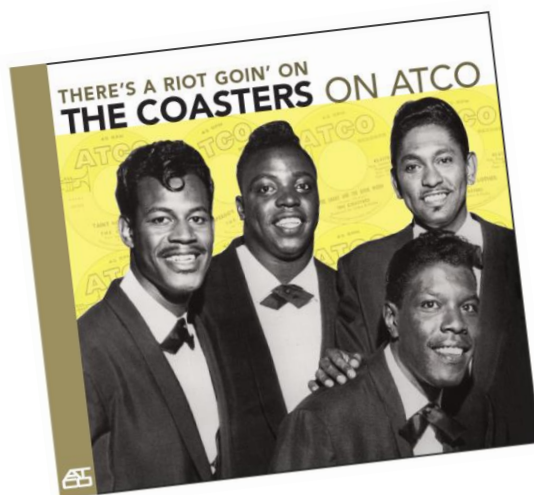
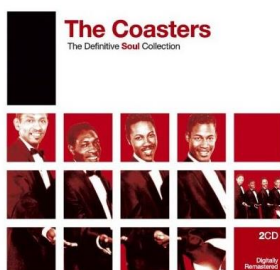


Carl and Veta Gardner.



## 2008

Rhino's planned issue of a 2-set CD for their **"The Definitive Soul Collection"** series, comprising 30 Coasters mono tracks, featuring all their Pop Hits chronological, is still delayed (meanwhile Rhino reissue **"The Very Best"**). Veta Gardner's **thecoasters.com** site decides to redirect visitors to **The Coasters Web Site**. On April 29 Carl Gardner Sr. is 80. In October Alvin Morse is replaced by Primotivo Candelaria.



## The Coasters

### – Songs not on any single

(no live recordings included – leads and recording dates noted)  
Note: there also are several alternates and edited masters of the singles and a second take of "Crocodile", not listed below.

*Recorded in New York unless otherwise indicated.*

- Lola (CG 2/12/57 L.A.) - **The Coasters** Atco LP 33-101 (1957)
- Three Cool Cats (alternate arrangement CG 3/17/58)
  - **Charlie Brown** MR. R&B CD-102 (2000)
- Crocodile (unison 8/8/58) - MR. R&B CD-102
- I'm A Hog For You (several different versions-unison 8/8/58)
  - MR. R&B CD-102
- Hey Sexy (unison 12/11/58) - **50 Coastin' Classics** Rhino CD R2 71090 (1992)
- Sexy (Hey Sexy) (CG 12/11/58) - MR. R&B CD-102
- That Is Rock & Roll (edited version, WJ 3/26/59)
  - **Their Greatest Recordings - The Early Years** Atco LP SD 33-371 (1971)
- The Snake And The Bookworm (alternate unison version 2/26/60)
  - **Coast Along With The Coasters** Atco LP SD 33-135 (stereo album, 1962)
- 12 tracks on **The Coasters - One By One** Atco LP 33-123 / SD 33-123 (6/13&15/60) (issued 1960)
- My Babe (BG 9/25/61) - **Coast Along With The Coasters** Atco LP 33-135 / SD 33-135 (1962)
- The Slime (WJ 7/31/62) - **That Is Rock & Roll** Clarion LP SD-605 (1965) (alternate of The Climb – act. titled so on the LP).
- Mohair Sam (unison 10/30/67) - **The Coasters On Broadway** King LP 1146-498 (1972)
- Shake 'Em Up And Let 'Em Roll (lead: Jerry Leiber 2/13/68)
  - Rhino CD R2 71090
- Down At Papa Joe's (unison 2/13/68) - King LP 1146-498
- Mustang Sally (BG late 71) - King LP 1146-498
- On Broadway (CG late 71) - King LP 1146-498
- The In Crowd (CG late 71) - King LP 1146-498
- 10 tracks on **The Coasters - 16 Greatest Hits** Trip LP TOP 16-7 (1975) (featuring re-recordings with Gardner and Norman, leads, recorded ca 1973)
- Check Mr. Popeye (lead: Ronnie Bright 1977)
  - Epic LP PE-34668 (various artists with Southside Johnny)

### The Coasters - unissued recordings

- 1957 I'm Fallin' - unissued Atco (12/4)
- 1960 Dog Face - unissued Atco (7/29)
- 1961 Weddin' Days - unissued Atco (2/9)
- 1961 Giving Up / I'm A Hum Dinger - unissued Atco (4/10 L.A.)
- 1963 Cottonfields / Skylark - unissued Atco (12/17)
- 1964 Speedball - unissued Atco (8/28)
- 1967 Teeny Bopper - unissued Columbia (prob demo) (6/28)
- 1968 Personality - unissued Columbia (prob demo) (2/13)
- 1971 Good Lovin' - unissued King (only instr track) (late 71)

## THE COASTERS SESSION DISCOGRAPHY

Compiled by Claus Röhnisch - **Please note that there is an updated (June, 2018) discography in *The Clown Princes of Rock and Roll* (The R&B Pioneers, volume four).**



The Coasters at the Atlantic Records office in late 1958 with from left: Lester Sill, Jerry Wexler, Carl Gardner, Will Jones, Billy Guy, Cornell Gunter, and Ahmet Ertegun. At the piano Jerry Leiber and Mike Stoller.

### About this edition

In 1959, when I was a teenager, "Charlie Brown" hit the Top 10 in Sweden. I was already a devoted Coasters fan (after hearing "Yakety Yak") and started buying all their available records (I will never forget the strain I went through, forcing my local dealer to order Atco LPs from America). "Shoppin' For Clothes" was not released in Sweden, but I sent a courier to get the London single in England, and from 1962 I obtained further (and early) recordings directly from the Atlantic office (Theresa Garthson at the Atlantic staff in New York also supplied me with wonderful publicity photos and recording information). I published my first Coasters discography in England in 1963, followed by some minor articles in Sweden during the next 15 odd years (Bill Millar corrected me once concerning my mix-up of Gardner & Guy on photos; and I continued my research after Bill's ambitious and engaging book). In 1980 I supplied Mr R&B Records with the material for the Coasters' special rare recordings album.

During 1988 I compiled, and in early 1990 I published my first limited edition of **Those Hoodlum Friends**, loosely based on the discography Kurt Mohr had supplied for inclusion in Millar's book "The Coasters" (Star Books, 1975). Responses from collectors and further research resulted in slightly revised editions, published in strictly limited quantities. Those editions were continuously extended (including singles and albums listings, chart placings, and also a "Fake Coasters recordings" section). The fifth - updated - edition, including members' mini bio's and an extended section on the group's story (titled "The Story - Quoted"), was published by "Now Dig This" in 1993.

This new edition was first published on the Internet in September-October 1999 (44 years after the foundation of the Coasters) - completely re-edited, including latest information on issued records and updated biographical information with several further story-quotes. It also featured a heavily improved layout. Furthermore a new introductory presentation of the Coasters was added. Also added was a large section of a year by year recap of "50 Years of R&B with the Coasters", and sections with the Robins' and Bobby Nunn's discographies; plus some special "extras". The web site was continuously revised and subsequently heavily updated. It nowadays comprises more than 25 large Internet scrollable pages and tons of information on The Golden Years of R&B.

### Acknowledgments:

Carl Gardner (original lead singer of the Coasters for more than 50 years) and Veta Gardner (his wife and manager), who I both had the pleasant privilege to guest in early 1992, have been extremely helpful in creating this ultimate discography. I call Veta and Carl Gardner my very good friends.

Thanks also to Bill Millar, Chris Woodford, Trevor Cajiao, Todd Baptista, Eric LeBlanc, Charles Sheen, Stefan Pingel-Wriedt, Tony Watson, and the late Brian Watson, who have encouraged me to update and improve my work. I am extremely obliged to Theresa Garthson, who has been the foremost inspiration to my discographical interest. Special thanks to Bernd Kratochwil of Rockin' Fifties magazine, in Germany. Information has also been obtained from Bob Althuler, Michel Ruppli, Robert Palmer, Fernando L. Gonzales, Gary Kramer, Kurt Mohr, Galen Gart, Leslie Fancourt, Big Al Pavlow, Robert D. Ferlingere, Norbert Hess, Dick Horlick, Charlie Gillett, Cliff White, Colin Escott, Pete Grendysa, Jay Warner, Alan Balfour, Barry Hansen, Dave Booth, and Billy Vera. Thanks also to Rhino Records. Extra special acknowledgments go to Tony Rounce (nowadays at Ace Records) of Sequel Records in London, who (with assistance from Bob Fisher, Brian Watson, Little Walter Devenne and Seamus McGarvey) has made it possible for us to enjoy most Atco recordings in Sequel Records' special 4CD series. I would also like to thank the owner of Relic Record Shoppe in Hackensack, NJ, who got me the terrific "Charlie Brown" CD of 2000; Frank Scott, who served me with the "In Concert" CD; Cary Mansfield at Varese Vintage - thank you for the "Down Home" release of 2007; and especially James Ritz at Rhino Handmade, who made a terrific job with "The Coasters on Atco" issued in December 2007 (featuring a.o. gems never-before heard versions of "Yakety Yak" and "Crocodile").



### About the Session Discography

Formula/standards - Headings: **Vocal line-up**, *instrumental accompanists (with arranger, producer, engineer)*, *recording location and date*. Line: *master number*, **track title** (with marks of lead singer and accompanists), *re-allocated master numbers*, *track time*, *original and special record issues*. *Alternate and edited tracks are listed after original masters*. This is followed by **Notes** concerning the last listed session.

For release dates of original U.S. singles, see separate singles discography. For composer credits and publishing firms, see special section ("Dance" and "Crocodile" composed by Leiber-Stoller). For a full Coasters LP and CD discography (with foreign and U.S. reissues), see separate sections. Listed issues are noted chronologically (for best view, see the special singles and albums sections). For off-shoot and fake Coasters recordings, see separate section.

When recording location is not given, the studio listed last is valid. When accompanists are not given, the last listed are valid. The Coasters' vocal line-ups are given as headings for each new studio line-up (guest vocalists are listed among accompanists). **Carl Gardner sings lead, unless otherwise indicated**. When a Coasters' stage guitarist appears for the first time on a session, his name appears **in bold**. When "prob." or "poss." (probably or possibly) appears *after* a certain name, it is confirmed that the noted performer was present at the session. If such an abbreviation appears *before* a certain name, it is not fully confirmed that the performer was actually present.

Master numbers in parentheses indicate reallocated numbers. In 1959 Atco's masters were given Atlantic master numbers and further recordings were mastered in sequence with Atlantic recordings. When two master numbers are given without parentheses, they indicate file no. (matrix) and number used on single issue. When known, track time is noted after master number (all tracks with time noted, indicate recordings in the possession of the editor).

Times can differ by a couple of seconds, depending on different track endings and the results of the electronic stereo editions on later releases. Note that electronic stereo versions of same master can differ also in general sound from original issue. Let's analyse "Yakety Yak":



# THE COASTERS



## "Yakety Yak" Analyse



### Original mono and LP edition

Original singles and LPs  
Rhino CD: The Very Best of..  
Rhino CD: 50 Coastin' Classics

Time  
1:50

With slight echo on chorus and a sax sequence around 1:20 after the line "Don't you give me no dirty looks"

### Stereo edition

Sequel CD: Greatest Hits  
"Charlie Brown" CD

Time  
1:56

Original master (as the mono) but in **true** stereo with sax sequence as above (longer running time)

### Alternate, stereo version

Clarion LP SD-605  
"That Is Rock & Roll"  
LP 371 The Early Years  
Atco CD: Greatest Hits  
Warner CD: Ultimate Coasters

Time  
1:51

Slightly edited (poss. take 6) Stereo and **no sax sequence** after line above

### Alternate outtake (take 5 stereo)

Alternate outtake:  
"Charlie Brown" CD

Time  
1:51

True stereo; time not including intro and longer fadeout chat (total time 2:39). Complete different vocals and different sax solo

### Complete alternate, take 3

Previously unissued  
Rhino Handmade RHM2 7740

Time  
1:54

Hi-fi; Different vocal sound and completely different sax solo

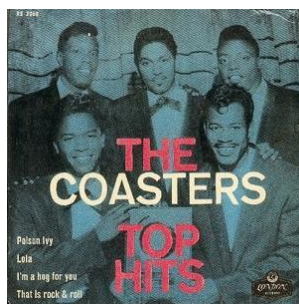
Due to the alternate versions appearing on different issues (original mono issues, edited stereo tracks, electronic stereo versions, true stereo versions and complete alternate takes) some mistakes may have entered the discography! Just give me a note if you find any (I have not been blessed with the best technical knowledge). In 1958 Atlantic started recording in 8-track stereo, although the first issues did not see light until the mid and late '60s. Some never did until the Sequel issues.

Alternate takes (alt.take) are different recording takes and edited (ed.) tracks use several parts of original master. Slightly edited (sl.ed.) tracks use most parts of original master. Beyond the fact that all alternate and edited versions are in stereo (in contrast to original mono issues), they often also differ distinctly in vocal and instrumental approach. Several Sequel stereo masters differ distinctly to the original mono issues, although they are not listed as separate takes (the "alternate editions" are though mentioned in the notes). Some stereo editions are electronic, although several later stereo masters on Warner Bros, Sequel, the "Charlie Brown" CD, and RhinoHandmade are true stereo.

Issues without label mark indicate **Atco Records**. "A" indicates U.S. Atlantic issues. Only U.S. releases and British 45's (E) are listed (all London Records are British). Only the original albums are listed in the session discography (Rhino's double-set CD R2 71090 "**50 Coastin' Classics**" is noted, as RCD for general overview). The 30 mono masters on Rhino 2CD 132092, which includes all Coasters Pop Chart hits (to be issued in 2008 and titled "**The Definitive Soul Collection**") are marked R2C. All tracks on the four **British Sequel CDs** of March, 1997 - RSA CD 868, 869, 870 and 871 are listed. All tracks on "**Charlie Brown**" CD of 2000 are listed (American bootleg - noted as RBRelic), numbered 5267-65175-1B+ (all of them are true stereo editions except "My Baby Comes To Me") - with alternate versions listed separately with track time including studio chat. When that CD has an original master (listed together with original issues) it almost always has longer track time due to studio chats and

longer endings - fadeouts (the enhanced track time presented in notes). All tracks of "**50 Golden Years with The Coasters**" are marked G50. All tracks of Rhino Handmade RHM2 7740 4CD Box "**There's A Riot Goin' On: The Coasters On Atco**" are marked RHM (with postfix s if it is a stereo master). All tracks on Varese Sarabande (Varese Vintage) CD 302066844-2 "**Down Home**" (comprising the Date/King tracks) are noted for overview (VV). That CD is the only one with just the 12 tracks from "**On Broadway**".

Albums are noted with LP or CD prefixes. Tracks which are issued in album form only on non-original albums, have those albums noted (several later compilations have alternate takes - the Atco subsidiary Clarion LP 605 "**That Is Rock & Roll**", the British Atlantic LP K-30057 "**20 Great Originals**", Atco LP 33-371 "**Their Greatest Recordings - The Early Years**", some of the Japanese **Warner/Pioneer LPs**, and the British Edsel LP ED 156 "**Thumbin' A Ride**"). The stereo album of LP 135 (SD 33-135 "**Coast Along with The Coasters**") includes the alternate stereo versions listed in the discography after the mono takes (e.g. "The Snake & The Bookworm", which is a complete different take).



For reissues and later compilations, see separate albums discography (with full track listings). The Swedish **Mr R&B LP** is noted as RBLP 102. **Atlantic/DeLuxe LP** 2-4003 also issued on Atlantic's "mother" company, Warner, as CD 27604-2 with four lesser tracks (see notes); the CD contains stereo editions. When takes are not the same on that CD compared to the LP, the **Warner CD** is noted in the session discography. The tracks of listed compilations which correspond to original issues are not noted (e.g.: the track "That Is Rock & Roll" on the Edsel LP is identical to the original issues and therefor not noted in the discography). The Coasters' hits have been reissued on several compilations with various artists on different labels. Such compilations, in general, only noted in this edition, when tracks are not on any original album. See separate section for overview on Coasters CDs. In late 2004 Rhino-Elektra-Warner published the three Atco LPs 101, 123, and 135 for download purchasing, and Rhino also published two "HiFive" volumes for downloading.

The discography starts with the Robins' Spark recordings (the only Robins tracks featuring Carl Gardner). All of these were later issued as by the Coasters (see heading below). In this discography the Spark recordings are not listed according to "LS master numbers" (which may have been assigned by Leiber-Stoller in conjunction with registration of publishing rights), but according to probable dates of recording (thereby corresponding with the Atco assigned master numbers - and with aural/technical evidence). The Robins' pre- and post Spark recordings are listed in a separate section.



HiFive (Atco Hits)  
Yakety Yak, Searchin', Charlie Brown,  
Poison Ivy, Young Blood.



HiFive (Vol.2 - Atco Hits)  
Along Came Jones, Smokey Joe's Cafe, Riot  
In Cell Block No. 9, Framed, Down In Mexico.

## THE RECORDING SESSIONS

**The Robins on Spark 1954 - 1955**  
**The original Coasters 1956 - 1957**  
**The classic Coasters 1958 - 1961**  
**The qualitative Coasters 1961 - 1968**  
**The revival Coasters 1969 - 1977**  
**Carl Gardner & the Coasters 1980s - now**



### THE ROBINS or THE COASTERS

(LP 101, EP 4503, LP 371, RSACD 868)  
 Carl Gardner, lead/tenor;  
 Bobby Nunn, bass/lead-1;  
 Grady Chapman (first session), tenor/lead-2;  
 "Ty" Terrell Leonard, tenor;  
 Billy Richard and Roy Richard, baritones.

with  
 Gil Bernal,ts; Willard McDaniel,pno/celeste-4; Charlie "Chuck"  
 Norris,gtr; Ralph "Waldo" Hamilton,bs; John "Jessie" Sailes,dms.  
 Unknown, eng; Jerry Leiber and Mike Stoller,prod. Prob. Mike  
 Stoller, pno on LS 29, 31, 32.

*Prob. Radio Recorders, 7000 Santa Monica, Boulevard, Hollywood  
 c:a February-March, 1954*

LS 13 **The Hatchet Man** -1 2:32  
 Spark 116, RCD, Coll CD9974, RHM  
 LS 29 **I Love Paris** -2 2:27  
 Spark 113, Harmony LP LS-13, RHM  
 LS 31 **Whadaya Want?** -2 2:29  
 Spark 110, RCD, Coll CD9974, RHM  
 LS 32 **If Teardrops Were Kisses** -4  
 2:46 Spark 110, Spark LP 1000, G50,  
 Coll CD9974, RHM



with  
 prob. Richard Berry,lead bass vcl-3; Mike  
 Stoller,arr/pno; Gil Bernal,ts; Barney Kessel,gtr;  
 Ralph "Waldo" Hamilton,bs; John "Jessie"  
 Sailes,dms. Abe "Bunny" Robyn,eng; Jerry Leiber  
 and Mike Stoller,prod.

*Master Recorders, 533 North Fairfax Avenue,  
 Los Angeles early 1954*

LS 15 **Wrap It Up** -1 (Gardner,second lead)  
 (57C-245, 59C-4073) 2:86 Spark 103, LP 101, RCD, RHM  
 LS 16 **Riot In Cell Block # 9** -3  
 (57C-246, 59C-4074) 3:02 Spark 103, LP 101, EP 4503,  
 LP 143, RCD, Rhino CD 70593, Coll CD9974, R2C, RHM

*c:a August, 1954*

LS 22 **Loop De Loop Mambo** (57C-281, 59C-4093) 2:15  
 Spark 107, LP 101, EP 4503, G50, Coll CD9974, RHM  
 LS 14 **One Kiss** (57C-282, 59C-4094) 2:49  
 Spark 113, LP 101, RCD, Coll CD9974, RHM  
 LS 23 **I Must Be Dreamin** (57C-283, 59C-4095) 2:19  
 Spark 116, LP 101, RCD, Coll CD9974, R2C, RHM  
 LS 24 **Framed** -1 (57C-284, 59C-4096) 2:45  
 Spark 107, LP 101, EP 4503, LP 143, A(E)4519CD, RCD, Coll  
 CD9974, R2C, RHM

*Prob. July 7, 1955 (or poss. January, 1955)*

(Recording date: Michel Ruppli and the Atlantic files give  
 September 28, 1955 as recording date, but this was the day the  
 Spark masters were bought by Atco).

LS 30 **Smokey Joe's Cafe** 55C-32, S-1669 2:46  
 Spark 122, 6059, LP 101, LP 315, A 13106, RCD, Coll CD9974,  
 R2C, RHM  
 LS 21 **Just Like A Fool** 55C-33, S-1670 2:53  
 Spark 122, 6059, RCD, CeeVee 6552CD, Coll CD9974, RHM

Notes: Mike Stoller states in the liner notes of Rhino R2 71090 that  
 "The Hatchet Man" was the first Robins date on Spark. Last session  
 wrongly listed as recorded in 1954 on RHM2 7740. Grady Chapman  
 possibly featured also on last session. Earlier discographies have  
 listed above recordings in three sessions in order of LS master

numbers (March 1954, August 1954, c:a January 1955, each with four  
 masters). If LS 29-32 were recorded at one and same session, they must  
 have been recorded in January 1955,  
 since Spark single 110 was released  
 in January 1955 - but since several  
 Spark records were issued during  
 early 1955 (and not "Smokey") the  
 August-September date is the most  
 probable. All twelve Spark titles  
 issued on Sequel RSA CD 868. Billy  
 Guy and Leiber/Stoller have stated  
 that Berry was guest lead on LS 16,  
 although Gardner and Atco proclaim it  
 is actually Nunn. Both Berry and Guy  
 have recorded "answers" to "Riot...".



Atco purchased and reallocated Spark  
 masters on September 28, 1955 and reissued one Robins single (Atco  
 6059 with S-master numbers used). Most of the Spark recordings issued



as by the Coasters on  
 several later LP  
 issues. Spark was  
 owned by A.L.  
 Stoller, Mike Stoller,  
 Jerry Leiber and  
 Lester Sill. Quintet  
 Music was owned by  
 Leiber, the Stollers,  
 Sill, and Jack Levy.  
 Master series 57C-  
 allocated for LP 101  
 in 1957. That LP was  
 reissued together  
 with "One By One" on  
 a "2LPs on 1CD" on  
 Collectables COL  
 7656 in December,  
 2004. All twelve recordings released on a bootleg Robins LP (Spark 1000  
 "The Best Of The Robins Volume 3", 1974, reissued in 1991 with two  
 extra tracks, "Rockin'" and "That's What The Good Book Says" from  
 Modern). LS 16 titled "Riot In Cell Block Number Nine"  
 and ".....Number 9" on some later issues. LS 23 titled "I  
 Must Be Dreaming" on Warner/Pioneer LP 13013 (and  
 wrongly credited as the 1964 recording on that LP). Track  
 later titled "I Must Be Dreamin'" (except for Rhino R2  
 71090). LS 31 titled "Whadaya Want" on RSACD 868.  
 Several of the above titles are on Dutch Harmony LP LS-  
 13 (bootleg with very bad sound), which also features  
 Robins recordings for Crown and RCA (1953). "Wobble  
 Loo" on that album is neither by the Robins or the  
 Coasters (actually by Ray Agee - Spark 119 - matrix LS  
 50) and the album is issued as by the Robins on label and  
 the Coasters on sleeve. Rhino CD R2 71090 "50 Coastin'  
 Classics" noted as RCD (for general overview). LS 30  
 sometimes spelt "Smokey Joe's Café". Coll CD9974 titled "Smokey Joe's  
 Cafe" as by The Robins and has "One Kiss" titled "One Kiss Led To  
 Another".

The Robins also recorded for Aladdin, Savoy, Modern and RPM (1949-  
 1952) with Bobby Nunn and continued recording without Nunn and  
 Gardner throughout the '50s. Richard Berry was a regular member of  
 the Flairs and sang on several other recordings by different artists as  
 bass and baritone. The Coasters were formed in October, 1955. In 1957  
 and 1958 several of the Robins' Spark recordings were reissued on LP  
 and EP as by the Coasters, leading to the common misconception that  
 the Robins had transformed into the Coasters. In fact Gardner and Nunn  
 were recruited by Leiber-Stoller-Sill and due to touring engagements  
 there was not enough recorded material available when Atco needed  
 recordings for the Coasters' first LP.



### THE COASTERS

Carl Gardner, lead/tenor;  
 Billy Guy, baritone/lead-1;  
 Bobby Nunn, bass;  
 Leon Hughes, tenor.

with  
 Mike Stoller, arr/pno; Gil Bernal,ts; Barney Kessel,gtr; Ralph  
 Hamilton,bs; Jessie Sailes,dms/perc; Chico Guerrero,congas. Abe  
 Robyn,eng; Leiber-Stoller,prod. Omit ts on 56C-67.  
*Master Recorders, 533 North Fairfax Avenue, Los Angeles*



# THE COASTERS

("Hollywood") January 11, 1956

56C-67 **Brazil** (Gardner, Nunn, Guy joint leads)  
S-1857 2:22 6073, LP 101, RCD, CD 868,  
Rhino CD 70278, R2C, RHM  
56C-68 **Down In Mexico** S-1858 3:16  
6064, LP 101, LP 111, A 13004, RCD, CD 868, R2C, RHM  
56C-69 **One Kiss Led To Another** S-1859 2:52  
6073, LP 101, RCD, CD 868, R2C, RHM  
56C-70 **Turtle Dovin'** S-1860 3:08  
6064, LP 101, RCD, CD 868, R2C, RHM

Note: S-master nos. used on single issues. "Turtle Dovin'" issued on Atlantic LP AD2-4003, but not on the corresponding later Warner CD, titled "Turtle Dovin" on some pressings, and on Rhino CD "50 Coastin' Classics" and the Rhino/Flashback and Collectables ten-track CD. 56C-69 runs for 2:35 on LP 101. CD 868 is the British Sequel RSA CD 868 (issued 1997).

with  
Obe "Young" Jessie, harmony-vcl (omit Hughes); Mike Stoller, arr/pno; Gil Bernal (or poss. Plas Johnson), ts; Barney Kessel, gtr/mandolin-5; **Adolph Jacobs**, gtr; Ralph Hamilton, bs; Jessie Sailes and Alvin Stoller, dms; Joe Oliveira, per; poss. Chico Guerrero, congas. Abe Robyn, eng; Leiber-Stoller, prod. Lester Sill, manager. Omit ts on 57C-105 and -108.

February 12/15, 1957

57C-105 **Lola** -5 (59C-3689) 2:45  
LP 101, CD 868, RHM  
57C-106 **Sweet Georgia Brown** (Gardner, Guy, Nunn joint leads) 57C-186 (59C-3690) 2:45  
6104, LP 111, RCD, CD 868, RHM  
57C-107 **Young Blood** 57C-187 (59C-3691) 2:20  
6087, London 8450, LP 101, EP 4501, LP 111, London EP 1203, A 13003, RCD, CD 869, R2C, RHM  
57C-108 **Searchin'** -1 57C-188 (59C-3692) 2:46  
6087, London 8450, LP 101, EP 4501, LP 103, LP 111, London EP 1203, LP 143, Atlantic(E) 584087, A 13003, A(E)4519CD, RCD, CD 869, R2C, RHM

Note: Master numbers 106 - 108 later changed to 186 - 188 and used on Atco singles. "Young" Jessie, born Dec 28, 1936 in Lincoln Manor, near Dallas, Texas. Sang with The Flairs 1952-1953 and also recorded as a solo act from 1954 (for Modern and for Leiber-Stoller). Was hired for this session with the Coasters (contrary to the belief that he was a Coasters member - and may be the one singing the phrase: "you know I'll bring her in some day" on "Searchin'"). A 13003 is the first of six U.S. Atlantic re-issue singles from 1973 in the Oldies-series (issued were 13003-13007, plus 13122 and the Robins on 13106).



with  
Jesse Stone, dir/poss.prod; Lowell "Count" Hastings, ts; prob. Mike Stoller, arr; Kenny Burrell, gtr; Lloyd Trotman, bs; Joe Marshall, dms.

Capitol Studios, New York City

June 12-13, 1957

57C-229 **Wait A Minute** -1 (59C-4083) rejected (see note)

Note: Probably edited on December 4, 1957 (see 57C-326) and may be same master track (59C-4083 poss. the rechanneled number, see below).

with  
Mike Stoller, arr/pno; Floyd McDaniel, gtr; Willie Dixon and/or Louis Meyers, bs; Fred Below, dms. Jack Wiener, eng; Leiber-Stoller, prod.

Sheldon Recording Studio, 2120 Michigan Avenue

(Chess Building),

Chicago July 24, 1957

57C-251 **(When She Wants Good Lovin')**  
**My Baby Comes To Me** -1 (59C-3648) 2:59  
6098, EP 4501, RBLP 102, RCD, CD 868, RHM  
57C-252 **Idol With The Golden Head** (59C-3649) 2:24  
6098, EP 4501, Clarion LP 605, A 13005, RCD, CD 868, R2C, RHM  
57C-253 **What Is The Secret Of Your Success?** -1  
(59C-3650) 2:28  
6104, RBLP 102, Edsel LP 156, RCD, CD 868, RHM

57C-251 **My Baby Comes To Me** Alt.take (outtake)  
2:35 RBRelic, RHM

Note: 57C-251 listed as recorded July 24, 1957 in Atlantic files (according to Michel Ruppli and Leiber-Stoller), but as June 13, 1957 (according to Fernando L. Gonzalez: Disco File). 57C-252 titled "The Idol With The Golden Head" on ALP 2-4003 cover (and Warner CD label and cover, also on Wisepack LECD 076). 57C-253 titled "What Is the Secret Of Your Success" on Edsel LP 156 and CD 868. The RBLP has no 'scar' at the end of "Secret".

The alternate outtake has a diff. chorus backing and slightly faster tempo plus a diff. pno sound.

with  
prob. Tommy Evans, bass vcl (omit Nunn and Hughes); Mike Stoller, arr/pno; Seldon "Jesse" Powell, ts; Adolph Jacobs and Al Caiola, gtrs; Lloyd Trotman, bs; Joe Marshall and Alvin Stoller, dms; Harry Breuer, tamb; Lester Sill, manager (prob. present); Leiber-Stoller, prod. Omit ts on 57C-329. Both Nunn and Hughes prob present on 57C-326 (see above), but oit pno and one gtr.

Capitol Studios, 151 West 46th Street, New York City

December 4, 1957

57C-326 **Wait A Minute** -1 57C-3700 (59C-3700) 2:40  
6186, London 9293, LP 135, RCD, CD 868, CD 871, R2C, RHM  
57C-327 **I'm Fallin'** (59C-3701) unissued  
57C-328 **Dance!** (59C-3702) 2:21  
6111, EP 4507, Pioneer LP 6188, CD 868, RHM  
57C-329 **Gee, Golly** -1 (59C-3703) 2:01  
6111, EP 4507, RBLP 102, Edsel LP 156, CD 868, RHM

57C-328 **Dance** Extended re-mix 2:23  
Clarion LP 605, G50, RHM

Note: Master no. 57C-3700 used on single. 57C-328 titled "Dance" on most later issues. 57C-329 titled "Gee Golly" on album issues. Tommy Evans sang with the Drifters in 1957-58. During this period the Drifters sometimes masqueraded as the Coasters, featuring Evans and Bobby Hendricks (see also general notes on "Off-Shoot Coasters Groups"). Hendricks had been featured in ex-Drifter Bill Pinkney's Flyers, who recorded for Atco in 1957. Some information indicates it may have been Terry Evans (who is not the 1944 Mississippi-born soul singer), substituting for Nunn at this session, although it is more likely he may have toured with Cornell Gunter's Coasters in the '60s. 57C-327 sometimes filed as "I've Fallen". When The Coasters were awarded for "Searchin'" and "Young Blood" on the Steve Allen TV-show on August 25, 1957 (from which the photo on The Coasters' first Atco LP 33-101 was taken) Nunn and Hughes participated. "Wait A Minute" rechanneled for stereo LP SD135 (identical versions).

The re-mixed version of 57C-328 (not issued on Sequel) has intro

omitted and a different approach from Gardner and complete different ending including the phrase "... let's do the Mambo Italiano.." (is in fact a continuation of the original track).



#### THE COASTERS

Carl Gardner, lead/tenor;  
Billy Guy, baritone/lead-1;  
Will "Dub" Jones, bass/lead-2;  
Cornelius (Cornel) "Cornell" Gunter,  
tenor/second lead-3.  
(Sung in unison -4).

with

Mike Stoller,arr/pno; "King" Curtis Ousley,ts; Clifton "Skeeter" Best,bjo; Adolph Jacobs and Alan (Allen) Hanlon,gtrs; Lloyd Trotman or Wendell Marshall,bs; Joe Marshall,dms; Francisco "Chino" Pozo,congas; Reggie Obrecht,dir. Tom Dowd,eng; Leiber-Stoller,prod. Omit ts and pno on both versions of "Stewball".

Atlantic Studios, 234 West 56th Street, New York City  
March 17, 1958

58C-363 **Zing! Went The Strings Of My Heart** -2,3  
Master take 7 (59C-4121) 2:52  
6116, London 8665, LP 111, A 13149, RCD, CD 869, RHMs  
58C-364 **Three Cool Cats** (59C-4122) 2:10  
6132, London 8819, EP 4506, LP AD 2-4003, RCD,  
CD 868, R2C, RHM  
58C-365 **Yakety Yak** -4 59C-4123 (58C-4123) 1:56  
6116, London 8665, EP 4503, LP 103, LP 111, LP 143, London  
(E) EP 1203, A 13006, Atlantic(E) 10258, Atlantic(E) 584087,  
RCD, RhinoCD 70619, CD 869, RBRelic, R2C, RHMs  
58C-366 **Stewball** -1 Master take 11, 59C-4124  
(58C-4124) 2:23 6168, London 9151, LP 135, SDLP 135  
(stereo), RCD, CD 870, CD 871(stereo), RHMs

58C-364 **Three Cool Cats** Take 1; alt. arrangement 2:13  
RBRelic, G50, RHMs  
58C-364 **Three Cool Cats** Master take 12 (stereo) 2:41  
SD 6132, Clarion LP 605, Edsel LP 156, CD 869, RHMs  
58C-365 **Yakety Yak** -4 Take 3 1:54 RHMs  
58C-365 **Yakety Yak** -4 Poss. take 6, stereo 1:51  
Clarion LP SD-605, LP 371, CD 33111-2, Warner CD 27604,  
RHMs  
58C-365 **Yakety Yak** -4 Alt. take 5, outtake 2:41  
RBRelic, RHMs  
58C-366 **Stewball** -1 Alternate 2:18  
Edsel LP 156, JapAtlantic 13013

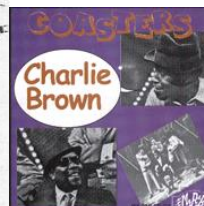
The tracks below are the masters from above with studio chat and false starts:

58C-363 **Zing! Went The Strings Of My Heart** -2,3  
False start take 8 - take 7 master 3:29 RBRelic  
58C-364 **Three Cool Cats** False start take 11  
- take 12 master 3:20 RBRelic  
58C-366 **Stewball** -1 False start take 10 - take 11 master  
2:37 RBRelic

Note: Starting with this session Atlantic recorded their titles in mono and in 8-track stereo. The first stereo editions did not see light though before 1968, when "The History of R&B" series was issued. Therefore several later re-issues of "Yakety Yak" et al sound different to the original issues. 58C-363 titled "Zing Went The Strings Of My Heart" on some later issues - original pressing of 6116 spelled "Zing! Went The Strings Of My Heart". Master no. 59C-4124 used on single and has stereo master on Sequel. 58C-364 speeded up on bootleg Harmony LP LS-13 (track time 1:54). It has the time of 2:43 noted on EP 4506, but runs for 2:10. 58C-365 also on flip of 1986 reissue hit "Stand By Me" by Ben E. King (Atlantic 78-93617 and composer credits to Otis (sic) Blackwell - Jack Hammer; interesting!), also released in England. 58C-363 and 58C-365 appear in stereo on Sequel.

"Zing!" on RBRelic has studio intro, false start (take 8) and longer sax ending plus end chat. Take 1 of "Cats" is a complete different version both vocally and instrumentally. Master 2:41 (take 12) has different sax solo, slightly diff. text and an extra verse (and appears on Sequel with shortened running time 2:20). The RB Relic version also includes take 11. "Yakety Yak" take 3 is in stereo and has a completely different sax solo. "Yakety Yak" take 6, stereo has a short sax sequence omitted after the line "Don't

you give me no dirty looks". Atco CD 33111-2 is a stereo re-issue of the original Atco LP "The Coasters' Greatest Hits" (although only "Yakety Yak" and "Poison Ivy" are in stereo). "Yakety Yak" take 5 is an alternate take and has studio intro with different vocals and lesser and different Curtis sax. "Stewball" on RBRelic has a different ending plus false start plus the original master. "Stewball" is not on Clarion - as Sequel wrongly states. The alternate is only slightly different (has one phrase "I need the money" changed to "went overdue").



with

Mike Stoller,arr/pno; King Curtis,ts; Adolph Jacobs,gtr; Alan Hanlon and/or George Barnes,gtrs; Wendell Marshall or Abie Baker,bs; Joe Marshall or poss. Gary Chester,dms; prob. Francisco "Chino" Pozo,congas. Tom Dowd,eng; Leiber-Stoller,prod. Omit pno and ts on 58C-419. Omit pno on 58C-421 and 59C-3610.

August 8, 1958

58C-419 **Sorry But I'm Gonna Have To Pass** -2  
Take 19 (59C-3632) 2:11 6126, London 8729,  
EP 4506, RBLP 102, Edsel LP 156, RCD, Rhino(E) CD 32656,  
CD 869, A(E)4519CD, RBRelic, RHMs  
58C-420 **The Shadow Knows** -1 Master (59C-3633) 2:15  
6126, London 8729, EP 4506, LP 111, RCD, CD 869,  
RBRelic, R2C, RHMs  
58C-421 **I'm A Hog For You** -4 Undubbed master  
(59C-3634) 2:25 Sequel RSA CD 871, RBRelic, RHMs  
58C-422 **Crocodile** -4 Take 14 (59C-3635) 2:07  
RBRelic, RHMs

58C-420 **The Shadow Knows** -1 Take 2-outtake 2:57  
RBRelic, RHMs  
58C-421 **I'm A Hog For You (Yea Yea)** -4  
Take 5-outtake 2:41 RBRelic  
58C-421 **I'm A Hog For You (Yea Yea)** -4  
Takes 6,7-false starts, take 8 3:21 RBRelic, RHMs  
58C-421 **I'm A Hog For You** -4  
Alt.take-slow version 1:57 RBRelic, RHMs  
58C-422 **Crocodile** -4 Take 1 12:09 RHMs

Note: 58C-419 listed in files as "Sorry But I Must Pass". The RBRelic edition has studio chat intro and runs for 2:27. RCD 32656 is the European edition of RCD 71597. Above track only on the European issue as a bonus track. 58C-420 issued with added credits "Sax Solo: **King Curtis**" on Atco single label. 58C-421 listed as "I'm A Hog For You, Baby" in Atlantic files (the Sequel issue has a running time of 2:14). "I'm A Hog For You" often misplaced as 58C-460 or 58C-462 (see next session). The issued version (59C-3610, see below) was edited on July 17, 1959 and titled "I'm A Hog For You Baby" on Atlantic (E) LP K-30057 and on Sequel. 58C-460 actually by Hutch Davie.

Accomp. credits on Rhino double-CD R2 71090 (based on partly wrong information on Atlantic LP 2-4003) are in several cases not accurate, especially regarding gtrs, bs, dms; with issue dates as references (not the actual recording dates). 58C-419, 420 and 421 have stereo masters on Sequel.

"The Shadow Knows" take 2 (alt.take) on RBRelic has complete different lyrics and diff. instrumental sound. The "Yea Yea" versions of "I'm A Hog For You" are completely diff. versions (lyrics and instrumentation) from the issued ones and in faster tempo and the slow-version is completely different arrangement with more sax. About "Crocodile" I really have to say: Why not issued? It is superb with a wonderful sax solo. The alternate is also in stereo, but has different vocal and sax approaches.



# THE COASTERS

with  
Mike Stoller,arr/pno; James "Taft" Jordan and Red Solomon,tpts;  
Eddie Bert,tbn; King Curtis,ts-5; Adolph Jacobs and Don  
Arnone,gtrs; Milt Hinton,bs; Belton Evans,dms. Tom Dowd,eng;  
Leiber-Stoller,prod. Omit tpts and tbn on -5.

December 11, 1958

58C-461 **Charlie Brown** -4,5 Master (59C-4168) 2:21  
6132, London 8819, EP 4506, LP 111, LP 118, LP 143, London EP  
1203, A 13007, RCD, CD 869, Rhino CD 70593, RBRelic, R2C,  
RHMs

58C-462 **Hey Sexy** -4 (59C-4169) 2:35  
Rhino CD 71090, CD 871, RBRelic, RHMs

58C-461 **Charlie Brown** -4,5 Alt. stereo (outtake) 2:17  
SD6132, ALP 8164, Clarion LP 605, CD 870, RBRelic, RHMs  
58C-462 **Hey Sexy / Sexy** Alt.take (take 4) - Gardner lead  
2:58 RBRelic, G50, RHMs

Note: Master numbers in parentheses are the reallocated numbers given when Atlantic coordinated all Atco master numbers with Atlantic's in July, 1959 (36/37-series) and in January, 1960 (40/41-series). Atco single 6132 also issued in stereo (SD-58C-461). 58C-461 and -462 have stereo masters on Sequel. ALP 8164 is from Atlantic's "History of R&B" compilation series. Rhino CDs 70619 and 70620 are compilations titled "Top Rock 'N' Roll Hits". "Charlie Brown" by the Cues from 1956 is a complete different song. The master version of "Charlie Brown" on RBRelic is a stereo version of 58C-461. Several unissued outtakes from all 1958 sessions still exist (a.o. an outtake of "Hey Sexy") including the sax of King Curtis.



When "Charlie Brown" was issued in the States an article said that the British single would have the line "Who's always throwing spitballs?" changed to "Who's always heading for a fall?" (but was probably not inserted, although recorded). Alt.stereo take of "Charlie Brown" has Gunter and Jones separated from Gardner and Guy in stereo, no speeded-up "yes, you" and different sax solo. The "Charlie Brown" outtake on RBRelic has a studio intro (but is the same take, with same sax solo, but runs for 2:44 with longer fade-out). The Gardner-led "Hey Sexy" is a complete different version with the other Coasters only doo-wa-ing, and listed as "**Sexy**" in Atlantic files (which would be the correct title for this version since Gardner does not use "hey" - track is titled "**Sexy**" on G50), sometimes wrongly filed as 48C-460.

with  
Mike Stoller,arr/pno/temple blocks; King Curtis,ts; George Barnes,bjo; Alan Hanlon and Tony Mottola,gtrs; Abie Baker,bs; Sammy "Sticks" Evans,dms; Jerry Leiber,vcl(on bridges)-5. Tom Dowd,eng; Leiber-Stoller,prod.

March 26, 1959

59C-3418 **Along Came Jones** (joint leads) 2:59  
6141, London 8882, EP 4507, LP 111, A 13006, RCD, CD 869,  
R2C, RHM

59C-3419 **That Is Rock & Roll** -5 2:25  
6141, London 8882, EP 4507, LP 111, RCD, CD 869, R2C, RHM

59C-3418 **Along Came Jones** Alt.take 2:56  
SDLP 135, Clarion LP 605, CD 870, RHMs

59C-3419 **That Is Rock & Roll** -2 Ed./alt. 2:27  
Clarion LP 605, LP 371, CD 870, RHMs

Note: Alt.take has a slightly different vocal approach and different sax solo. Ed./alt. uses same instrumental track with unison chorus instead of Gardner plus Jones' dubbed lead (on bridges) and titled "That Is Rock And Roll" on Atco LP 33-371 and CD 870. 59C-3419 titled "That Is Rock And Roll" and ".... 'n' Roll" on some later issues. Starting with above session Atco's master numbers correspond with Atlantic's.

with  
Mike Stoller,arr; King Curtis,ts; George Barnes,sixstr.bsg (dan-electro); McHouston "Mickey" Baker and poss. Alan Hanlon,gtrs;  
**Albert (Elbert) "Sonny" Forriest**,gtr; Wendell Marshall,bs; Alfred Dreares,dms; Willie Rodriguez,bgo. Tom Dowd,eng; Leiber-Stoller,prod. Omit ts on all versions of "Poison Ivy". Add dubbed güiro perc (poss. Stoller) on the edited version of "Poison Ivy".

July 16, 1959

56C-3606 **What About Us** -4 2:45  
6153, London 9020, LP 135, RCD, CD 869, R2C, RHM  
59C-3607 **Poison Ivy** (Gardner & Guy,joint leads)  
(edited) 2:44 6146, London 8938, LP 111, LP 118, Atlantic(E)  
10258, A 13005, A(E)4519CD, RCD, CD 869, R2C, RHM

59C-3606 **What About Us** -4 Alt.take 2:53  
SDLP 135, Atlantic (E) LP K-30057, CD 871, G50, RHMs  
59C-3607 **Poison Ivy** (unedited) 2:43  
Atlantic (E) LP K-30057, Atco CD 33111-2, RHMs  
59C-3607 **Poison Ivy** Alternate stereo 2:47  
LP 371, RHMs



Edited July 17, 1959

Mickey Baker or Al Caiola, "extra one-note guitar"; King Curtis, extra sax; and the Coasters, rephrasing the text "do the Boogie all night long" (recorded at August 8, 1958 session, with dubs as indicated here).

59C-3610 **I'm A Hog For You** -4 (edited) 2:00  
6146, London 8938, LP 111, A 13007, RCD, CD 869, R2C, RHM

Note: CDs 868, 869, 870 and 871 are the British Sequel RSA CDs of 1997. Earlier discographies show Adolph Jacobs as guitarist through 59C-3714, but in fact he quit the Coasters late 1958 (or poss. early 1959). The RBRelic CD includes a **Coca Cola Commercial** (titled "**Soda Pop**") which was done in 1965, with Earl Carroll joining Gardner, Guy and Jones on that song.

3606 titled "What About Us?" on G50. The unedited version of "Poison Ivy" may be the original Atco single and is definitely on the Atco CD reissue of "The Coasters' Greatest Hits" - all other album issues (except Oldies CD GLD 63169 "The Great Coasters") contain the edited version with "extra" dubbed güiro percussion. The alternate stereo of "Poison Ivy" has only the vocals by Gardner and Guy (stereo and no "aaahas" from the other Coasters) and is missing on CD 871, although it is mentioned in the innerlay booklet. The alternate "What About Us" has different sax solo and slightly diff. accomp sound and is in stereo. 59C-3610 issued with differing sax fade-outs (track time variation 1:54 - 1:59) and titled "**I'm A Hog For You Baby**" on Atlantic (E) LP K-30057 and on Sequel.

with  
Mike Stoller,arr/pno; King Curtis,ts; Sonny Forriest and Al Caiola,gtrs; Wendell Marshall,bs; David "Panama" Francis,dms. Tom Dowd,eng; Leiber-Stoller,prod.

July 23, 1959

59C-3713 **Run Red Run** -1 3:01  
6153, London 9020, LP 135, A 13122, RCD, CD 869, R2C, RHM  
59C-3714 **Guitaritious** unissued

59C-3713 **Run Red Run** -1 Ed. 3:04  
SDLP 135, Atlantic(E) LP K-30057, PLP 13013, Warner CD  
27604, CD 871, RHMs

Note: When a stereo take differs in master it is listed in this discography (but can also appear on later stereo issues). 59C-3714 is probably an instrumental. 59C-3713 titled "Run, Red, Run" on some later issues. Ed. has different, dubbed sax solo by Curtis and is the stereo take.

with

Mike Stoller,arr/pno-5/elpno-6; King Curtis,ts/lead ts-8; George Barnes,bjo; Sonny Forriest,gtr; Wendell Marshall or Milt Hinton,bs; Panama Francis,dms; prob. Willie Rodriguez, bgo/cowbells-7; Jerry Leiber, prob. handcl-6. Tom Dowd,eng; Leiber-Stoller,prod. Poss. Stan Applebaum,dir on -4275. Omit ts on -6.

February 26, 1960

60C-4861 **Keep On Rolling** -3,7 (61C-4861) 2:21  
6192, London 9349, LP 135, RCD, CD 869, RHM  
60C-4275 **Besame Mucho (Part I)** -2 60C-4293 2:17  
6163, London 9111, RBLP 102, Edsel LP 156, RCD, CD 869, R2C, RHM  
60C-4294 **Besame Mucho (Part II)** -4,8 (ed.) 2:16  
6163, London 9111, RBLP 102, CD 869, RHM  
60C-4276 **The Snake And The Book Worm** -6 (Gardner & Gunter, unison lead) 2:17  
6178, London 9208, LP 135, G50, RHM  
60C-4277 **Wake Me, Shake Me** -1 2:28  
6168, London 9151, LP 135, RCD, R2C, RHM  
60C-4278 **Lady Like** -4,5 2:08  
6341, RBLP 102, Edsel LP 156, CD 871, RHM

60C-4861 **Keep On Rolling** -3,7 Ed. 2:23  
SDLP 135, Edsel LP 156, CD 871, G50, RHMs  
60C-4276 **The Snake And The Bookworm** -4,8 Alt.take 2:25  
SDLP 135, Pioneer LP 6188, CD 871, RHMs  
60C-4277 **Wake Me, Shake Me** -1 2:34  
SDLP 135, Atlantic 84985, CD 871, RHMs

Note: 60C-4861 edited in August, 1960 (original master no. not listed in Atlantic files, but the track is definitely from above session, despite the Rhino presentation as from February 9, 1961) and titled "Keep On Rollin'" on LP 33-135 and Sequel. 60C-4294 issued with added credits "Tenor Sax Solo By King Curtis" (no lead by Jones, only vocal chorus). 60C-4293/94 edited in March, 1960. "Besame Mucho Part 2" on Edsel LP 156 is in fact Part I. The two parts are connected into one track on Mr R&B RBLP 102 (total time 4:06). On Sequel "Besame Mucho Pts 1 & 2" are included in two tracks. 60C-4276 runs for 2:13 on single and on Edsel LP 156, and is missing on CD 870 although it is mentioned in the innerlay booklet. That version is titled "The Snake & The Bookworm" on the London single and on all albums. 60C-4278 titled "Ladylike" on Sequel.

Ed. version of "Keep On Rolling" has dubbed vocal chorus instead of Curtis' sax breaks. Alt.take of "The Snake" has Curtis on sax with lesser vocals and is in stereo on Sequel (note that this stereo version also is the take issued on Atco stereo LP SD 33-135). 60C-4277 is a stereo master (distinctly diff. sound).

with

Stan Applebaum,arr/dir; unknown strings; Ellis Larkins,pno; Artie Ryerson,bjo; Sonny Forriest and Alan Hanlon,gtrs; George Duvivier,bs; Don Lamond,dms; Phil Kraus,perc/vbs. Phil Ramone,eng; Leiber-Stoller,prod. Coaster not singing lead acts vocal chorus. All tracks on LP 123.

A&R Recording Studios, 112 West 48<sup>th</sup> Street, New York City

June 13, 1960

60C-4625 **Easy Living** (Gunter) 3:51  
60C-4626 **Don't Get Around Much Anymore** (Guy) 2:48  
60C-4627 **Moonlight In Vermont** (Gardner) 3:19

60C-4628 **Moonglow** (Gardner) 2:07  
60C-4629 **You'd Be So Nice To Come Home To** (Jones) 2:18  
60C-4630 **Autumn Leaves** (Gunter) 3:56

June 15, 1960

60C-4631 **Gee Baby Ain't I Good To You** (Guy) 2:17  
60C-4632 **Satin Doll** (Gardner) 2:31  
60C-4633 **The Way You Look Tonight** (Jones) 2:41  
60C-4634 **Willow Weep For Me** (Gardner) 2:46  
60C-4635 **But Beautiful** (Jones) 2:48  
60C-4636 **On The Sunny Side Of The Street** (Gunter) 2:23



Note: All twelve recordings issued on Atco LP 33-123 (and stereo version LP SD33-123). All tracks in stereo versions on Rhino Handmade RHM2-7740 (RHMs). Also on RSA CD 870 (Sequel with stereo masters). The tracks were also reissued on a "2LPs on 1CD" in December, 2004 on Collectables COL-CD-7656 together with the tracks of the first Coasters LP 101 (the "One By One"-part in stereo - with "Vermont" spelt "Vermount"). Gardner's four titles also on Cee Vee 6552CD.

with

Mike Stoller,arr/pno; King Curtis,ts; Sonny Forriest and Phil Spector,gtrs; Wendell Marshall,bs; Gary Chester,dms. Tom Dowd,eng; Leiber-Stoller,prod. Omit pno and Spector on -5.

Atlantic Studios, 234 West 56th Street, New York City

July 29, 1960

60C-4752 **Thumbin' A Ride** 2:23  
6186, London 9293, RBLP 102, Edsel LP 156, RCD, CD 871, G50, RHM  
60C-4753 **Dog Face** unissued  
60C-4754 **Shoppin' For Clothes** -1,5 (Jones, second lead) 2:58  
6178, London 9208, LP 371, Atlantic(E) 10258, A 13122, RCD, CD 869, R2C, RHMs

Note: 60C-4754 in stereo on Warner CD 27604 and on Sequel. Original composer credits to Elmo Glick. Bootleg? pressings of 6178 issued as **Clothes Line (Wrap It Up)**, which was the original written by Kent Harris (later Leiber-Stoller-Harris were credited as composers to "Shoppin' For Clothes") - see images below.



with

Plas Johnson,ts; Jewell Grant,bars; Ernie Freeman,pno; Sonny Forriest and Rene Hall,gtrs; Eddie Williams,bs; Melvin Pollan,dms. Lester Sill and Lee Hazlewood,prod.



# THE COASTERS

Prob. Gold Star Studios, 6252 Santa Monica Blvd.,  
Los Angeles, California  
December 7, 1960

60C-5234 **Ridin' Hood** -4 Master 3:12  
6219, RBLP 102, Edsel LP 156, CD 871, RBRelic, G50, RHMs

60C-5234 **Riding Hood** -4 Alt.take 2:39  
Sequel RSA CD 870

60C-5234 **Riding Hood** -4 Take 4, false start-take 5  
3:39 RBRelic

60C-5234 **Riding Hood** -4 Take 28 3:07  
RBRelic, RHMs

Note: The master version on RBRelic and G50, titled "Riding Hood", runs for 3:18 and has introduction chat and a longer fadeout with diff. ending. The track is a stereo master on Sequel CD 871. Alt. take is an up-tempo version with a different sax solo and slightly diff. text. Take 28 is an alternate fast version with diff. sax solo and diff. ending.

with

Mike Stoller,arr;pno/speeded-up vcl on fade-5331; King Curtis,ts; George Barnes,bjo; Sonny Forriest and Alan Hanlon,gtrs; Abie Baker,bs; Bobby Rosengarden and Gary Chester,dms. Tom Dowd,eng; Leiber-Stoller,prod.

Atlantic Studios, 234 West 56th Street, New York City  
February 9, 1961

61C-5330 **Girls Girls Girls (Part I)** -1 2:11  
6204, London 9413, LP 135, RHM

61C-5607 **Girls Girls Girls (Part II)** -1  
(alt.take 61C-5330B) 1:54  
6204, London 9413, RBLP 102, RCD, CD 870, R2C, RHM

61C-5331 **Little Egypt (Ying-Yang)** -1 2:52  
6192, London 9349, LP 135, A 13004, RCD, CD 869, R2C, RHM

61C-5332 **Weddin' Days** unissued

61C-5330 **Girls, Girls, Girls (Pt. 1)** -1 Sl.ed\*1 2:11  
SDLP 135, Pioneer LP 6188, Pioneer LP 13013, Edsel LP 156,  
Warner CD 27604, CD 869, CD 871, RHMs

61C-5331 **Little Egypt** -1 Sl.ed\*2 2:53  
SDLP 135, LP 371, ALP 8193, CD 871, RHMs

Note: 61C-5607 edited in July, 1961. German Atlantic LP 99098 features twelve Coasters classics, all issued on US Atlantic/DeLuxe LP 2-4003 and Warner CD 27604-2 (the CD is noted when it features alternate stereo versions). 61C-5607 is a complete different take in faster tempo. 61C-5331 subtitled "Ying-Yang" on original single, LP 33-371, Pioneer LP 4583, Pioneer LP 13013, and Rhino CDs (the sl.ed. version subtitled on Sequel CD 871). "Girls Girls Girls" titled "Girls, Girls, Girls" (with or without part no.) on some later issues - and on Atco stereo album SD 33-135. The single was advertised as "Girls, Girls, Girls (Sides 1 & 2)". Atlantic LPs 81294-81296 and four other double-albums in the "Atlantic Rhythm & Blues" compilation series issued in LP Box 81620 and in CD Box 82305-2 (these albums include the mono versions).

Sl.ed\*1 (stereo) has unison chorus instead of Guy's bridge, and titled "Girls Girls Girls Pt 1" on Sequel. Sl.ed\*2 has Guy singing earlier with the speeded-up "gitchys" and in stereo on Sequel.

with

Steve Douglas,ts; James H. Davids,elpno; Michael Adams,gtr; Llevellyn Klassy,bs; Sandy Nelson,dms. Lester Sill and Lee Hazlewood,prod.

Gold Star Studios, 6252 Santa Monica Blvd., Los Angeles, California  
April 10, 1961

61C-5513 **Giving Up** unissued

61C-5514 **Hongry** -1 2:35  
6341, RBLP 102, Pioneer LP 6188, RCD, CD 871, RHM

61C-5515 **Teach Me How To Shimmy** -1 2:12  
6219, RBLP 102, Pioneer LP 6188, RCD, CD 871, RHM

61C-5516 **I'm A Hum Dinger** unissued

Note: Rhino CD R2 71090 gives several wrongly listed session dates and personnel (as does Warner CD 27604 and its preissue Atlantic LP 2-4003).



## THE COASTERS

Carl Gardner, lead/tenor;  
Billy Guy, baritone/lead-1;  
Will "Dub" Jones, bass/lead-2;  
Earl "Speedo" Carroll, tenor/lead-3.  
(Sung in unison -4).

with

Mike Stoller,arr; (the Upsetters): Grady Gaines and Clifford "Gene" Burks,ts; Gary Bell,pno or poss. ts; Milt Hopkins and Joe Richardson,gtrs; "Olsie" Richard Robinson,bs; Emile Russell,dms. Phil Iehle,eng; Leiber-Stoller,prod.

Atlantic Studios, 11 West 60th Street, New York City  
September 25, 1961

61C-5699 **My Babe** -1 2:07  
LP 135, SDLP 135 (stereo), CD 871, RHMs

61C-5700 **Bad Blood** 2:20  
6210, London 9493, LP 135, RCD, CD 869, R2C, RHM

61C-5701 **(Ain't That) Just Like Me** -1 1:53  
6210, London 9493, LP 135, SDLP 135 (stereo), RCD,  
CD 871, R2C, RHMs

61C-5700 **Bad Blood** Alt.take 2:20  
SDLP 135, Atlantic(E) LP K-30057, PLP 6188,  
Warner CD 27604, CD 871, RHMs

Note: Alt.take has different Gardner bridge. CD 871 has stereo editions.

with

Mike Stoller,arr/elpno; Alan Lorber,dir; unknown strings; Wilbur "Dud" Bascomb and Lamar Wright,tpts; Harry DiVito,tbn; prob. Buddy Lucas or poss. King Curtis,ts((lead ts-5); **Thomas "Curley" Palmer**, Billy Butler and John "Bucky" Pizzarelli,gtrs; Al Lucas,bs; Gary Chester,dms. Leiber-Stoller,prod.

July 31, 1962

62C-6376 **The Climb (vocal)** -2 Sl.ed. 2:44  
6234, G50

62C-6377 **Bull Tick Waltz** -1,5 2:26  
6251, RBLP 102, CD 871, RHM

62C-6376 **The Slime** -2 Sl.ed. 2:425  
Clarion LP 605, RCD, CD 871, RHMs

62C-6376 **The Climb** -2 Master 2:42  
Sequel RSA CD 870, RBRelic, RHMs

62C-6414 **The Climb (instrumental)** (ed. 62C-6376) 2:40  
6234, G50

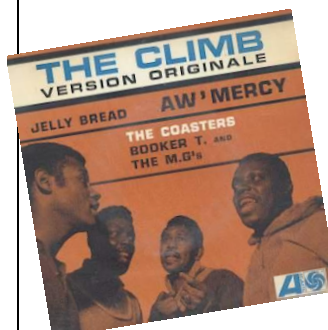
Note: 62C-6414 with brass overdub (no vocals - the trombone doing Jones) edited on August 14, 1962, with same rhythm track as the vocals. The "Slime" uses "...the Slime" instead of "...the Climb" and is probably the original master, since this was the original

intended title (although it is titled "The Climb" on Clarion LP 605). The single version has the phrase "...hip to hip - let 'em roll". That phrase is also used on all of "The Slime" issues. (Clarion and CD 871 have stereo versions). The master on Sequel CD 870 (titled "The Climb Pt 1" on inlay booklet "The Climb Pts 1 & 2" on sleeve) has the rephrasing of one sequence to "...at the club - let 'em roll" and runs for 2:46 on RBRelic (with a short intro), titled "The Climb". On **"50 Golden Years with The**

**Coasters**" the original Atco single is edited into one track - total time 5:21 (although sleeve says "vocal only").

with

George "Teacho" Wiltshire,arr/dir; Alonzo "Buddy" Lucas,ts; Artie Butler,pno; Billy Butler, Mimi Roman and Everett Barksdale,gtrs; Russ Saunders,bs; Panama Francis,dms. Jerry Leiber and Mike Stoller,prod.



January 10-11, 1963

62C-6707 **The P.T.A.** -1 2:29  
6251, RBLP 102, CD 871, RHM

Note: Observe the 62C-master no. although the recording was made in 1963. Titled "The PTA" on Sequel.

with

King Curtis,dir/ts (and his orchestra); collective personnel: Lamar Wright and Elmon Wright,tpts; George Matthews,tbn; Jimmy Powell,as; Alva "Beau" McCain and Noble "Thin Man" Watts,tss; Paul "Hucklebuck" Williams,bars; George Stubbs,pno; Cornell Dupree, James Albert Bethea and Thomas "Curley" Palmer,gtrs; Jimmy Lewis and Alonzo Collins,bs; Ray Lucas,dms. King Coleman,MC; Tom Dowd and Phil Iehle,engs; Pat "Lover" Patterson, manager; Nesuhi Ertegun and Jerry Wexler,prod.

Apollo Theater, New York City

November 16, 1963

63C-7401 **T 'Ain't Nothin' To Me** -1 (Jones, second lead)  
63C-7573 4:38 LP 159, 6287, London 9863, ALP 8194,  
Atlantic 84985, CD 870, G50, R2C, RHM  
63C-7402 **Speedo's Back In Town** -3 3:13  
LP 159, 6287, London 9863, CD 870, RHM  
63C-7403 **What's The Secret Of Your Success** unissued  
63C-7404 **Girls (Girls, Girls)** unissued

Note: 63C-7573 (single master) shortened into 45-single, time 3:35, on January 28, 1964. The original track appears on Atco LP 33-159, which is a live album of several performers (reissued on CD Warner OPCD 1599/JCI JCD-3750). 63C-7401 (4:19) was included on the live "... In Concert" Time Machine CD in 2001, and titled "T 'Ain't Nothing To Me" on Sequel.



with

Charles Calello,arr/dir/prod; James Cleveland,tbn; Joe d'Addario,tpt; Raymond Desio and Wille "Bridges" Outerbridge,saxes; Leroy Glover,org; Horace Ott,pno; Thomas Palmer, Vincent Bell and Al Gorgoni,gtrs; Russ Saunders,bs; Buddy Saltzman,dms; George Devens,perc; Barbara Webb, Maretha Stewart and Eileen Gilbert, background vcls. Omit brass/reeds and girl vcls on -7477.

Atlantic Studios, 11 West 60th Street, New York City

December 17, 1963

63C-7477 **Bad Detective** -1 2:40  
6300, RBLP 102, RCD, CD 869, RHM  
63C-7478 **Lovey Dovey** 2:49  
6300, RBLP 102, Pioneer LP 6188, CD 869, RHM  
63C-7478 **Cotton Fields** unissued  
63C-7480 **Skylark** unissued

with

Teacho Wilshire,arr/dir/prod/prob.pno; Bill Bivens,ts; Ernie Hayes,org and/or pno; Eric Gale, Carl Lynch and Troy Seals,gtrs; Jimmy Lewis,bs; Bernard "Pretty" Purdie,dms. Gregory Carroll,co-prod (no relation to Earl). Omit ts and org on -8155.

August 28, 1964

64C-8153 **Wild One** -1 2:09  
6321, RBLP 102, Pioneer LP 6188, CD 870, RHM  
64C-8154 **Speedball** unissued  
64C-8155 **I Must Be Dreaming** (Gardner & Guy, joint leads)  
2:34 6321, CD 870, G50, RHM

Note: 64C-8155 titled "I Must Be Dreamin' (1964 version)" on Sequel.

with

Bert Keyes,arr/dir/pno; Joe Newman and Bill Berry,tpts; Buddy Lucas,hca-5/ts; Seldon Powell,ts; Heywood Henry,bars; Thomas Palmer, Carl Lynch and Everett Barksdale,gtrs; Bill Winston,bs; Bobby Donaldson,dms; prob. George Devens,vbs-6. Unknown female vclgrp-7. Billy Guy,prod-7.

unknown studios, New York City

April 21, 1965

65C-8832 **Money Honey** -4,5 2:36  
6356, Harmony LP LS-13, CD 870, G50, RHM  
65C-8833 **Let's Go Get Stoned** -1,7 2:57  
6356, LP 850, Pioneer LP 6188, CD 870, RHM

Edited September 8, 1965 (see note)

65C-9290 **Crazy Baby** -1,6,7 2:03  
6379, Kent(E) LP 092, CD 871, RHM  
65C-9291 **Bell Bottom Slacks And A Chinese Kimono (She's My Little Spodee-O)** -5 2:25  
6379, CD 871, G50, RHM

Note: 9291 titled "Bell Bottom Slacks" on G50. Audibly -8832/9291 belong to one Atco-recorded session, with -8833/9290 as a special session, produced by Billy Guy and purchased by Atco (both sessions probably recorded in April, since Atco 6356 was released in May, when "Let's Go Get Stoned" possibly was given "Bell Bottom Slacks..." original master no.). September 8, 1965 prob. in fact editing date of Atco 6379 (with partly different personnel). 65C-8833 is the original recording of this song. Ray Charles hit No. 1 on the R&B Chart with a cover one year later. 65C-8832 speeded up on bootleg Dutch Harmony LP (track time 2:16). 65C-9291 has a studio intro on Sequel.

with

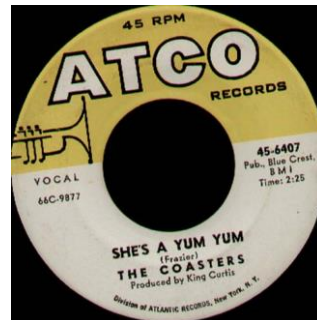
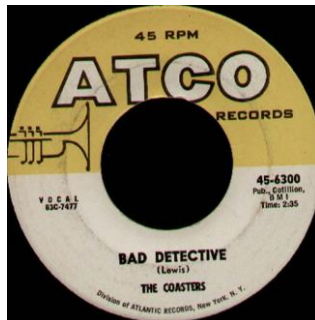
King Curtis,arr/dir/prod/ts (and his orchestra); Paul Griffin,pno; Cornell Dupree and Hugh McCracken,gtrs; Charles "Chuck" Rainey,bs; Ray Lucas,dms. Add on -9877: prob. Melvin Lastie or Ernie Royal,tpt; poss. Willie "Bridges" Outerbridge,bars; poss. Robert Asher,tbn.

Atlantic Studios, 11 West 60th Street, New York City

January 26, 1966

66C-9877 **She's A Yum Yum** -4 2:21  
6407, Atlantic (E) 584033, CD 869, G50, RHM  
66C-9878 **Saturday Night Fish Fry** -1 2:32  
6407, A(E) 584033, Pioneer LP 6188, CD 869, G50, RHM

Note: "Quicksand" from this session is by King Curtis. Nat "Buster" Wilson listed as bass vcl on a couple of '60s recordings in some files, but was in fact bass with Cornell Gunter's Coasters.



In 1959 (after the success of "Charlie Brown") the Coasters had renewed their contract with Atco for a further seven years. Leiber-Stoller had parted with Atlantic/Atco in 1963. In 1966 Jerry & Mike took the Coasters to Columbia, where Lester Sill gave Leiber-Stoller control of the group for the subsidiary label Date.

with

Mike Stoller,arr/dir/poss. pno; James Booker,pno/elapno/org; Ernie Royal and Melvin Lastie,tpts; Bennie Powell,tbn; Thomas Palmer,gtr, George Devens,vbs/perc; Jesse "Preacher" Fairman,bs; Charles Joseph "Honeyman" Otis,dms. Phil Ramone,eng; Leiber-Stoller,prod.



# THE COASTERS

A&R Studios, New York City November 18, 1966

CO-96542 **Soul Pad** -1 (Carroll, second lead) ZSP 117950 (K-14182) 2:34

Date 1552, CBS(E) 2749, King LP 1146, King 6404, RCD, VV  
CO-96543 **Down Home Girl** -1 ZSP 117951 (K-14181) 3:06

Date 1552, CBS(E) 2749, King LP 1146, ALP 2-4003, RCD, VV  
Note: King single 6404 with ZSP masters numbers issued as by **COASTERS** (No The).

with

unknown accomp. Leiber-Stoller,prod.

Prob. Columbia Recording Studios, New York City June 28, 1967

CO-93388 **Everybody's Woman** unissued prob. demo

CO-93389 **Teeny Bopper** unissued prob. demo

Note: Fernando L. Gonzalez lists the two above in his third edition of Disco-File wotj edot date July 19, 1967).



with

Artie Butler,arr/dir/pno/prob.org; Mike Stoller,prob. tackpno; Ernie Royal,tpt; Mark Markowitz,tpt; Mickey Gravine,tbn; Artie Kaplan,bars; Artie Ryerson,bjo; Eric Gale,gtr; Chuck Rainey,bs; Bernard Purdie,dms; George Devens,perc/bells. Poss. Dave Palmer,eng; Leiber-Stoller,prod.

Columbia Recording Studios, New York City October 30, 1967 (prob edited November 6)

CO-98087 **She Can / Talkin' 'Bout A Woman** (joint leads) ZSP 137279 (K-13960) 2:45

Date 1607, Direction(E) 58-3701, King LP 1146, King 6389, Stateside(E) 2201, VV

CO-98088 **Mohair Sam** -4 (K-14180) 2:27 King LP 1146, VV

CO-98089 **Everybody's Woman** -3 ZSP 137280 (K-14183) 2:11

Date 1607, Direction(E) 58-3701, Date 1617, King LP 1146, VV

October 31, 1967 (edited January 4, 1968)

CO-98086 **D. W. Washburn** -1 (Gardner, second lead) ZSP 138113 (K-13954) 3:02 Date 1617, King

6385, Parlophone(E) 5391, King LP 1146, London(E) 10437, King 6404, ALP 2-4003, RCD, LECD, VV

Note: CO-98088 prob. edited January 4, 1968.

with

Will Jones probably not present. Jerry Leiber,lead vcl-7; Mike Stoller,pno/tackpno-7; Charlie Macey,bjo; poss. Thomas Palmer,gtr; Jesse "Preacher" Fairman,bs; Gary Chester,dms. Add brass, poss. as above, on all tracks except -7. Charlie Cameliere,arr prob. on -6 (and poss. on more tracks). Taco Meza,flute-5 (dubbed in 1971; also Ronnie Bright,vcl); Back-up girlvcls-6 (dubbed). Leiber-Stoller,prod.

Bell Sound Studios, New York City

February 13/14, 1968 (edited in late 1971)

CO-96663 **Shake 'Em Up And Let 'Em Roll** -7 2:29 RCD 71090

CO-96664 **Love Potion Number Nine** -5 K-13953 2:40 King 6385, Parlophone(E) 5391, King LP 1146, London(E) 10437, ALP 2-4003, LECD, VV

CO-96665 **Down At Papa Joe's** -4,6 (K-14184) 2:12 King LP 1146, G50, VV

CO-96666 **Personality** unissued (demo)



Note: K-13953 advertised as "Love Potion #9", but single 6385 issued on King as by **COASTERS** (no The) "Love Potion Number Nine". Tracks above recorded for Columbia by Leiber-Stoller. "She Can", which has the subtitle (Based on "I Am A Woman"), titled "Talkin' 'Bout A Woman" on King 6389, Stateside and LP. "Mohair Sam", titled "Mohaired Sam" on Canadian DeLuxe CD 1306, is approx. dated (see also note after King session below). All titles on King LP KS1146-498 (full catalogue no., which was released in

stereo) - together with Billy Guy's tracks for Gusto/Power Pak (see "Off-Shoot Coasters Groups") - reissued 1987 on Highland/DeLuxe LP DLX-7786, and CD DCD-7786, titled "20 Greatest Hits". Date Records was a subsidiary of CBS, where Lester Sill was one of the presidents. Date 1617 was held back for issue in favor of the Monkees' pop version for Colgems. The King LP reissued with chronological track order on VareseVintage CD, 302066844-2 "Down Home" in August, 2007. CO-96665 titled "Down at Poppa Joe's" on album sleeve and on reissue Highland/DeLuxe LP/CD 7786, "Down At Pappa Joe's" on Canadian DeLuxe CD and "(Down At) Papa Joe's" on the English London LP (as on the Gusto TeeVee reissue of the Highland CD and on Varese). K-13953 titled "Love Potion No. 9" and "...# 9" on some later issues. K-master nos. used on King singles. The English Parlophone single was reissued on London 10437 as a follow-up to the LP. The three King titles on Atlantic LP 2-4003 are not on corresponding Warner CD 27604-2. CO 96663 issued on Rhino CD with added credits "with Jerry Leiber". This title was also recorded by Earl Richard (United Artists) in 1968. LECD is the British WisePack "Legends" LECD 076, mostly containing fake Coasters titles plus bootleg Atco tracks. (see "Off-Shoot Coasters Groups").



## THE COASTERS

Carl Gardner, lead/tenor;  
Billy Guy, baritone/lead-1;  
Earl "Speedo" Carroll, tenor/lead-3;  
Ronald "Ronnie" Bright, bass/lead-2.  
(Sung in unison -4).

with

Thomas Palmer,gtr; organ and rhythm accomp. Bootleg "private" live recordings. Unknown mastering.

The Boston Tea Party Room, Boston 1969

1:04 **Intro and Walk Right In**

Time Machine CD 1001

1:28 **Yakety Yak** -

5:10 **Searchin'** -1 -

2:16 **Poison Ivy** -

2:31 **Youngblood** (sic) -

3:55 **Zing! Went The Strings Of My Heart** -2 (Carroll, second lead) -

3:12 **Little Egypt** -1 -

2:20 **Charlie Brown** -

2:34 **Speedo's Back In Town** -3 -

7:02 **Along Came Jones** -



Note: Time Machine Records CD issued in 2001 in Massachusetts (poss. with the help of Walter De Venne). The CD has eleven tracks - track #4, titled "T'ain't Nothin' To Me", is actually the master 63C-7401 4:19 from the 1963 live Apollo recording. "Speedo's Back In Town", though, is a completely new recording. The ten tracks above available only on the Time Machine CD, and sound completely different to the 1973 recordings from Boston (see below).

with

Jerry Thomas,arr/dir; prob. Thomas Palmer,gtr; and unknown orchestration (brass, reeds, strings-5, rhythm). Jimmy Norman,poss.extra vcl. Jimmy Norman, Lloyd Price and Arthur Jenkins,prod. Edited at Lloyd Price's Turntable Club, Broadway, New York City.

Jimmy Norman's "Jamaica Studios", New York City 1969

T-1000A **Act Right** -1,5 3:10 Turntable 504

T-1000B **The World Is Changing** -3 2:37 Turntable 504

with

Marty Sheller,arr; Larry Harlow,dir; Mike Stoller,poss.pno; Taco Meza,flute; prob. Thomas Palmer,gtr; unknown sec.gtr; and unknown orchestration (poss. similar to Date/Columbia recordings above). Carl Gardner, solo vocal - 6. Dave Palmer,eng; Leiber-Stoller,prod. Mixed/edited at Electric Lady Studios, New York City, late 1971.

(Starday) Studios, prob. New York City Late 1971

K-13959 **Cool Jerk** 2:53

King LP 1146, King 6389, Stateside(E) 2201, VV

K-14176 **Good Lovin'**

(only instrumental track exists, unissued)

K-14177 **Mustang Sally** -1 3:36 King LP 1146, VV

K-14178 **On Broadway** 2:32 King LP 1146, G50, VV

K-14179 **The In Crowd** -6 2:56 King LP 1146, VV

Note: In the autumn of 1971 Leiber and Stoller purchased and remastered all Date/Columbia tracks. They overdubbed and edited some tracks from the 1968 session, produced the new recordings above, and reissued all Date singles (with K-master numbers used) on King/Starday, newly bought up by Leiber, Stoller, Freddy Bienstock, and company-president Hal Neely. Taco Meza, flute dubbed on K-13953 "**Love Potion Number Nine**" (so was prob. also Ronnie Bright,vcl). 2:56 titled "The 'In' Crowd" on London(E) LP and Highland reissue. VV is the Varèse Sarabande CD titled "**Down Home**" (August 28, 2007) comprising the 12 Date-King tracks in chronological order (CD 302066844-2).



with  
The Bobby Comstock Band. Larry Cox and Mick Lietz, editors.  
Richard Nader, prod. Mixed at Wally Heider Recordings, Los Angeles.

*Madison Square Garden, New York City 1972*  
0:20 **Intro** Bell LP 9002, Bell(E) LP 2631002  
2:02 **Poison Ivy** -4 - -  
2:15 **Charlie Brown** -4 - -  
2:14 **Documentary** - -



#### THE COASTERS

Carl Gardner, lead/tenor;  
Jimmy Norman, baritone/lead-1;  
Earl "Speedo" Carroll, tenor/lead-3;  
Ronald "Ronnie" Bright, bass/lead-2.  
(Sung in unison -4).

with  
Thomas Palmer,gtr; and unknown accomp. incl. ts, pno, bs, dms.

*Unknown studios, Rahway, New Jersey c:a 1973*  
3:30 **Down In Mexico** Trip LP TOP 16-7, TVP LP 1002,  
Masters ITC 1127-CD, HIP CD 90112, AmericanLegends ALE CD  
192034, PassportAudio CD-1018 (see also note below)

2:13 **Young Blood** issues as  
above  
2:48 **Love Potion #9** -  
2:20 **Charlie Brown** -4 -  
1:53 **Yackety-Yak** (sic) -4 -  
2:53 **Run Red Run** -1 -  
3:14 **Searchin'** -1 -  
3:28 **Little Egypt** -1 -  
2:51 **Poison Ivy** -4 -  
2:54 **Along Came Jones** -4 -



Note: "**Yackety-Yak**" titled "**Yakety Yak**" or "**Yakity Yak**" on CD issues (sometimes also "**Yakity-Yak**"), The ten tracks above are the only ones featured on the Master Intercontinental 1127-CD "Golden Hits". Remaining six tracks on Trip LP are Billy Guy recordings for Lloyd Price of 1962 (see "Off-Shoot Coasters Groups"). All tracks above (plus six Guy tracks and Guy's "One Foot Draggin'" of 1977) reissued on British MasterTone CD Abracadabra AB 3119 (titled "Yakety Yak - 17 Classic Tracks" in 1997). 1:53 titled "Yakety Yak" and 2:48 "Love Potion No.9" on MasterTone CD. U.S. Mastertone CD 8338, titled "Yakety Yak" excludes "Searchin'" and "Along Came Jones" but includes "Jumbo Bwana" of 1977. The three first Gardner Coasters titles on the U.S. issue are re-edited fake live

(YY, CB, PI). 1:53 titled "Yakity-Yak" and 2:48 "Love Potion Number 9" on TVP LP 1002, which is a 2-set album titled "The Drifters meet The Coasters" including five of the Guy-recordings plus 15 recordings by Charlie Thomas' Drifters of the '70s, reissued on Dominion (US/Canada) CD 614-2 in 1987. Platinum Pop CD, titled "Best of Series presents The Coasters" has the ten Gardner tracks plus "As Quiet As It's Kept", "It Don't Take Much" and "It Ain't Sanitary" from Guy's session. Bam CD 036 titled "Young Blood" with twelve tracks (doesn't include "Along Came Jones" but features "One Foot Draggin'" from Guy's Power Pak recordings of 1977, and two titles from Guy's Double-L session - "Humdinger" and "As Quiet As It's Kept"). The British Prism Leisure PLAT CD titled "The Golden Greats of The Coasters - Yakety Yak" features eleven tracks - including 8 of the above (excluding "Young Blood" and "Love Potion #9") plus three Guy titles - "As Quiet As It's Kept", "It Don't Take Much" and "Whip It One Me Baby". Kingfisher/Ichiban CD KF6 0024-2 is an issue of 1997, titled "Poison Ivy" and has the same eleven tracks. During later years the ten tracks above (although not every time all ten) have appeared on uncountable more reissues in different packages (Hallmark, Legacy, Blu Mountain, Pegasus, Overseas, Westminster, GFS, Delta/Laserlight, Oldies AIM, Life-Time, ParkSouth, Pine, Saar, Mojo, NewSound, and on several downloads). PassportAudio titled as the original LP, "16 Greatest Hits" (2005).

with  
Thomas Palmer,gtr; unkn. organ and rhythm accomp. Bootleg live recordings by Ron Bartolucci. Mastering by Little Walter De Venne.

*The Boston Tea Party, Boston c:a 1973 (or later)*  
2:36 **Poison Ivy** (Norman, second lead) New Rose CD 5110  
3:37 **Zing Went The Strings Of My Heart** -2  
(Norman, second lead) CD 5110  
2:20 **Charlie Brown** (encore) -4 CD 5110  
5:38 **Love Potion No. 9** CD 5110

Note: New Rose (French) CD also known as Fan Club CD 110. Despite that CD giving 1969 as recording date, these bootleg recordings date from, at the earliest, 1972, probably even later - and are definitely from a later session than the tracks on Time Machine (see 1969). Jimmy Norman definitely present here with Gardner, Bright and a dooowing Carroll. The group is presented as "Carl Gardner and the Coasters" by the MC. That CD also contains Cornell Gunter's Coasters (as "featuring Cornell Gunther") - see "Off-Shoot Coasters Groups", with lesser sound quality than the above listed good sounding live performances. The three songs with the same titles as on the 1969 "Tea Party" recordings have a complete different approach by the group on these c:a 1973 recordings.

#### CARL GARDNER & THE COASTERS

with unknown accomp with hca, brass, rhythm. Wilson  
Pickett,supervisor; prob Jimmy Norman,prod.

*New York City 1976*  
2:56 **Hush Don't Talk About It** Wicked 8103, G 50  
2:49 **The World Keeps On Turning** -3 Wicked 8103

Note: Both songs written by the five Coasters (Norman, Bright, Gardner, Carroll, Palmer) and published on Jimmy Norman's "There Music Company", BMI. Record issued as **Carl Gardner & The Coasters** "Hush Don't Talk About It", also known as "The Inflation Song" and issued as "Hush" on Jimmy Norman's LP "Home" in 1987; also on G50 as "**Hush (The Inflation Song)**".

#### THE COASTERS

with "Southside" Johnny Lyon,hca; and the Asbury Jukes band.  
Don Meehan,eng; "Sugar Miami" (Little Steven) Steve Van Zandt,prod.

*CBS Recording Studio, New York City 1977*  
3:54 **Check Mr. Popeye** -2  
Epic LP PE-34668, Epic(E) LP 81909, G50

After 1977, Carl Gardner's Coasters continued to tour the revival circuit on and off. Jimmy Norman was absent in 1979 and Earl Carroll left about 1980, to revive his old Cadillacs. Norman returned that year, but Gardners' Coasters did not record again until the late '80s, after Gardner had met his come-to-be wife Veta Gardner, who did great promotional work in order to re-establish the group.



# THE COASTERS



## CARL GARDNER & THE COASTERS

Carl Gardner, lead/tenor;  
Jimmy Norman, baritone/lead -1;  
Ronnie Bright, bass;  
Thomas "Curley" Palmer, guitar.

## THE COASTERS

with The Rockin' Robin Band, incl. ts, pno, sec. gtr, synth, bs, dms. A Rock 'N' Roll Palace Presentation (with Wolfman Jack as MC).

"Little Darlin's", Orlando, Florida 1988

2:17 **Rock 'N' Roll** (aka **That Is Rock And Roll** on DVD)

Prism Leisure (E) PLAT CD 343

1:55 **Yakety Yak** -4

Prism Leisure (E) PLAT CD 343, Music Silver (H) CD 3830642

2:57 **Young Blood** as above

2:40 **Poison Ivy** Prism Leisure  
PLAT CD 343

4:14 **Little Egypt** -1

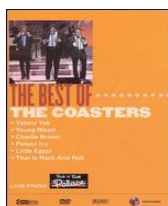
as above, Wisepack (E) CD LECD  
076, G50

3:32 **Charlie Brown** -4  
CD 343, CD 3830642, CD 3830652



Note: All titles above also issued on Javelin (E) HADCD 155 "The Coasters & More - 20 All Time Greats" featuring different live artists. Prism Leisure is an English label licensed from Henry Hadaway Organization (Platinum Music, U.S.). CD (also issued on Cassette and Video) titled "Rock 'N' Roll Legends - The Vocal Groups" also containing other live performances by Diamonds, Platters, Contours, Tokens and Jive Five. Music Silver is a Dutch 5CD-box titled "Rock 'n' Roll Palace". The Wisepack CD issued 1994, titled "Legends" (licensed from HHO), also contains 10 Atco hits plus "D W Washburn" and "Love Potion #9" from King, Billy Guy's "One Foot Draggin'" from Gusto, and 8 Guy tracks from Double-L /Trip (see "Off-Shoot Coasters Groups").

All six tracks above issued on DVD K-Tel 7570-9 - titled "The Best of The Coasters - Live from Rock 'n' Roll Palace".



**THE COASTERS featuring original Lead Singer Carl Gardner** with unknown accomp. incl. ts, pno, sec. gtr, synth, bs, dms. A Park Avenue Production prod. by Michael Jurina and Veta Gardner. Re-editions of the Rock 'N' Roll Palace recordings from 1988 (with some introductional lines plus some endings omitted).

Orlando, Florida Edited in 1992

2:07 **Baby That's Rock And Roll** NQD-8743

1:52 **Yakety Yak** -

3:28 **Charlie Brown** -

2:31 **Young Blood** -

4:16 **Down In Mexico** - plus G50

3:12 **Little Egypt** -

3:20 **Frosty The Snowman** - plus CD NST264

Note: NQD is a cassette album issued by Park Avenue Productions, Inc in 1992, titled "The Best Of The Coasters -

Featuring Original Lead Singer Carl Gardner - Live In Concert".

These titles were probably reissued in 1994 on CD (and may include "Poison Ivy" from previous session) and later advertised on Gardner's Rombox.com Internet site. "Frosty..." probably recorded in a Florida studio. 2:07 and "Rock 'n' Roll" from Prism Leisure (same take with intro omitted on NQD) is of course "That Is Rock & Roll". NST 264 is a British CD titled "Searchin'" (19 tracks) which also has the ten Gardner Trip tracks plus six Guy 1962 and "One Foot Draggin'".

## Special note:

Around April, 1996 Carl Gardner, who recently had recovered from cancer, entered a recording studio in Orlando (or poss. Port St. Lucie), Florida and fulfilled a life-long dream. His new recordings were accompanied by a band led by Michael Franklin. The titles included new interpretations of material originally done by Roy Brown, Louis Jordan, T-Bone Walker, the Orioles, Percy Mayfield and others. A CD was issued late 1996 titled "One Cool Cat" on Cee Vee Records 6552CD (including Gardner's four titles from the "One By One" LP, "Just Like A Fool" of 1955, plus nine new-recorded Gardner solo titles). There is also one video with Carl Gardner solo, doing "Young Blood", "Stormy Monday" and "Merry Christmas Baby".

In late 1997 Jimmy Norman quit the Coasters for health reasons and turned producer and reggae artist. The Coasters once again became a full quartet plus guitarist for Gardner's 70<sup>th</sup> Birthday when Gardner's son joined. The present lineup: Gardner, Bright, Palmer; plus new-comers Carl Gardner, Jr (baritone from 1998) - substituted by J. W. Lance from July, 2001 (Lance stayed when Jr returned in November 2004); and Alvin Morse (baritone), who had joined in late 1997.



## THE COASTERS

Carl Gardner, lead/tenor;  
Alvin Morse, baritone/lead -1;  
Ronnie Bright, bass/lead-2;  
J.W. Lance, baritone;  
Thomas "Curley" Palmer, guitar.

## THE COASTERS

with unknown accomp. incl. brass, horns and rhythm.

"The Palace of Auburn Hills", Detroit, Michigan,  
December 26, 2001

**Baby That's Rock & Roll** Classic World DVD 1372

**Searching** -1 -

**Yakety Yak** -

**Poison Ivy** -1 -

**Zing Went The Strings of My Heart** -2 -

**Young Blood** -

**Stormy Monday** -

**I'm A Hog For You** -

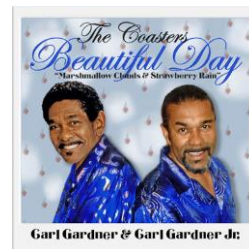
**Little Egypt** -1 -

**Smokey Joe's Café** -

**Charlie Brown** -

Note: DVD titled "The Coasters - Live from The Palace of Auburn Hills"

**Note:** In July 2005 Carl Gardner Sr and Carl Gardner Jr recorded "Beautiful Day" - issued on the "50 Golden Years with The Coasters" CD in November, 2005. In October, 2005 they recorded "Free Soul" (with Jr lead and the group overdubbed).



## Song Titles Chronology - Composers

All titles composed by Jerry Leiber and Mike Stoller, unless otherwise noted.

**Spark/Atco  
1954-1955**  
(The Robins)

**Los Angeles, c:a February-March 1954**  
The Hatchet Man  
I Love Paris (*Cole Porter*)  
Whadaya Want  
If Teardrops Were Kisses  
**Early 1954**  
Wrap It Up  
Riot In Cell Block #9  
**c.a August 1954**  
Loop De Loop Mambo  
One Kiss  
I Must Be Dreamin  
Framed  
**July 7, 1955**  
**(or poss January), 1955**  
Smokey Joe's Cafe  
Just Like A Fool

**Atco  
1956-1957**  
(the original  
Coasters)

**Los Angeles, January 11, 1956**  
Brazil (*Ary Barosso - S.K. Russell*)  
Down In Mexico  
One Kiss Led To Another  
Turtle Dovin'  
**February 12/15, 1957**  
Lola  
Sweet Georgia Brown  
(*Barney - Casey - Pinkard*)  
Young Blood (*Leiber - Stoller - Doc Pomus*)  
Searchin'  
**New York City, June 12-13, 1957**  
Wait A Minute (rejected)  
**Chicago, July 24, 1957**  
My Baby Comes To Me (2 takes)  
Idol With The Golden Head  
What Is The Secret Of Your Success?  
**New York City, December 4, 1957**  
Wait A Minute (issued edition)  
(*Bobby Darin - Don Kirshner*)  
I'm Fallin' (unissued)  
Dance! (2 editions)  
Gee, Golly

**Atco  
1958-1959**  
(the classic  
Coasters -  
part one)

**New York City, March 17, 1958**  
Zing! Went The Strings Of My Heart  
(*James Hanley*)  
Three Cool Cats (2 takes + 1 extra edition)  
Yakety Yak (3 takes + 1 extra edition)  
Stewball (2 editions)  
**August 8, 1958**  
Sorry But I'm Gonna Have To Pass  
The Shadow Knows (2 takes)  
I'm A Hog For You (3 diff versions + below)  
Crocodile (2 takes)  
**December 11, 1958**  
Charlie Brown (2 takes)  
Hey Sexy (2 diff versions)  
**March 26, 1959**  
Along Came Jones (2 editions)  
That Is Rock & Roll (2 versions)  
**July 16, 1959**  
What About Us (2 editions)  
Poison Ivy (2 takes + 1 extra edition)  
**Edited July 17, 1959**  
I'm A Hog For You (released edition)  
**July 23, 1959**  
Run Red Run (2 editions)  
Guitarituous (unissued instr)  
(*Leiber-Stoller-Albert Forriest*)

**Atco  
1960-1961**  
(the classic  
Coasters -  
part two)

**New York City, February 26, 1960**  
Keep On Rolling (2 editions)  
Besame Mucho (Parts I and II)  
(*Velasquez - Skylar*)  
The Snake And The Book Worm (2 versions)  
(*Doc Pomus - Morty Shuman*)  
Wake Me, Shake Me (mono & stereo) (*Billy Guy*)  
Lady Like  
**June 13 and June 15, 1960**  
the "One By One" LP (mono and stereo)  
(*different composers*)  
**July 29, 1960**  
Thumbin' A Ride  
Dog Face (unissued)  
Shoppin' For Clothes (*Kent Harris \**)  
**Los Angeles, December 7, 1960**  
Ridin' Hood (4 takes)  
(*Dallas Frazier - Tommy Floyd*)  
**New York City, February 9, 1961**  
Girls Girls Girls Part I (2 editions)  
Girls Girls Girls Part II  
(alternate version of above)  
Little Egypt (Ying-Yang) (2 editions)  
Weddin' Days (unissued)  
**Los Angeles, April 10, 1961**  
Giving Up (unissued) (*unknown comp*)  
Hungry  
Teach Me How To Shimmy  
I'm A Hum Dinger (unissued) (*prob. Billy Guy*)



58



65

**Atco  
1961-1966**  
(the qualitative  
Coasters -  
part one)

**New York City, September 25, 1961**  
My Babe (*Willie Dixon*)  
Bad Blood (2 editions)  
(Ain't That) Just Like Me  
(*Earl Carroll - Billy Guy*)  
**July 31, 1962**  
The Climb (2 vocal editions & one instrumental)  
The Slime (alternate of above)  
Bull Tick Waltz  
**January 10-11, 1963**  
The P.T.A. (*Fred Tobias - Paul Evans*)  
**The Apollo Theater, November 16, 1963**  
T'Ain't Nothin' To Me  
(*Pat "Lover" Patterson - see notes*)  
Speedo's Back In Town (*Earl Carroll*)  
What's The Secret Of Your Success (unissued)  
Girls, Girls, Girls (unissued)  
**New York City, December 17, 1963**  
Bad Detective (*Keni St Lewis*)  
Lovey Dovey (*Ahmet Ertegun - Memphis Curtis*)  
Cotton Fields (unissued) (*unknown comp*)  
Skylark (unissued) (*unknown comp*)  
**August 28, 1964**  
Wild One (*Billy Guy*)  
Speedball (unissued) (*unknown comp*)  
I Must Be Dreaming  
**April 21, 1965 (and September 8, 1965)**  
Money Honey (*Jesse Stone*)  
Bell Bottom Slacks And A Chinese Kimono  
(*Ahmet Ertegun*)  
Let's Go Get Stoned  
(*Simpson - Ashford - Armstead*)  
Crazy Baby (*Billy Guy*)  
**January 26, 1966**  
She's A Yum Yum (*Dallas Frazier*)  
Saturday Night Fish Fry (*Louis Jordan - Walsh*)



# THE COASTERS

**Date/King  
- and more  
1966-1972**  
(the qualitative  
- part two  
and the revival  
Coasters  
- part one)

## New York City, November 18, 1966

Soul Pad  
Down Home Girl (*Jerry Leiber - Artie Butler*)

## June 28, 1967

Everybody's Woman (unissued, prob demo)  
Teeny Bopper (unissued) (*unknown*)

## October 30/31, 1967

She Can (Talkin' 'Bout A Woman)  
Mohair Sam (*Dallas Frazier*)  
Everybody's Woman  
D. W. Washburn

## February 13/14, 1968 (edited late 1971)

Shake 'Em Up And Let 'Em Roll (demo)  
Love Potion Number Nine  
Down At Papa Joe's (*Jerry D. Smith*)  
Personality (unissued) (*Price - Logan*)

## Boston Tea Party Room, 1969

Intro and Walk Right In (*unknown comp*)  
Yakety Yak  
Searchin'  
Poison Ivy  
Youngblood -sic (*Leiber - Stoller - Doc Pomus*)  
Zing! Went The Strings Of My Heart (*Hanley*)  
Little Egypt  
Charlie Brown  
Speedo's Back In Town (*Carroll*)  
Along Came Jones

## New York City, 1969

Act Right (*Jimmy Norman*)  
The World Is Changing (*Jimmy Norman*)

## New York City, late 1971

Cool Jerk (*Donald Storboll*)  
Mustang Sally (*Bonny "Mack" Rice*)  
On Broadway  
(*Barry Mann - Cynthia Weil - Leiber - Stoller*)  
The In Crowd (*Billy Page*)  
Good Lovin' (unissued instr take)  
(*Rudy Clark-Arthur Resnick*)

## Madison Square Garden, 1972

Poison Ivy  
Charlie Brown

## New Jersey, c:a 1973

Down In Mexico  
Young Blood (*Leiber - Stoller - Doc Pomus*)  
Love Potion #9  
Charlie Brown  
Yakety-Yak (Yakety Yak)  
Run Red Run  
Searchin'  
Little Egypt  
Poison Ivy  
Along Came Jones

## Boston Tea Party, c:a 1973

Poison Ivy  
Love Potion No. 9  
Zing Went The Strings Of My Heart (*Hanley*)  
Charlie Brown (encore)

## New York City, 1976

Hush Don't Talk About It  
The World Keeps On Turning  
(*both titles above: Norman, Bright, Gardner, Carroll, Palmer*)

## 1977

Check Mr. Popeye (*Dolores Johnson*)

## Little Darlin's Orlando, Florida 1988

## (re-edited 1992)

Baby That's Rock And Roll (Rock 'N' Roll)  
Yakety Yak  
Charlie Brown  
Young Blood (*Leiber - Stoller - Doc Pomus*)  
Poison Ivy  
Down In Mexico  
Little Egypt  
Frosty The Snowman (*Strait*)  
**The Palace of Auburn Hills, Detroit, Michigan, December 26, 2001**  
Baby That's Rock & Roll  
Searching  
Yakety Yak  
Poison Ivy  
Zing Went The Strings of My Heart (*Hanley*)  
Young Blood (*Leiber - Stoller - Doc Pomus*)  
Stormy Monday (*Aaron T-Bone Walker*)  
I'm A Hog For You  
Little Egypt  
Smokey Joe's Cafe  
Charlie Brown

**Trip  
- and more  
1973-onw.**  
(the revival –  
part two; plus  
the resurrection  
and current  
Coasters)



\*) "Shoppin' For Clothes" first pressings issued with Elmo Glick (a pseudonym for Mike Stoller) as composer on label. The second pressing, titled "Clothes Line (Wrap It Up)", has Harris-Leiber-Stoller as composers (publ American Music - Trio). The Rhino CD has (publ Leiber-Stoller Music / Five Point).

Leiber-Stoller's publishing firms (Quintet, Tiger, Quartet, and Trio) nowadays on Jerry Leiber Music / Mike Stoller Music (recently sold to Sony /ATV). Most Tiger publishings later on Quintet.

**Notes:** "Lola" originally recorded by Bob London for Spark in 1954. "Hey Sexy" was retitled "Lovey" (with slightly different lyrics) and recorded by the Clovers for United Artists in 1959. "What About Us" originally published as "What About Me?" (recorded by Larry Evans for Fabor in 1956). "Besame Mucho" issued with Wilke - Velasquez - Skylar as composers on London(E) single. "The Snake And The Book Worm" (that's how the single in US was spelled) originally recorded by US singer Pat Shannon and UK singer Cliff Richard in 1959 (with slightly different lyrics). "T'Aint't Nothin' To Me" originally issued on LP with the Coasters as composers. "Saturday Night Fish Fry" issued with Jordan - Walsh - Carrington as composers on Atlantic(E) single, and is a revival of the Jordan hit. "Lovey Dovey" and "Money Honey" are revivals of original Clovers' and Drifters' hits.

"Down Home Girl" originally recorded by Alvin Robinson for Leiber-Stoller's Red Bird (1964). "She Can" originally recorded as "I'm A Woman" by Christine Kittrell in 1962 and by Peggy Lee for Capitol in 1963. Reissued by the Coasters as "Talkin' 'Bout A Woman". "Love Potion Number Nine" originally recorded for United Artists by the Clovers in 1959. "Cool Jerk" originally recorded by the Capitols in 1966. "My Babe" is a revival of the Little Walter hit. "On Broadway", "Mohair Sam", "The In Crowd", "Down At Papa Joe's" and "Mustang Sally" are revivals of hits from 1960s' records by the Drifters, Dallas Frazier, Ramsey Lewis (instr) Dobie Gray and the Dixiebelles (vcls), and Sir Mack Rice (original) & Wilson Pickett (hit). "Shake 'Em Up And Let 'Em Roll" recorded by Earl Richard for United Artists in 1968. The two songs of 1976 written by Jimmy Norman and published on his There Music Company.

## Bill Millar analyses The Coasters' innovative years



*The Coasters on TV on March 19, 1960.*

### AT SMOKEY JOE'S CAFE

How the Coasters made rock's greatest comedy records

The songwriters and producers Jerry Leiber and Mike Stoller developed an unusually adventurous method of recording black singers, using material they often wrote themselves and enhancing the sound by employing hitherto unorthodox studio techniques. For the Coasters they wrote and produced a string of what might be called individual morality plays, in confection of gritty and perceptive lyrics. The overall concept led to no fewer than 17 US hit records (actually 17 hit sides written & produced; ed.note) between 1955 and 1962. These included some of the most innovative and influential records in rock's history.

The story of the Coasters really begins with the formation of a group known as the Robins, who worked with Johnny Otis before meeting Leiber and Stoller in 1951. During the previous five years the Robins had helped make Los Angeles the most important centre in the development of postwar R&B. They recorded for Excelsior, Score, Aladdin and Savoy, and hit the R&B Top Ten on two occasions in 1950. The following year, for Modern, the group cut Leiber and Stoller's "That's What The Good Book Says". In Leiber's view it was a botched version of a blues and gospel number, 'a pretty bad song but the first record we ever got'. In 1953 the Robins were signed to RCA-Victor and recorded Leiber and Stoller's first prison song, "Ten Days In Jail". The disc illustrated some of this song-writing team's stock production devices, particularly the intrusion of a warm bass voice that echoed a doleful or witty line. This mannerism would soon permeate the novelty records of many black vocal groups.

#### Recording for Spark

Later in 1953 Leiber and Stoller formed Spark, their own record company. 'At the time', recalled Robins bass singer Bobby Nunn, 'they were living in the colored district down on Pico. I heard 'em say "We're gonna be millionaires in a couple of years."' The Robins cut seven (actually six; ed.note) singles for Spark, including "Riot In Cell Block Number 9" and "Framed". Both songs were exceptionally good examples of R&B and went deep into the heart of ghetto life. Their final record for Spark was "Smokey Joe's Cafe" (1955). It displayed the carefully contrived and well-integrated lyrics and music for which the Coasters (later; ed.note) would become internationally famous. It was another in a long series of compact vignettes that dramatized aspects of seamy, sleazy low-life. "Smokey Joe's Cafe" belongs in the same category as the alleys, strip clubs, pawn shops, street corners, race tracks, prisons and blue-light diners to which the Coasters would return again and again. Smokey Joe (bass singer Bobby Nunn) threatens the lead singer (Carl Gardner), and his use of cutlery is not likely to be confined to eating beans. The deliciously neat characterization and atmosphere evoked, put lyricist Jerry Leiber on a par with Chuck Berry as a leading poet of rock 'n' roll. Filled with rhythms you'd expect to hear in a border-town bar-cum-brothel, Smokey Joe's cafe was the sort of place where you could get your kicks and experience your share of strong sensations. On the strength of the Robins' records Atlantic signed Leiber and Stoller to an independent production deal in 1955.

Some of the Robins left (actually not - it was Gardner and Nunn who left; ed.note), but Gardner (a dance band vocalist from Texas) and Nunn (originally from Alabama) recruited Billy Guy (another Texan) and Leon Hughes to form the Coasters. They were so-named by their manager, Lester Sill, to identify them with the West Coast. Hughes, more a dancer than a singer, was quickly replaced by Young Jessie (only on recordings; ed.note). Ed.note: The Coasters made their recording debut in January, 1956 with "Down In Mexico".

#### Double-sided smash

In 1957 the fresh line-up enjoyed a massive hit with "Searchin'", the first of the group's songs to draw inspiration from the annals of criminal detection. The song remained on the best-seller list for six months, reaching Number 5 (Pop Best Seller; ed.note), while the reverse, "Young Blood", also made the Top Ten. "Young Blood", a suggestive girl-following song, was about sexual arousal, about being transfixed by comic-strip beauty. The girls in the Coasters' songs were petite and precocious with tight sweaters and big round eyes. They were also very young. They were subject to parental disciplines, they went roller skating and they skipped around in the park. In "Young Blood" the male group are totally besotted and their agitation increases until they're barely able to keep their trousers on. Ultimately the street-corner lechers - four middle-aged blacks, remember - reveal a potentially dangerous form of inadequacy, following the young girl all the way home. The innuendo becomes so heavy you half expect a contraceptive to roll out of the record sleeve- Things however, got bad, they meet her Dad, who says (in the bassman's gloriously deep voice), 'You better leave my daughter alone.' All this was heavy stuff back in 1957. The Coasters' mumbled lyrics were not only educationally destructive; they were also said to undermine the moral fibre of white children. After several less-heralded goodies such as "Idol With The Golden Head" and "What Is The Secret of Your Success", the Coasters moved to New York, where Cornelius Gunter from the Flairs and Will "Dub" Jones from the Cadets replaced Young Jessie (actually Leon Hughes, ed.note) and Bobby Nunn. They were joined in the studio by King Curtis, whose tenor sax interjections became an integral part of the group's records. The new line-up, which remained unchanged for the next four years and sang on all of the Coasters' biggest hits, re-embarked on a comic tradition from which American rock has never entirely departed.

#### 'Hello Charlie Brown'

Although they had made nuggets before, the Coasters did not achieve worldwide fame until "Yakety Yak" raced up the charts on both sides of the Atlantic in 1958. The title is a throwaway comment at the end of each verse. It follows a list of parental instructions and threats - 'If you don't scrub that kitchen floor, you ain't gonna rock 'n' roll no more' - which helped to define the generation gap. "Charlie Brown", which reached Number 2 in 1959, was set in the same context. In it the Coasters' enumerate Charlie's feeble attacks on authority, while the bass voice gives expression to his wholly unbelievable innocence with the line 'Why's everybody always pickin' on me?'. The wheedlesome, subservient voices and Charlie's simple-minded non-conformism have prompted musicians and writers to complain that Leiber and Stoller created stereotypes of black people and got too many of their laughs by making clowns out of black vocalists. But the R&B singer, long preoccupied with crime, sex, food and gambling, created his own stereotype of himself; Otis Redding, for example sang of chicken-stealing. More importantly, the Coasters were clearly irreverent and opposed institutions that white adults held in high esteem. Authority, parents, fidelity, hard work, piety and the suppression of risky pleasures were questioned with a bold and subversive wit. Jews (Leiber and Stoller) and Southern blacks (the Coasters) were expected to show gratitude towards the system. Instead they stood up and criticized it, a theme that can be recognized in almost all their songs. Southern justice, managerial power and the gulf between black and white were satirized mercilessly. Even the banality of television Westerns came in for gentle parody; the lyrics of "Along Came Jones" (Number 9 in 1959) were funnier than any horse-opera dialogue you ever heard.

Eventually, few records were as contagious as "Poison Ivy" (Number 7 in 1959) or the flip "I'm A Hog For You", where the splicing together of a repeated guitar note and grunts and squeals from the tenor sax created a vivid aural picture of pigs feeding at a trough. It demonstrates another of the fundamental reasons for the Coasters' appeal: if you *did* miss the point you could still marvel at the sound.



# THE COASTERS



"Yakety Yak" and the other discs mentioned above guaranteed the Coasters permanent place in rock 's Hall of Fame and remain unparalleled over 20 years later (now 50; ed.not). The group remained with Leiber and Stoller into the Sixties and the combination resulted in further risible gems that brought vocal group production to impressive new heights. "Shoppin' For Clothes" (1960) resembled Chuck Berry's love of automobile gadgetry in its sartorial obsessiveness. The hero is looking for a suit with solid gold buttons, a camel-hair collar and the 'cutaway, flap-over twice'. Billy Guy invested this record, "Girls Girls Girls" and "Little Egypt" (both 1961) with the crafty timing of a long-experienced vaudeville actor. Arguably the Coasters' last real classic, "Little Egypt" concerned a stripper who began her act wearing nothing but a button and a bow. She ends up marrying the lecherous singer who concludes: 'Little Egypt doesn't dance there anymore, she's too busy moppin' and a-takin' care of shoppin' at the store. 'Cos we've got seven kids and all day long they crawl around the floor.' Guy snorts the lyrics with the arrogant air of one who can now enjoy Little Egypt's performance every night of the week. The record was subjected to a wide-spread ban in the South, but rivaled the very best Coasters discs in every way.

## A switch of labels

Leiber and Stoller left the Coasters in 1963, and the group played out their Atlantic contract without any chart success thereafter. In 1967 there was news of a reconciliation. The group (now with Earl Carroll from the Cadillacs, who had succeeded Gunter a couple of years earlier; ed.note) were signed to Date, a CBS subsidiary, and fresh Leiber and Stoller productions followed, including "Soul Pad", "Down Home Girl" and "D.W. Washburn". "Down Home Girl" was flecked with country-blues imagery, while "Soul Pad" parodied health food, psychedelic rock, mysticism and other facets of counterculture. All the songs were as sharp as anything Jerry Leiber had ever written, but the producers failed to get the full support of CBS. The songs achieved more success in the hands of such artists as the Monkees ("D.W. Washburn") and the Rolling Stones ("Down Home Girl"). After a further hiatus the Coasters returned to the charts in 1971 with another Leiber and Stoller production, "Love Potion Number 9". Since then the group has pattered about on a variety of small labels without the benefit of Leiber and Stoller's wizardry.

The historical contribution of the Coasters is real enough, however. There were cover versions and revivals by, for example, the Hollies, Lord Sutch, the Beatles, the Fourmost, Ray Charles, the Lambrettas, and the Tremeloes. The Coasters' black (in both senses of the word) humor had a formidable influence on such diverse artists as Frank Zappa, social satirist Shel Silverstein, and Eddie Cochran - Cochran's records often featured that moronic, disembodied bass voice. An no less a black progressive than Curtis Mayfield stated: 'I especially loved the Coasters.' Many groups tried to imitate the Coasters, but - unlike the imitations - the Coasters' records improve with age.

**BILL MILLAR** - 1982, 1984

(from "The History of Rock" Volume 2 - issue 15, 1982-1984; a great magazine on the Coasters, Drifters, Platters - Orbis Publishing Ltd, London). *Liner photo: Jones, Gardner, Gunter, Guy on TV.*



At the Shindig TV-show 1965 (Gardner, Guy, Jones, Carroll, and prob Palmer).

## JERRY LEIBER & MIKE STOLLER Gary/Oldies Magazine # 55 (June 2001)

Hours after escaping the wreck of the Andrea Doria, 22-year-old composer Mike Stoller peered from the deck of a rescue ship as it entered New York harbor to see his lyricist partner Jerry Leiber, also 22, lounging on the pier, holding an Italian silk suit--in case Mike needed dry clothes. "We have a hit!" Leiber cried. "Hound Dog...recorded by some kid named Elvis." That was July 1956. And while lots of folks will tell you that when they heard Elvis shout "You ain't nothin' but a hound dog!" it changed music forever, the revolution was already well under way. In fact, you could say it began in 1950, when a pair of 17-year-old white kids named Leiber and Stoller teamed up to write for black rhythm-and-blues performers like Jimmy Witherspoon and Big Mama Thornton--for whom they yelled and banged out "Hound Dog" in 10 inspired minutes. This month Leiber and Stoller, now Rock and Roll Hall of Famers, celebrate their half-century mark as partners and accept the Johnny Mercer Award from the National Academy of Popular Music/Songwriters' Hall of Fame. As songwriters, record producers, record-company owners and music publishers, they are legends in the business, having written and produced scores of hits--from the rhythm and blues of Kansas City to witty pop ditties like "Yakety Yak" and "Poison Ivy" and soul classics like "Stand by Me." Fifty years after they penned their first song, their exuberant music is still everywhere, blasting out of the radio on old records and new CDs, giving up TV commercials and lending grit to movie sound tracks. Their song collection, Smokey Joe's Cafe, became the longest-running revue in Broadway history, toured Europe and Japan, and is now playing Las Vegas and Seoul. Their collaboration began in Los Angeles, when Leiber, then in high school and boasting a copybook scrawled with song lyrics, called up Stoller, a friend of a friend who he'd heard wrote music. Stoller, a Long Island, N.Y., native, had fallen in love with boogie-woogie piano at an interracial summer camp. Leiber had breathed it in from the black households in Baltimore to which he had delivered kerosene and coal from his mom's grocery store. They bonded over 12-bar blues and had almost immediate success writing for black artists. "These were called 'race records,'" Stoller recalls, "meaning they were played only on stations that catered to a black audience." It was the young songwriters' destiny to become a major conduit of black music to white audiences. When Elvis' version of "Hound Dog" exploded on the scene, their fortunes soared. Asked by Elvis' producers for more songs, they wrote more than 20, including "Love Me," "Treat Me Nice," "Loving You" and "Jailhouse Rock." "We became his lucky charm," Stoller says of Elvis, then laughs and adds, "until we got bored." "We wrote to amuse ourselves," Leiber says. It shows in the manic energy and irrepressible good humor of their music. It's still hard not to laugh at the comic tunes they wrote for the Coasters, such as "Charlie Brown" and "Love Potion No. 9." Such story songs as "Along Came Jones" and "Young Blood" were inspired by Leiber's love of radio series like "The Shadow." Their subjects ranged from knife fights and no-accounts to class clowns and the clap. That last can be found in what Leiber calls the "snide innuendo" of their hilarious "Poison Ivy." In the late '50s, the pair began working with other writers and producing records for such artists as the Drifters and Ben E. King. Stoller recalls the creation of "There Goes My Baby" and the birth of soul. "I started playing a counterline on the piano that was like a Rimsky-Korsakov melody. Jerry said, 'That sounds like strings,' and I said, 'Why not? Let's do it.'" So came the first R&B record with strings. With "Spanish Harlem," they added Brazilian and African percussion. Then came the restlessness. "It was the era of the girl groups," Stoller says. "The focus of songs was getting younger and younger. We decided to try to write in a different vein." "Is That All There Is?", recorded by Peggy Lee in 1969, was the kind of arty cabaret song they meant. They wrote for the theater but weren't taken seriously. After the runaway success of Smokey Joe's, they're reworking two book musicals they wrote at that time. Their classic songs have been recorded by artists as varied as the Beatles, John Mellencamp, Lou Rawls, Aretha Franklin and Barbra Streisand. "Kansas City" alone, Stoller guesses, has had about 500 versions. Not long ago, the two were invited to the White House. President Clinton was excited to meet them, Stoller recalls fondly: "He broke out singing, 'The neon lights are bright on Broadway...'" Did they ever think when they began that someday the president of the U.S. would croon one of their songs to them? Stoller laughs. "We thought if we were really lucky they might last six months." *From Jim Bishop: April 3, 2001, by FRANCINE RUSSO*

## In The Beginning



### Lester Sill - Leiber/Stoller - the Robins & the original Coasters

From "*Honkers and Shouters - The Golden Years of Rhythm & Blues*" by Arnold Shaw  
(Collier Books, New York, 1978)

**Arnold Shaw interviewing Lester Sill**  
(The Coasters' manager 1955 - circa 1963).

Lester Sill, today president of Screen Gems-Columbia, the music division of Columbia Pictures Industries, started in the record business in 1945. From that year until 1951, he worked for the Bihari brothers of Los Angeles, first as a salesman of Modern Records, RPM, and their other labels, and then as a producer of artists like Hadda Brooks, B. B. King, and others. We spoke in his present office on Sunset Boulevard.

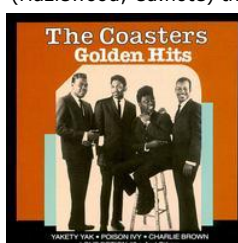
"In 1952, I went into the record distribution business myself and my shipping clerks were Jerry Leiber and Mike Stoller. I met them in a curious way. When I was still selling for Modern, I was on Fairfax Avenue one day and went into Norty's Record Shop. The moment I was inside the door, one of the stock clerks came running over to me. He had a song he had written that he wanted me to hear. You couldn't be in the record business without having a song pitched at you constantly. I probably would have brushed the kid, but he fascinated me. You see, his eyes didn't match - one was brown and one was blue. He grabbed me by the lapels. I couldn't take my eyes off his eyes and the manager to shlep me into a back room where I auditioned his song, A cappella, of course. But it had something. And I invited him to come down that night to a Modern recording session where the Biharis were cutting a group called the Robins. The song I had auditioned was called "Back in the good old days" (actually "That's what the good book says", on March 2, 1951; ed.note). It was recorded that night. Head arrangement, of course. The stock boy who grabbed me was Jerry Leiber. He was going to Fairfax High School at the time, or to LA City College. That night at the session, I met his collaborator, Mike Stoller. When I left Modern and went into the distributing business, Jerry and Mike came to work for me as shipping clerks, Jerry more regularly than Mike. During this period, Jerry got a call one day from Johnny Otis. He was doing a session with Willie Mae Thornton, and he needed a song. Jerry had just finished his lunch, and the brown paper bag was still lying on the counter. Jerry phoned Mike, and they discussed ideas for a song. Then, he wrote the lyric on the lunch bag. I gave him some time off so that he could run over to Radio Recorders and see Otis. The song was "Hound Dog". They were about seventeen then, and they had already had "Kansas City", which they wrote when they were fifteen or sixteen ("Hound Dog" was recorded on August 13, 1952 and "K.C. Loving" on August 18, 1952; ed.note).

At that time, we were living on Sycamore Street, near Melrose in Los Angeles, Jerry would come over to the house quite often. He loved my wife's cooking, and one day he asked if he could move in with us. We had three kids at the time, but somehow we made room for Jerry..... During the time Jerry was living with us, I gave up the distributing business. Jerry, Mike, Mike's father Abe, Jack Levy, and myself started a publishing company called Quintet Music, Inc. We cut simple demos with Mike playing piano and Jerry singing; or we would go and bring in some small groups to cut a demo. We had the same problem then that most publishers have today; getting the A&R man to listen and record your song. Jerry, Mike, and I then decided we would produce our own

masters and attempt to lease them to some record company. The first master we produced was "Black Denim Trousers and Motorcycle Boots", sung by a group we found called The Cheers. On the same date we also produced The Cheers doing "Bazoom". Both of these were giant hits. I imagine this made us the first independent producers. If not the first, certainly the first successful independent producers.....

... About 1954 or 1955 (early 1954; ed.note), Leiber, Stoller, and I started a label called Spark Records. We went on to have several hits. Then we went to a convention in Chicago where I played some new releases for our distributors. Ahmet Ertegun of Atlantic heard them. He came running down the hall, sort of out of the woodwork, and flew Jerry Leiber and me into New York. Atlantic bought Spark Records, which included The Coasters... (well not quite like that, but...; ed.note)... Atlantic set up a subsidiary label. This was the beginning of Atco - The Coasters - and Bobby Darin.

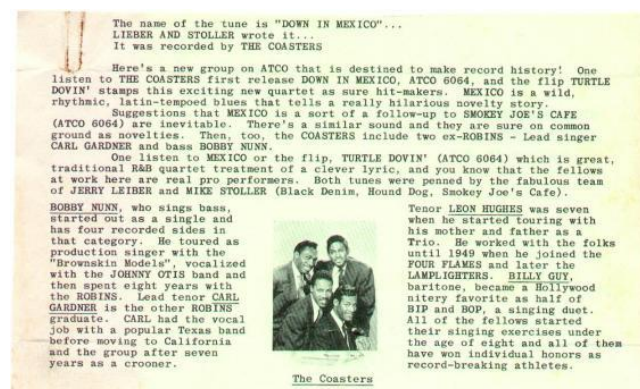
.... after that, Mike and Jerry decided they wanted to move to New York (late 1957; ed.note). They asked me to move with them. They had no family; I did. My family and I decided to remain in Los Angeles. Jack Levy (and Mike's father before that; ed.note) and I sold our interest, allowing the boys to pay us out over a period of a few years. When they moved, we had offices on Melrose and La Brea, which I took over. Shortly after that, I met Lee Hazelwood (Hazelwood; ed.note) through a mutual friend. Lee and I founded a



publishing and production company called Gregmark Music. Our first act was Duane Eddy. We produced fifteen straight chart records with Duane. About two years later, Phil Spector stopped up to see me at 1610 Argyle, where we had just moved. Yes, he left mother Bertha Spector, after whom he later named his publishing company... I used to take him down to Phoenix with us, where we recorded Duane Eddy. He (Phil) absorbed everything we did like a sponge. I met Phil right after he made "To Know Him Is To Love Him" with the trio he called The Teddy Bears. I saw him at work in the studio then, and he amazed me with what he was doing with vocal harmonies. He looked like he was twelve years old. It was Bunny Robyn's studio on Fairfax.... After we recorded Duane Eddy in Phoenix, we brought the records back here and overdubbed them at Gold Star..... Phil and I then started Phyllis Records (in late 1961; ed.note), a title derived from the first syllables of our names.

After Lee and I parted company, I took a semiholiday for about a year and a half, after which I was approached by Don Kirshner, then president of Screen Gems-Columbia Music, Inc., and now the Rock Concert impresario, to come into the organization as a consultant. It was to be a temporary situation because I didn't want to get locked into a big company at that time. The end result is that after twelve years, I am still with Screen Gems-Columbia Music...." ~ **Arnold Shaw, 1978**

(Lester Sill stayed with Screen Gems for 21 years ending up as President - and ended his days as head of the huge "Motown" publishing firm Jobete Music, where he landed in 1985 - and died in 1994; ed.note).



The first promotional letter for the Coasters from Milton Deutsch Agency of Hollywood, California.



# THE COASTERS

## THE ROUGH GUIDE TO ROCK presents THE COASTERS by Peter Shapiro



The received wisdom has it that rock'n'roll was dying on its feet during the period between Buddy Holly's death and The Beatles' invasion of the USA. However, the music that came out during this time - the first rumblings of Berry Gordy and Motown, the infectious New Orleans rhythms of The Showmen and Huey 'Piano' Smith, and especially the comedy of The Coasters - was perhaps more joyous and more intensely rhythmic than anything by Elvis, Chuck Berry or Buddy Holly. The neglect of this music is perhaps

down to subconscious racism, but probably has more to do with the fact that this music was producer's music par excellence, lacking an even remotely iconic presence. Nowhere is this more apparent than with the remarkable Coasters. The Coasters evolved out of The Robins, a Los Angeles-based R&B vocal group who recorded for Jerry Leiber and Mike Stoller's Spark records. The Robins had several regional hits in California, most notably "Riot In Cell Block #9" (sung by future "Louie, Louie" composer Richard Berry) and "Smokey Joe's Café". Impressed by the songwriting talents of Leiber and Stoller, who not only wrote The Robins' hits, but the R&B staples "Hound Dog" and "Kansas City" as well, Atlantic offered the duo an independent production deal. Carl Gardner (vocals) and Bobby Nunn (vocals) from The Robins decided to join Leiber and Stoller and recruited vocalists Billy Guy and Leon Hughes to become The Coasters. Their first single, "Down In Mexico" (1956), contained almost all of the elements that would characterize their style: novel rhythms, a prominent, honking sax, and a lyric that told a comically mysterious story in an exotic setting. After a few lacklustre singles, The Coasters hit their stride with "Searchin'" (1957). Leiber and Stoller's lyric brilliantly combined a detective story with poetic boasting, but it was the music that pushed the song into the American Top 3. The feel was reminiscent of Fats Domino with a slightly less funky New Orleans rhythm and drunken piano, played by Stoller himself. Although Leiber and Stoller are now recognized as one of the greatest songwriting partnerships in pop history, it was their instinctive musical and rhythmic feel that was responsible for their success. The flip side, "Young Blood", went into the Top 10 in its own right and was the first example of the comedic style that The Coasters are best remembered for. "Yakety Yak" (1958) justly went straight to the top of the American charts on its release and has since become one of the classic rock'n'roll songs. The lyric itself was hilarious but it was Nunn's (actually Jones'; ed.mark) basso profundo 'Don't talk back' and King Curtis's sax solo that made the song. This sax embodied the rock'n'roll horn sound and would reappear on "Charlie Brown" (1959), the utterly bizarre "Along Came Jones" (1959), whose rhythm was based on a banjo riff, and "That Is Rock & Roll" (1959), which was also based on a banjo. By this time, Hughes and Nunn had left and were replaced by a succession of singers including Will Jones and Obie Jessie (and Cornell Gunter; ed.mark). The Coasters closed out 1959 with a string of remarkable songs. "Poison Ivy" abandoned the sax in favour of a harder, guitar-based rhythm and was constructed around a dazzling extended metaphor filled with over-the-top internal rhymes, while "What About Us", along with Chuck Berry's "Brown Eyed Handsome Man", pioneered rock'n'roll's exploration of race and class issues. "Run Red Run", meanwhile, was perhaps their best song. On the surface it was another one of Leiber and Stoller's comic playlets, but underneath was an extraordinary political statement. As Leiber puts it, 'once the monkey knows how to play [poker], he knows how to understand other things. And once he understands that he's being cheated and exploited, he becomes revolutionary.' After 1959, the hits dried up with the exception of "Little Egypt" (1961) and the wonderful "Shoppin' For Clothes" (1960), whose depiction of cool was so perfect that it's been sampled by both Barry Adamson and The Jungle Brothers in their portraits of hipness. The Coasters continued until the late 60s with little success, and numerous versions of the band continue to play the 'oldies' circuit. Leiber and Stoller continued writing and producing hits for The Drifters, Ben E. King, The Dixie Cups and Elvis - they were not only early rock'n'roll's greatest songwriters, but its greatest producers as well. In the unwritten history of popular music's miscegenation, Leiber and Stoller, two Jewish kids from the Bronx, occupy a central role, for they created rock'n'roll's metaphors and lingo, and its rhythmic language too.

**The Very Best Of The Coasters** (1994; Rhino/Atlantic). The cream of the crop from Rhino's 50-song retrospective, *Coastin' Classics*. This shows off Leiber and Stoller's enormous talent for mixing the comic and the political, and suggests why things like Red Wedge and Rock Against Racism are such abject failures.

- Peter Shapiro

## The Coasters - presented by Jay Warner ("American Singing Groups". Billboard Books, US 1992)



Reunited at Atlantic Records' 40th Anniversary (1988; Jones, Gardner, Gunter, Guy).

The Coasters were the clown princes of late '50s rock and roll. Formed by the ace songwriting/producing team of Jerry Leiber and Mike Stoller as an extension of the ROBINS, the Coasters were lead Carl Gardner and bass Bobby Nunn (both formerly of the Robins), along with second tenor Leon Hughes (founder of THE HOLLYWOOD FOUR FLAMES in 1950 and member of THE LAMPLIGHTERS in 1953), and Billy Guy (of Bip and Bop on Aladdin in 1955). The Coasters really came about because of the achievements of the L.A. based Robins. In 1954 Leiber and Stoller, buoyed by their songwriting success on such records as "Hound Dog" by Big Mama Thornton, started their own Spark label, taking the Robins with them from RCA. Their November 1955 release of "Smokey Joe's Café" grabbed the attention of Atlantic Records and a unique pact (for 1956) was arranged. Jerry and Mike would sell their Robins masters to Atlantic's new Atco subsidiary and would act as outside producers on the Robins' new recordings. Since various members of the Robins were opposed to going to the new East Coast label, the two who weren't (Gardner and Nunn) became half of the newly christened Coasters, so named because they were all from the West Coast. Leiber and Stoller now had a tailor made group to promulgate their unusual perceptions of real life scenarios as expressed in semi-comic songs. Instead of dealing with the out-of-the-ordinary, as in the Robins' "Riot in Cell Block #9," the Coasters sang about everyday events, like the trials and tribulations of youth in "Yakety Yak."

The first Coasters single, "Down in Mexico," was set in a dingy bar. *Billboard's* February 25<sup>th</sup> review enthusiastically proclaimed, "Here's a new and definitely swinging crew and they deliver a couple of highly commendable sides. 'Down in Mexico' is a fetching ditty which is very close to 'Smokey Joe's Café.' This group carries the lead and bass singer from the Robins unit which recorded the 'Smokey' side." The March 17<sup>th</sup> issue of *Billboard* listed it as a "best buy," stating, "This record is getting excellent R&B and pop reaction. Pittsburgh, Baltimore, Buffalo, Cleveland, Chicago, Nashville, Atlanta, Durham and St. Louis are among the areas in which it has found broad acceptance." By April it was number eight on the R&B Juke Box listings and number nine on *Billboard's* R&B Best Sellers and Disc Jockey chart. From "Down in Mexico," the quartet took its next musical journey to "Brazil," although it was the B side ("One Kiss Led to Another") that made the Coasters' first impression on the pop charts, reaching number 73 in September 1956 (#11 R&B). The L.A. based group was now two-for-two on the charts but did not record again for a year due to an increased schedule of touring. But the wait was worth it. When the Coasters emerged from the studio on February 12, 1957, they had completed two of the finest recordings of their career. "Young Blood" shot to number eight (and #1 R&B Best Seller; ed.note); the flip side, "Searchin'," passed it at number three (#1 R&B). Their first of four million-sellers was the first two-sider to go top 10 Pop for a black group since THE MILLS BROTHERS did it in 1949 with "I Love You So Much It Hurts" (#8) b/w "I've Got My Love to Keep Me Warm" (#9). Around this same time the Coasters ghosted behind LaVern Baker on "Jim Dandy Got Married" (#7 R&B), giving them three records on the R&B top 10. Both "Jim Dandy Got Married" and "Searchin'" hit the charts the same day (May 13, 1957).

The Coasters were unique in more ways than one. While most '50s groups sang love songs, the Coasters sang about the real lives of teenagers (thanks to Leiber and Stoller), often with a comic touch

and a bit of sarcasm, as in "Charlie Brown." Additionally, while most of the other '50s acts were smoothing out their "oohs" and "ahs" behind the lead vocal, the Coasters were often singing in a raunchy unison or backing up the lead with more of a call-and-response than a doo wop or blow harmony accompaniment. With the help of the lyrics, they got away with some pretty primitive blues and R&B under the guise of novelty rock and roll. One such recording was "Idol with the Golden Head," an August 1957 release that had a slowed-down Bo Diddley rhythm and only rose to number 64 Pop in the losing months of the year. The opposite side, "My Baby Comes to Me," should have done better; it was a lyrical forerunner of "example" songs like THE TEMPTATIONS' 1964 hit "The Way You Do the Things You Do" and THE MIRACLES' "I'll Try Something New" from 1962. A quick January 1958 failure, ("Gee, Golly" plus...; ed.note) a draggy, funky, blues rendition of "Sweet Georgia Brown," and the group was set for its first changes. Nunn and Hughes quit for the domestic life, with Hughes replaced by tenor and lead Cornell Gunter of the early PLATTERS on Federal and the Flairs (Flair). Nunn's replacement was Will "Dub" Jones of THE CADETS (Modern).

The new Coasters' first recording session (from now on in New York; ed.mark) on March 17, 1958, brought forth two more immortal tracks. Today's pop fans young and old know that when they hear that intro of "take out the papers and the trash, or you don't get no spending cash," they're listening to a comical parody of '50s parenthood called "Yakety Yak." By the summer it was number one Pop and R&B and number twelve in England, their second charter in the British Isles ("Searchin'" was the first). The flip of "Yakety" was a departure for the group, and infectious mid-tempo doo wop version of the old Judy Garland tune (#22,

1943) "Zing Went the Strings of My Heart." Though eclipsed by the success of "Yakety Yak" it has since become one of the favorites of Coasters fans. While "Georgia Brown" bombed in 1957 her brother "Charlie" was an instant success in 1959. By March, "Charlie Brown," with its "why is everybody always pickin' on me" hook, had reached number two Pop (kept from the top spot by Frankie Avalon's "Venus" three weeks running) and number two R&B while becoming their biggest British blockbuster at number six. For teens it was practically the national anthem, honking sax solos and all. Now that the Coasters and company had successfully taken on parenthood and teen angst, they decided to tackle the current craze, TV westerns (seven out of 10 top-rated 1959 shows were shoot 'em ups). The result was the hilarious "Along Came Jones," with the same kind of infectious rhythm, honking sax solo, tongue-in-cheek lyrics, and contagious Coasters chanting that made "Charlie" and "Yakety" immortal. In the spring the kids were singing about "Brown" and in the summer they were singing about "Jones" as he peaked at number nine (#14 R&B). It's a strong possibility that Leiber and Stoller's concept for "Jones" had been influenced by the OLYMPICS summer 1958 hit "Western Movies" (#8), but since the Olympics were self-confessed admirers of the Coasters, any borrowing by L&S was from an extension of their own original creation. The group's July 16, 1959, session yielded the memorable "Poison Ivy," which went to number seven (#1 R&B) while escalating to number 15 in the U.K. (The flip track "I'm A Hog For You" hit #38 Pop; ed.note). The Coasters' year-end release was "What About Us," a biting social statement that managed to slip by the programming arbiters. With lyrics like "he's got a house made of glass, got his own swimming pool (what a gas), we've got a one-room shack, a pile of sticks by the railroad tracks, what about us, what about us, don't wanna cause no fuss but what about us," it's a wonder 1959 white radio played it at all. Perhaps they were more distressed by its flip "Run Red Run," which depicted a beer guzzling poker-playing monkey trying to shoot his owner for cheating at cards. Either way, the decision was split: "What About Us" went to number 47 (#17 R&B) while "Run Red Run" reached number 36 (#29 R&B), denying "What About Us" the

chance to be recognized as a Coasters classic and a telling commentary on the times.

A throw-away recording of Jimmy Dorsey's "Besame Mucho" reached number 70 in May 1960, and the first Coasters-written charter (Billy Guy) followed in the form of "Wake Me Shake Me," a Leiber-Stoller-style romp through life from a garbageman's perspective (#51 Pop, #14 R&B). The Coasters had increased their following not only with hit records but with a sizzling stage routine that invited comparison with THE CADILLACS. On one tour the Coasters added a temporary replacement for lead Carl Gardner by the name of Lou Rawls. The young former gospel vocalist (and member of THE PILGRIM TRAVELERS from 1957 to 1959) was still more than five years from his first solo hit, "Love Is a Hurtin' Thing" (#13, 1966). The Coasters' next four singles ("Shoppin' for Clothes" [#83], "Wait a Minute" [#37], "Little Egypt" [#23], and "Girls, Girls, Girls Part II" [#96]) did more pop charting than R&B. Only "Little Egypt" broached the R&B lists and it's no coincidence that it was the most imaginative and zany of the crop of Coasters cuts spanning 1960 to 1961. During 1961 Cornell Gunter left the Coasters, and the Cadillacs' Earl "Speedo" Carroll took his spot. Of the singles released between 1962 and 1966, only "T' Ain't Nothin' to Me" charted (#64, 1964). The A side was "Speedo's Back in Town," a belated tribute to Earl that was recorded live at the Apollo Theatre some two years after he joined the group. In 1964 the Coasters issued "Wild One," which took a gentle jab at the Beatles with "oohs" from "I Saw Her Standing There." The group resorted to cover songs late in their career, but versions of THE CLOVERS' "Lovey Dovey" and THE DRIFTERS' "Money Honey" fell on deaf mid-60s ears. Will Jones left in 1965 (actually late 1967 or early 1968, ed.note), leaving the group with Carroll of the Cadillacs, Guy, Gardner, and Ronnie Bright as bass (formerly of THE VALENTINES). This foursome left Atco in 1966 and subsequently recorded for Lloyd Price's Turntable Records and cut three singles for Date through 1969 with no success. For the first time in 13 years the quartet was without a label, but they made the most of the touring opportunities six past top 10 hits can provide. In 1971 several of their Date masters, produced once again by Leiber and Stoller, were acquired by King Records. One of them was a re-recording of the Clovers' biggest pop hit "Love Potion #9" (#23, 1959), though you'd barely recognize it. With a rhythm track that sounded like a merging of Santana and Jethro Tull, the Coasters rode the tune to number 76, their first chart outing in seven years. They continued with two more King singles and a few small label releases until their last record in 1976, a remake of the PETER, PAUL AND MARY 1962 hit, "If I Had a Hammer." (actually Will Jones' new Coasters; ed.mark). Cornell Gunter started his own coasters group in 1963, although they were mostly former PENGUINS (Randolph Jones, Dexter Tisby, and Teddy Harper). Along with Cornell's sister Shirley (the Flairs) they recorded "Wishful Thinking" b/w "Key to Your Heart" in 1964 on Challenge under the name Cornell Gunter. His group shifted from a quartet to a trio over the next 25 years until February 26, 1990, when Cornell was tragically shot and killed in his car in north Las Vegas. He and his Coasters were scheduled to perform at the Lady Luck Hotel that night. Since the

Coasters' final recording, the club and concert audience has seen almost as many Coasters groups as they've heard Coasters hits. Bobby Nunn had one until his death of a heart attack in 1986. "Dub" Jones and Billy Guy had one together and Leon Hughes had one. In the early '80s, Earl Carroll went back to reform his Cadillacs. Carl Gardner, Ronnie Bright, Jimmy Norman, and Curley Palmer continued as yet another (actually the only logical one; ed.note) of the original-member Coasters acts. The Coasters were imitated and often covered. Elvis recorded "Girls, Girls, Girls" and "Little Egypt." The Beatles did "Three Cool Cats" (the flip of "Charlie Brown") and "Searchin'" on their demonstration tape for Decca Records. And the Rolling Stones recorded "Poison Ivy" early in their career. Of course, much of the credit goes to Leiber and Stoller, but the Coasters were the best interpreters of Leiber and Stoller songs and were an important part of a talented team. 19 chart records (actually 20 hits; ed.note) in 38 tries (actually 36 issued singles plus one later Wicked-single; ed.note), shows just how talented. The Coasters were true rock and roll pioneers.

~ Jay Warner





# THE COASTERS

## Robert Christgau

### Unnaturals: The Coasters With No Strings Attached



Most of us treasure pop moments--junctures in time when it seemed that every week brought a new revelation. I was in love for most of 1966, and will never forget that spell in 1977 when Bleecker Bob was hawking a new piece of punk every week. But for me, May 1957 was even bigger. In the wake of the Diamonds' "Little Darlin'" and the Dell Vikings' glorious "Come Go With Me," and preceding the August onset of Buddy Holly, May was when we first heard the Everly Brothers' "Bye Bye Love" and Ricky Nelson's record debut and--at least as striking--Johnny Mathis's "Wonderful Wonderful." It was also when the Coasters' "Searchin'" blew all of these away.

Jerry Leiber was some lyricist, but the impact was sonic: four mixed-down, oddly harmonized, bass-repressed "Gonna find her"s over Mike Stoller's alley piano leading to the first classic Billy Guy vocal. For me at 15 and even now, that vocal came from nowhere. I can find rough parallels in the Clyde McPhatter of "Honey Love" or the Wynonie Harris of "I Like My Baby's Puddin'," in Louis Jordan's ability to sound so delighted with a lyric that he's gonna bust out laughing any second. But those are stretches. Fact is, the singer Guy most resembles is either Jerry Leiber himself--Atlantic sachem Jerry Wexler once claimed that "Billy Guy was a surrogate for Jerry's interpretations"--or Guy's neighbor and discoverer Carl Gardner. Guy's big, clear baritone, so wet its growl is a gargle, shaded at whim into rasp or drawl or slur or even lisp and rose without warning into the grand slam falsetto of "Bulldog Drummond." Neither Leiber's intense break on "That Is Rock & Roll" nor his throwaway finale on *50 Coastin' Classics* shows such pipes or timing. But Gardner, though a tenor, still sings "Searchin'" for a living. He was the backbone of the Coasters before they knew their name and took as many leads as Guy in their heyday. It was Gardner, for instance, who lost sleep over the beribboned sex object of "Searchin'"'s B side, "Young Blood," which broke top 40 the same week.

That's right, two Coasters songs at once. May 13, Ricky Sings Fats; May 20, Coastermania. Young rock and rollers didn't then know "Down in Mexico" or "Turtle Dovin'," or Leiber and Stoller's productions with the Robins, as the West Coasters were called before half of them migrated from L.A. to New York and Atco Records: for comic social criticism, "Framed," sung by bass man Bobby Nunn; for comic social unrest, "There's a Riot Goin' On," sung by very special guest bass man and future "Louie Louie" composer Richard Berry; and for the premise of a Broadway revue, Gardner's "Smokey Joe's Cafe." So the thrill of their greatest record was pretty hot, and "Young Blood" made it hotter. Bill Miller--whose 1975 biography, along with Claus Rohnsch's well-tended website, is the main source of Coasters facts--has gone so far as to brand it pedophilic: a song about "middle-aged blacks who relished the idea of importuning adolescent girls in the street." A survey of contemporaries of both sexes has failed to locate who anyone who recalls taking it that way; two male

hipsters who played in racially integrated bands assumed twentysomethings hitting on a teen queen, but most heard kids coming on to other kids, and several shared my misapprehension that the Coasters themselves were the young bloods. Who knew how old they were? Even those lucky enough to catch their live show couldn't tell that Gardner and replacement bass man Dub Jones were both 29 while Guy was 21 and Cornel Gunter only 19 (actually probably also near 21; ed.note). What we did know was that--on the major hits, "Searchin'" "Young Blood," "Yakety Yak," "Charlie Brown," "Along Came Jones," and "Poison Ivy"--they were *representing* not "middle-aged blacks" but teenagers, and not black teenagers but teenagers who happened to be black. What seemed old about them was the popular culture references "Searchin'" supposedly introduced to rock and roll discourse. With the saving exception of *Dragnet's* Sergeant Friday, the detectives Guy invoked--Sam Spade, Charlie Chan, Boston Blackie, Bulldog Drummond himself--were staples of Jerry Leiber's '40s youth known to the teen audience from old movies on television or radio shows remembered barely if at all. Like Eddie Cantor and Ed Wynn on *The Colgate Comedy Hour*, "Searchin'" taught high school students that pop culture had a history as surely as Shakespeare and *Silas Marner*.

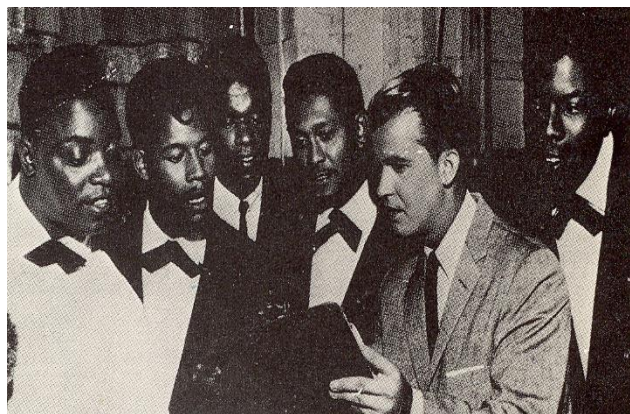
But this was also an early instance of vernacular intellectuals' urge to certify as popular their own formative influences--always already a little dated, like the "cherry red '53" of Chuck Berry's 1964 "You Never Can Tell," or the alt-country on NPR. In the Coasters' "The Shadow Knows," the radio sleuth of the title solves cases television heroes Marshall Dillon and Wyatt Earp can't. One wonders as well how current the black-cultural references Leiber fed the Coasters were--references submerged in the hits but integral to low-life succes d'estimes from "Smokey Joe's Cafe" to "Idol With the Golden Head" to "D.W. Washburn," not to mention the 1960 tour de force "Shoppin' for Clothes." As May '57 became history, pop music's chroniclers worried about this. In 1970 Charlie Gillett argued that the "indolent and stupid" stereotype implied by Dub Jones's "deep, 'fool' voice" was a tradition of black-on-black comedy, but by 1972 he'd reconsidered: "The trouble with most of Leiber and Stoller's songs is that they describe improbable or incongruous situations and get too many of their laughs from making black clowns out of the singers." Millar lets Johnny Otis, who still thinks he's owed royalties on "Hound Dog," complain at length that Leiber and Stoller "dwelled entirely on a sort of street society." And in 1989, Coasters fan Dave Marsh regretfully concluded that the Coasters' "subtleties and universality" had been "overwhelmed" by "a climate in which covert race-baiting runs the country, from the streets of New York and Los Angeles to our political campaigns."

I had thought scrutinizing such claims might tease out the Coasters' affinities with minstrelsy, but the claims didn't survive much scrutiny. The Game, Condoleezza Rice--these are black people whose role-playing white people have a right to find morally noxious. Not the Coasters, who as per Gillett extend a black comedic tradition--which as Gillett doesn't mention traces back to minstrelsy because show business does. And now Gillett has re-considered: "I was writing before Richard Pryor and Eddie Murphy, before hip-hoppers turned everything on its head in terms of presenting black life in songs, and before Quentin Tarantino start[ed] writing 'nigger' into his scripts for both white and black characters to say." Marsh specifically denies that the Coasters invited racist interpretation in the '50s. And two crucial African-American critics are fans: Mel Watkins, whose history of African American comedy singles out "Shoppin' for Clothes," which "received scant notice outside the black community," and Nelson George, who gives credit for the Coasters' "deft vignettes" to "two young Jewish men [who] grew up around blacks"--which they did, Leiber as a ghetto grocer's son, Stoller in the kind of family that sent their kids to interracial camps, both as blues and jazz fans who joined black and Pachuco social clubs, respectively, in their teens. So maybe it's time to reclaim the subtleties and universality of an artistic entity specializing in what Leiber once called "the joke that the poor tell on themselves," an entity Greil Marcus reduced to eight words in 1979: "Stepin Fetchit as advance man for black revolt." The Coasters don't get enough respect.

Unlike Chuck Berry, Little Richard, Buddy Holly, and the Everlys, the Coasters were not Rock and Roll Hall of Fame charter members--they had to wait a year for the 1987 batch, which also included Ricky Nelson, Clyde McPhatter, Louis Jordan, and Leiber and Stoller. Nor has their star risen since--not compared to such fellow '87s as B.B. King, Bo Diddley, Aretha Franklin, and Marvin Gaye. It doesn't

help that they were comedians--funny never gets respect, because it doesn't give it. And their body of major work isn't large, although neither is Little Richard's or Buddy Holly's, or in any obvious way seminal. The deep reason racial anxieties cut into their status is that they don't seem like primal creators. They permit no fantasy of the natural. The problem is less content than structure--the calculation of the whole project. The Coasters are seen as producers' puppets, like the Monkees or 'N Sync--famously, not only did Leiber plot out every line, Stoller wrote King Curtis's sax breaks. That the concept had white men pulling black men's strings is merely an additional drawback.

As someone who retches quietly at the idea that Stax-Volt was a lost biracial utopia, I refuse to get teary-eyed about Leiber and Stoller. They were so gifted that their signature product proved inimitable--unlike "Love Me" or "I (Who Have Nothing)" or their other stroke of genius, the violins they added to the Drifters' "There Goes My Baby," which someone else would have thought of (the Robins tried to get them out of RCA in 1953) but which as a matter of actual historical development was a decisive mutation in the evolution of r&b. But they were also, Leiber especially, incorrigible wise-asses and aspiring aesthetes, hipsters who quit r&b in the late '60s and produced little of interest thereafter. Nevertheless, to disrespect the Coasters is to set exceedingly high standards of racially integrated art. As Nelson George avers and even Johnny Otis allows, Leiber and Stoller wrote their songs from within a black culture they knew intimately and observed acutely--not all of black culture, as if anyone could do that, but the part of it that generated the music they loved most. Inflected by Leiber's incipient pretensions, incongruous associations, and love of radio, that intimacy underpinned even the teenified "Yakety Yak" and "Charlie Brown." And it was turned into music by four strong black men. Eight Coasters all told recorded between 1956 and 1968. But there were just four hitmaking Coasters from 1957 (actually 1958; ed.note) to 1961: Carl Gardner, Billy Guy, Cornel Gunter, and Dub Jones.



The classic Coasters with Dick Clark on August 16, 1958.

Only Gardner is still alive, and only Gardner has left a substantial record--an unpublished autobiography (it was published in June, 2007; ed.note). But the others are clear enough in outline. Bass man Jones was shy and religious yet made for comedy. He first displayed his depth with the Cadets, who anticipated the Coasters' shtick with the 1956 novelty "Stranded in the Jungle," a James Johnson-Ernestine Smith composition recommended to students of racial stereotyping. Jones quit in 1967 after he contracted fear of flying and was replaced by the title character in Johnny Cymbal's "Mr. Bass Man," Ronnie Bright. Texan-born Guy teamed with a Chicano partner in a successful L.A. comic duo called Bip and Bop when he was just 18, and was enlisted by Gardner, who knew him from the block. Endowed with timing and imagination as well as that baritone, he often devised his own deliveries, adapting or overruling Leiber. By the time he got spooked by the same airplane incident as Jones, he'd made several solo stabs, and for a while he reportedly earned a living doing blue material in Vegas lounges. Cornel Gunter was an out gay who was built like a prize fighter and served as the Coasters' muscle when things got rough on the road. As the group's best-trained singer, he often corrected the others when they forgot their harmonies, and eventually wrote some voicings himself--on "Shoppin' for Clothes," for instance. He left to back Dinah

Washington in 1961 and after she fired him formed the first fake Coasters (Nunn started his Coasters, Mark II around that time too; ed.note). Gunter was a notorious liar. No one knows why he was shot to death in Las Vegas in 1990.

As with most musicians, the bulk of the Coasters' niggardly income came in on the road, where their comic polish was hell to follow. Leiber and Stoller never witnessed a Coasters show until well into the '60s and contributed nothing to their routines, which Guy and Gunter usually invented. Not very puppetlike. This wasn't a George Martin-Beatles or Quincy Jones-Michael Jackson situation where the operator with the educated line of patter gets credit for the genius of his social inferiors. Leiber and Stoller were the creators here. The group was their concept, the members their material; Stoller's piano was the lynchpin of the Coasters' superb interracial bands. But even in the studio Guy and Gunter were collaborators, not stooges. And Guy and Gunter weren't the guys with the big ideas--Carl Gardner was.

If Leiber and Stoller imposed their ideas on anyone, it was Gardner, who will nevertheless celebrate 50 years as a Coaster in November. From a family of self-described "house niggers" in Tyler, Texas--one sister sang opera in New York for a while--Gardner says he learned early on how to get ahead by catering to white people. A born-again Christian now, he once followed Malcolm X into Islam, and he's a bitter critic of white racism. Gardner moved to L.A. at 25 to become a big-band singer. But, he reports, when Robins-Coasters manager Lester Sill told him, "'Either you sing these particular tunes, Carl, or we just have to forget it,' I says, 'O.K. money's first' so I took this group thing." Gardner made side money, though less than the other Robins, as a pimp--one white girl, one black. He's angry to this day that Leiber and Stoller broke their promise to bill the post-Robins "Carl Gardner and the Coasters," not least because it might have simplified all those trademark-infringement suits in the '80s and '90s. Live he was Zeppo, the straight man and romantic lead, and although he dismisses the notion that the Coasters' songs "depicted blacks as ignorant and superstitious," he never gave up his pop dreams. In 1960, with the Coasters' six top 10 hits behind them, he got Leiber and Stoller to let them do a standards album. *One by One* was cut in two days to specially prepared orchestral tapes. As Gardner brags, his rapt, pellucid attack does "Satin Doll" proud, though I doubt Atlantic buried it so he wouldn't make like Ben E. King and go solo. But to my ear, Gunter is the star of the set, lisp and all.

Gardner's is the familiar saga of a star impoverished by changing fashion, greedy management, and callous royalty disbursement. He obsesses on the parade of fake Coasters--Gunter had some, Guy had some, Nunn had some, an ex-Robin who was never in the Coasters had some, their relatives had some--and overestimates the moneys due him more wildly than WEA underestimates them. But late in life he married a woman who rebuilt his career, and he is one of the rare oldies acts who doesn't cater to white people by performing other artists' hits--his DVD offers no "Blue Moon" or "Get a Job," just a "Stormy Monday." If in his perfect world he would have been a big-band singer, he settled for organ-and-horns r&b when he recorded his first solo album at 68, and at 68 his tenor was too shot to handle "I'll Be Seeing You" or "Don't Let the Sun Catch Crying," as the bonus borrowings from *One by One* make clarion clear.

In all this, Gardner shares much with Leiber and Stoller. Some of the Coasters' greatest records were created after "Poison Ivy" became their last top 10 in 1959. Neither "Run Red Run," a minor hit about a monkey who learns to play poker and steals his teacher's car, nor its r&b-charting B side "What About Us," a joke that the poor tell on the rich, quite earns Greil Marcus's "Stepin Fetchit drops his mask, and pulls a gun," but they were pretty redolent. Stoller judges the tent-show fantasy "Little Egypt" "the epitome of the comic playlets." "Bad Detective," "Soul Pad," "Down Home Girl," and "D.W. Washburn" weren't altogether au courant, but aged well. And anyone troubled by the unprimality of Leiber and Stoller's control-freak side--one reason "Searchin'" has such life may be that, according to Leiber, it was recorded in nine minutes with the board gone haywire like some Chess mess--should compare "Shoppin' for Clothes" to the looser Kent Harris record it appropriated, because its precision tells. Curtis Mayfield listened and learned; the Beatles' rendition of "Searchin'" was why George Martin signed them. Yet as the hits dried up, Leiber and Stoller--who back in 1958 had told *Time* magazine: "Kids nine to fourteen make up our market, we're tired of writing rock 'n' roll, but we can't stop"--decided to stop. Carl Gardner had his pop dreams, and they



# THE COASTERS

had their art dreams. There was Peggy Lee's "Is That All There Is?" Then there was that Joan Morris and William Bolcom album-- "Either a different, more conservative kind of art," John Rockwell observed in 1978, or "inflated and pretentious overreaching on the part of songwriters who should have stuck with simpler forms."

Fact is, both Leiber and Stoller and Carl Gardner were best when, as Leiber described his ideal pianist in "That Is Rock & Roll," they played between the cracks. Is the monkey in "Run Red Run" Nat Turner or John Muhammed--or J. Fred Muggs? Is the protagonist of the Coasters' crudest hit sneaking a cigarette or setting a trash-can fire? "Charlie Brown"'s crap game is a cheap move, a big fat slice of watermelon foisted on Dub Jones's Charlie--who, whatever his vocal presence, is no more black than Dub Jones's Salty Sam, the six-reeler villain bedeviled by a white-on-white cliché who shares Dub's surname in "Along Came Jones." At worst, Charlie is a trouble-making goof-off who happens to be black, a small-time teen hero whose "Why's everybody always pickin' on me" is as universal as his slow walk, although one originated in white culture and the other in black. Once he's out there, of course, he's ripe for reinterpretation. In my life, "Charlie Brown" provided the beat to which a Vermont tent-show queen--white, weary, with a scar on her tummy and no rubies in sight--gave me my first disquieting glimpse of vulva.

There really is a street society, and whatever its limitations, in the '50s it was a crucial corrective to postwar fantasies of domesticity. Its African-American variant lured Carl Gardner as well as Jerry Leiber. It is to the credit of all those who created the Coasters, black and white, that their version of that society deployed racial stereotypes with the purpose of muddling them, turning them into jokes that have no end--because that's so much more bearable than a tragedy that has no end.

## ROBERT CHRISTGAU

*Experience Music Project, Seattle Washington, April 16, 2005*

## The Coasters (originally) presented at Rock and Roll Hall of Fame

Induction Year: 1987 Induction Category: Performer



Carl Gardner, center (vocals; April 29, 1928), Cornell Gunter, left (vocals; born November 14, 1938 - actually 1936; ed.note, died February 27, 1990), Billy Guy, second left (vocals; born June 20, 1936, died November 5, 2002), Will "Dub" Jones, right (vocals; born May 14, 1928, died January 16, 2000) with Veta Gardner (1987).

From 1956 to 1961, the Coasters released a string of classic singles that reflected the life of the American teenager with keen wit and hot, rocking harmonies. Invariably those songs were written, produced and arranged by the duo of Jerry Leiber and Mike Stoller. The union of a black vocal group with two Jewish songwriters was one of the most propitious in rock history. Leiber and Stoller's witty, street-smart "playlets" were sung with sly, clowning humor by the Coasters and accompanied by the hot, honking "yakety sax" of King Curtis. The Coasters' parlayed their R&B roots into rock and roll hits by delivering Leiber and Stoller's

serio-comic tunes in an uptempo doo-wop style. Beneath the humor the songs often made incisive points about American culture for those willing to dig a little deeper.

Leiber has described the Coasters' style as "a white kid's view of a black person's conception of white society." In fact, their success showed how thin was the line between rhythm & blues and rock and roll in the Fifties. "Our songs...were R&B hits that white kids were attracted to," Leiber said in a 1992 interview. "And if people bought it, it became rock and roll."



The Coasters placed fourteen songs on the R&B charts, eight of which crossed over to the pop Top Forty. From 1957 to 1959 the Coasters unleashed a half dozen singles that dominated the charts in one of the most formidable runs of the rock and roll era: "Searchin'" (#1 R&B, #3 pop), "Young Blood" (#2 R&B, #8 pop) (actually #1 R&B; ed.note), "Yakety Yak" (#1 R&B, #1 pop), "Charlie Brown" (#2 R&B, #2 pop), "Along Came Jones" (#14 R&B, #9 pop) and "Poison Ivy" (#1 R&B, #1 pop) (actually #7 pop; ednote).

Leiber and Stoller remarked that the Coasters "were fun to work with, they were fun to be with. They were a great bunch of clowns and they made our songs sing." It was such a potent combination of writing and performing talent that beyond the Coasters' well-known hits lies a wealth of lesser known but equally fascinating treasures, such as "That Is Rock and Roll," "Shopping for Clothes," "Run Red Run," "What About Us" and "Idol with the Golden Head." (with a further two pop Top Forty hits: "Run Red Run" and "What About Us"; ednote).

The roots of the Coasters date back to 1949 with the formation of the Robins, a black vocal group, in Los Angeles. In their early years they were affiliated with producer Johnny Otis and recorded for Savoy Records. In 1951 they cut a song by Leiber and Stoller entitled "That's What the Good Book Says." In 1954 the Robins signed to Leiber and Stoller's label, Spark Records, where they cut some notable R&B sides. These include such early examples of the duo's narrative style as "Riot in Cell Block #9," "Framed" and "Smokey Joe's Cafe." In 1955 Atlantic Records offered Leiber and Stoller an independent production deal with their Atco subsidiary, which meant a move from the West Coast to the East Coast. The Robins came to Atco as part of the package, but the move divided the group. Bass singer Bobby Nunn and tenor Carl Gardner headed to New York City (actually first after Gunter's and Jones' entrances in late 1957; ednote), where they recruited tenor Leon Hughes and baritone Billy Guy and rechristened themselves the Coasters - a sly reference to their coast-to-coast relocation. The group's classic lineup solidified with the addition of tenor Cornell Gunter and bass Will "Dub" Jones (a former member of the Cadets and the Jacks), who replaced Hughes and Nunn, respectively.

In 1957, the Coasters topped the R&B charts and made the pop Top Ten with their double-sided single "Searchin'" and "Young Blood." Over the next two years, the Coasters released a series of hit singles filled with instantly adaptable slang and timeless humor. "Yakety Yak" comically addressed the generation gap long before that term was coined, while "Charlie Brown" was a character study of a class clown that featured Will "Dub" Jones' unforgettable line: "Why's everybody always pickin' on me?" By the end of the decade, they'd carved out a legacy for themselves as purveyors of riotously funny rock and roll records with a solid R&B underpinning.



The Coasters were also popular in England, where the Beatles, the Rolling Stones and other British Invasion bands covered their songs. Ironically, it was the rise of the British Invasion that spelled commercial decline for such Fifties icons as the Coasters. Leiber and Stoller left Atlantic in 1964 to found their own label, Red Bird, while the Coasters continued to record for Atco through 1966. The two parties reunited in 1967 when the Coasters signed with Columbia Records' Date subsidiary. The Coasters and Leiber and Stoller last worked together in 1973 (actually 1971; ednote). Over the ensuing decades, various Coasters lineups continued to work the oldies circuit

## - Rock and Roll Hall of Fame

## THE COASTERS US EPs



**1957** Atco EP 4501  
**Rock and Roll with The Coasters**  
Searchin' / Young Blood - Idol With The Golden Head / My Baby Comes To Me

**1958** Atco EP 4503  
**Keep Rockin' with The Coasters**  
Yakety Yak / Framed -  
Loop De Loop Mambo / Riot In Cell Block #9

**1959** Atco EP 4506  
**The Coasters**  
Charlie Brown / Three Cool Cats - The Shadow Knows / Sorry But I'm Gonna Have To Pass

**1959** Atco EP 4507  
**The Coasters Top Hits**  
Along Came Jones / That Is Rock & Roll - Dance! / Gee, Golly

## THE COASTERS LP DISCOGRAPHY



This section lists all original Coasters LP albums (the vinyls) in chronological order and all Coasters LP compilations and reissues through the years. No off-shoot and fake Coasters' albums listed (see separate section). All albums U.S. (except where noted - Pioneer are Japan Atlantic/Atco issues). Track titles as on album covers.

## THE ORIGINAL VINYL ALBUMS



Seven Robins and seven Coasters recordings.



The hits.

### THE COASTERS

Atco LP 33-101  
Released 1957 (Robins & Coasters 54-57)  
- "simulated stereo" LP SD33-101 (1960)  
1. Searchin'  
2. One Kiss Led To Another  
3. Brazil  
4. Turtle Dovin'  
5. Smokey Joe's Cafe  
6. Wrap It Up  
7. Riot In Cell Block #9 (...Number Nine)  
8. Young Blood  
9. Loop De Loop Mambo  
10. One Kiss  
11. I Must Be Dreamin'  
12. Lola  
13. Framed  
14. Down In Mexico

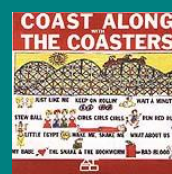
### THE COASTERS' GREATEST HITS

Atco LP 33-111, stereo SD33-111,  
London HAE 2237 (UK)  
Released 1959 (1956-1959 hits)  
- reissued 1970 (SD33-111), and  
1989 on Atco CD 33111-2 (90386-2)  
1967 **GREAT ALL TIME HITS**  
Atlantic Special 590 015 (UK)  
1982 **THE COASTERS COLLECTION**  
Atlantic 20 264 (Germany)  
1. Poison Ivy (*edited - unedited on CD*)  
2. Along Came Jones  
3. Down In Mexico  
4. The Shadow Knows  
5. I'm A Hog For You  
6. Charlie Brown  
7. Yakety Yak (*alternate stereo on CD*)  
8. Zing! Went The Strings Of My Heart  
9. That Is Rock & Roll  
10. Young Blood  
11. Sweet Georgia Brown  
12. Searchin'

### THE COASTERS - ONE BY ONE

Atco LP 33-123, stereo SD33-123  
Released 1960 (1960 album session)  
1. But Beautiful  
2. Satin Doll  
3. Gee Baby Ain't I Good To You  
4. Autumn Leaves  
5. You'd Be So Nice To Come Home To  
6. Moonlight In Vermont  
7. Moonglow  
8. Easy Living  
9. The Way You Look Tonight  
10. Don't Get Around Much Anymore  
11. Willow Weep For Me  
12. On The Sunny Side Of The Street

Jazz ballads featuring the four Coasters, one by one.



Hits and misses (the stereo edition has alternates).

### COAST ALONG WITH THE COASTERS

Atco LP 33-135, stereo SD33-135  
Released 1962 (1959-1961 hits & misses)  
1963 London HAK 8033 (UK),  
- reissued 1968 on Atlantic 588.134 (UK)  
1. (Ain't That) Just Like Me  
2. Keep On Rollin' \*  
3. Wait A Minute  
4. Stewball  
5. The Snake & The Bookworm \*  
6. What About Us \*  
7. Little Egypt (Ying-Yang) \*  
8. Wake Me, Shake Me  
9. Run Red Run \*  
10. My Babe  
11. Bad Blood \*  
12. Girls Girls Girls \* (part 1)  
Note: The stereo album has alternate editions (marked \*).



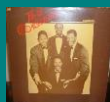
# THE COASTERS



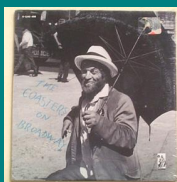
Budget album on Atlantic subsidiary.



Fold-out sleeve and a couple of alternates.



British cover.



The Date and King recordings, Leiber/Stoller prod.



London cover.



Carl Gardner and Jimmy Norman lead the revival Coasters.



Passport CD issue.

## THAT IS ROCK & ROLL

Clarion LP 605, stereo SD-605  
Released 1965 (1956-1962 Atco alternates)

1. That Is Rock & Roll (*edited alt*)
2. Along Came Jones (*alternate*)
3. Charlie Brown (*alternate*)
4. Three Cool Cats (*extended alternate*)
5. Dance (*extended edition*)
6. Down In Mexico
7. One Kiss Led To Another (*ext. fadeout*)
8. Yakety Yak (*alternate stereo*)
9. The Climb (*actually The Slime*)
10. Idol With The Golden Head

## THEIR GREATEST RECORDINGS - THE EARLY YEARS

Atco LP SD 33-371,  
**THE EARLY YEARS** - ATLANTIC MASTERS  
Atlantic K 30031 (UK)  
Released 1973 (anthology incl stereo alt.)

1. That Is Rock And Roll (*edited alternate*)
2. Poison Ivy (*alternate*)
3. Along Came Jones
4. Searchin'
5. Shoppin' For Clothes
6. Yakety Yak (*alternate stereo*)
7. Little Egypt (*edited*)
8. Charlie Brown
9. Down In Mexico
10. Smokey Joe's Cafe
11. Riot In Cell Block Number Nine
12. Young Blood
13. Turtle Dovin'
14. Idol With The Golden Head

## THE COASTERS ON BROADWAY

King LP KS1146-498,  
London LP SHZ 8460 (UK)  
Released 1972/1973  
(1966-1971 Date/King recordings)

1. D.W. Washburn
2. On Broadway
3. Mohair Sam
4. The In Crowd
5. Down At Papa Joe's (.. Poppa Joe's)
6. Love Potion Number Nine
7. Mustang Sally
8. Cool Jerk
9. Down Home Girl
10. Soul Pad
11. Everybody's Woman
12. Talkin' 'Bout A Woman

## 16 GREATEST HITS

Trip LP TOP 16-7 (reissued on Passport CD 1018),  
**THIS IS THE COASTERS**  
Springboard/Metronome LP 201.079 (Eu)  
Released 1975 (1973 re-recordings)  
- reissued as JUKE BOX GIANTS in 1980  
on Phoenix20 LP 20-602 (Can), and  
in 1982 on AFE MP 1059 (UK)

1. Run Red Run
2. Yackety-Yak (sic)
3. As Quiet As It's Kept
4. Young Blood
5. Whip It On Me, Baby
6. Poison Ivy
7. It Don't Take Much
8. Along Came Jones
9. Down In Mexico
10. It Ain't Sanitary
11. Little Egypt
12. Searchin'
13. Deodorant Song
14. Charlie Brown
15. T.V. Fanatic
16. Love Potion #9

Note: the familiar titles are Gardner's  
Coasters re-recordings for Trip, not the Atco tracks.  
The others are from Guy's ABC/Double-L session.

## LP COMPILATIONS

Note: All but the first one below feature Atco recordings.  
Released during the vinyl LP era 1978 - 1984.



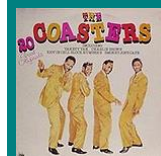
Including the ten  
Trip recordings  
plus five of Guy's  
Double L. cuts.

## THE DRIFTERS MEET THE COASTERS

Trip TVP-1002-KO (2-set LP)  
Released 1979 (1973 re-recordings, plus)  
- reissued on CD 1987 Dominion CD 614-2,  
1980 Trio / Kenwood (Jpn) 1-LP 230021.

1. Love Potion Number 9
2. Yakity-Yak (sic)
3. Along Came Jones
4. Poison Ivy
5. Searchin'
6. Little Egypt
7. Charlie Brown
8. Run Red Run
9. It Ain't Sanitary
10. The Prophet
11. The Prison Break
12. Hungry
13. Down In Mexico
14. Young Blood
15. The Deodorant Song.

Note: Also contains 15 Charlie Thomas'  
Drifters recordings of the mid '70s.



Classic tracks,  
several in  
alternate stereo.

## 20 GREAT ORIGINALS

Atlantic LP K 30057 (UK)  
Released 1978  
(anthology with stereo alternates)  
- 1987 WEA LP 780269-1 (prob. withdrawn)

1. Riot In Cell Block Number 9
2. Smokey Joe's Cafe
3. Framed
4. Turtle Dovin'
5. Down In Mexico
6. Young Blood
7. Searchin'
8. Idol With The Golden Head
9. Yakety Yak
10. Zing Went The Strings Of My Heart
11. The Shadow Knows
12. Charlie Brown
13. Along Came Jones
14. Poison Ivy (*unedited*)
15. What About Us (*alternate*)
16. I'm A Hog For You Baby
17. Run Red Run (*alternate*)
18. Shoppin' For Clothes
19. Little Egypt
20. Bad Blood (*alternate*)



Never-before-  
on-LP tracks.

## WHAT IS THE SECRET OF YOUR SUCCESS?

Mr R&B LP 102 (Sweden)  
Released 1980 (rare Atco recordings)  
- reissued on CD 1990 Mr R&B CD RBD102

1. (When She Wants Good Lovin')  
My Baby Comes To Me
2. What Is The Secret Of Your Success?
3. Gee, Golly (Gee Golly)
4. Sorry But I'm Gonna Have To Pass
5. Besame Mucho part 1-2 (edited into 1tr)
6. Lady Like
7. Thumbin' A Ride
8. Ridin' Hood
9. Girls Girls Girls part 2
10. Hungry
11. Teach Me How To Shimmy
12. Bull Tick Waltz
13. The P.T.A.
14. Bad Detective
15. Lovey Dovey
16. Wild One

Note: Contains Atco mono single editions,  
previously unissued on LP.



Three Japan issues with original Atco tracks.

### THE COASTERS

Warner/Pioneer LP P-4583A  
Released 1980 (Atco anthology)

1. Searchin'
2. One Kiss Led To Another
3. Smokey Joe's Cafe
4. Riot In Cell Block Number Nine
5. Young Blood
6. Down In Mexico
7. I'm A Hog For You
8. Yakety Yak
9. Poison Ivy (*edited*)
10. Along Came Jones
11. Charlie Brown
12. That Is Rock & Roll
13. Little Egypt (Ying-Yang)
14. What About Us

Note: Sleeve identical to Atco LP SD 33-101 with mono editions.



### WAKE ME, SHAKE ME

Warner/Pioneer LP P-6188A  
Released 1981

(Anthology incl stereo alternates)

1. Dance!
2. Wake Me, Shake Me
3. The Snake And The Bookworm (*edited alternate*)
4. Wait A Minute
5. Girls Girls Girls (*edited*) (part 1)
6. (Ain't That) Just Like Me
7. Bad Blood (*alternate*)
8. Teach Me How To Shimmy
9. Lovey Dovey
10. Wild One
11. Lady Like
12. Hongry
13. Let's Go Get Stoned
14. Saturday Night Fish Fry

Note: Front cover photo from Atco LP 33-123.



### ALL ABOUT THE COASTERS

Warner/Pioneer (Atco) LP P-13013  
Released 1982 (Atco anthology)

1. Down In Mexico
2. Searchin'
3. Young Blood
4. Yakety Yak
5. Charlie Brown
6. Poison Ivy
7. Wake Me, Shake Me
8. Little Egypt (Ying-Yang)
9. Girls Girls Girls (*edited alternate*) (part 1)
10. Riot In Cell Block #9
11. Turtle Dovin'
12. Brazil
13. Sweet Georgia Brown
14. Loop De Loop Mambo
15. Wrap It Up
16. Zing Went The Strings Of My Heart (sic)
17. The Shadow Knows
18. Run Red Run (*alternate*)
19. Stewball (*alternate*)
20. I Must Be Dreaming (*the Spark recording*)



Double-LP. Atco singles mono editions.

### YOUNG BLOOD

Atlantic DeLuxe LP AD 2-4003 (2-set),  
Atlantic K 60163 (UK),  
Atlantic DeLuxe 60 163 (Germany)  
Released 1982 (Atco mono masters)

1. Little Egypt
2. Shoppin' For Clothes
3. Searchin'
4. Charlie Brown
5. Down In Mexico
6. Girls, Girls, Girls (*part 1*)
7. Yakety Yak
8. Run, Red, Run
9. Poison Ivy
10. Young Blood
11. Down Home Girl (*Date*)
12. That Is Rock & Roll
13. D.W. Washburn (*Date*)
14. Along Came Jones
15. Three Cool Cats
16. Riot In Cell Block # 9
17. The Shadow Knows
18. I Must Be Dreamin'
19. Smokey Joe's Cafe
20. Framed
21. Turtle Dovin'
22. Bad Blood
23. (The) Idol With The Golden Head
24. Love Potion #9 (*King*)



The last vinyl LP.

### THUMBIN' A RIDE

Edsel LP ED 156 (UK)  
Released 1984

(rare Atco recordings with alternates)

1. That Is Rock And Roll (... 'N' Roll)
2. Three Cool Cats (*extended master*)
3. (Ain't That) Just Like Me
4. Keep On Rolling (*alternate*)
5. Wait A Minute
6. Stewball (*alternate*)
7. The Snake And The Bookworm (... & The...) (*mono single*)
8. Wake Me, Shake Me
9. Girls Girls Girls -Pt.1  
(Girls, Girls, Girls Part 1) (*edited alternate*)
10. Gee Golly
11. Sorry But I'm Gonna Have To Pass
12. What Is The Secret Of Your Success
13. Lady Like
14. Besame Mucho -Pt. 2 (Part 2)  
(*actually Part 1*)
15. Thumbin' A Ride
16. Ridin' Hood



### There's A Riot Goin' On: The Coasters On Atco (4CD Rhino RHM2 7740) - Discographical Updates and Corrections

Essay, page 14: "It leaped up the **pop** singles chart, passing..."

DiscOne

Tracks 11, 12 recorded (prob July 7, 1955).

Track 14 **no pop charting** (only R&B),

and later issued on **The Coasters' Greatest Hits**, Atco LP 33-111 (1959)

and **That Is Rock & Roll**, Clarion LP 605 (1965).

Track 15 also on Clarion LP 605.

Tracks 18, 19, 20, 27 later issued on Atco LP 33-111.

Track 22 later issued on Clarion LP 605.

Track 28 later issued on **Young Blood**, Atlantic DeLuxe LP AD2-4003 (1982).

DiscTwo

Tracks 1, 4, 5, 7, 9, 10, 12 later issued on Atco LP 33-111.

Tracks 3 and 4 issued 8/58.

Track 5 dubbed, edited and remastered 7/17/59.

DiscThree

Track 2 later issued on **Their Greatest Recordings - The Early Years**,

Atco Stereo LP SD 33-371 (1971).

Track 5 later issued on **50 Coastin' Classics**, Rhino 71090 (1992).

Track 7 issued (2/65).

Track 15 planned to be issued in its single edition

on the delayed **The Definitive Soul Collection** (Rhino).

Track 17 later issued on Rhino 71090.

Tracks 24, 25 edited (9/8/65).

DiscFour

Track 7 issued on Atco Stereo single SD 6132 (1959) and later on Clarion LP SD-605 (1965).

**Note:** Lead vocal Carl Gardner, Cornell Gunter, original issues without studio chat (time 2:17).

Track 25 originally issued on British Sequel CD 871 (1977).

Track 26 later issued on Clarion LP SD-605.

Track 28 also issued on Clarion LP SD-605 and **The Coasters Greatest Hits**, CD 33111-2 (1989).



# THE COASTERS



## THE COASTERS - ALL THE MEMBERS

Line-Up Presentations by Claus Röhnisch



**Note:** Most birth dates and birth names ctsy (and confirmed by) Eric LeBlanc and/or Todd Baptista. Thanks also to Matthew Broyles, and to Dave "Daddy Cool" Booth for the info on Gunter's birth place. Photo above: The Coasters in 2002.



### CARL GARDNER - the true Coaster

Born April 29, 1928

**lead tenor vocal  
(original lead singer  
since Oct 1955;**

**coach from Nov 2005)**

[http://en.wikipedia.org/wiki/Carl\\_Gardner](http://en.wikipedia.org/wiki/Carl_Gardner)

Carl Gardner is the undisputed leader of the Coasters - by now for more than 50 years. Born Carl Edward Gardner April 29, 1928 in Tyler, Texas (not 1927 as stated in some biographical notes). His father was black, his mother a Comanche Indian. Carl trained singing from his early teacher (a German classical pianist, who also trained his sister Carol) and later studied at Emmett Scott High School, where he linked up with Lasalle Gunter's "territorial" band, singing and playing drums. Carl signed to the Army at 16, but moved to Los Angeles (Watts), California in late 1952 or early 1953, and was influenced by Eddie "Cleanhead" Vinson, Nat "King" Cole and especially T-Bone Walker. Sister Carol became an opera singer (and his elder brother Richard a chicken farmer - Carl also had a younger brother, Howard, and yet another sister, Iris). Carl hung around the 5-4 Ballroom and at other small clubs on Western Avenue, and soon joined up with jazz pianist Carl Perkins (who later recorded for a.o. Dootone). His career changed direction from his love for jazz and soft standards when he was introduced to R&B by Johnny Otis at Johnny's new club, "the Oasis". Around late 1953 Carl met the legendary Lester Sill, who introduced him to the R&B pioneer vocal group The Robins. At first he substituted for their lead singer Grady Chapman, who always did seem to get into trouble, and later the quintet became a sextet. Carl recorded with The Robins during 1954-1955 for Spark Records. Spark was owned by Abe Stoller (father of Mike), Jerry Leiber, Mike Stoller and Lester Sill, and Carl sang lead on among others "If Teardrops Were Kisses" (his very first recording), "I Must Be Dreamin'", "Loop De Loop Mambo" and the R&B charting "Smokey Joe's Cafe" (of which he did a funky great swinger in later years).

Gardner became the first original Coaster in late September or early October 1955 and has stayed with the group and been the Coasters' spokesman ever since. He was a favorite of Leiber-Stoller's and has led such Coasters classics as "Down In Mexico", "One Kiss Led To Another", "Young Blood", "Idol With The Golden Head", "Dance!", "Three Cool Cats", "Sexy", "That Is Rock & Roll", "Bad Blood", "Love Potion Number Nine" and "Cool Jerk" among others.

Carl's happy clear tenor also played the most important role in the Coasters' famous unison sung hits "Yakety Yak", "Charlie Brown", "Along Came Jones", "Poison Ivy", "I'm A Hog For You", and "What About Us". Carl moved with the Coasters to New York in 1958. Finally settled in Port St. Lucie, Florida in 1990. His wife, Veta Gardner, now his manager.



The Coasters were inducted into the Rock and Roll Hall of Fame on January 21, 1987 as the first vocal group receiving that honor (Gardner, Guy, Jones, and Gunter received individual awards and reunited for some special performances). Carl Gardner's Coasters (as Carl's group of today often bill themselves) are still highly active, with around a hundred shows per year in New York, Florida and Texas a.o., and performing in Canada in August of 1993 (that same autumn Carl was treated for cancer, but returned to business in 1994). The group today consists of Gardner (coach), two veteran Coasters - bass Ronnie Bright and guitarist Thomas Palmer (who both are residents in New York and have acted with Gardner for more than the last 40 odd years) - plus newcomers Alvin Morse, baritone; J.W. Lance, tenor; and Carl's son Carl Gardner, Jr. In April, 1996 Gardner full-filled a life-long dream, recording new interpretations of material originally done by his old idols (a.o. Louis Jordan, T-Bone Walker, Roy Brown and the Ink Spots). A CD was issued later that same year titled "One Cool Cat".

Carl participates with three numbers, "Young Blood", "Stormy Monday" and "Merry Christmas Baby", on the 5-set video "Rock & Roll Graffiti" distributed by Prairie Dog Productions, Texas.

Carl has six Golden Records (for million sellers) on the wall in his home (for "Searchin'", "Yakety Yak", "Charlie Brown", "Poison Ivy", "Along Came Jones", and "Young Blood"). Despite competition from several fake, false and phony bogus Coasters (some comprising singers from remnants of former members of original Coasters, a.o. the late Bobby Nunn's Coasters Mark II, and the late Cornell Gunter's Las Vegas Coasters) - at times even his old friends Jones, Guy, and Hughes have acted with their own groups - Carl Gardner's Coasters are the only ones who truly and legally can call themselves THE COASTERS, and they are also the best.

Vocal groups often emerge when youngsters meet in school or at street corners. As amateurs they are trying to copy one or several of their fore-runners, and sometimes they manage to find their own new sound, adding new gimmicks to the rich tradition of harmonizing. In the case of the Coasters a complete different background is on hand. Each of the members were hand-picked professionals when the group originated and that formula has stuck throughout the whole of their career.

During more than 50 years of existence, eleven other singers and three guitarists have made records with Carl Gardner as The Coasters. Throughout the career of the group each member has been carefully hand-chosen, and for rather long periods the line-ups were more or less unaltered.



# **BOBBY NUNN**

September 20, 1925 - November 5, 1986

**bass vocal**

**(member Oct 1955 - c:a Nov 1957)**

[http://en.wikipedia.org/wiki/Bobby\\_Nunn](http://en.wikipedia.org/wiki/Bobby_Nunn)

Born Ulysses B. Nunn on September 20, 1925 in Birmingham, Alabama (not June 25). Raised in Detroit, Michigan. Toured with the Brownskin Models vaudeville show and settled in Watts,

California after U.S.A.F. (where he had become welterweight boxing champion) discharge in 1947. Was discovered by Johnny Otis' drummer Leard Bell at "The Barrelhouse" club. Teamed up with the A-Sharp Trio from San Francisco, comprising brothers Billy and Roy Richard, and "Ty" Terrell Leonard; and recorded with them as the Four Bluebirds for Excelsior (featuring Otis' band) in early 1949. He sang lead with this group as the Robins from 1949 for Aladdin, and especially for Savoy, waxing a.o. "If It's So Baby", "The Turkey Hop", and "Our Romance Is Gone". He also duetted with Little Esther (and the Robins) on "Double Crossing Blues", a #1 R&B hit. The Robins were closely associated with Johnny Otis during this period. In December, 1950 Bobby Nunn guested Modern Records, and on March 2, 1951 Bobby Nunn with the "Robbins" waxed Leiber-Stoller's first studio composition, "That's What The Good Book Says".

Nunn worked as a solo artist both during and between his stints with the Robins (who did military services in 1951-52), duetted with girl singer Mickey Champion on a Robins record; with Little Esther again - now without the Robins; and (rumoured) with the legendary Bobby Day (who in his early days recorded under his true name, Robert Byrd) also featuring "Ty" Terrell. (The Hamptone single below may be a reissue of Robins recordings. The Modern session below was done before the Robins' "Rockin'" session).

## **BOBBY NUNN DISCOGRAPHY 1949-1952**

*Based on information from Leslie Fancourt, Paul Pelletier, and Galen Gart.*

### **Bobby Nunn with Hamptone All-Star Orchestra**

vcl; with unknown accomp. Prod. by Sammy Lane.

Los Angeles, c. December 1949

Why Did You Leave Me, Baby? / Alone About Midnight - Hamptone Int. 605 (1/50)

### **Bobby Nunn & His Hot Five (Blue 105)**

or **Bumps Myers & His Frantic Five, vocal Bobby Nunn** (Blu 115)

vcl; with Hubert "Bumps" Myers, tens; p, b, d. Prod. by Dootsie Williams.

Los Angeles, 1950

You Wig Me Baby - unissued

Bring Your Lovin' Back To Me / I Got A Country Gal - Blue 105 (1950)

I'm Clappin' And Shoutin' / I'm Tellin' You Baby - Blu 115 (1951)

### **Bobby Nunn and Combo**

(as above)

Anticipating Blues - Dootone 302 (1951)

Note: Reverse by Big Duke with Pete Johnson All Stars.

### **Bobby Nunn with Maxwell Davis and His Orchestra**

vcl; with orchestra conducted by Maxwell Davis

Los Angeles, c. December 1950

MM 1463-7 California Blues / MM 1464 Well I'm So Glad - Modern unissued

### **Bobby Nunn with Music by Que Martyn**

vcl; with Que Martyn, tens; pno, bs, dms. Prod. by Big John Dolphin.

Los Angeles, late 1951

Christmas Bells - Rec. in Hollywood 244 (1951)

Note: Reverse by Que Martyn. Title advertised as "X-Mas Bells".

The Bobby Byrd recordings for Sarge and Sand are not Bobby Day and Bobby Nunn is not featured either (it is a country recording).

### **Little Esther and Bobby Nunn**

Little Esther Mae Jones (later Phillips), lead vcl; Bobby Nunn, bass vcl with Don Johnson, tpt; George Washington, tbn; Eli Wolinsky, alts; James Von Streeter, tens; Fred Ford, bars; Devonia Williams, pno; Pete Lewis, gtr; Albert Winston, bs; Leard Bell, dms; Johnny Otis, dir. **Not** the Robins, background vc's on 269 and 270 (since they served the forces). Omit Nunn on 270. Prod. by Ralph Bass. (All three tracks issued on Collectables CD 2896 in 2005).

Los Angeles, July 25, 1952

F 269-1 Saturday Night Daddy - Federal 12100 (1952), Charly LP 1100/CD 248

F 270-1 Mainliner - Federal 12100, King LP 622, Charly LP 1100/CD 248

F 271 You Took My Love Too Fast - Federal 12122, Charly LP 1100/CD 248

Note: F 268 and reverse of Federal 12122 by Little Esther. F 270 issued as by "Little Esther".

In 1953 Nunn and the Robins (now enlarged with tenor Grady Chapman) recorded for RCA and Crown, and later moved to Spark Records, where Carl Gardner joined them. Nunn sang lead on a.o. "Framed" for Spark, and left the Robins together with Gardner to become original bass for the Coasters. Several music "analysts" claim Bobby was more a baritone singer than a basso - which is totally wrong - Bobby was a bass singer not a baritone (Richard Berry though is a baritone - not a basso). There is still doubts if Richard Berry really was a guest lead on "Riot In Cell Block #9" or if (as the original album sleeve of Atco 33-101 says) Nunn actually sings the bass also on that recording.

Bobby Nunn stayed in California when the Coasters moved to New York (in order to avoid duodenal ulcer), recorded two singles with Leon Hughes as the Dukes on Flip in 1959, and with Ginny Tyler for Titan in 1960. He also sang on some of Dorsey Burnette's country recordings and arranged "Whip It On Me Baby" (the Billy Guy Trip song) for the O'Jays on Imperial in 1965. He launched a West-Coast based new group, "The

Coasters, Mark II" in 1963. Toured with this group, initially including Billy Richard's nephew Billy Richards, Jr and Bobby Sheen from Bob B. Soxx & the Blue Jeans and soon also former Robins member Grady Chapman (a busy artist, who substituted for Carl Gardner during Carl's treatment for cancer in the autumn of 1993). Later members included Randy Jones and Billy Wilson. They acted all over the U.S., and even in Germany in the '80s, up to Nunn's death by heart-failure in Los Angeles on November 5, 1986. His group is now led by Billy Richards, Jr. (originally managed by Larry Marshak, who went to Billy Guy to re-capture "The Coasters" when Richards made an agreement with Carl Gardner). Nowadays Billy Richards' group call themselves Billy Richards' Coasters.



# **LEON HUGHES**

Born August 26, 1932

**tenor vocal**

**(member Oct 1955 - c:a Nov 1957)**

[http://en.wikipedia.org/wiki/Leon\\_Hughes](http://en.wikipedia.org/wiki/Leon_Hughes)

Born Thomas Leon Hughes, August 26, 1932 (not a day later) in Dallas, Texas - and raised in Los Angeles County, CA. Started acting with his parents as a child and toured with early lineups of the Hollywood Flames (with which he also acted in a 1998 revival show). He was an original member of the Lamplighters during 1952-53 (together with Mathew Nelson and Willie Ray Rockwell). Hughes left the Lamplighters before they recorded with new lead Al Frazier. Leon was recommended by Bobby Nunn (who knew him from Watts, L.A.) for the Coasters' original line-up. Around this time (or possibly in early 1957) Leon recorded with the Celibritys (which included his brother Elder O'Neal) on Caroline and also recorded on his own label Leoneal Records with the Signeals (a group including both his brother and his sister Shirley Hughes). Leon stayed in California when the Coasters moved to New York (recorded the two Flip singles as the Dukes with Bobby Nunn in 1959) and later launched a non-original, occasionally acting, Coasters group, originally featuring Young Jessie (one record on Chelan was issued as The Coasters Two Plus Two featuring Leon and Nunn in 1975 - and two other singles were issued as The World Famous Coasters). Hughes' group didn't reach the same status as Nunn's and other Coasters' off-shoot groups and was later called "Leon Hughes Sr and the Fabulous Coasters" (often also named "Leon Hughes and his Original Coasters" or "Leon Hughes - the Original & His Coasters" and nowadays "Leon Hughes - one of the first original Coasters"). Hughes' Coasters also recorded a video.

Lester Sill tried to persuade Young Jessie to replace Hughes in 1957 and give up his solo career. Jessie did not make any stage appearances with the Coasters though, but did record with the group in 1957.

## **Young Jessie was never a member of The Coasters - but here is his story**

Born December 28, 1936 in Lincoln Manor, Texas as Obediah (Obie) Donnell Jessie, later nicknamed "Young" Jessie. Teamed up with Jefferson Hig School friends Young "Guitar" Watson, Richard Berry and Cornell Gunter in Los Angeles. In 1953 that group, the Debonaires, signed to the Flair label and changed their name to the Flairs. Jessie started his solo career in 1954-55 on Modern Records, hitting with "Mary Lou" and later made his classic "Hit, Git & Split". After his records with the Coasters he signed with Atco and Atlantic (1957), Capitol (1959), Mercury (1961), Vanessa (1962), and Bit (1964). Sang with the Seeds of Freedom in the '70s and toured Europe in the '80s singing both blues and jazz. Lives with his wife, singer Barbara Prince, near Venice Beach, California and has acted with a fake Coasters group lately.



# **BILLY GUY**

June 20, 1936 - November 5, 2002

**baritone vocal**

**(member Oct 1955 - 1972,**

**occ. absent from 1963)**

[http://en.wikipedia.org/wiki/Billy\\_Guy](http://en.wikipedia.org/wiki/Billy_Guy)

Born Delmar Phillips on June 20, 1936 in Itasca, (Hill County), Texas. Mother: Sewillie Thompson, father: Frank Phillips. Moved to Hollywood at ten years of age. Started acting as a child and worked in Johnny Otis' new club "The Oasis" in the mid '50s. Became very popular in the south of California, probable member of the Emeralds, and also recorded with Mexican Emmanuel Perez as Bip & Bop (Guy was Bip) on Aladdin single 3287 in 1955 ("Ding Ding Dong" b/w "Du-Wada-Du"). Became an original Coaster by suggestion from Carl Gardner, who lived across the street in Watts. Guy became the great comedian of the Coasters (and posed with a guitar on an early Coasters publicity shot). He was a genius of musical adventures and



# THE COASTERS

of exploring new vocal hights (as Leiber & Stoller put it: "He could do anything we wanted him to do").

Guy stayed with the Coasters up to 1973 on recordings and acted lead on most of the Coasters' later recordings - starting with "Searchin'" and later a.o. "The Shadow Knows", "Wake Me, Shake Me", "Wild One" (the last two he also wrote), "Wait A Minute", "Little Egypt", and the notorious "Let's Go Get Stoned". He



started his first attempt as a solo artist back in 1962 - recording singles for Lloyd Price on ABC-Paramount and Price's Double-L Records, a.o. "Women" (later issued as "The Prophet" on several fake Coasters albums); also a.o. "Whip It On Me, Baby" and "The Big Break". He was often substituted from the mid '60s on stage, first by soul

singer Vernon Harrell, and later by Jimmy Norman (Lou Rawls, by the way, once substituted for Carl Gardner on a tour). Guy continued his solo career for Chalco, Sew City, Verve ("Shake A Leg" in 1967) and other companies and did singles as "Billy Guy & The Coasters" in 1975 (with H.B. Barnum co-producer). Billy is listed with 41 songs in the BMI songwriters' database. Guy acted as vocal coach during the late 1960s and early 1970s, and worked as producer for J.R. Bailey (the former Cadillac, who was a writing partner to Vernon Harrell). Guy and J.R. had a record company, GuyJim. Billy also worked as a night-club story teller and producer for All Platinum - one single was "The Ugly" b/w "Hug One Another" in 1971.

His most notorious album (of several) was "The Tramp Is Funky" on All Platinum / Snake Eyes in 1972. In 1977 he recorded with Will "Dub" Jones in Nashville and soon moved back to Los Angeles, where he worked as back-up studio singer with Grady Chapman and Jerome Evans (for Michelle Phillips in 1977) and with Billy Richards during the '80s. He teamed up again with Will Jones in the West-Coast stationed group of "World Famous Coasters" - on and off - from the late '70s up into the early '90s. Billy, who lived near Las Vegas during his later years, turned bald. His wife June had died several years earlier and Billy lived with girlfriend Vanessa Van Klyde for 30 years until his death. He became victim of bad business advises during later years - mostly semi-retired - although he during the late '90s acted as coach and cameo act with a young fake Coasters' Las Vegas group - often billed as "The Billy Guy Coasters" (this was a Larry Marshak-promoted group, nowadays touring as "The Cornell Gunter Coasters"). During mid 1999 Guy sued Carl for a million dollar trying to get Carl to give up the "trade-mark" of THE COASTERS (without success).

Billy Guy died in his home at sleep (probable heart attack) in Las Vegas, Nevada on November 5, 2002 (not November 12, as one could assume by reading the New York Times obituary). Jerry Leiber and Mike Stoller were among those who payed for Billy's funeral.



## ADOLPH JACOBS

Born April 15, 1939

**guitarist (member c:a mid/late 1956 - c:a Dec 1958)**

[http://en.wikipedia.org/wiki/Adolph\\_Jacobs](http://en.wikipedia.org/wiki/Adolph_Jacobs)

Born Adolf Jacobs, April 15, 1939 in Pineland, Sabine County, East Texas (confirmed data). Moved to Oakland and played with the

Medallions on Essex and wrote "I Know" for them in 1955. Was spotted by Gardner in late 1955 and regarded a regular Coasters member until his departure. Recorded his own "Walkin' & Whistlin'" for Class Records in L.A. in 1959. Jacobs never settled in New York, but worked with Johnny "Guitar" Watson, Larry Williams, and Little Richard in Hollywood during the '60s and made jazz records for Kent Harris in the '70s (Harris was the originator of "Clothes Line", the song that stood model for the Coasters' "Shoppin' For Clothes"). Led his own band in California in later years (and is the only original Coaster who hasn't tried his luck with new Coasters - although his orchestra backed the Jones-Guy Coasters a couple of times during the late '80s-early '90s and recently has joined the Leon Hughes group).



## WILL "DUB" JONES

May 14, 1928 - January 16, 2000

**bass vocal**

**(member c:a Dec 1957 - c:a Jan 1968)**

[http://en.wikipedia.org/wiki/Will\\_%22Dub%22\\_Jones](http://en.wikipedia.org/wiki/Will_%22Dub%22_Jones)

Born Will J. Jones in Shreveport, Louisiana May 14, 1928 (not 1930 or 1936). Received his military discharge in Los Angeles, California.

Was one of the early "pupils" of the West Coast

"doo-wop father" Jesse Belvin and became a spiritual singer in partner-ship with the young Ted Taylor and Lloyd McCraw in 1954 (in the Santa Monica Soul Seekers), the precursors of the Cadets/Jacks. This group (a quintet with Aaron Collins and Willie Davies - Taylor left a bit later) recorded several famous cover hits for Modern Records during 1955-1957 as the Cadets (they also recorded as the Jacks for the Bihari brothers). Notable titles: "Heartbreak Hotel", the hit version of "Stranded In The Jungle", and as Will Jones & The Cadets the ballad "Hands Across The Table". Will also worked behind Jesse Belvin, Young Jessie and Richard Berry's girl group the Dreamers in studios and sang lead on the the Crescendos' "Sweet Dreams" (a Leiber-Stoller song, featuring Bobby Relf and Bobby Day) for Atlantic in L.A. 1956. Became the obvious replacement for Bobby Nunn, when Leiber-Stoller decided to bring the Coasters to New York. Jones was a member of the Coasters during the classic years. He recorded with Cora Washington as "Cora & Dub" during the 1960s (for MJC) and after his leave (for Cotillion) and is rumored to have guested the Tramps (on a revival of "Zing! Went The Strings Of My Heart"). He also did some recordings around 1976, issued on a "The World Famous Coasters" LP (including a.o. "If I A Hammer") for AIA and teamed up with Billy Guy in Nashville in 1977 for some "Coasters" King/Starday recordings, but soon moved back to Los Angeles, where he teamed up with his old mentor, the creator of the Cadets, Lloyd McCraw, recording spirituals/gospels (a.o. "Joshua Fit The Battle" as the Melodians). He again launched "The World Famous Coasters" in Los Angeles around 1979, often featuring Billy Guy. This group (which acted sporadically and later mostly as just "The Coasters") also featured Jessie Floyd, Kendal Floyd and guitarist Lawrence McCue during the 1980s and was scheduled for England in 1992, but didn't materialize. Jones sang on the Charades' "We Got It All" in 1987 - and with the legendary Amazing Zion Travelers during the early and mid 1990s (by then also featuring guitarist McCue and Willie Chambers Jr.). Will "Dub" Jones died in Long Beach, California on January 16, 2000 at the age of 71 after some years of semi-retirement and diabetes.



## CORNELL GUNTER

November 14, 1936 - February 26, 1990

**tenor vocal**

**(member c:a Dec 1957 - May 1961)**

[http://en.wikipedia.org/wiki/Cornell\\_Gunter](http://en.wikipedia.org/wiki/Cornell_Gunter)

Born Cornelius E. Gunter November 14, 1936 (his tombstone says 1936, some files say 1938) in Coffeyville, Kansas. Later nicknamed Cornell and Cornell. Came to Los Angeles around 1942

and studied at Jefferson High. Formed the original Platters (as the Flamingoes, not to be confused with the Chicago group the Flamingos) in 1952 with Alex and Gaynel Hodge and Joe "Jody" Jefferson. He probably sang with this group as back-up on Big Jay McNeely's "Nervous Man Nervous" for King in 1953. Other teenage friends from those early years were Curtis Williams (of the early Penguins) and Jesse Belvin. Cornell was an original member of the Platters when Herb Reed joined that group and shared leads with him up into mid/late 1953. When Tony Williams entered the Platters Cornell and his new friend Richard Berry joined a group led by Young Jessie called the Debonaires (no records). This new line-up made its recording debut for John Dolphin with a Gunter-led song, titled "I Had A Love" as the Hollywood Bluejays. This song was soon re-recorded for Flair Records (one of the Bihari brothers' many labels) as by the Flairs, where the group stayed up into 1955. Later Cornell formed the Ermines and a new line-up of Flairs for ABC-Paramount ("Aladdin's Lamp" a.o.). Around 1956 the Flairs consisted of Cornell, Young Jessie, Randy Jones, and Pete Fox with Cornell's sister Shirley Gunter as guest. Cornell also toured with Charlie Fuqua's new Ink Spots; with Tony Williams' Platters in 1956, and recorded as a solo act during 1957 for Dot, Eagle and Liberty (a.o. a cover of Sam Cooke's "You Send Me" - Jesse Belvin also covered that song). He sang the title song on the 1957 Susan Oliver movie "The Green Eyed Blonde". Before his engagement with

the Coasters, Gunter also launched a group called the Cornell's (which never did record at the time, but included Jesse Belvin and Joe Jefferson) and claimed he was the piano player on "Earth Angel". Gloria Gunter (another sister) recorded an "answer" single of "Yakety Yak" for Arch, titled "Move On Out" (which included back-up singing from Cornell).



Aug 16, 1958

After leaving the Coasters, Cornell embarked "D's Gents" (with Chuck Barksdale and Johnny Carter from Chicago's the Dells plus the nucleus from Pittsburgh's the Altairs), touring as back-up group to Dinah Washington. In 1962 he recorded for Warner Bros. In late 1963 he formed his own Coasters group in L.A., comprising singers of the declining Penguins, including Randy Jones, Teddy Harper and Dexter Tisby - for a short period around 1971 managed by H.B. Barnum. Cornell's Coasters even recorded (but under the name of "Cornell Gunter & The Cornell's" with sister Shirley as guest, a.o. "Wishful Thinking" on Challenge in 1964/65). They were heavily engaged in Las Vegas (with a fresh line-up comprising Nat Wilson, Bobby Stregar and McKinley Travis) and even toured Britain in the mid '60s as "The Fabulous Coasters". Cornell's group became stage favorites and performed with various line-ups into the '80s. Cornell's bass singer Nat "Buster" Wilson was killed in 1980 (by their at that time manager, Patrick Cavanaugh - parts of Wilson's body were found near Hoover Dam shortly after the murder - then two years later, other parts of the body were found in a canyon near Modesto, CA). During the 1980s and 1990s Cornell's group was a trio with Charlie Duncan and Edwin Cook (who replaced Harper in 1983).

Gunter died on February 26, 1990 (some files say February 27). Cornell (who was gay and often saw his name spelt Gunther) was in the process of making a new comeback at the Lady Luck Hotel, when an unknown shot him in his car in Las Vegas. He was shot twice in his head, sitting behind the wheel of his car. Trying to escape he attempted to speed away, but due to his severe injuries he drove into a brick wall - the murderer ran away (a 19-year-old man was later acquitted for the slaying). Sammy Davis Jr and Bill Cosby paid for his funeral expenses (Cornell is buried in Inglewood, Calif.).

Several survivors of his group continued to tour - Randy Jones had a group and soon also a "Cornell Gunter's Coasters Inc." was formed - members were the trio Charlie Duncan (who played drums for Cornell already in the '60s.), Edwin Cook (who came from the Buck Ram Platters) and Lionel "Z" Pope. That trio has split up into two further bogus "Coasters" groups, but that is not enough: when Billy Guy surrendered to Carl in early 2000, Cornell's sister Shirley handed over the right to use the name "Cornell Gunter's Coasters" (later mostly "The Cornell Gunter Coasters") to Larry Marshak, who promotes several bogus Coasters, Platters and Drifters groups (sometimes three different Marshak Coasters groups can appear in America). So now Carl had to start all over again trying to maintain his group as the real Coasters, having his disputes with the Larry Marshak groups and with the Dick Clark-promoted "Cornell Gunter" Coasters.

## ALBERT "SONNY" FORRIEST

May 21, 1934 - January 10, 1999

**guitarist**  
(hired early 1959 - c:a late 1961)

[http://en.wikipedia.org/wiki/Sonny\\_Forriest](http://en.wikipedia.org/wiki/Sonny_Forriest)



Born Elbert McKinley Forriest May 21, 1934 in Pendleton, North Carolina, also known as Albert Forrest and as Sonny Clarke (not to be confused

with the pianist). A much talented artist, who worked with Sil Austin, Dee Clark and Big Jay McNeely, and Jackie Wilson before his studio and stage work with the Coasters. Later made own recordings for Atco, Verve and other labels and became touring stage guitarist with Ray Charles & his Orchestra from 1962. Forriest recorded with Hank Crawford for Atlantic and played vibes on a 1966 album. Turned to jazz and cut an album, "Tuff Pickin'", for Decca. Forriest - unlike Jacobs and Palmer, was never a member of the Coasters (worked as a contracted guitarist). Sonny died on January 10, 1999 in Capital Heights, Maryland.

## EARL "SPEEDO" CARROLL

Born November 2, 1937

**tenor vocal**  
(member June 1961 - late 1979)

[http://en.wikipedia.org/wiki/Earl\\_Carroll\\_\(vocalist\)](http://en.wikipedia.org/wiki/Earl_Carroll_(vocalist))



Born November 2, 1937 in New York City (his first name is Earl - not Gregory, as mentioned in several files - although there is one Gregory Carroll, who sang in several groups and became

producer). Earl was well established in the Harlem "street corner" inner circuit and created the Carnations in Sugar Hill. This group became famous as the Cadillacs (on Josie), for which Earl sang lead on a.o. their debut "Gloria" in 1954. He also led the hit "Speedoo" (1955-56). Earl continued to lead the Cadillacs, who became very popular in teenage America, on and off through 1958, with come-backs in 1959 and 1960 (when he did some Drifters-inspired string-arranged titles with his group, still on Josie). Earl gladly took the offer from Lester Sill's successor Pat "Lover" Patterson, who was closely associated with several early New York groups, to replace Gunter (since the Cadillacs had declined), but came too late to



enjoy any real huge success, although he was a true and very useful Coaster for many years. He left the Coasters in late 1979 and joined Earl Wade (of the early Cadillacs) and later teamed up with half-brother Bobby Phillips (who had been original bass singer with the Cadillacs). Earl was also the model for the '80s TV-character "Speedo".

In 1982 Earl and his brother started a revival Cadillacs group, which received new popularity in New York and toured Britain and Europe. In 1997 the Cadillacs recorded a new CD titled "Have You Heard The News!", featuring Carroll, Phillips, John Brown, and Gary Lewis. Today they are a trio with Carroll, Phillips and Lewis.

## THOMAS "CURLEY" PALMER

Born August 15, 1929

**guitarist**  
(member since c:a Feb 1962)



Born Thomas J. Palmer in El Paso, Texas on August 15, 1929.

"Curley" (or "Curly" as Thomas himself prefers it) has been a New

Yorker for most of his life - although he has worked in Detroit and Chicago too. Veteran guitarist and music stage arranger. Worked with jazz- and R&B-composer/pianist Sonny Thompson and with Lloyd Price during the '50s and has been the Coasters' regular guitarist ever since he joined them (the second only to Gardner, in being a consistent Coaster for more than 45 years).

Responsible for the Coasters' stage orchestral back-up as musical director and arranger.





# THE COASTERS



## RONNIE BRIGHT

Born October 18, 1938

**bass vocal**

**(member since April 1968)**

[http://en.wikipedia.org/wiki/Ronnie\\_Bright](http://en.wikipedia.org/wiki/Ronnie_Bright)

Born Ronald David Bright October 18, 1938 in New York and like Earl, an early member of the "street corner" circuit in Sugar Hill.

He became the Valentines' first bass

singer as a youngster in 1954 (on Old Town) and sang and recorded with that group for Rama through 1957. Was a member of Earl Carroll's new Cadillacs' group in 1960. During the early '60s Ronnie was heavily engaged as a studio bass vocalist, a.o. on Jackie Wilson's "Baby Workout" and Barry Mann's "Who Put The Bomb", and was "Mr. Bassman" on Johnny Cymbal's pop hit. Ronald also recorded as "Ronnie & The Schoolmates" and toured the world with the Deep River Boys in the late '60s, before replacing "Dub" Jones in the Coasters. Bright has been a true Coaster ever since. Ronnie was featured on Peter Gabriel's "Sledgehammer" album "So" in 1986. Still a New Yorker, and leading the live-versions of "Zing! Went The Strings Of My Heart" (in later years with Carl Gardner, Sr. or J. W. Lance doing the former Gunter/Carroll second lead).



## JIMMY NORMAN

Born August 12, 1937

**baritone vocal**

**(hired occ. from 1969; member 1973 - c:a Feb 1998; absent 1979-c:a 1980)**

[http://en.wikipedia.org/wiki/Jimmy\\_Norman](http://en.wikipedia.org/wiki/Jimmy_Norman)

Born James Scott Norman on August 12, 1937 in Nashville, Tennessee. As a young teenager, he moved to Detroit and later to St. Louis. In 1957 he ended up in Los Angeles. Los Angeles in the '50s was a true vocal harmony home. Bobby Day's house was a meeting place, as was Cornell Gunter's. But most well-known was Jesse Belvin's, where a couple of friends got together to harmonize in early 1958. Belvin persuaded some guys to form a group, which was named the Chargers, where Jimmy sang tenor. Jimmy, who soon dropped his second surname (Scott), later probably recorded as Jimmy Norman & The Hollywood Teenagers and another early life experience was that he sang with the Dyna-Sores (who with H.B. Barnum and Ty Leonard of the Robins made a cover of "Alley Oop" for Leon René in 1960). Jimmy then turned solo and had a regional success with "Here Comes The Night" in 1961; and a hit, "I Don't Love You No More", on H.B. "PeeWee" Barnum's Little Star label in 1962 and he also wrote several songs for other R&B artists - one even with Young Jessie (for the Chargers). Jimmy later moved to New York and recorded "Love Is Wonderful" in 1963 and "Can You Blame Me" for Samar in 1966. Cut around 20 singles for different labels during the '60s and early '70s. Jimmy is listed with 149 songs in the BMI songwriters' database. Worked for Lloyd Price in Norman's own "reggae" studio in New York during the '60s, met Bob Marley in 1968, and replaced Vernon Harrell, who worked on stage with the Coasters, substituting for Billy Guy during the '60s. Harrell, by the way, made many solo recordings for a.o. Lescay, Decca, and Score in the '60s, and United Artists and Brunswick during the '70s. He also was lead singer in Eddie Palmier's group The Harlem River Drive. Jimmy was never a member of Gunter's Coasters but from 1973 he became a true



touring and recording Coaster. He left to work as a producer for Columbia in 1979, but returned to the group around 1980 and toured with Carl Gardner, Bright and Norman in the longest lasting lineup. Norman recorded an album of his own in 1987 titled "Home" on Badcat. In early 1998 (after a disagreement with Coasters' then road manager John Valano, he left the Coasters (who had recruited Alvin Morse as fourth singer in late 1997) to start as a solo act and producer again, recording a new album in 1998 - "Tobacco Road". He was replaced by Carl's son Carl Gardner, Jr in time for Gardner's 70th birthday. In 2004 Norman released his first national distributed CD, "Little Pieces" on WildFlower.



## ALVIN "AL" MORSE

Born February, 1951

**baritone vocal**

**(member during Nov 1997 - Sept 2008)**

Alvin Morse is born in February, 1951. Al (as he prefers to call himself) was recruited as fourth singer to the group in November, 1997 and turned from tenor to baritone when Norman left in February, 1998. He has a wonderful and talented voice, adding an extra "dimension" to the group. He often sings the former Billy Guy-led songs on stage and has a great baritone (and tenor) voice when he leads "Searchin'" and "Poison Ivy". Morse is a Florida resident. In October, 2008 Alvin was replaced by Primo Candelaria.



## CARL "MICKEY" GARDNER, JR.

Born April 29, 1955 (or 1956)

**tenor vocal & new lead from**

**Nov 5, 2005 (member early 1998 - July 2001; returning in Nov 2004)**

Carl Gardner's and Ladessa Richards' (Gardner's first wife) son - Carl Junior - (nicknamed "Mickey") was born in Texas on April 29, 1955 or 1956. He entered the Coasters replacing Jimmy Norman just in time for Gardner Sr's 70th birthday, approximately half a year after the Coasters again had become four singing members in late 1997, when Alvin Morse had joined the group as second tenor. "Mickey" toured with the group until July, 2001, when J.W. Lance replaced him. In 2002 Carl Jr formed a Coasters' Review in Daly City, California (with Greg Griffin, Anthony Lee, and Michael Vincent). In late 2004 the Review members were Carl Gardner Jr., Donald Seastrunk, Kearney Seastrunk, Orlando Seastrunk, and Michael Vincent.

In November 2004 Carl Jr. returned to his father's group - sharing leads with his father and doing a great version of "Young Blood". On November 5, 2005 he officially took over from his father, who semi-retired (and acts special coach). Carl Jr. sometimes still did shows with a Coasters Review in California in 2006 and 2007 (featuring Artix Thomas, Dartagnan Baxter, and John "Poncho" Jones), but nowadays he is a True Coaster!



## J.W. LANCE

Born June 16, 1949

**tenor vocal**

**(member since July 2001)**

Born Joe Lance Williams in New Orleans on June 16, 1949 - nowadays living in Bronx, N.Y. Talented, versatile vocalist, musician and songwriter. A new face to both country and contemporary music. Lance has performed

with such names as Ben E. King, Fantastic Violinaires of Detroit Michigan, the Original Five Blind Boys of Mississippi, and the Gospelaire of Dayton, Ohio. He has toured throughout the United States, Australia and Virgin Islands. J.W. Lance's album entitled "Sounds of J.W. Lance", has something for everyone. J.W. quit the Larry Marshak Drifters and Coasters to join the true Coasters, where he nowadays leads "Love Potion Number Nine" and also sometimes "Smokey Joe's Cafe".



The Coasters of 2007-2008 (Bright, Jr, Palmer, Lance, Morse)

## THE COASTERS - New Ultimate CD Collection



- On December 12, 2007 a 4CD-set on Rhino Handmade with the Complete Atco Recordings, "There's A Riot Goin' On: The Coasters On Atco" (Limited Edition) was issued, featuring 113 recordings in sessionography order 1954-1966 (Rhino RHM2 7740). Compilation is produced by James Ritz with annotation by Claus Röhnisch.

- On August 28, 2007 Varèse Vintage issued the Coasters' Date/King sides (the "On Broadway" LP), the tracks now chronological and with a new title, "Down Home" (Varèse Sarabande CD 302 066 844-2). Collection is produced by Cary E. Mansfield with annotation and liner notes by Claus Röhnisch.

### THE COASTERS ON ATCO – There's A Riot Goin' On

The Complete Atco Recordings (0349 77740 2)

Rhino Handmade (Limited Edition) 4CD-Set RHM2 7740

Mono and stereo 1954-1966 (released December 12, 2007)

\* Indicates stereo edition of previously issued mono master (identical take). All other stereo tracks are either alternate takes or dubbed masters.

#### Disc One: Masters 1954-1958

- 1 The Hatchet Man
- 2 I Love Paris (prev. unissued on US CD)
- 3 Whadaya Want?
- 4 If Teardrops Were Kisses
- 5 Wrap It Up
- 6 Riot In Cell Block #9
- 7 Loop De Loop Mambo
- 8 One Kiss
- 9 I Must Be Dreamin'
- 10 Framed
- 11 Smokey Joe's Cafe
- 12 Just Like A Fool
- the 12 recordings above by The Robins
- 13 Brazil
- 14 Down In Mexico
- 15 One Kiss Led To Another
- 16 Turtle Dovin'
- 17 Lola
- 18 Sweet Georgia Brown
- 19 Young Blood
- 20 Searchin'
- 21 My Baby Comes To Me
- 22 Idol With The Golden Head
- 23 What Is The Secret Of Your Success?
- 24 Wait A Minute
- 25 Dance! (prev. unissued on US CD)
- 26 Gee, Golly (prev. unissued on US CD)
- 27 Zing! Went The Strings Of My Heart (stereo master\*, prev. unissued in stereo on legal US CD)
- 28 Three Cool Cats (original single mono master)



#### Disc Two: Masters 1958-1960

- 1 Yakety Yak (stereo master\*)
- 2 Stewball (stereo master\*)
- 3 Sorry But I'm Gonna Have To Pass (stereo master\*)
- 4 The Shadow Knows (stereo master\*)
- four above prev. unissued in stereo on legal US CD
- 5 I'm A Hog For You (I'm A Hog For You Baby) (original single, dubbed mono master)
- 6 Crocodile (stereo master, prev uniss on legal record)
- 7 Charlie Brown (stereo master\*)
- 8 Hey Sexy (stereo master\*)
- two above prev. unissued in stereo on legal US CD
- 9 Along Came Jones
- 10 That Is Rock & Roll
- 11 What About Us
- 12 Poison Ivy (original edited single, mono)
- 13 Run Red Run
- 14 Keep On Rolling
- 15 Besame Mucho Part 1
- 16 Besame Mucho Part 2 (prev. unissued on US CD)
- 17 The Snake And The Book Worm (original single mono master; prev. unissued on legal CD)
- 18 Wake Me, Shake Me (mono master)
- 19 Lady Like (prev. unissued on US CD)
- 20 But Beautiful
- 21 Satin Doll
- 22 Gee Baby, Ain't I Good To You
- 23 Autumn Leaves
- 24 You'd Be So Nice To Come Home To
- 25 Moonlight In Vermont
- 26 Moonlight
- 27 Easy Living
- 28 The Way You Look Tonight
- 29 Don't Get Around Much Anymore
- 30 Willow Weep For Me
- 31 On The Sunny Side Of The Street
- 12 last above stereo masters\*



#### Disc Three: Masters 1960-1966

- 1 Thumbin' A Ride
- 2 Shoppin' For Clothes (stereo\*)
- 3 Ridin' Hood (Riding Hood) (stereo master\*, prev. unissued on legal US CD)
- 4 Girls Girls Girls Part I (mono master, prev. unissued on CD)
- 5 Girls Girls Girls Part II
- 6 Little Egypt (Ying-Yang)
- 7 Hongry
- 8 Teach Me How To Shimmy
- 9 My Babe (stereo master\*)
- 10 Bad Blood
- 11 (Ain't That) Just Like Me (stereo master\*)
- 12 The Climb (vocal) (stereo master\*, prev. unissued on legal US CD)
- 13 Bull Tick Waltz
- 14 The P.T.A.
- two above prev. unissued on US CD
- 15 T' Ain't Nothin' To Me (live, stereo\*)
- 16 Speedo's Back In Town (live, stereo\*)
- 17 Bad Detective
- 18 Lovey Dovey
- 19 Wild One
- 20 I Must Be Dreaming
- 21 Money Honey
- 22 Let's Go Get Stoned
- 23 Crazy Baby
- 24 Bell Bottom Slacks And a Chinese Kimono
- 25 She's A Yum Yum
- 26 Saturday Night Fish Fry
- nine last above prev. unissued on (legal) US CD



#### Disc Four: Alternates 1957-1962

- 1 Yakety Yak (take 5, stereo outtake)
- 2 Three Cool Cats (take 1, alternate arrangement, stereo)
- 3 My Baby Comes To Me (alternate outtake)
- 4 Ridin' Hood (Riding Hood) (take 28, uptempo stereo version)
- 5 The Shadow Knows (take 2, stereo outtake)
- 6 I'm A Hog For You (slow version, stereo)
- six above prev. unissued on legal record
- 7 Charlie Brown (alternate stereo; prev. unissued on legal US CD)
- 8 Poison Ivy (unedited stereo master)
- 9 That Is Rock & Roll (dubbed stereo arrangement; prev. unissued on US CD)
- 10 The Slime (stereo master\*; prev. unissued in stereo on US CD)
- 11 Run Red Run (stereo alternate)
- 12 Hey Sexy (Sexy) (take 4, alternate arr., stereo - Gardner, lead; prev. unissued on legal record)
- 13 The Snake And The Book Worm (The Snake & The Bookworm) (alternate arrangement, stereo)
- 14 Bad Blood (stereo alternate)
- 15 Keep On Rolling (Keep On Rollin') (stereo alternate)
- 16 Along Came Jones (stereo alternate; prev. unissued on US CD)
- 17 Little Egypt (stereo edition)
- 18 Girls, Girls, Girls (Pt. 1) (stereo version)
- 19 What About Us (stereo alternate)
- 20 I'm A Hog For You (Yea Yea) (takes 6, 7 + 8 complete; prev. unissued on legal record)
- 21 Crocodile (take 1, alternate hi-fi; previously unissued)
- 22 Yakety Yak (take 3, alternate hi-fi; previously unissued)
- 23 Wake Me, Shake Me (stereo master\*)
- 24 Poison Ivy (alternate version, stereo; prev. unissued on CD)
- 25 I'm A Hog For You (undubbed stereo master)
- 26 Three Cool Cats (take 12, extended stereo master)
- two above prev. unissued on legal US CD
- 27 Dance (extended alternate edition; prev. unissued on legal CD)
- 28 Yakety Yak (alternate stereo version)



### DOWN HOME

Varèse Sarabande (Varèse Vintage) 1CD 302 066 844-2  
Stereo (released 8/28/2007) Date/King tracks 1966-1973



- 1 Soul Pad
- 2 Down Home Girl
- 3 Talkin' 'Bout A Woman (She Can)
- 4 Mohair Sam
- 5 Everybody's Woman
- 6 D.W. Washburn
- 7 Love Potion Number Nine
- 8 (Down At) Papa Joe's
- 9 Cool Jerk
- 10 Mustang Sally
- 11 On Broadway
- 12 The In Crowd



# THE COASTERS

## The Coasters "Old" CD Collection



*The hits – chronological – an essential:*  
**The Definitive Soul Collection**  
 - Rhino 2008 (Atco 1955-1964,  
 30 chronological hits - issue delayed)

*The essential: (Greatest Hits)*  
**The Very Best of The Coasters**  
 - Rhino 1994 & 2008 (Atco 1955-1961,  
 16US/17UK tracks, mono)

*One best-buy:*  
**50 Coastin' Classics**  
 - Rhino 1992 (Atco 1955-1966 plus;  
 51 tracks, mono incl the above)

*Four collectors' choices:*  
**The Coasters**  
 - Sequel 1997 (Atco 1955-1957,  
 25 tracks incl bonus, mono)

**The Coasters Greatest Hits**  
 - Sequel 1997 (Atco 1958-1966,  
 24 tracks incl bonus, mostly stereo)

**The Coasters: One By One**  
 - Sequel 1997 (Atco 1958-1965,  
 25 tracks incl bonus, mostly stereo)

**Coast Along with The Coasters**  
 - Sequel 1997 (Atco 1958-1965,  
 24 tracks incl bonus, several stereo)

*Origins:*  
**Rock 'n' Roll Legends**  
 - Charly (Weton Wesgram) 2008 (the 12  
 Robins-Spark plus the first 11 Atco-  
 Coasters 1954-1957)

*Two true gems:*  
**Charlie Brown**  
 - MR. R&B/Rv 2000 (Atco uniss 1958,  
 24 tracks, true stereo)

**50 Golden Years with The Coasters**  
 - CV 2005 (anthology with rare and  
 unissued recordings, 24 tracks, different  
 labels 1954-2005, mono and stereo)

*Live show-time:*  
**Greatest Hits In Concert**  
 - TimeMachine 2001  
 (Boston 1969, 11 live tracks)

*Revival time:*  
**Golden Hits**  
 - Masters 1996 (Trip 1973,  
 10 tracks stereo)

*2 classic LPs on 1CD:*  
**The Coasters & One By One**  
 - Collectables 2004 (Atco 1954-1957 &  
 1960, 26 tracks, mono and stereo)

*Classic Saver LP on CD:*  
**The Coasters' Greatest Hits**  
 - Atco 1989 (Atco 1956-1959,  
 12 tracks, stereo)

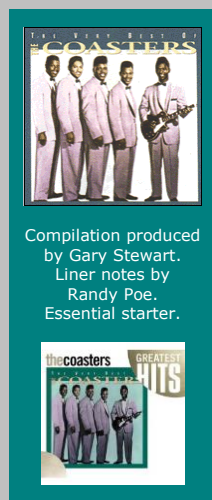
*Stereo LP edition on CD:*  
**Coast Along with The Coasters**  
 - Collectables 2005 (Atco 1957-1961,  
 12 tracks, stereo)

*Rare LP on CD:*  
**What Is The Secret Of Your Success?**  
 - Mr R&B 1990 (Atco 1957-1965,  
 16 tracks, mono)

*Stereophonic "best-of" sample:*  
**The Ultimate Coasters**  
 - Warner 1986 (Atco 1955-1961,  
 20 tracks, feat. alternate stereo)

## The Coasters CD Discography

- with catalogue number, year of release, and tracks list.



Compilation produced  
 by Gary Stewart.  
 Liner notes by  
 Randy Poe.  
 Essential starter.

**THE VERY BEST OF THE COASTERS**  
 Rhino R2 32656 (9548-32656-2);  
 in US: Rhino R2 71597 (excluding track 17)  
 Released 1994 - US version repackaged as  
**GREATEST HITS** in 2008 (as R2 398972)  
 and reissued on Rhino Flashback (2009)  
 Original Atco mono single masters  
 1. Riot In Cell Block #9  
 2. Smokey Joe's Cafe  
 3. Down In Mexico  
 4. Searchin'  
 5. Idol With The Golden Head  
 6. Young Blood  
 7. Yakety Yak  
 8. Charlie Brown  
 9. Along Came Jones  
 10. That Is Rock & Roll  
 11. I'm A Hog For You  
 12. Poison Ivy  
 13. What About Us  
 14. Run Red Run  
 15. Little Egypt (Ying-Yang)  
 16. Shoppin' For Clothes  
 17. Sorry But I'm Gonna Have To Pass



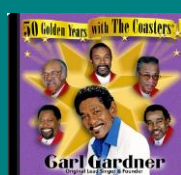
Compilation produced  
 by James Austin, Gary  
 Stewart & Bill Inglot.  
 Sessionography by  
 Mike Stoller.  
 Liner notes by Robert  
 Palmer and Randy Poe.  
 The best-buy!

**50 COASTIN' CLASSICS**  
 Rhino R2 71090 (2-set 8122-71090-2)  
 Released 1992 (out of cat.)  
 Original Atco and Spark mono masters  
**CD I:**  
 1. Riot In Cell Block # 9  
 2. Wrap It Up  
 3. Framed  
 4. Whadaya Want?  
 5. One Kiss  
 6. I Must Be Dreamin  
 7. The Hatchet Man  
 8. Just Like A Fool  
 9. Smokey Joe's Cafe  
 (all nine above - Robins on Spark)  
 10. Turtle Dovin  
 11. Down In Mexico  
 12. One Kiss Led To Another  
 13. Brazil  
 14. Searchin'  
 15. Young Blood  
 16. Idol With The Golden Head  
 17. (When She Wants Good Lovin')  
 My Baby Comes To Me  
 18. What Is The Secret Of Your Success?  
 19. Sweet Georgia Brown  
 20. Yakety Yak  
 21. Zing! Went The Strings Of My Heart  
 22. The Shadow Knows  
 23. Sorry But I'm Gonna Have To Pass  
 24. Hey Sexy  
 25. Charlie Brown  
 26. Three Cool Cats



Outer cover.

**CD II:**  
 1. Along Came Jones  
 2. That Is Rock & Roll  
 3. I'm A Hog For You  
 4. Poison Ivy  
 5. What About Us  
 6. Run Red Run  
 7. Besame Mucho (Part I)  
 8. Stewball  
 9. Wake Me, Shake Me  
 10. Shoppin' For Clothes  
 11. Thumbin' A Ride  
 12. Wait A Minute  
 13. Little Egypt (Ying-Yang)  
 14. Keep On Rolling  
 15. Girls Girls Girls (Part II)  
 16. Bad Blood  
 17. (Ain't That) Just Like Me  
 18. Teach Me How To Shimmy  
 19. The Slime  
 20. Bad Detective  
 21. Hongry  
 22. Soul Pad (Date/King)  
 23. Down Home Girl (Date/King)  
 24. D.W. Washburn (Date/King)  
 25. Shake 'Em Up And Let 'Em Roll  
 (Columbia)



Compilation produced by Veta Gardner (private CD).

### 50 GOLDEN YEARS with The Coasters

Unlabeled CD with rare and unissued recordings. Released 2005 - 24 great tracks (private cat.)

Discographical information:

- track 2: alternate edition
- track 3: original single master
- track 4: original single masters (vocal and instrumental - 5:21)
- track 5: 1964 version
- track 12: alternate (Gardner lead)
- track 14: rare alternate
- track 17: stereo version
- track 18: original Wicked single
- track 23: take 1 -alternate version



| 50 Golden Years with The Coasters®               |                                 |                             |  |
|--------------------------------------------------|---------------------------------|-----------------------------|--|
| Anthology Featuring Rare and Unissued Recordings |                                 |                             |  |
| 1 Loop The Loop Mambo                            | 9 Check Me Popeye               | 17 What About Us?           |  |
| 2 Dance                                          | 10 Down at Papa Joe             | 18 Hush (Inflation Song)    |  |
| 3 The Snake & The Bookworm                       | 11 Saturday Night Fish Fry      | 19 If Teardrops Were Kisses |  |
| 4 The Climb (real only)                          | 12 Sexy                         | 20 On Broadway              |  |
| 5 I Must Be Dreaming                             | 13 Thumbin' A Ride              | 21 Little Egypt (live)      |  |
| 6 Money Honey                                    | 14 Riding Hood                  | 22 Down In Mexico (live)    |  |
| 7 Bell Bottom Slacks                             | 15 Keep on Rollin'              | 23 Three Cool Cats          |  |
| 8 She's A Yum-Yum                                | 16 'Tain't Nothin' To Me (live) | 24 Beautiful Day (new)      |  |

### THE DEFINITIVE SOUL COLLECTION

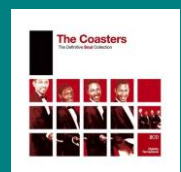
Rhino 2CD 132092 (issue delayed)  
Planned release: originally 2007, withdrawn  
Includes 30 Atco (prob mono)  
classic masters incl all their Pop Hits

#### Disc: 1

1. Riot In Cell Block #9 - The Robins
2. Framed - The Robins
3. I Must Be Dreamin' - The Robins
4. Smokey Joe's Cafe - The Robins
5. Down in Mexico
6. Turtle Dovin'
7. One Kiss Led to Another
8. Brazil
9. Searchin'
10. Young Blood
11. Idol With the Golden Head
12. Yakety Yak
13. The Shadow Knows
14. Charlie Brown
15. Three Cool Cats

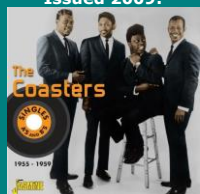
#### Disc: 2

1. Along Came Jones
2. That Is Rock and Roll
3. Poison Ivy
4. I'm a Hog for You
5. What About Us
6. Run Red Run
7. Besame Mucho, Pt. 1
8. Wake Me, Shake Me
9. Shoppin' for Clothes
10. Wait a Minute
11. Little Egypt (Ying-Yang)
12. Girls, Girls, Girls, Pt. 2
13. Bad Blood
14. (Ain't That) Just Like Me
15. 'Tain't Nothin' to Me

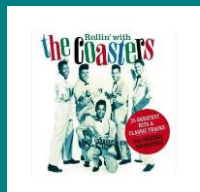


Issue delayed.  
Includes all pop hits.  
Some greats missed on this CD:  
- What Is The Secret of Your Success?  
- Zing! Went the Strings of My Heart  
- The Climb  
- The P.T.A.  
**The hits collection!**

### Issued 2009:



"Singles A's and B's"  
UK Jasmine CD 521  
covering the Robins Spark singles, the first eight Coasters singles plus "Charlie Brown" and "Hey Sexy" (30 tracks - partly stereo masters).



"Rollin' with the Coasters"  
European Remember CD RMB 75151 covering all first twelve original Coasters mono singles plus "Smokey Joe's Café" and "Lola" (26 tracks).



UK Low-budget.

Missing:  
- Poison Ivy

### YAKETY YAK

#### - THE COASTERS COLLECTION

Warner Platinum (WEA) 8122-73225-2  
Released 2005 (United Kingdom)  
Includes Atco classic masters (mono & stereo)

1. Riot In Cell Block Number Nine
2. Young Blood
3. Yakety Yak
4. Down In Mexico
5. Searchin'
6. Idol With The Golden Head
7. Charlie Brown
8. That Is Rock And Roll
9. I'm A Hog For You Baby
10. Along Came Jones
11. Sorry But I'm Gonna Have To Pass
12. Zing! Went The Strings Of My Heart (stereo)
13. The Shadow Knows (stereo)
14. Three Cool Cats (stereo 2:26)
15. Little Egypt (Ying-Yang)
16. Shoppin' For Clothes
17. Wrap It Up
18. Lola
19. Whadaya Want
20. Lovey Dovey



The very first Coasters CD. Contains several stereo alternates.  
Original inspiration: Kevin Eggers.

### THE ULTIMATE COASTERS

Warner Special Products 9-27604-2  
(7599-27604-2)

Released 1986 (out of cat.)  
Includes Atco stereo masters

1. Little Egypt
2. Shoppin' For Clothes
3. Searchin'
4. Charlie Brown
5. Down In Mexico
6. Girls, Girls, Girls (edited alternate part 1)
7. Yakety Yak (alternate stereo)
8. Run, Red, Run (alternate)
9. Poison Ivy
10. Young Blood
11. That Is Rock & Roll
12. Along Came Jones
13. Three Cool Cats
14. Riot In Cell Block # 9
15. The Shadow Knows
16. I Must Be Dreamin'
17. Smokey Joe's Cafe
18. Framed
19. Bad Blood (alternate)
20. The Idol With The Golden Head



CD-version of the famous Leiber-Stoller produced LP.  
Original liner notes by Ira Howard.

### THE COASTERS' GREATEST HITS

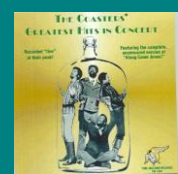
Atco 33111-2 (7567-90386-2)  
reissue of 1959 LP - some stereo  
Released 1989 (reissued on Hallmark in 2010)

1. Poison Ivy (unedited stereo)
2. Along Came Jones
3. Down In Mexico
4. The Shadow Knows
5. I'm A Hog For You
6. Charlie Brown
7. Yakety Yak (alternate stereo)
8. Zing! Went The Strings Of My Heart
9. That Is Rock & Roll
10. Young Blood
11. Sweet Georgia Brown
12. Searchin'

### GREATEST HITS IN CONCERT

Time Machine CD TM-1001 (bootleg)  
Released 2001 - Live recordings 1969

1. Intro and Walk Right In
2. Yakety Yak
3. Searchin'
4. 'Tain't Nothin' To Me (from 1963)
5. Poison Ivy
6. Youngblood (sic)
7. Zing! Went The Strings Of My Heart
8. Little Egypt
9. Charlie Brown
10. Speedo's Back In Town (new)
11. Along Came Jones



Great bootleg from Boston "Tea Party".  
Great stuff!



# THE COASTERS



UK Sequel CD 1

The first in the 4CD series of 98 Coasters Atco tracks – featuring several previously unissued stereo masters.

Series produced by Bob Fisher and Brian Watson. Liner notes by Seamus McGarvey. Sessionography by Claus Röhnisch.



UK Sequel CD 2



UK Sequel CD 3

## THE COASTERS

Sequel RSA CD 868 (023224-086822)  
Released 1997 Atco mono masters (out of cat.)

1. One Kiss Led To Another (*extended fadeout*)
2. Brazil
3. Turtle Dovin´
4. Smokey Joe´s Cafe
5. Wrap It Up
6. Riot In Cell Block Number Nine
7. Loop De Loop Mambo
8. One Kiss
9. I Must Be Dreamin´
10. Lola
11. Framed
12. Down In Mexico
- BONUS TRACKS:**
13. The Hatchet Man
14. Just Like A Fool
15. I Love Paris
16. Whadaya´ Want
17. If Teardrops Were Kisses
18. Sweet Georgia Brown
19. (When She Wants Good Lovin´)  
My Baby Comes To Me
20. Idol With The Golden Head
21. What Is The Secret Of Your Success
22. Wait A Minute
23. Dance
24. Gee Golly
25. Three Cool Cats (*mono master*)

## THE COASTERS GREATEST HITS

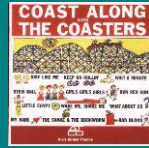
Sequel RSA CD 869 (023224-086921)  
Released 1997 (out of cat.)

- Atco mono and unissued stereo masters
1. Poison Ivy
  2. Along Came Jones
  3. The Shadow Knows (*unissued stereo master*)
  4. I´m A Hog For You Baby
  5. Charlie Brown (*unissued stereo master*)
  6. Yakety Yak (*unissued stereo master*)
  7. Zing! Went The Strings of My Heart (*unissued stereo master*)
  8. That Is Rock And Roll
  9. Young Blood
  10. Searchin´
  - BONUS TRACKS:**
  11. She´s A Yum Yum
  12. Saturday Night Fish Fry
  13. What About Us
  14. Run Red Run
  15. Keep On Rollin´
  16. Three Cool Cats (*unissued stereo master*)
  17. Bad Blood (*mono, not alternate*)
  18. Little Egypt
  19. Girls Girls Girls Pt 1 (*stereo*)
  20. Sorry But I´m Gonna Have To Pass (*unissued stereo master*)
  21. Besame Mucho Pts 1 & 2 (*two tracks*)
  22. Shoppin´ For Clothes (*stereo master*)
  23. Bad Detective
  24. Lovey Dovey

## THE COASTERS ONE BY ONE

Sequel RSA CD 870 (023224-087027)  
Released 1997 Atco - mostly stereo (out of cat.)

1. But Beautiful
2. Satin Doll
3. Gee Baby, Ain´t I Good To You
4. Autumn Leaves
5. You´d Be So Nice To Come Home To
6. Moonlight In Vermont
7. Moonglow
8. Easy Living
9. The Way You Look Tonight
10. Don´t Get Around Much Anymore
11. Willow Weep For Me
12. On The Sunny Side Of The Street (*all 12 in stereo*)
- BONUS TRACKS:**
13. Girls Girls Girls Pt 2
14. The Climb Pts 1 & 2 (*act. The Climb vocal, unissued stereo master*)
15. T´Ain´t Nothing To Me
16. Speedo´s Back In Town
17. I Must Be Dreamin´ (*1964 version*)
18. Money Honey
19. Let´s Go Get Stoned
20. Along Came Jones (*alternate*)
21. Charlie Brown (*alternate*)
22. That Is Rock And Roll (*edited alternate*)
23. Stewball (*mono*)
24. Wild One
25. Riding Hood (*uptempo unissued version*)



UK Sequel CD 4

## COAST ALONG WITH THE COASTERS

Sequel RSA CD 871 (023224-087126)  
Released 1997 Atco - mostly stereo (out of cat.)

1. (Ain´t That) Just Like Me (*stereo*)
2. Keep On Rollin´ (*alternate*)
3. Wait A Minute (*re-appearing*)
4. Stewball (*unissued stereo master*)
5. The Snake And The Bookworm (*alternate stereo*)
6. What About Us (*alternate*)
7. Little Egypt (Ying-Yang, *edited stereo*)
8. Wake Me, Shake Me (*stereo master*)
9. Run Red Run (*alternate*)
10. My Babe (*stereo*)
11. Bad Blood (*stereo, alternate*)
12. Girls Girls Girls Pt 1 (*stereo re-appearing*)
- BONUS TRACKS:**
13. Crazy Baby
14. Bell Bottom Slacks And A Chinese Kimono (*extended with studio intro*)
15. Ladylike
16. Thumbin´ A Ride
17. Ridin´ Hood (*unissued stereo master*)
18. Hongry
19. Teach Me How To Shimmy
20. Bull Tick Waltz
21. The PTA
22. The Slime (*stereo*)
23. I´m A Hog For You (*previously unissued undubbed stereo master*)
24. Hey Sexy (*unissued stereo master*)



CD version of the Swedish vinyl LP.

## WHAT IS THE SECRET OF YOUR SUCCESS?

Mr R&B RBD 102 (013727-010202)  
Released 1990 - reissue of 1980 LP (bootleg)  
Original Atco mono singles

1. (When She Wants Good Lovin´)  
My Baby Comes To Me
2. What Is The Secret Of Your Success?
3. Gee Golly
4. Sorry But I´m Gonna Have To Pass
5. Besame Mucho part 1-2 (*edited into one track*)
6. Lady Like
7. Thumbin´ A Ride
8. Ridin´ Hood
9. Girls Girls Girls part 2
10. Hongry
11. Teach Me How To Shimmy
12. Bull Tick Waltz
13. The P.T.A.
14. Bad Detective
15. Lovey Dovey
16. Wild One



The 12 "On Broadway" tracks from 1972; plus Billy Guy Nashville recordings of 1977.



## 20 GREATEST HITS

Highland / DeLuxe DCD-7786  
(12676-77862)  
Released 1987 King stereo masters  
(plus Billy Guy 1977 stereo recordings)  
Reissued 2006 on Gusto TeeVee CD 0750

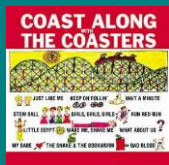
1. Charlie Brown (Guy)
2. Searchin´ (Guy)
3. Young Blood (Guy)
4. Along Came Jones (Guy)
5. D.W. Washburn
6. Yakety Yak (Guy)
7. Poison Ivy (Guy)
8. Little Egypt (Guy)
9. Love Potion #9
10. One Foot Draggin´ (Guy)
11. On Broadway
12. Mohair Sam
13. The "In" Crowd
14. Soul Pad
15. Down Home Girl
16. Down At Poppa Joe´s
17. Mustang Sally
18. Cool Jerk
19. Everybody´s Woman
20. Talkin´ Bout A Woman



Oldies reissue  
(2 LPs on 1 CD).



"Only the Best of  
the Coasters"  
Collectables 3CDPac  
COL 11242  
issued Oct 26, 2008  
featuring CDs  
7656, 6523 and 9525.



Oldies reissue  
(stereo version).

#### THE COASTERS / ONE BY ONE

Collectables COL-CD-7656 (090431765623)  
reissue of two original Atco LPs  
Released 2004 (2LPs on 1CD)  
mono and stereo

1. Searchin'
2. One Kiss Led To Another
3. Brazil
4. Turtle Dovin'
5. Smokey Joe's Cafe
6. Wrap It Up
7. Riot In Cell Block Number Nine
8. Young Blood
9. Loop De Loop Mambo
10. One Kiss
11. I Must Be Dreamin'
12. Lola
13. Framed
14. Down In Mexico
15. But Beautiful
16. Satin Doll
17. Gee Baby Ain't I Good To You
18. Autumn Leaves
19. You'd Be So Nice To Come Home To
20. Moonlight In Vermont
21. Moonglow
22. Easy Living
23. The Way You Look Tonight
24. Don't Get Around Much Anymore
25. Willow Weep For Me
26. On The Sunny Side Of The Street

#### COAST ALONG WITH THE COASTERS

Collectables COL-CD-6523 (090431652329)  
reissue of original Atco Stereo LP  
Released 2005

1. (Ain't That) Just Like Me
2. Keep On Rollin'
3. Wait A Minute
4. Stewball
5. The Snake & The Bookworm  
(unison, stereo version)
6. What About Us
7. Little Egypt (Ying-Yang)
8. Wake Me, Shake Me
9. Run Red Run
10. My Babe
11. Bad Blood
12. Girls, Girls, Girls (Part 1)

Note: Featuring the alternate stereo editions.



Japan compilation.

#### THE BEST OF THE COASTERS

Atlantic Japan CD AMCY-2277  
Released 1997 Original Atco recordings  
Mono masters

1. Yakety Yak
2. Charlie Brown
3. Poison Ivy
4. Along Came Jones
5. Searchin'
6. Young Blood
7. Zing! Went The Strings Of My Heart
8. Riot In Cell Block #9
9. Wrap It Up
10. Framed
11. Whadaya Want?
12. One Kiss
13. Just Like A Fool
14. Smokey Joe's Cafe
15. One Kiss Led To Another
16. Down In Mexico
17. Hey Sexy
18. That Is Rock & Roll
19. I'm A Hog For You
20. What About Us
21. Wake Me, Shake Me
22. Wait A Minute
23. Little Egypt (Ying-Yang)
24. Teach Me How To Shimmy
25. Hongry



Special Warner set  
with Atco tracks.  
No liner notes.



#### 36 ALL-TIME GREATEST HITS!

Warner Special Products 3Pak  
Timelessmusic (3CD-set) OPCD 3609  
(#1130-17102-2) (not at dealers)  
Released 2002 original Atco mono tracks

##### Disc One:

1. Charlie Brown 2:19
2. Smokey Joe's Cafe 2:48
3. Riot In Cell Block #9 3:29
4. Wrap It Up 2:49
5. Framed 2:43
6. One Kiss 2:51
7. I Must Be Dreamin' 2:20
8. Just Like A Fool 2:54
9. Hongry 2:35
10. Zing! Went The Strings Of My Heart 2:51
11. The Shadow Knows 2:07
12. Searchin' 2:39

##### Disc Two:

1. Yakety Yak 1:52
2. (Ain't That) Just Like Me 1:52
3. Sweet Georgia Brown 2:46
4. Down In Mexico 3:15
5. Brazil 2:24
6. Young Blood 2:22
7. Idol With The Golden Head 2:25
8. (When She Wants Good Lovin')  
My Baby Comes To Me 3:00
9. Sorry But I'm Gonna Have To Pass 2:11
10. Three Cool Cats 2:08
11. That Is Rock And Roll 2:25
12. Along Came Jones 2:55

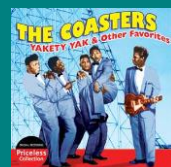
##### Disc Three:

1. Poison Ivy 2:45
2. Little Egypt 2:51
3. I'm A Hog For You 2:01
4. What About Us 2:46
5. Run, Red, Run 2:59
6. Besame Mucho (Part 1) 2:18
7. Wake Me, Shake Me 2:29
8. Shoppin' For Clothes 3:00
9. Thumbin' A Ride 2:24
10. Wait A Minute 2:41
11. Keep On Rollin' 2:22
12. Bad Blood 2:12

#### YAKETY YAK & OTHER FAVORITES

Collectables Priceless COL-CD-9525  
reissue of Rhino Flashback R2 72663 (1998)  
Released 2004 Original Atco recordings

1. Searchin'
2. Smokey Joe's Cafe
3. Little Egypt
4. Idol With The Golden Head
5. Young Blood
6. Charlie Brown
7. Framed
8. Turtle Dovin
9. Shoppin' For Clothes
10. Yakety Yak



Low-budget.



Revival re-recordings.  
For the true collector!



#### GOLDEN HITS

Masters 1127-CD (2426-61127-2)  
Released 1996 Trip re-recordings 1973  
(originally issued on "16 Greatest Hits" LP)

1. Yakety Yak
2. Young Blood
3. Poison Ivy
4. Along Came Jones
5. Down In Mexico
6. Little Egypt
7. Searchin'
8. Charlie Brown
9. Love Potion #9
10. Run Red Run

Note: The CD is reissued on a.o.  
Laserlight CD 21863 "Greatest Hits",  
Delta CD 32145 "Hall Of Fame",  
HIP CD 90112 "Love Potion # 9" -  
and on American Legends ALE 192034 as  
"Court Jesters of Rock and Roll" (2006),  
and Passport Audio CD-1018 (2005) as  
"16 Greatest Hits" (with the bonus tracks).  
The ten Trip tracks also on Essential Media (2009)  
titled "Yakety Yak & Other Hits"  
The tracks are also featured on countless  
other CDs also including Billy Guy 1962  
bonus tracks.



## THE COASTERS



Terrific bootleg - including lots of unissued recordings and studio chat (mostly from the 1958 Atco sessions). A collector's gem!



Re-package.

## CHARLIE BROWN

MR. R&B CD-102 (5267-65175-1B+)  
Released 2000 (bootleg)  
re-packaged as

## THE CLOWN PRINCES OF ROCK N ROLL

Millennium Productions MP-1956 (January 2001)  
Atco stereo masters, unissued stereo masters,  
outtakes and studio chat - all in stereo

1. Charlie Brown (*outtake, complete track*)
2. I'm A Hog For You (Yea Yea)  
(*takes 6&7, false starts - take 8 complete*)
3. Hey Sexy (*stereo master*)
4. Riding Hood  
(*take 4, false start - take 5 complete*)
5. The Shadow Knows  
(*take 2 outtake, complete*)
6. Yakety Yak (*take 5 outtake, complete*)
7. I'm A Hog For You  
(*undubbed stereo master*)
8. The Climb (*stereo master*)
9. Zing! Went The Strings Of My Heart  
(*take 8, false start + take 7 stereo master*)
10. Sorry, But I'm Gonna Have To Pass  
(*take 19 stereo master*)
11. Riding Hood (*take 28, unreleased version*)
12. Three Cool Cats (*take 11, false start  
- take 12 stereo master*)
13. Hey Sexy (*take 4, unreleased  
alternate arrangement - Gardner solo lead*)
14. I'm A Hog For You  
(*unreleased slow version*)
15. Charlie Brown (*stereo master*)
16. Stewball (*take 10, false start  
- take 11 stereo master*)
17. Riding Hood (*stereo master*)
18. Crocodile (*stereo master, take 14  
- previously unused*)
19. Three Cool Cats (*take 1,  
unreleased alternate arrangement*)
20. The Shadow Knows (*stereo master*)
21. I'm A Hog For You (Yea Yea)  
(*take 5 outtake, complete*)
22. Yakety Yak (*stereo master*)
23. My Baby Comes To Me  
(*alternate outtake - mono*)
24. Soda Pop (*Coca Cola commercial,  
'60s - mono*)

Note: Features studio chat, of which some are not on RhinoHandmade.

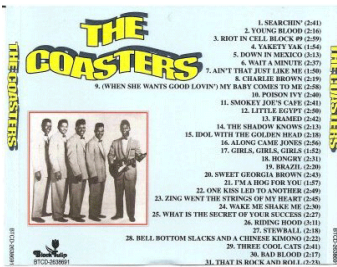


Bootleg  
(Atco tracks).

## THE COASTERS

**(31 Of Their Greatest Hits!)**

BlackTulip BTCD-2638891 (bootleg)  
Released 2003 Original Atco, incl. stereo

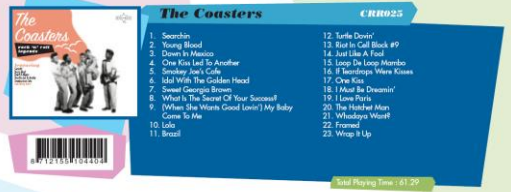


**"The Coasters On Atco"** – Rhino Handmade (produced by James Ritz, annotation Claus Röhnisch) – Complete Atco!; and  
**"Down Home"** – Varèse Vintage (produced by Cary Mansfield and Claus Röhnisch) – A Must-Have! – listed on page 80.

## ROCK 'N' ROLL LEGENDS

Charly CRR025 ("public domain")

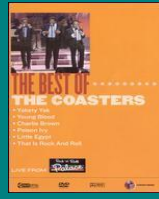
Released 2008 All 23 Robins-Coasters 1954-1957



**1991 POISON IVY - THE BEST OF THE COASTERS** Atco 82313-2

20 classic Atco titles planned in the "Re-Masters Series", but withdrawn when Rhino planned for **"50 Coastin' Classics"**.

## THE COASTERS DVD<sub>s</sub>



## THE BEST OF THE COASTERS

**Live from Rock 'n' Roll Palace**

K-Tel Entertainment DVD 7570-9

Released 2003 Live recordings (rec. 1988)

1. Intro by Wolfman Jack
2. That is Rock And Roll
3. Poison Ivy
4. Little Egypt
5. Yakety Yak
6. Young Blood
7. Charlie Brown



**LIVE FROM THE PALACE  
OF AUBURN HILLS**

Classic World DVD 1372 (47195-13723)

Released 2003 (recorded 2002)

1. Baby That's Rock & Roll
2. Searching
3. Yakety Yak
4. Poison Ivy
5. Zing Went The Strings of My Heart
6. Young Blood
7. Stormy Monday
8. I'm A Hog For You
9. Little Egypt
10. Smokey Joe's Cafe
11. Charlie Brown

Extra: Interview with Carl Gardner

### Other CDs by The Coasters:



*All the above feature the 1973 Trip revivals (some with "fake" bonus tracks)  
(beware - you need only one of them! - listed on page 84, bottom right)*

*The CDs below feature Atco tracks (the last two also pre-Spark Robins)*

*All Coasters tracks featured on the presented CDs on previous pages.*



**Note:** The last two above are 2007 bootlegs featuring 31 tracks each. There are also several off-shoot Coasters CDs (see page 92).

## THE ROBINS - Story & Discography



### Compiled by Claus Röhnisch

(with thanks to Michel Ruppli, Fernando L. Gonzales, Kurt Mohr, Galen Gart, Robert Ferlingere, Jim Pewter, Bob Porter, Ray Topping, Anthony Rotante, Jim Dawson, Leslie Fancourt, Per Anderò, Bill Millar, Eric LeBlanc, Steve Propes, Charles Sheen, Marv Goldberg, Todd Baptista, Tony Rounce of Ace Records, Billy Vera, Dave Penny, and "Blues Records").  
Photo above (1955) - top: Leonard; center: Billy and Roy Richard, Nunn, and Chapman; bottom: Carl Gardner.

### THE STORY:

California's first "bird" group was formed when "Ty" Terrell Leonard and the Richard brothers Billy and Roy met at Alameda High School in San Francisco in 1945, and formed the "A-Sharp Trio" (no recordings). The trio came to Hollywood a year later, and in 1949 they were joined by Bobby Nunn, who worked at Johnny Otis' and Alu Bardi's club "The Barrelhouse" in Watts. The group became the third of the trend setting bird groups after the Ravens and the Orioles. Grady Chapman joined the group as lead singer and fifth member in 1953. From March, 1954 Carl Gardner substituted for Grady (who was sent to jail for a while) and Carl was later featured as sixth singer in the group (and foremost lead on Spark Records). Chapman made some solo records in 1954 or 1955, and in 1957 and 1958 and also for Imperial after 1960 and was used as a studio back-up. He often joined Nunn's Coasters Mark II during several years from the mid '60s, and worked with Billy Richards Jr's Nunn-offspring "Coasters" group and also toured with his own line-up of "Coasters". Grady also substituted for Carl Gardner in the true Coasters a couple of times in the late '90s after Richards and Gardner had settled their differences. Ty Terrell, as he prefers to call himself, did some solo recordings after 1960. Several of the Robins' members also recorded with Marvin Phillips in different versions of "Marvin & Johnny". **More biography at page 131.**

**Note:** the Richard brothers (who are not twins) were born with the name **Richard** (although the early Savoy song credits are to Richards). Todd Baptista, who seldom is wrong, refers to them as Richard; and the Rhythm & Blues Foundation sent one of the invitations of their award ceremony to "William Richard" - and Eric LeBlanc has confirmed the birth dates and surnames Richard, although Census has Richards registered.

**Births of members:** **Nunn:** September 20, 1925 (born in Birmingham, Alabama, raised in Detroit; died November 5, 1986); **William Gene "Billy" Richard:** January 31, 1928 in Crockett, Houston County, Texas - died in California December 10, 2007; **Roy Benton Richard** (aka Curtis Benton Richard): October 10, 1929 in Crockett, Houston County, Texas (not 1933 or 1930) - died May 1, 1983 in Los Angeles; **"Ty" Terrell Leonard:** born 1928 near Jackson, Miss and moving to California in 1939 - nowadays telling everyone he is an original Coaster; **Grady Chapman** born October 1, 1929, Greenville, South Carolina - active with a new Robins group up to his death in Los Angeles, January 4, 2011; **Robert Joseph Sheen:** May 17, 1941 - died in Los Angeles November 12, 2000. **Bill Richard** aka **Richards Jr:** circa 1940.

**Recording debut:** Los Angeles, early 1949 as **The Four Bluebirds** (see below).

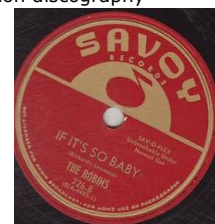
**Most notable records for:** Savoy 1949-1950, RCA 1953, Spark 1954-1955, Whippet 1956-1957. See detailed session discography below.

### Original recording lineup:

Bobby Nunn (lead and bass 1949 - 1955);  
"Ty" Terrell Leonard, Billy and Roy Richard (up to 1960).

### Later members:

Grady Chapman (lead tenor & fifth singer from 1953 - early 1954 and late 1954-mid 1958);  
Carl Gardner (lead & sixth singer 1954-1955);  
H.B. Barnum (fifth singer & utility voice 1956-1957);  
Bobby Sheen (late 1958-1961);  
"Little" Billy Richards Jr aka Bill Richard (from circa late 1959)



### THE DISCOGRAPHY:

Below are listed all Robins' **studio recordings**. The group is also featured on live records and screen recordings. Only the most well-known LP compilations are noted. The CDs are referred to in notes. There are several different labels who have issued records as by "The Robins" which are not this group. Note: Each entry starts with master number (when known).

### Johnny Otis And Orchestra featuring The Four Bluebirds

(Bobby Nunn, lead vcl; Ty Terrell Leonard, Billy Richard, and Roy Richard, vcls)  
with John Anderson, tpt; George Washington, tbn; Cecil "Big Jay" McNeely, tens; Lem Tally, bars; Darby Hicks (pseudonym for Devonia Williams) or poss. Lee Wesley Jones, pno; Mario de la Garde, bs; Johnny Otis, dms. Produced by Otis René. Label owned by Otis and Margaret René.

*Radio Recorders, Los Angeles, early 1949*

OR 540 A **My Baby Done Told Me**

Excelsior 540, Essex 707, Californian 301

Note: Flip "Court Room Blues" by Johnny Otis & His Orchestra (with Lem Tally and Darby Hicks, vcls). Record issued ca April, 1949.

### The Robins

(as above) with pno, gtr, bs, dms. Prob. prod. by Sammy Lane, purchased by Aladdin.

*Prob. Radio Recorders, Los Angeles, May 27, 1949*

RR-700 **Don't Like The Way You're Doing** Aladdin 3031

4010-A **Around About Midnight**

(aka 'Long About Midnite) Score 4010, Imperial LP 94005

RR-702 **Come Back Baby** Aladdin 3031

4010-B **You Sure Look Good To Me** Score 4010

Note: The singles were released after the first Savoy issues.

### The Robins (726)

or **The Robins with the Johnny Otis Quintette** (738, 752)

or **Johnny Otis Quintette - The Robins and Little Esther**

(731-78/45) - also as: **Johnny Otis Quintette -**

**Vocals by The Robins and Little Esther** (731-78)

Esther Mae Jones, lead guest vcl on -1; Devonia "Lady Dee" Williams, pno; Johnny Otis, vbs; Pete "Guitar" Lewis, gtr; Mario de la Garde, bs; Leard "Kansas City" Bell, dms. Produced by Ralph Bass.

*Radio Recorders, 7000 Santa Monica Boulevard, Los Angeles, December 1, 1949*

SLA 4452 **If It's So Baby** Savoy 726, LP 2230

SLA 4453 **Our Romance Is Gone** Savoy 738, LP 2221

SLA 4454 **If I Didn't Love You So** Savoy 726, LP 2221

SLA 4455 **There's Rain In My Eyes**

(aka **Rain In My Eyes** \*) Savoy 752, Savoy LP 2230\*

SLA 4456 **Double Crossing Blues** -1

Savoy 731, LP 2221, LP 2258

Note: Savoy 731 reissued several times with differing credits. It had two different flips, neither by the Robins.

4453-54 on LP credited "Johnny Otis, vocal by The Robins".

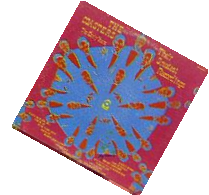
Poster of "Little Esther with The Robins & Johnny Otis and his Orchestra" on Savoy LP 2221

(with a five-headed Robins-group incl. H.B. Barnum) is from an ad of 1956. All other LP titles credited "Johnny Otis, vocal by





# THE COASTERS



The Robins", except 4456 credited "Johnny Otis, vocal by Little Esther & The Robbins". Savoy 726 and 738 advertised as by **"The 4 Robins with Johnny Otis' Orchestra"**. SLA 4451 "I'm Not Falling In Love With You", vocals by Devonia Williams (issued on Regal 1016 and Savoy 749 as flip of Mel Walker's "Cry Baby" - which not has the Robins as backup). All Robins' Savoy tracks are included on the Atlantic/Savoy Jazz 3CD Johnny Otis compilation "Rhythm & Blues Caravan" 92859-2.

## Johnny Otis Orchestra – Vocal by The Robins

(as above) with Johnny Otis, dir; Little Esther Mae Jones, lead guest vcl-1; John Anderson, tpt; Floyd Turnham, alts, Big Jay McNeely, guest tens; Lorenzo Holden and James Von Streeter, tens; Walter Henry, bars or alts; poss. Bobby McNeely, bars; Devonia Williams, pno; Pete Lewis, gtr; Mario de la Garde, bs; Leard Bell, dms.

January 11, 1950

SLA 5101 **The Turkey Hop Pt. I** Savoy 732, LP 2230

SLA 5102 **The Turkey Hop Pt. II** Savoy 732, LP 2230

SLA 5105 **Lover's Lane Boogie** -1

Savoy LP 2221, Savoy LP 2258

SLA 5106 **I Found Out My Troubles**

(aka **I Found Out**) Savoy LP 2230



Note: SLA 5101 is an instrumental with 5102 the vocal. SLA 5103 "Blues Nocturne" by Johnny Otis & his Orchestra, SLA 5104 "Cry Baby" by Mel Walker and the Quintones (with vocal assistance from the band - not the Robins). SLA 5107 "Misery" by Little Esther. "Lover's Lane Boogie" issued on a bootleg single as by "The Robins"; and on LP as by "Johnny Otis with Little Esther & The Blue Notes" (Bobby Nunn featured as

on "Double Crossing..." plus the other Robins). SLA 5105, 5106 credited "Johnny Otis Septet" on Atlantic/Savoy 3 CD. Only rhythm and tpt & tens on 5105; rhythm and tens on 5106. Savoy 732 advertised as by Johnny Otis Orchestra and the "4" Robins.

## The Robins with the Johnny Otis Quintette

(as above) with Devonia Williams, pno; Johnny Otis, vbs; Pete Lewis, gtr; Mario de la Garde, bs; Leard Bell, dms. Billy Richard, lead vcl on-1.

February 13, 1950

SLA 5108 **I'm Through** Savoy 762, LP 2252

SLA 5109 **I'm Living OK** Savoy 752, LP 2230

SLA 5110 **(There) Ain't No Use Beggin'**

(aka **There's No Use Begging**) -1 Savoy 738, LP 2230

SLA 5111 **You're Fine But Not My Kind**

Savoy 762, LP 2230



Note: No reed featured on any of the above (although Lorenzo Holden was present on the session). SLA 5114 "Mistrustin' Blues" and other Savoy recordings by Little Esther w. Johnny Otis often incorrectly listed as recordings by the

Robins featuring Esther. Little Esther, born in Texas 1935, assumed the name Esther Phillips in 1962. All Robins' Savoy recordings made at *Hollywood's Radio Recorders, 7000 Santa Monica Boulevard, L.A.* with Ralph Bass (assisted by Johnny Otis) as producer, and Val Valentine as engineer. After this session the Johnny Otis Blues & Rhythm Caravan went on the road with Ralph Bass as road manager, but without the Robins, although the Atlantic/Savoy 3CD suggests they were included. The Robins' manager/agent Ed Fishman pulled the group away from the revue (leaving the door open for Mel Walker). LP 2230 also issued on

Japanese Savoy CD SV 0266. All Robins' tracks for Savoy issued on Savoy LP SJL-1188 **"The Complete Savoy Recordings with Johnny Otis"**, and on Atlantic/ Savoy Jazz 3CD 92859-2 (reissued on Savoy Jazz CD 17050) **"The Johnny Otis Rhythm & Blues Caravan"** and in April 2004 the Robins Savoy tracks were reissued on Savoy Jazz CD 17357 as **"Johnny Otis Presents The Robins"** (12 tracks - not "Lover's Lane" - and not to be confused with the Ace CD featuring Modern tracks).

## The Robins and 2 Sharps & A Natural (112A) or Maggie Hathaway with The Robins

and 2 Sharps & A Natural (121 and 112B)

(Bobby Nunn and prob. as above; Billy Richard, second lead on -3) with Maggie Hathaway, lead vcl (on -1); Ted Mossner, pno; Louis Speiginer, gtr; Red Callender, bs. Produced by "Big" John Dolphin.

The bass on "Race Of Man" is most certainly Bobby Nunn.

*Dolphin's Rec. Studio, Los Angeles, ca June 1950*

112A **Race Of Man** RIH 112

112B **Bayou Baby Blues** -1 RIH 112

121A **A Falling Star** -1, -3 RIH 121

121B **When Gabriel Blows His Horn** -1 RIH 121

## The Robins

(Bobby Nunn and prob. as above); with Mickey Champion, lead vcl (on -2); with unkn. accomp. Prob. Eddie Beal, pno; Chuck Norris, gtr; Red Callender, bs; Lee Young, dms. Produced by "Big" John Dolphin.

*Dolphin's Rec. Studio, Los Angeles, prob late 1950*

4050B **Early Morning Blues** RIH 150, Earth Angel LP JD-906

4051A **School Girl Blues** -2 issues as above

Note: RIH is Dolphin's Recorded In Hollywood label. RIH 112 and 121 are gospel-like recordings. The lead on 4050B sounds like a baritone. RIH 150 issued ca March, 1951.

## The Nic-Nacs

(as above) with Mickey Champion, lead guest vocal (exc. on -1); and tens, pno, gtr, bs, dms. Poss. the Johnny Otis band.

*Los Angeles, November 2, 1950*

1440-2 **Gonna Have A Merry Christmas** RPM 313, 342, Ace LP 88

1441-3 **Found Me A Sugar Daddy** RPM 313, 316, 342, Ace(E) LP CH 88, Ace CD CHD 698

1442 **I'm Telling You Baby** Ace LP 88, Ace CD 1174

1443-3 **You Didn't Want My Love** -1 RPM 316, Ace LP 88

Note: Several alternate takes of all four songs issued on Ace CD MOD50 recently. Original single 313 issued for Christmas 1950; 316 in early 1951 and 342 issued for Christmas 1951. Mickey Champion was a familiar thrush on the San Francisco black music scene, often substituting for the under-aged Little Esther on stage.

## Bobby Nunn with the "Robbins"

(as above) with vbs, pno; bs, dms.

*Los Angeles, prob, March 2, 1951*

1517 **Rockin'** Modern 20-807, Ace(E) LP CH 88, Spark LP 1000 (reissue bootleg)

(tk 1) **That's What The Good Book Says** Ace CDCHD 1010

1518 **That's What The Good Book Says**

issues as 1517, plus Ace CHD 698

(tk 3) **That's What The Good Book Says** (slow version) Ace CDCHD 1022

## Well, Hello Pretty Baby

unissued

## All Day I've Been Cryin'

unissued  
Note: "Rockin'" is an "answer" to the Mel Walker/Johnny Otis "Rockin' Blues" hit and "That's What The Good Book Says" was the first studio-recorded Jerry Leiber-Mike Stoller composition. The alternate is issued on the 2004 Ace CD "The Leiber & Stoller Story Vol 1 - Hard Times" and the slow version is issued on v.a. CD titled "Mellow Cats 'N' Kittens". Johnny Otis not involved in these recordings. LP credits "Bobby Nunn & The Robins". The unissued tracks are unconfirmed, but filed as recorded March 2, 1951.

## Note:

26 of the above recordings (excluding "Lover's Lane Boogie" and the tracks of RIH 112) are featured on the German CD **"Rockin' with the Robins"** on Titanic TRC 6007. During 1951-52 Nunn was recording as a solo artist - as all the other Robins went to military services, discharged in late 1952/early 1953. Nunn recorded a.o. "Christmas Bells" b/w "Two Sisters" (instr.) on RIH 244 and for Dootsie Williams. By the end of 1952 the Robins returned to civilian life and resumed their career. They now recruited Grady Chapman as lead tenor and got a new manager, Chuck Landers (business partner of promoter Gene Norman).





### The Robins

(Bobby Nunn, Grady Chapman, Ty Terrell Leonard, Billy and Roy Richard, vcls) with Shorty Rogers, dir; tens, bars, pno, gtr, bs, dms. Jack Lewis, prod; Jerry Leiber & Mike Stoller, co-prods on -1. Second session arranged by Maxwell Davis; and third session produced by Danny Kessler.

*Hollywood, January 21, 1953*

E3VB-0018 **All Night Baby** RCA 5271, LP 6279, CLP 1000  
E3VB-0019 **My Heart's The Biggest Fool**  
RCA 5175, Crown LP 1000

E3VB-0020 **A Fool Such As I** RCA 5175, CLP 1000

E3VB-0021 **Oh Why** RCA 5271, CLP 1000

*July 30, 1953*

E3VB-0161 **My Baby Done Told Me** RCA 5486 (withdrawn)

E3VB-0162 **I'll Do It** RCA 5486 (withdrawn)

E3VB-0163 **Let's Go To The Dance** RCA 5434, CLP 1000

E3VB-0164 **How Would You Know** RCA 5434, CLP 1000

*September 15, 1953*

E3VB-0198 **Don't Stop Now** RCA 5564, CLP 1000

E3VB-0199 **Get It Off Your Mind** RCA 5564, CLP 1000

E3VB-0200 **Empty Bottles** RCA 5489, CLP 1000

E3VB-0201 **Ten Days In Jail** -1 RCA 5489, CLP 1000



Note: "Ten Days In Jail" written by Leiber-Stoller. Crown LP (CLP) is a bootleg titled "The Best of .. Vol 2". Vol. 3 covers the Spark tracks and the first volume features Savoy tracks. All tracks on El Toro (Spain) CD R&B 111 "I Must Be Dreamin'" (2007), also including the four Crown tracks below plus the 12

Spark recordings. The CD is compiled and has great liner notes by Dave Penny, who insists the Spark recordings were done in order of the LS master numbers.

### The Drifters

(prob. as above) with unkn acc.

*Los Angeles, late 1953*

JB 327 **Sacroiliac Swing** Crown 108

JB 328 **The World Is Changing** Crown 108

Note: According to Steve Propes this Crown issue of 1954 was actually a recording by the Robins (see matrix numbers on the following session - where Grady Chapman has a true McPhatter styled singing). There were more "Drifters" issues on other labels by different groups, which were recorded by vocal groups before the Clyde McPhatter 1953 Drifters group.

### The Robins or The Robbins (120)

(as above) with reeds and rhythm.

*Los Angeles, c. December, 1953*

329 **Double Crossin' Baby** Crown 106

329 **Double Crossing Baby** (alt. take) Ace CD CHD 698

330 **I Made A Vow** Crown 106, Ace CD CHD 698

331 **All I Do Is Rock** Crown 120

332 **Key To My Heart** Crown 120

Note: Singles issued in 1954. All RPM/Modern/Crown recordings prob. produced by Joe Bihari. Joe, Jules and Saul Bihari involved with their usual pseudonyms as composers on labels. Singles tracks reissued on LPs Ace 88 and CLP 1000.

### The Robins

or **The Coasters** (LP 101, EP 4503, LP 371, RSACD 868)

Carl Gardner, lead/tenor; Bobby Nunn, bass/lead-1; Grady

Chapman (first session), tenor/lead-2; "Ty" Terrell Leonard,

tenor; Billy Richard and Roy Richard, baritones

with

Gil Bernal,ts; Willard McDaniel,pno/celeste-4; Charlie "Chuck"

Norris,gtr; Ralph "Waldo" Hamilton,bs; John "Jessie" Sailes,dms.

Unknown, eng; Jerry Leiber and Mike Stoller,prod. Prob. Mike

Stoller, pno on LS 29, 31, 32.

*Prob. Radio Recorders, Santa Monica*

*Los Angeles, c:a February-March, 1954*

LS 13 **The Hatchet Man** -1 Spark 116, RCD, CD 9974

LS 29 **I Love Paris** -2 Spark 113, Harmony LP LS-13

LS 31 **Whadaya Want?** -2 Spark 110, RCD, CD 9974

LS 32 **If Teardrops Were Kisses** -4

Spark 110, Spark LP 1000, CD 9974

with

prob. Richard Berry,lead bass vcl-3; Mike Stoller,arr/pno; Gil Bernal,ts; Barney Kessel,gtr; Ralph "Waldo" Hamilton,bs; John "Jessie" Sailes,dms. Abe "Bunny" Robyn,eng; Jerry Leiber and Mike Stoller,prod.

*Master Recorders, Los Angeles (Hollywood), early 1954*

LS 15 **Wrap It Up** -1 (Gardner,sec lead)

(57C-245, 59C-4073) Spark 103, LP 101, RCD

LS 16 **Riot In Cell Block # 9** -3 (57C-246, 59C-4074)

Spark 103, LP 101, EP 4503, LP 143, RCD,

Rhino CD 70593, CD 9974

*c:a August, 1954*

LS 22 **Loop De Loop Mambo** (57C-281, 59C-4093)

Spark 107, LP 101, EP 4503, CD 9974

LS 14 **One Kiss** (57C-282, 59C-4094)

Spark 113, LP 101, RCD, CD 9974

LS 23 **I Must Be Dreamin'** (57C-283, 59C-4095)

Spark 116, LP 101, RCD, CD 9974

LS 24 **Framed** -1 (57C-284, 59C-4096)

Spark 107, LP 101, EP 4503, RCD, CD 9974

*prob. July 7, 1955 (or poss. January, 1955)*

LS 30 **Smokey Joe's Cafe** 55C-32, S-1669

Spark 122, 6059, LP 101, LP 315, RCD, CD 9974

LS 21 **Just Like A Fool** 55C-33, S-1670

Spark 122, 6059, RCD, CD 9974



Photos - Left: 1953 (not 1954) with Ty, Billy (top), Bobby, Roy and Grady. Above: The sextet with the returned Chapman in 1955. Below: At the Hollywood Trocadero in 1955 with Bobby, Carl, Roy or poss. Grady, Ty, and Billy. The Rhino Handmade issue has the photo presented as featuring the Richard brothers - other files list Grady (with Roy not present).

Notes: Grady Chapman (who was out of the Robins from March, 1954 until the end of that year) possibly featured on more than the first session. Earlier discographies have listed above recordings in three sessions (each with four recordings) in order of LS master numbers with differing dates of recordings (March 1954, August 1954, c:a January 1955). Here they are listed according to Atco-given master numbers. Mike Stoller states in the liner notes of Rhino R2 71090 that "The Hatchet Man" was the first Robins date on Spark. (If LS 29-32 were recorded at one and same session, they must have been recorded in January 1955, since Spark single 110 was released in January 1955). All twelve Spark titles issued on Sequel RSA CD 868. Billy Guy and Leiber/Stoller have stated that Berry was guest lead on LS 16, although Gardner and Atco proclaim it is actually Nunn. Both Berry and Guy have recorded "answers" to "Riot...". Atco purchased and reallocated Spark masters on September 28, 1955 and reissued one Robins single (Atco 6059 with S-master numbers used). Most of the Spark recordings issued as by the Coasters on several later LP issues. Spark was owned by A.L. Stoller, Mike Stoller, Jerry Leiber and Lester Sill. Quintet Music was owned by Leiber, the Stollers, Sill, and Jack Levy.



Some Ernie Freeman-fans state Freeman and René Hall were involved as arrangers and musicians on "Just Like A Fool" (well Freeman certainly backed the Robins - and the Coasters on tour several times in the mid '50s). Master series 57C- allocated for LP 101 in 1957. All twelve recordings released on a bootleg Robins LP (Spark 1000 "The Best Of The Robins Volume 3", 1974, reissued in 1991 with two extra tracks, "Rockin'" and "That's What The Good Book Says" from Modern). LS 16 titled "Riot In Cell Block Number Nine" and ".....Number 9" on some later issues. LS 23 titled "I Must Be Dreaming" on Warner/Pioneer LP 13013 (and wrongly credited as the 1964 recording on that LP). LS 31 titled "Whadaya Want" on RSACD 868. Several of the above titles are on Dutch Harmony LP LS-13 (bootleg with very bad sound), which also features Robins recordings for Crown and RCA (1953). "Wobble Loo" on that album is neither by the Robins or the Coasters (actually by Ray Agee - Spark 119 - matrix LS 50) and the album is issued as by the Robins on label and the Coasters on sleeve. Rhino CD R2 71090 "50 Coastin' Classics" noted as RCD (for general overview). LS 30 sometimes spelt "Smokey Joe's Café". Collectables CD 9974, titled "Smokey Joe's Cafe" has ten of the 12 Spark recordings with "One Kiss" titled "One Kiss Led To Another".

The Coasters were formed in October, 1955. In 1957 and 1958 several of the Robins' Spark recordings were reissued on LP and EP as by the Coasters, leading to the common misconception that the Robins had transformed into the



# THE COASTERS

Coasters. In fact Gardner and Nunn were recruited by Leiber-Stoller-Sill and due to touring engagements there was not enough recorded material available when Atco needed recordings for the Coasters' first LP. During his absence in 1954 (or poss. 1955) Chapman recorded with the Suedes for Dolphin's label Money (a.o. "Don't Bopper"). In early 1954 Carl Gardner joined the group. Gardner made his first appearance with the Robins on March 13, 1954 for Gene Norman's Embassy Ballroom. Six of the Robins' 12 Spark-titles are on Ace CDCHD 801 "Leiber & Stoller present the Spark Records story": Riot In Cell Block #9 - Loop De Loop Mambo - Smokey Joe's Cafe - Whadaya Want - I Must Be Dreamin' - The Hatchet Man. During the summer of 1954 the Robins were fully engaged in Las Vegas for nightly stage shows.

Around June, 1955 Jake Porter of Combo records issued a single, Combo 91 as "Jake Porter and The Buzzards", titled "**Wine Women and Gold**". Porter says this was the 1955 Robins (the flip "The Bop" is an instrumental).

## The Robins

(Grady Chapman, Ty Terrell Leonard, Billy and Roy Richard, and Hildre Brown "H.B." Barnum, vcls/lead -1; plus poss. Johnnie "Twovoice" Morisette, vcls) with Jewell Grant, bars; Plas Johnson, tens; Ernie Freeman, pno; Rene Hall, gtr; Curtis Counce, bs; Ed Hall, dms. Freeman and Rene Hall, arrs. Produced by Gene Norman. *MGM Studio, Fairfax Avenue and Gene Norman Studio, Hollywood Boulevard Los Angeles, ca January 1956*  
V-5489-175 **Cherry Lips** Whippet 200, WLP 703  
V-5489-176 **Out Of The Picture** W 200, WLP 703



From 1956 to early 1957 (during four sessions)

B-5000 **Merry-Go-Rock** W 201, WLP 703  
B-5001 **Hurt Me** W 201, WLP 703  
**Since I First Met You** W 203, WLP 703  
**That Old Black Magic** W 203, WLP 703  
**A Fool In Love** W 206, WLP 703  
**All Of A Sudden My Heart Sings** W 206, WLP 703  
**Every Night** W 208, WLP 703  
**Where's The Fire** W 208, WLP 703  
**In My Dreams** Whippet 211  
**Keep Your Mind On Me** W 211  
**You Wanted Fun** W 212  
**Snowball** W 212, WLP 703  
**Blues In The Night** GNP Crescendo LP 9034  
**How Long** -1 Whippet LP 703

Note: Carl Gardner has stated that Leiber-Stoller called him off the "Cherry Lips" recording session to do the first Coasters session. "Cherry Lips" was supposed to be led by Gardner, but by then he and Nunn had left to form the Coasters. H.B. Barnum, born in Texas July 15, 1936 (who was a



childhood Hollywood stage piano concerts favorite and had made his first solo record on Imperial as Pee Wee Barnum in 1950 and sang with the Dootones in L.A. in 1955), acted as pianist and utility voice with the Robins during 1956-57. He sang and played piano for RCA in the early 1960s and later became a famous manager /arranger /producer for several acts. Whippet singles subsequently issued between March, 1956 and January, 1958 - Whippet was owned by GNP (Gene Norman). "**Rock & Roll**" Whippet LP 703 reissued on GNP-Crescendo 9034 (excluding "How Long") and re-titled "The Best Of The Robins", and on CD GNPD 9034 (with all 16 tracks). The GNP

issue has a cover featuring a photo from 1957 of Leonard, Chapman, Barnum and the Richards brothers and presents the brothers as Richard (no s). All Whippet titles issued on "**Cherry Lips**" CD. Chapman recorded several solo songs for Whippet. Johnnie Morisette said he sang with the Robins during this period. From Steve Propes in Blues & Rhythm: "I was in the Robins too, we came behind Grady Chapman. Gene Norman split up the lead singers who was getting a big head, they were nowhere alone. I sang lead on "You Wanted Fun". We played the Crescendo with Herb Jeffries. At that point there were two competing Robins groups (probably talkin' 'bout Carl Gardner; ed.note). They were taking away from each other - one lead by Grady Chapman, they left Crescendo on their own with H.B. Barnum." Morisette was born in Brazil on July 1, 1935 (or Montu Osland in the South Pacific). He succeeded Vernon Green as lead with the Medallions before his stint with the Robins - later worked with Sam Cooke.

## The Robins

(Grady Chapman lead? -1, Ty Terrell Leonard, Billy and Roy Richard, vcls); with unknown accomp and girl chorus. Probably a Chapman solo without the group.

Produced by Imperial Records and H.B. Barnum.

*Radio Recorders, Los Angeles, August 7, 1958*

IM-1708 **A Quarter To Twelve** -1 Knight 2001

IM-1709 **Pretty Little Dolly** -

(Chapman out, Bobby Sheen in, lead -2)

*November 11, 1958*

IM-1831 **A Little Bird Told Me** -2 Knight 2008

IM-1832 **It's Never Too Late** -

Note: There are two unreleased tracks filed for Knight, "**Talk, Talk, Talk**" and "**Sufferin' "**". Grady Chapman was replaced by Bobby Sheen from late 1957 (when Grady had been in and out of the group). Sheen was born in 1941. Charles Sheen (Sheen's son) has given the following information. Sheen joined the Robins in late '57/early '58 when Chapman was in and out of the group. From 1959 the Robins' driver - Billy Richards Jr also joined the group as Ty Terrell not always worked with them. By March 1961 Sheen had done most of the leads and he went with Lester Sill to Phil Spector of Philles Records as a back-up-singer and toured with Bobby Soxx & the Blue Jeans. In 1962 Sheen started moonlighting and joined Nunn's new Coasters, Mark II (originally including Nunn, Richards Jr, and Sheen - Chapman joined Nunn's group in 1964). This group was the same until 1966.

## The Robins

(Bobby Sheen, Billy and Roy Richard, plus "Little" Billy Richards Jr, vcls) with girl vcls, tbn, bars, pno, gtr, bs, dms, cga. Produced by H.B. Barnum, Jack Nitzsche, and Sonny Bono. Leads: Sheen -1, Richards Jr -2.

*Los Angeles, 1960*

**Just Like That** -1 Arvee 5001

**Whole Lotta Imagination** -2 -

**Live Wire Suzie** -1 Arvee 5013

**Oh No** -2 -

Note: In the spring of 1960 Terrell and H.B. Barnum recorded with Jimmy Scott Norman (yes the later Coasters member) as the Dyna-Sores, who made of cover of "Alley Oop" for Rendezvous.

## The Ding Dongs

(Bobby Sheen, lead vcl-1; Billy and Roy Richard, Billy Richards Jr, lead-2; vcls) with girl vcls and orchestra. Produced by Johnny Otis.

*Los Angeles, ca 1960*

**Ding Dong (aka Saw Wood Mountain)** -1

Eldo 109, Ace CD CHD 759

**Sweet Thing** -2 Eldo 109

**Lassie Come Home** Todd 1043

**Late Last Night** Todd 1043

Note: Thanks, Charles Sheen, for the information on above.

## The Robins

(Bobby Sheen, lead vcl; Billy Richards Jr, lead vcl-1; Billy and Roy Richard, vcls) with orchestra directed by Jimmy Lee.

*Prob Los Angeles, ca March, 1961*

6001 **How Many More Times** Lavender 001

6002 **White Cliffs Of Dover** -

6003 **Mary Lou Does The Hoochie Koo** - 1

(aka Mary Lou Loves To Hootchy Kootchy Co) Lavender 002

6004 **Magic Of A Dream** -

Note: In 1962 Roy, Billy Jr. and Bobby Sheen joined Marvin Phillips.

## Note:

All titles from 1956 - 1961 (except those as The Ding Dongs) on "**Cherry Lips**" Famous Grooves CD 31672 971026 of 1997. Hugh Gregory wrote the following on the Robins in his 1998 book "The Real Rhythm and blues": "Although the Robins were not the most influential of all the vocal groups... they facilitated the possibility that R&B could comment on and reflect, in a humorous way, the concerns of the working man (also referring to the Coasters, ed.mark). It does have to be said... the Robins... being at the cutting edge of social change was of less consideration than turning a fast buck. And it was the lure of the fast buck that scuppered their chances of long-term success." The tracks featuring Bobby Sheen as lead with the Robins and The Ding Dongs are issued on Ace CDCHD 1257 "Bobby Sheen Anthology 1958-1975" (2010). During the 1970s Chapman, Billy Richards, Leonard and Barnum sporadically acted in a revival Robins group and in January, 2002 Grady Chapman (who had substituted for Carl Gardner in the Coasters a couple of times in the late '90s and in 2001) re-activated a new group - **Grady Chapman & The Robins** (with Bobby Baker, Billy Foster, and Bobby Johnson) - still active!

**Note:** Updated discography in "*The Top Ten Vocal Groups of the 1950s*"

## The Robins - Representative CDs



**Johnny Otis Presents The Robins**  
- Savoy Jazz CD 17357 (all 12 Savoy tracks)  
**Rockin' with The Robins**  
- Titanic (Germany) TRC CD 6007  
(26 pre-RCA recordings 1947-1952 incl Savoy)  
**I Must Be Dreamin'** - El Toro (Spain) R&B CD 111 (all 12 RCA, all 12 Spark and the 4 Crown)  
**Smokey Joe's Cafe** - Collectables CD 9974 (10 of the 12 Spark recordings)  
**Rock & Roll** - GNPD CD 9034 (featuring all 16 Whippet recordings)

**Cherry Lips** - Famous Grooves (Germany) CD 31672 971026 (all 28 post-Spark tracks including the Whippet recordings)

## Off-Shoot Coasters Groups

"Coasters" recordings by ex-members (- and the fakes).

**Story and Discography** - by Claus Röhnisch

Thanks to Stefan Pingel-Wriedt, Charles Sheen, Todd Baptista, Joy Stewart-Evans, Jack Grochmal, Carla McCue, Matthew Broyles, Gaetano LaMotta, Ray Baradat, Bob McGrath, and Mark Traversino. Members and relatives of the non-original Coasters groups may not all agree with the editor's "fake Coasters" labeling.

Contrary to common belief, the Coasters did not sing behind Little Richard on the film track of "The Girl Can't Help It" (neither did the Robins), and not behind any Elvis recordings. There is, though, a possibility that the Coasters sang behind LaVern Baker on her March, 1957 Los Angeles recording of "Jim Dandy Got Married". There is also some evidence stating the Coasters backed Bobby Hendricks on "Itchy Twitchy Feeling" in mid 1958, and that it was the Coasters backing Hendricks on the Drifters' recording of "Drip Drop" in April, 1958. The first off-shoot Coasters LP surfaced in the early 1970s.



Bobby Nunn, Leon Hughes, Cornell Gunter, Billy Guy, Will Jones, Billy Richards Jr, and Grady Chapman have all in one way or another launched non-original Coasters groups (and so have others who have no direct connection to the originals).

**Bobby Nunn - with Billy Richards Jr, Bobby Sheen, Grady Chapman, and Randy Jones**

Nunn's Coasters, originally called "**The Coasters, Mark II**", started acting in late 1962 and were well established on the West Coast and toured the South and even Germany (during the first years including Billy Richards Jr and Bobby Sheen - and from 1964 also Grady Chapman of the early Robins). Billy Richards Jr is a nephew of the Robins' Billy Richard. Richards Jr ironically sued Carl in 1991 for using the Coasters' name. Bobby Sheen

(born 1941, died in LA on November 23, 2000) had joined the Robins already in 1958 (after leaving high school) together with Richards Jr. In late 1962 (after having acted with Bob B. Soxx and the Blue Jeans for Phil Spector) Sheen and Richards Jr co-operated with Nunn to form The Coasters, Mark II, soon joined by Grady Chapman. The four continued to tour until 1966, when Randy Jones joined. The group toured up to Nunn's death. (Randy had sung with the Flairs, the Penguins, and the Flares and acted with almost all the fake Coasters groups. He died in 2002).



In 1970 Nunn "handed" the name "The Coasters" to his long-time associates Sheen and Richards Jr. After Nunn's death copyright procedures followed (under management by Larry Marshak). Several years later an agreement between Gardner and Richards Jr was settled. Bobby Sheen had told his son at the time of Nunn's death that there were nine groups

claiming to be "The Coasters".

The remnants of Nunn's group turned into two groups - one led by Billy Richards Jr and one by Grady Chapman. The Billy Richards Jr group toured as **Billy Richards' Coasters** and also as "**The (West) Coasters**" - with managements in Tennessee, California and New York (Larry Marshak, SIC). His group originally included remnants of the late Nunn's Coasters group - Randy Jones, Tommy Turner and Bobby Sheen - sometimes also Tony Ruiz and Dexter Tisby. In 1989 the group consisted of Richards, Sheen and Randy Jones. By the late '90s Richards' group featured Henry Miller, Larry Tate and Sandy Wyatt (who continued to perform after Richards' brain aneurysm). Billy Richards' Coasters (with Richards Jr still up front - although in bad condition) still acted in 2002 - singing all The Coasters' original hits; and with Larry Tate acting bass "equally as good as Dub Jones" (fan Sam Leandro reports). Billy Richards' Coasters of today have a web entry at myspace.com with a lot of "borrowed" material from this site, but also some audios and extra information of that group. Members of the group according to that entry in 2006 are: Billy Richards, Larry Tate, Duane Jackson, and Larry Hicks.



Grady Chapman's group toured as **Grady Chapman's Coasters** (originally featuring Nunn) and as "**Bobby Nunn Tribute Coasters Group**" - after Nunn's death. Grady's group also sporadically featured Leon Hughes, Billy Guy, Will "Dub" Jones, sometimes even Billy Richards Jr, and especially Jerome Evans (who was a constant member - originally from the Furys and who also had sung with Bobby Hendricks' Drifters), plus Charles Jackson and Randy Jones. Bobby Sheen joined Grady and the two performed together, on-and-off, through the 1980s and 1990s together with Jerome Evans right up until a few weeks before Sheen's death - using the name "**The Fabulous Coasters**" (with performances in a club in Tustin, California and in the year of 2000 in Hobbs, New Mexico). "The Fabulous Coasters" even toured Germany in October, 2000 (featuring Grady with Robert Baker, Jerome Evans and Randy Jones). During 1993 Grady substituted a couple of times for Carl Gardner in Gardner's true Coasters group and Grady recently has started his own new line-up of **The Robins** (probably featuring the most recent line-up of Chapman's "Coasters" (Robert Baker - who used to sing with Gunter's group, Bobby Johnson - who sang with the Hollywood Flames, and Billy Foster - from Vernon Green & the Medallions. (Thanks Joy Stewart-Evans for information on the latter-day Chapman Coasters. Also thanks to Jackson Hart concerning some of the information on the California Coasters - and to Charles Sheen).



# THE COASTERS

## Cornell Gunter (and his off-springs)



Cornell Gunter's Coasters started working in 1963, often called "**The Fabulous Coasters**" (during the first years), and toured heavily (and visited England in the '60s) with several engagements in Las Vegas. Cornell's first new group comprised remnants from the Penguins, with Teddy Harper (who worked with Cornell several years - Teddy passed away on January 14, 1985), Dexter Tisby, and especially Randy Jones - who also sang with Bobby Nunn's and Grady Chapman's Coasters, and sometimes even with his own Coasters group. Cornell's most consistent bass singer was Nat "Buster" Wilson (whose body was found in Modesto, California in May 1982, he was murdered in 1980 - on December 8, 1984 the group's manager Patrick Cavanaugh was convicted for murder). The group recorded as "Cornell Gunter" (with sister Shirley as guest star). Leroy Binns sang with the group for a while as bass/baritone. By 1985 Cornell's trio included Charlie Duncan (originally a drummer) and Edwin Cook (from the Platters, handpicked by and replacing Harper). "**Cornell Gunter's Coasters**" of the mid 1990s were a fake group led by Randy Jones with Billy Williams and Clarence



Walker (Randy was featured with Willie Davies' the Jacks after Will Jones' death). After Cornell's death "**Cornell Gunter's Coasters Inc.**" (often promoted by Dick Clark), featured Duncan, Cook, and Lionel "Z" Pope. Another off-spring group of Cornell's is

a group led by Terry Evans (not the 1944 Mississippi-born soul singer). He nowadays tours with a tribute group. Later a Cornell Gunter's Coasters were led by Edwin Cook, also featuring Bruce Anderson, Otis Hombre and Geno Williams. In 2007 Charlie "D" Duncan marketed a group without Cook (featuring Lionel "Z" Pope and Tony "T" Scruggs - advertised as **The Original "Cornell Gunter's" Coasters**).

## Billy Guy & Will Jones



Billy Guy made his first attempt as a solo artist back in 1962, when he recorded 16 tracks for ABC-Paramount and Lloyd Price's Double L label in New York - with no great success, although the recordings were pretty interesting (and later turned up as by "The Coasters"). Still recording and touring with the Coasters up to 1973, he often was substituted by Vernon Harrell on stage and later by Jimmy Norman. Guy continued recording several records in his own name for other labels after 1973 but also waxed couple of sessions as by "The Coasters" during the 1970s - especially a session for King/Gusto in Nashville in 1977 with Will "Dub" Jones. Jones himself had already recorded as "The Coasters" (the album "The World Famous Coasters") around 1976 together with Leon Hughes. Jones settled in Los Angeles around 1979. Billy Guy led a "**Coasters**" group, starting in 1983 with Will Jones. They sang together for 17 years, sometimes also featuring Grady Chapman. Initially they worked as "**The World Famous Coasters**". Will was semi-retired during his later years, mostly acting as a gospel singer. Billy Guy then started to semi-coach a Las Vegas "The Coasters", often billed as "**Billy Guy's Coasters**", managed by Larry Marshak of RCI Management in New York during the latter part of 1998. Marshak had negotiated a business deal with Guy after the termination of a similar contract with the Billy Richards group. Marshak is the organizer behind several of the new, phony name-sakes in the U.S. - young groups billing themselves and touring as "The Platters", "The Drifters" or/and "The Coasters".

## Leon Hughes & Young Jessie



Leon Hughes has worked with groups called "**The World Famous Coasters**" and "**The Original Coasters**" on several occasions and also toured with a revival line-

up of the Hollywood Flames and still promotes himself as "Leon Hughes - one of the original Coasters". Leon also sang with Dub Jones on "The World Famous / Just Coastin'" album. Even Young Jessie (who substituted for Leon in L.A. recording studios in 1957) has recently acted with his own "Coasters" group.

## Truth in Musical Advertising Bill

Under the law (nowadays past in several States in U.S.), a band can use an original act's name only if it includes at least one member of the group that released a recording under that name; the performers own the rights to the name; or the performers have permission from the group to use the name. Otherwise, the group would have to advertise itself as a tribute or salute (2007).

## Bogus

(promotor: Larry Marshak, with Early Clover et al)



Gardner, Guy, Jones and Gunter were "handed" the name **The Coasters** individually from Lester Sill (who had the "business rights") by a written assignment in the mid '60s, but there is only one group truly deserving the name of THE COASTERS - Carl

Gardner's group (Carl filed a Service Mark of "The Coasters" at the U.S. Patent and Trademark Office on July 15, 1986, No. 1401608, for 20 years). In early 1998 Gardner settled an agreement with Billy Richards, and Carl thereby got the sole right to use the name of "The Coasters". In early 2000 Billy Guy handed over his "rights" to Carl and retired, and later Gardner won a court case against Larry Marshak, but Marshak immediately made a deal with Gunter's sister Shirley and started to promote "**Cornell Gunter's Coasters**" at Capitol International (who where the same fake group that Billy Guy had semi-coached during the latter part of the '90s). That group sometimes continued to name themselves "**The Billy Guy Coasters**" and also simply used "**Coasters**". The name used most often these days though is "**The Cornell Gunter Coasters**" (with several engagements in Las Vegas and a couple of CDs issued).

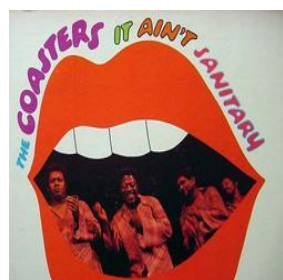
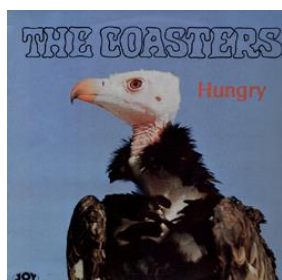
The first fake Coasters group Marshak managed was the Billy Richards group (after Nunn's death). Richards signed a strange deal with Marshak handing over the "rights" to use the name the Coasters. When Richards changed management, Marshak signed a deal with Billy Guy during the late '90s (using the name The Billy Guy Coasters) and when Billy settled with Gardner in the year of 2000, Marshak again found one to "fool" - this time Shirley Gunter (the blind sister of the now deceased Cornell) who let Marshak use Cornell Gunter's name (meanwhile the "true" remnants of Gunter's later-years fake group started Cornell Gunter's Coasters Inc - that's why there are several groups using Gunter's name). Marshak filed bankruptcy in mid 2002. The Cornell Gunter Coasters' of 2002 (and 2008) most consistent lead singer is Early Clover, who joined the bogus Coasters in 1988 and also acted with the fake Platters and Drifters groups and nowadays also tours as a solo artist. In early 2005 the Cornell Gunter Coasters featured Dave Revels, Earnest Harrison, Mike Raysor, and Ron Beau. Later that year veteran Revels was flanked by Mike Bossard, Thomas Ross, and Lee Bellingier. The Sahara Cornell Gunter's Coasters in 2006: Steve Smith, Cliff Dawson, Donald Pinkney and Early Clover. In early 2007 Dennis Anderson, James Hayes, Tom Ross and Sam White acted as the Cornell Gunter Coasters on the West Coast. Marshak's groups consist of different singers at different events.

Below are listed all recording sessions issued as by "**The Coasters**", but which are not by Gardner's group. Each entry begins with a track time identification (when known).

## Off-Shoot Coasters Discography

Discography compiled by Claus Röhnisch

- with thanks to the late Brian Watson, and to Ray Baradat, Jack Grochmal, Charles Sheen, Joy Stewart-Evans, Jackson Hart, Matthew Broyles, Cord Coslor, a.o.  
Note that several of the off-shoot Coasters LPs and CDs show images of the true Coasters.



### BILLY GUY (on singles) or THE COASTERS

(Billy Guy, lead vcl; and Jim Gilstrap, bass vcl).

Unknown accomp. incl. reeds and rhythm with male and female back-up vcls. Arr and cond by Gil Askey. Prod. by Robert Bateman. Acquired by Lloyd Price and Harold Logan.



Detroit, 1962

- 2:20 **Women \* (The Prophet)** Double-L 719\*, Joy(E) LP 189, Trip LP 8028, TVP LP 1002, EscLP 3311
- 2:45 **Whip It On Me, Baby (aka Whip It On Me)** as above plus Trip LP 16-7, Archives LP 613, Bellaphon(G) LP 15230, Stateside(J) LP 40028, (not TVP)
- 2:40 **Hungry** 189, 8028, 1002, EscLP 3311
- 2:07 **Oh, Rocking My Soul (aka Rockin' My Soul)** as above plus 15230, (J)40028, LECD, (not TVP)
- 2:50 **She's A Humdinger \* (aka Humdinger)** ABC-Paramount 10397\* plus as above
- 1:59 **T.V. Fanatic** 189, 8028, 16-7, EscLP 3311
- 2:26 **As Quiet As It's Kept (aka He's In Love)** ABC-Paramount 10320 plus as above
- 2:39 **It Ain't Sanitary (aka Sanitary)** 189, 8028, 16-7, 613, 15230, (J)40028, 1002, EscLP 3311
- 2:30 **(The) Deodorant Song** as above plus LECD
- 2:25 **It Doesn't Take Much \* (It Don't Take Much)** ABC-Paramount 10397\* plus 189, 8028, 16-7, 613, 15230, (J)40028, EscLP 3311
- 2:57 **(The) Prison Break** 189, 8028, 613, 15230, (J) 40028, 1002, EscLP 3311
- 2:21 **Here I Am** ABC-Paramount 10320\* plus 189, 8028, 613, 15230, (J)40028, LECD
- 2:38 **You Don't Know What You're Talking About (aka Ask Somebody and Sister Blabber Mouth)** 613, 15230, (J)40028, LECD
- 2:12 **She Ain't Got No Hair** as above
- 2:24 **Call On Me** as above
- 2:21 **Won't Be No More (aka Little Black Book)** as above

Note: All 16 tracks are on German Stateside LP 40028 "The Coasters". Japanese Stateside LP 40028 has the 12 tracks of Joy/Trip. Original album issued on Joy in England in 1971, titled "Hungry", followed by the U.S. Trip LP (1973 - same tracks), titled "It Ain't Sanitary". Escobar LP 3311 (1980) "Breaking Out" has ten tracks. Archives LP 613 (1985) "The Coasters" has ten tracks. The two ABC-Paramount singles issued 1962, and the Double-L single 1963 (all as by Billy Guy, with "Women" as title of one side). LECD is Wisepack/HHO (E) "Legends" LECD 076 (issued 1994, 22 tracks including 10 Atco Coasters recordings and later Gusto recordings). An Internet download album from HHO Licensing titled "Poison Ivy" features 7 original Atco tracks, the live "Little Egypt", the Date/Columbia recording of "Love Potion No. 9" and 7 of the above (all picked up from the Wisepack CD). Diverse tracks from above issued on uncountable "Coasters" CDs (six of them are on Sterling CD 24318 "Rockin' My Soul"). There is no CD featuring all 16 tracks from this session. All six tracks on the original Trip TOP LP "16 Greatest Hits" (also including the ten Gardner Trip revivals) re-issued in stereo on MasterTone Abracadabra CD AB 3119, titled "Yakety Yak - 17 Classic Coasters Tracks" (with "One Foot Draggin'" added as a bonus). MasterTone (US) CD 8338 features 14 tracks, with the six listed above plus "Jumbo Bwana" and "One Foot Draggin'", but excluding "Searchin'" and "Along Came Jones" from Gardner's Trip session. Trip TOP LP 16-7 also issued on Phoenix20 LP 602 (US 1980) and AFE LP 1059 (E 1982) as "Juke Box Giants", and reissued on Passport CD 1018 (2005).

### THE COASTERS featuring Cornell Gunther

(Cornell Gunter, lead vcl; and Bobby Seeger /Stregar/, Nat "Buster" Wilson and Lloyd Wolf, vocals). Unknown accomp. incl. horns and rhythm. Bootleg recordings by Ron Bartolucci / Little Walter De Venne.

Paul's Maul, Boston, Mass., 1970

8:46 **Intro & Medley: It's Your Thing/Knock On**



**Wood/Funky Broadway**

**/Land Of 1.000 Dances/Yakety Yak**

New Rose CD 5110, New Rose (J) CECC 00571 ("Poison Ivy")

6:40 **Medley: Searchin' /I Can't Help Myself/Get Ready** as above

3:05 **Shoppin' For Clothes** as above

3:25 **Charlie Brown** as above

3:32 **Medley: What'd I Say/Long Tall Sally/Jenny Jenny/Lucille/Tutti Frutti** as above

Note: The group is presented as "Cornell Gunter and the Coasters" by the MC. CD live album issued in 1992, titled "The Coasters featuring Cornell Gunther", and recorded in 1970 (although the CD wrongly credits 1969). Also includes four titles by Carl Gardner's Coasters (see "Coasters Session Discography"). Observe the common misspelling of Gunter's surname.



### THE COASTERS TWO PLUS TWO

(Grady Chapman, Leon Hughes, Bobby Nunn, and Jerome Evans, vcls); unknown accomp."Bumps" Blackwell, arr/prod.

Los Angeles, Calif., 1975

**Searchin' 75** Chelan 2000

**Young Blood** Chelan 2000

Note: Chelan was owned by Bumps Blackwell (and thanks Joy for the information!).

### BILLY GUY & THE COASTERS

(featuring Billy Guy). Billy Guy, (solo on SalWa) vcl and prod.

H.B. Barnum co-prod on BlackCircle. Publ Screen Gems on SalWa.

Hollywood, ca 1975 (prob two separate sessions)

2:27 **You Move Me** SalWa 1001

1:57 **Take It Easy Greazy** SalWa 1001

2:30 **Watergate** (Put Some Funk On, Cause The Money's Been Long Gone)

2:10 **Hockey-Puck** BlackCircle 102

### CORNELL GUNTER'S COASTERS

(featuring Cornell Gunter, lead; with Teddy Harper, Nat "Buster" Wilson; plus Gaetano "Lee Diamond" LaMotta).

Unknown instrumentation incl strings, brass, organ and rhythm. Unknown prod. The single issued as "Cornell Gunter" in 1976.

Wally Heider Studios, San Francisco, November 1975

2:46 **Down In Mexico** Together 101

2:36 **Poison Ivy** unissued

3:13 **Love In My Heart** Together 101

2:27 **Wishing Well** unissued

Note: Thanks Gaetano LaMotta for information on this session. Last two tracks filed as "Cornell Gunter Originals".

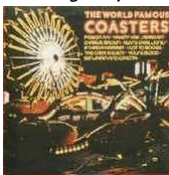


### "WORLD FAMOUS" COASTERS or THE COASTERS

(featuring Will "Dub" Jones, bass vcl-1/lead-2; Leon Hughes, vcl + unknown singers). Almost certainly the vocal-line ups are two different lineups - therefore prob. two sessions. J. Rhys, engineer. Orchestration incl. horns and rhythm.

Andy Di Martino (aka Aloysius De Marino), prod.

Los Angeles, ca 1976



4:41 **If I Had A Hammer** -2 American

International Artists AI -1122, LP AIA-333,

GAP WSH LP 016, DJM(E) LP 22053

2:40 **I Got To Boogie** -1

LP AIA-333, GAP 016, DJM(E) LP 22053

2:48 **Searchin'** as above

2:14 **Charlie Brown** as above (not GAP)

2:40 **Poison Ivy** as above (not GAP)

1:45 **Yakety Yak** as above (not GAP)

2:07 **Young Blood** as above

2:40 **Along Came Jones** as above (not GAP)

3:17 **Benjamin And Loretta** -1 as above

2:46 **The Chick Is Guilty** as above



# THE COASTERS



Note: "I Got To Boogie" written by M. Smotherman (publ. A. Dimartino Music /Valentine). AIA-LP is the original album issue on American International Artists (the "disco version" - the B-side of "If I Had A Hammer" - has the same track on each side of the single - track time 4:40 - the A-side is same track with time 3:15). The GAP LP is a US Garner Artist Production and DJM album is the British issue, both titled "**The World Famous Coasters**" with DJM reissued on C-Five C5CD 579 as "**The Coasters - Just Coastin**". The three noted

tracks and poss. a couple of the others definitely feature Will Jones (on "I Got To Boogie" the lead asks "Dub" to pass his jug). Leon Hughes most possibly on all tracks. Thanks Ray Baradat for the information about Leon Hughes on the above session. The A-side of 4:41, now 3:20, reissued on Ripete 3-track single REP-1039 as by **Carl Gardner & The Coasters** - with the flip by the Tams and by Clarence Carter. The GAP LP has ten tracks of which some (with other songs) may feature a complete different white group.

## THE WORLD FAMOUS COASTERS

(**Leon Hughes, vcl** + unknown singers). Produced by Leon Hughes and Rayce Gentry. Unknown accomp. *Live in Lake Tahoe (Calif-Nevada) and Japan, circa 1977*  
**So Fine** AceHi M-101  
**Baby What You Want Me To Do** AceHi M-101

## THE COASTERS

(**Billy Guy, lead vcl**; **Will "Dub" Jones, bass vcl**; and **Jack Grochmal, harmony vcl**).



Louis Lofredo, dir/prod; Jeff Tweel and Pete Thomason, co-prods; Jan Robin Meurer, sub-prod; Mike Stone, eng. Musicians: Clay Caire, Jack Grochmal, Sid Johnston, Larry Sasser, Stephen Shaffer, Rod Smarr, Denis Solee, Pete Thomason, Jeff Tweel. Background vocals: Pebble Daniel, Linda Hargrove, Marcis Routh, Pamela Thacker, and some of the

musicians. (Thanks Jack Grochmal for the information on the fact that "Dub" was in on this session in Nashville!).



King/Gusto studios, Nashville, Tenn., late 1977

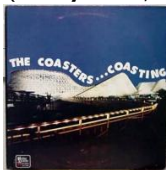
- 3:28 **Ain't No Greens In Harlem**  
Fleet(H) 15674, Ariola(H)unkn. #,  
Polydor(G) 2040-273
- 3:22 **Jumbo Bwana**  
as above, plus MasterTone (US) CD 8338
- 1:48 **Yakety Yak** King-Gusto GT4-  
2057, Bellaphon (G) 100-27-077,  
Gusto LP PO-310
- 2:21 **Charlie Brown** as above
- 2:47 **Searchin** Gusto LP PO-310
- 2:48 **Little Egypt** as above
- 2:20 **Young Blood** as above
- 2:55 **Along Came Jones** as above
- 2:44 **Poison Ivy** as above
- 3:35 **One Foot Draggin** as above, plus LECD,  
Bam KLMCD 036, MasterTone (US) CD 8338, CD AB 3319
- 3:48 **Beaver Dreamin** Download "Rock Masters"



Note: 3:35 composed by Charlie Craig (Power Play Music). The Gusto LP "**The Coasters Greatest Hits**" also features "Love Potion Number Nine" and "D.W. Washburn" by the Coasters (see King sessions) and was reissued on Highland/Hollywood HCD-282, Onyx Point CD 264136 and as "Best of the Best" on Federal FED-CD-6543. 3:28 composed by Carl Fisher and 3:22 by Peter K. Thomason and Jeff Tweel (both published by Roba/Baiesie). All tracks on LP PO-310 reissued in 1986 on DeLuxe(Canada) CD 1006 "16 Greatest Hits" together with eight tracks from the Coasters' "On Broadway" album for King plus on Highland/DeLuxe LP DLX-7786 and CD DCD-7786 together with all tracks of the true Coasters' "On Broadway" album as "**20 Greatest Hits**" in 1987 (reissued on Gusto/TeeVee TV-0750-2 in 2006). Leiber-Stoller-Bienstock had sold their shares of King/Starday before these recordings. Bam CD titled "Young Blood".

## THE COASTERS

(**Bobby Nunn, Bobby Sheen, Billy Richards Jr, Randy Jones,**



vocals). Orchestration incl. horns, strings and rhythm: Joe Clark, Ben Bena, Jimmy Nunya, Billy Bass, Wilton Gites, Bobby Haines, Brother John, Dave Hemper, Gary Ferguson, James Ingram, Billy Mitchell, Bill Como, Don Preston, Roland Hill, Brenton Banks, Vince Charles, The Good Brother O'Dell, Bobby Sheen, Jerry Summerville, Gary Barone, The Salsa Band.

Jimmy Nunya, Bobby Sheen, Billy Richards, prod. Engineers: Al Ramirez, Art Stewart, Joe Connizzaro, Joe Klein. Jimmy Nunya, manager. Mark Traversino, studio manager at Drew Studio.

*Drew Studio on Sunset-Gower -1, Star-Trak Rec. Studio, Marvin Gaye Studio, and Joe's Place*

*Los Angeles, California, c:a 1977 and 1978*

4:35 **Charlie Chan** - 1 Salsa Picante SLP 10001

4:25 **Dance Coasting** as above

5:35 **Disco Calypso** as above

2:46 **One Of These Days** as above

4:55 **My Sweet Baby** as above

3:56 **Love Is A Funny Thing** as above

3:38 **The Big Rip-Off** as above

Note: Salsa Picante LP issued in U.S. in 1979 as "**The Coasters ..**

**Coasting**". "Charlie Chan" possibly recorded earlier. Mark Traversino ("Charlie Chan"), Richards, Sheen, Nunya, McPhilbin and Kent Harris listed as composers on the seven disco-type tracks on that LP; Harris' composition "The Big Rip-Off" - featuring Nunn and Randy Jones is not disco-music, but true ghetto blues.

Photo on Salsa Picante LP features Nunn, Sheen, Richards Jr and Randy Jones (and was used as a drawing on Guy's Archives LP). Thanks, Mark Traversino, for additional recording information. Jerome Evans sings lead on another version of Traversino's "Charlie Chan".



## THE COASTERS

(Line-up prob. as above, incl. **Bobby Nunn**). Orchestration incl. horns and rhythm. Prod. by Sheldon A. Saltman, Arthur Forrest, Fabian A. Forte, Oscar P. Arslanian, Eric Taub and Richard Kulis. Remixed at I & II Recording Studios, Los Angeles. Fabian, MC.

*Bob & Ronnie's Live Music, Baton Rouge, Louisiana, c:a 1985*

**Yakety Yak** Silver Eagle LP 1041, Warwick CD 2080

**Charlie Brown** issues as above

**Poison Ivy** Silver Eagle LP 1041

**Along Came Jones** as above

Note: Originally issued on HomeCooking/Magnum video ("America's Music Rock 'N' Roll Volume 1" MMGV 049). Silver Eagle is a triple LP-set and Warwick a CD, both from Canada with different live artists and titled "Good Time Rock 'N' Roll".

## LEON HUGHES & "COASTERS"

(**Leon Hughes** with **Darryl Reynolds, Larry Hicks,** and "**Little Dion**" **Overstreet,** vocals). Unknown instrumentation.

*Prob. Los Angeles, California, c:a 1992*

**Yakety Yak** VHS Video (unkn. label), Oldie CD (unkn. #)

**Charlie Brown** as above

**Poison Ivy** -

**Stand By Me** -

**Searching** -

**What A Wonderful World** -

**Rock & Roll** -

**Love Potion #9** -

Note. The video is titled "**Tribute To Their Greatest Hits**" and includes six tracks of above with a total of 26 minutes. The CD contains all eight tracks, titled "**Leon Hughes - one of the first original Coasters**" (issued 1998). Also on mp3 download.

## BILLY RICHARDS' COASTERS

(**Billy Richards Jr, Randy Jones, Bobby Sheen,** and **Tommy Turner,** vocals);

with Billy Ciuffi & The Monte Carlos instrumental back-up.

*Prob. Los Angeles, ca 1994-1995*

**Chicken Shack** (Monte Carlos) Dar-Kat Music CD DK-1001

**Poison Ivy** as above



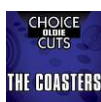
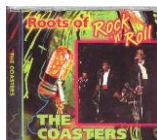
**Searchin'** as above  
**Charlie Brown** -  
**Young Blood** -  
**Hog For You** -  
**Leavin' It Up To You** -  
**That Is Rock & Roll** -  
**Along Came Jones** -  
**Let The Good Times Roll** -

**Proud Mary** -  
**Little Egypt** -  
**Yakety Yak** -

Note: Album titled "**Best of The Coasters - Live on Tour**".

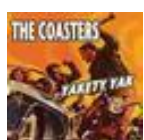
#### THE COASTERS

(the Larry Marshak bogus line-up, definately **not** Gardner, vocals - probably featuring Early Clover & Bob Rivers).  
 Orchestration incl. horns, and rhythm.



Unknown location, 1996

(Issued on Canadian labels - "digitally recorded 1996")



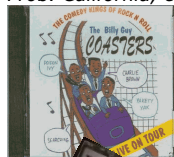
3:09 **Run Red Run** Prime Cuts CD 23552  
 2:50 **What About Us** -  
 2:47 **Little Egypt** -  
 2:56 **Poison Ivy** -  
 2:30 **Charlie Brown** -  
 2:52 **Down In Mexico** -  
 1:51 **Yakety Yak** -  
 2:15 **Young Blood** -  
 2:53 **Searchin'** -  
 2:54 **Along Came Jones** -



Note: Originally issued as "**Greatest Hits**" in 1996 on Prime Cuts, reissued on St. Clair-Prime Cuts (Canada) CD SLD 23552 (in 1999), on St. Clair CD FGD 58192 (as "**Forever Gold**", also in 1999), on Direct Source CD 75382 (as "**Roots of Rock 'n' Roll**" in 1996), and on Platinum Disc 2317 as "**The Coasters**" (2005). It is the Larry Marshak bogus group. Available at Internet download - **Choice Oldie Cuts** and **Yakety Yak** (Cleopatra).

**THE COASTERS - The Clown Princes of Rock N Roll** (first CD) or **THE BILLY GUY COASTERS** (second CD)  
 (Unknown line-up; in fact **Billy Richards' Coasters**).  
 Unknown orchestration.

Prob. California, ca 1997



**Poison Ivy** unknown labels  
**Youngblood** -  
**Searchin'** -  
**Charlie Brown** -  
**Little Egypt** -  
**Dock of the Bay** -  
**A Capella Sing Along** -  
**Ruby** -  
**Zing (Went The Strings Of My Heart)** -  
**Goodnight Sweetheart** -  
**Yakety-Yak** -  
**Shout** -

**Note:** Some tracks may come from the first Richards session. On the second CD the credit suggests a Larry Marshak production. First CD titled "**Live On Tour**" (with an image of Marshak's group) and the second CD titled "**The Billy Guy Coasters - Live On Tour**" (with same track order). Second CD edited 1999.

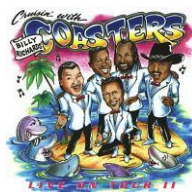
#### BILLY RICHARDS' COASTERS

(**Billy Richards Jr**, **Sandy Wyatt**, **Henry Miller**, **Larry Tate**, and **Duane Jackson**, vocals); with Will Porter and The All Stars back-up band. Produced by Billy Richards Jr.

Santa Cruz Beach Boardwalk, California, July 4, 1999

**Watermelon Man** (Porter & all stars) - Dar-Kat Music DK-1002

**Poison Ivy** -  
**Searchin'** -  
**Charlie Brown** -  
**Young Blood** -  
**Hog For You** -  
**60 Minute Man** -  
**Georgia On My Mind** -



**That Is Rock & Roll** -  
**Along Came Jones** -  
**Dock Of The Bay** -  
**Higher & Higher** -  
**When A Man Loves A Woman** -  
**Yakety Yak** -

Note: Album titled "**Cruisin' with Billy Richards' Coasters - Live on Tour II**".  
 (Thanks, "temp fan", for the information).

#### CORNELL GUNTER'S COASTERS

(The Larry Marshak bogus line-up, vocals; some tracks probably the Billy Richards group, who was managed by Marshak during the early 1990s). Unknown orchestration.

Unknown location, ca 2000

**Charlie Brown** - unknown label

**Yakety Yak** -  
**Along Came Jones** -  
**Poison Ivy** -  
**Searchin'** -  
**Love Potion Number 9** -  
**Love Potion Number 10** -  
**Little Egypt** -  
**Zing Went The Strings Of My Heart** -  
**Smokey Joe's Café** -  
**Peggy Sue** -  
**My Heart Will Go On** -  
**Lucy In The Sky (With Diamonds)** -  
**Sgt. Pepper's Lonely Hearts Club Band** -

Note: Several of the tracks come from the earlier sessions above. CD title probably "Cornell Gunter's Coasters" (although not confirmed).

#### THE MIGHTY CORNELL GUNTER'S COASTERS

(most certainly the "original" Cornell Gunter's Coasters, featuring Edwin Cook, Charlie Duncan, and Lionel Pope).

Unknown orchestration.

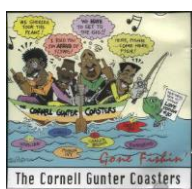
*Live at the first Sponsors Concert, Sunset Park, Las Vegas, May 27, 2001*

Unknown recordings

a.o. **Young Blood** Inkatha CD #10

#### THE CORNELL GUNTER COASTERS

(The Larry Marshak bogus line-up, vocals; some tracks probably the Billy Richards group). Includes both live and studio recordings. Unknown orchestration.



Unknown location, ca 2001

**Thats Rock-N-Roll** - unknown label  
**Twist - Lets Twist Again** -  
**Shake Rattle-N-Roll** -  
**A Capella: Doo Wad Diddy, Dancin In The Streets, Twist And Shout** -  
**Charlotte Brown** -  
**Smokey Joes Café** -  
**Its Allright** -

**Dock of The Bay** -  
**Medley: Poison Ivy, Young Blood, Searchin, Zing, Charlie Brown, Yakety-Yak**  
**Love Potion #9** -  
**Love Potion #10** -  
**Shout** -

Note: Several of the tracks come from the earlier sessions above. Album title "**Gone Fishin'**" (issued in 2002).

#### THE ORIGINAL CORNELL GUNTERS COASTERS

(Charlie Duncan's group, also featuring Lionel "Z" Pope and Tony "T" Scruggs). Unknown instrumentation. A total of 23 tracks.

*Live recordings. Las Vegas, ca 2007/2008*





# THE COASTERS

## Off-Shoot Coasters Singles

The following singles have been issued as by The Coasters, but feature former Coasters' members:

**The Coasters Two Plus Two** Chelan 2000  
(feat. Hughes, Nunn, Chapman)  
1975 Searchin' 75 / Young Blood

### Billy Guy and The Coasters

Sal/Wa 1001 (Guy solo)  
1975 You Move Me / Take It Easy Greazy  
BlackCircle 102 (with background vocals)  
1975 Watergate / Hockey-Puck

**"World Famous" Coasters** and as **The Coasters** AI-1122  
(feat. Will Jones & Leon Hughes)

AI= American International Artists (issued twice)  
1976 If I Had A Hammer  
(A1-1122A single with "disco version" on A1-1122B)

**The World Famous Coasters** AceHi M-101

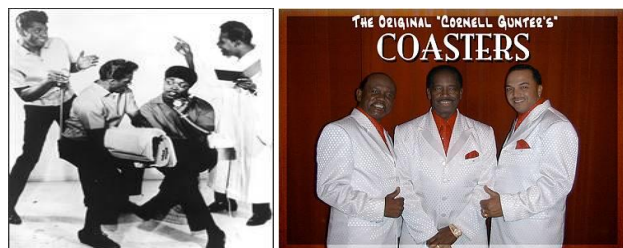
(feat. Leon Hughes)  
ca 1977 So Fine / Baby What You Want Me To Do

**The Coasters** (feat. Billy Guy & Will Jones)

Polydor (Germ) 2040 273  
1977 Ain't No Greens In Harlem / Jumbo Bwana  
King/Gusto GT4-2057  
1978 Yakety Yak / Charlie Brown



Photos: The "Coasters" groups of Bobby Nunn, Billy Richards, and Cornell Gunter – plus Charlie Duncan's original "Cornell Gunter's" Coasters, the Will Jones-Billy Guy Coasters; Edwin Cook's Cornell Gunter Coasters, and the Larry Marshak bogus group of Cornell Gunter's Coasters with Early Clover.



## Off-Shoot Coasters - Summary

**1949**

The Robins - featuring Bobby Nunn - start recording.

**1953**

Grady Chapman joins the Robins.

**1954**

Carl Gardner embarks the Robins as lead singer.

**1955**

Gardner and Nunn leave the Robins to form the Coasters with Billy Guy and Leon Hughes. The Robins continue their career without Gardner and Nunn. Carl is to lead his group for more than 50 years.

**1958**

Nunn and Hughes are replaced by Will "Dub" Jones and Cornell Gunter. Billy Richards Jr and Bobby Sheen join the Robins.

**1961**

Gunter leaves the Coasters to join Dinah Washington. Earl Carroll joins the true Coasters.

**1962**

Bobby Nunn starts a "competing" Coasters group late this year - originally called "The Coasters, Mark II" - featuring Billy Richards Jr, Bobby Sheen and soon also Grady Chapman.

**1963**

Gunter starts a Las Vegas Coasters group - originally called "The Fabulous Coasters" - featuring remnants from the Penguins.

**1968**

Will "Dub" Jones leaves the true Coasters early this year, soon replaced by Ronnie Bright.

**1973**

Billy Guy leaves the true Coasters, replaced by Jimmy Norman. Randy Jones sings with Cornell Gunter's Coasters (and later acts with Nunn's group).

**1975-1977**

Leon Hughes acts with a group called "The Original Coasters" in California - featuring Grady Chapman and Jerome Evans and also waxes a single featuring Bobby Nunn. Hughes and Will Jones record as "The World Famous Coasters". Guy and Jones wax "Coasters" recordings in Nashville.

**1983**

Billy Guy and Will Jones start to occasionally act with "their" Coasters up to 1999.

**1986**

Bobby Nunn dies, but Billy Richards Jr continues to act with the group - now managed by Larry Marshak. Grady Chapman forms a new fake Coasters group (often called "The Fabulous Coasters") - featuring Randy Jones, Jerome Evans and also Bobby Sheen (all three no longer with us).

**1988**

Early Clover joins a Larry Marshak-managed bogus "Coasters".

**1990**

Gunter dies, but remnants from his group, featuring Charlie Duncan and Edwin Cook, start "Cornell Gunter's Coasters, Inc" (a group which ten years later will breed "Edwin Cook and Cornell Gunter's Coasters"). Sometimes as many as nine different Coasters groups are active.

**1997**

Billy Richards Jr cancels his contract with Marshak and signs an out-of-court settlement with Gardner - Billy now calling his group "Billy Richards' Coasters". Marshak finds new singers to continue his promoting of "The Coasters" - a group now completely fake.

**1999**

Billy Guy hands over "his rights" to Marshak, who now uses the name "Billy Guy's Coasters" for the Marshak group.

**2000**

Guy settles with Gardner and retires. Gunter's sister Shirley hands over the "rights" of "The Cornell Gunter Coasters" to the Marshak fake group (which actually will multiply itself in different lineups appearing throughout the States and Canada).

**2002**

Gardner's son Carl, Jr (who had joined his father in 1998) starts a "Coasters Review" group in California. Grady Chapman now reforms his "Coasters" into a new Robins group.

**2004**

Carl Gardner, Jr returns to his father's true Coasters group in November.

**2007**

Marshak's Coasters are still marketed as Cornell Gunter's Coasters, but Charlie Duncan now introduces his The Original "Cornell Gunter's" Coasters.

**"The Coasters On Atco"**

**"Down Home"**

**"The Definitive Soul Collection"**

Rhino CD RHM2 7740

Varèse Sarabande CD 302066844-2

Rhino 2CD 132092

(4CD-set, limited edition August 2007, 113 Atco tracks 1954-1966)

(1CD, December 2007, 12 Date/King tracks 1966-1972)

(2CD-set, 30 Atco mono hits) - planned for July 2007, release delayed



**The Coasters original US LP albums**

Atco LP 33-101 (33-101 sim. stereo)

Atco LP 33-111 (SD33-111)

Atco LP 33-123 (SD33-123)

Atco LP 33-135 (SD33-135 feat. alt.)

Clarion LP 605 (SD-605)

Atco LP SD33-371

King LP KS1146-498

Atlantic DeLuxe AD 2-4003

"The Coasters"

"The Coasters' Greatest Hits"

"The Coasters One By One"

"Coast Along With The Coasters"

"That Is Rock & Roll"

"Their Greatest Recordings - The Early Years"

"The Coasters On Broadway"

"Young Blood"

**Top: The Coasters' Definitive CDs (of 2007)**

Nov 1957 (14 tracks)

Oct 1959 (12 tracks)

July 1960 (12 tracks)

Aug 1962 (12 tracks)

Jan 1965 (10 tracks)

Nov 1971 (14 tracks)

Dec 1972 (12 tracks)

July 1982 (24 tracks)

**The Coasters**



late 1955 – Gardner, Nunn, Hughes, Guy.



1956 – Nunn, Gardner, front Hughes, Guy.



8/1957 – Gardner, Guy, Nunn, Hughes, Jacobs.

**Year-By-Year Photos**



8/1958 – Guy, Jones, Gardner, Gunter, Jacobs.



Early 1959 – Gardner, Jones, Guy, Gunter.



1960 – Guy, Jones, Gardner, Gunter.



early 1961 – Jones, Cardner, Gunter, Guy.



## THE COASTERS



1965 – Gardner, Jones, Carroll, Guy.



1969 – Carroll, Gardner, Bright, Guy.



late 1971 – Bright, Gardner, Guy, seated Carroll.



1974 – Carroll, Norman, Bright, Gardner, Palmer.



1979 – Gardner, Carroll, seated Bright, Palmer.



1986 – Bright, Norman, Palmer, front Gardner.



1991 – Palmer, Gardner, Bright, Norman.



2/1998 – Morse, Palmer, Bright, Carl Gardner Jr, and center front Carl Gardner Sr.

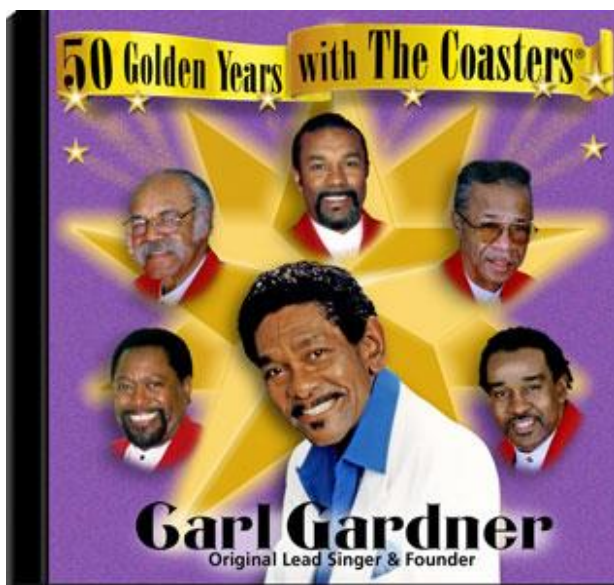


2000 – Bright, Gardner, Gardner Jr, Morse, Palmer.



2002 – Bright, Gardner Sr, Lance, Palmer, Morse.





Cover of "50 Golden Years with the Coasters" in 2005 featuring the current Coasters (1998 – 2007): clockwise fr. l. Alvin Morse, Thomas "Curley" Palmer, Carl Gardner Jr, Ronnie Bright, J. W. Lance, and center front Carl Gardner Sr.

The original Coasters in 1956: top Nunn and Gardner, bottom Hughes and Guy.

At the Apollo in May 1956. Top left: Bobby Nunn. Center image: Carl Gardner, Leon Hughes and Billy Guy. Bottom: Gardner in center.



## THE COASTERS



The classic Coasters in early 1959: Will "Dub" Jones, Carl Gardner, Cornell Gunter, Billy Guy, and guitarist Adolph Jacobs.  
The qualitative Coasters in 1966: Earl "Speedo" Carroll, Will "Dub" Jones, Carl Gardner, and Billy Guy.



The Coasters® began with Carl Gardner in 1955 and he has stayed with the group and been the Coasters' spokesman ever since. In 1987, The Coasters® were the first group to be inducted into the Rock and Roll Hall of Fame. Though often imitated, The Coasters have never been duplicated. Fifty years later, the group and Carl are still going strong, continuing to do what they do best – Entertain!



Top: The Coasters in 2007: J.W. Lance, Ronnie Bright, Thomas Palmer, Alvin Morse, and Carl Gardner Jr center front.

The Coasters in Australia 1974: Earl Carroll, Jimmy Norman, Thomas Palmer, Ronnie Bright, and center Carl Gardner.

Late 2002 in California: Ronnie Bright, Carl Gardner Sr, J.W. Lance, Thomas "Curley" Palmer (background), and Alvin Morse on stage.

Bottom: The resurrection Coasters - the longest lasting lineup (1980-1997) - here in 1993 with Bright, Gardner, Palmer, and front Norman.



# THE COASTERS



## TRIVIA CONNECTIONS (by Claus Röhnisch)



### Fats Domino

New Orleans pianist/organist James Booker, who was pianist on some of Domino's later recordings, accompanied the Coasters on "Soul Pad" and "Down Home Girl" (the latter originally recorded by N.O. guitarist Alvin Robinson).

### Peggy Lee

Jerry & Mike wrote several songs for Peggy Lee, although her "I'm A Woman" was originally recorded by Christine Kittrell. The Coasters revived it as "She Can"- later reissued as "Talkin' 'Bout A Woman".

### Dinah Washington

Cornell Gunter toured with Dinah for almost a year (after leaving the Coasters).

### Ruth Brown

Jerry & Mike wrote several popular songs for Ruth Brown (a.o. the Coasterish "I Can't Hear A Word You Say").

### The Clovers

Inspired the Coasters in many ways (and lost in popularity when the Coasters started making hits). Carl et co. thanked them when reviving their "Love Potion Number Nine".

### Elvis Presley

Covered two Coasters' originals for the movies in the early 1960s - "Little Egypt" and "Girls Girls Girls".

### Johnny Otis

Bobby Nunn, Carl Gardner, and Billy Guy all made their early stage debuts at Johnny's Watts, California dance clubs.

### The Drifters

When the Drifters went for their first decline in the late 1950s this group often masqueraded as "The Coasters".

### Lloyd Price

Both Billy Guy and the Coasters (with Carl Gardner and Jimmy Norman) were associated to Lloyd during the 1960s (and later they paid tribute by recording his "Personality").

### Ray Charles

Recorded a novelty titled "At The Club" in the early 1960s in a typical Coasters manner, and later "covered" the Coasters' original "Let's Go Get Stoned".

### Sam Cooke - Lou Rawls

Sam's successor in the Soul Stirrers (and the one who duetted with him on "Bring It On Home To Me"), Lou Rawls, once deputized for Carl on a tour in the early 1960s.

### The Platters

Just as the Coasters, the Drifters (and nowadays also the Temptations), this group has struggled with the problem of bogus name-sakes thruout later years.

### Little Richard

One of the Beatles' favorites, just like the Coasters - and a rock 'n' roll survivor.

### Joe Turner

The hit "Honey Hush" original pressings had "Yakity-Yak" as alternate title. One of Joe's old friends (and hit record composer), Doc Pomus, co-wrote "Young Blood" with Leiber-Stoller.

### LaVern Baker

Another favorite of Leiber-Stoller's who toured with the Coasters' package shows and used The Cues, who recorded their own "Charlie Brown" in 1956 (compl. diff.) as back-up singers with the name The Gliders.

### B. B. King

Shares a blues favorite of Carl Gardner's - fellow Texan, T-Bone Walker.

### Jackie Wilson

Cornell Gunter was the first to be at hand, when Jackie collapsed (to be hospitalized for the rest of his life) on stage at Dick Clark's Latin Casino Supper Club in Cherry Hill, N.Y. on September 29, 1975.

### Joe Tex

Has been inspired in many ways by the Coasters (recorded an answer to "Charlie Brown", "Charlie Brown Got Expelled" in 1959, and used a stage humor just like the Coasters).

### Chubby Checker

Used "Charlie Brown" and other famous rock & roll titles for his interesting 1959 debut pop hit "The Class".

### The Temptations

Used the same famous stage choreographer as the Cadillacs and the Coasters, namely Cholly Atkins.

### Wilson Pickett

Issued a 1970s Coasters recording on his Wicked label (at which time Pickett's manager, James Evans, also was the Coasters' manager).

### The Impressions

Recorded several late 1950s songs heavily inspired by the Coasters.

### Chuck Berry

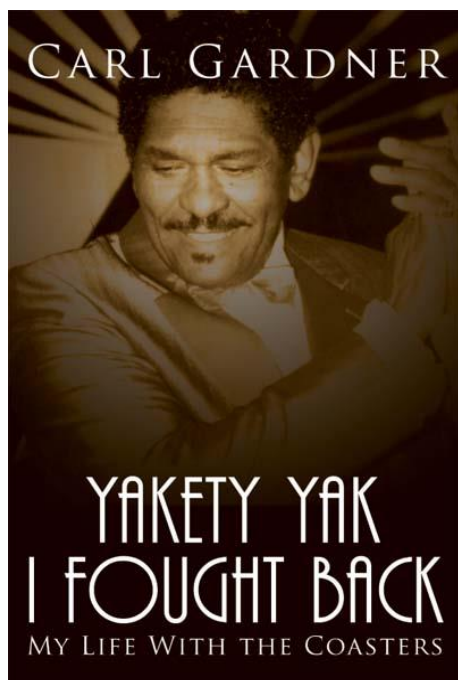
The great rock 'n' roll poet has kept on rockin' just like the Coasters do.

| THE COASTERS HITS |                                         | Peak Positions |          |               |
|-------------------|-----------------------------------------|----------------|----------|---------------|
| Entry Date        | Hit Side (Billboard)                    | US Pop Charts  | UK Chart | US R&B Charts |
| 12/55             | <b>Smokey Joe's Cafe</b> (The Robins)   | # 79           | -        | # 10          |
| 3/56              | <b>Down In Mexico</b> b/w Turtle Dovin' | -              | -        | # 8           |
| 9/56              | <b>One Kiss Led To Another</b>          | # 73           | -        | # 11          |
| 5/57              | <b>Searchin'</b> c/w                    | # 3            | # 30     | # 1           |
| 5/57              | <b>Young Blood</b>                      | # 8            |          | # 1           |
| 11/57             | <b>Idol With The Golden Head</b>        | # 64           | -        | -             |
| 6/58              | <b>Yakety Yak</b>                       | # 1            | # 12     | # 1           |
| 2/59              | <b>Charlie Brown</b>                    | # 2            | # 6      | # 2           |
| 6/59              | <b>Along Came Jones</b>                 | # 9            | -        | # 14          |
| 8/59              | <b>Poison Ivy</b> c/w                   | # 7            | # 15     | # 1           |
| 9/59              | <b>I'm A Ho for You</b>                 | # 38           | -        | -             |
| 1/60              | <b>Run Red Run</b> c/w                  | # 36           | -        | # 29          |
| 12/59             | <b>What About Us</b>                    | # 47           | -        | # 17          |
| 4/60              | <b>Besame Mucho</b>                     | # 70           | -        | -             |
| 6/60              | <b>Wake Me. Shake Me</b>                | # 51           | -        | # 14          |
| 10/60             | <b>Shoppin' For Clothes</b>             | # 83           | -        | -             |
| 2/61              | <b>Wait A Minute</b>                    | # 37           | -        | -             |
| 5/61              | <b>Little Egypt</b> (Yinq-Yanq)         | # 23           | -        | # 16          |
| 8/61              | <b>Girls Girls Girls (Part II)</b>      | # 96           | -        | -             |
| 3/64              | <b>T'ain't Nothin' To Me</b>            | # 64           | -        | # 20          |
| 12/71             | <b>Love Potion Number Nine</b>          | # 76           | -        | -             |
| 8/94              | <b>Sorry But I'm Gonna Have To Pass</b> | -              | # 41     | -             |

## **HARMONY LANE:**

### **COASTERS FOUNDER GARDNER PENS MEMOIR**

**Todd Baptista** reviews **YAKETY YAK, I FOUGHT BACK** Manuscript (July, 2007) for Goldmine magazine.



With the assistance and support of his wife of 20 years, Veta, Coasters founder Carl Gardner's autobiography, *Yakety Yak, I Fought Back*, was published through AuthorHouse and issued in June. The 180-page paperback as penned by Veta traces the now 79-year old Rock and Roll Hall of Fame inductee from his birth in Tyler, Texas to international stardom, to content retirement in Port St. Lucie, Florida. Although Claus Röhnisch's 27-page discography and timeline gives the reader a great deal of information on the group's history and output, the premise of this book is not names, places and dates. For that, fans should visit Röhnisch's website, [www.angelfire.com/mn/coasters/](http://www.angelfire.com/mn/coasters/), not only the best Coasters site, but unquestionably the most authoritative and well-researched internet site for any vocal harmony group from any era. Instead, the book reads like an engaging chat with the singer himself, as Gardner recounts the segregation and racism he encountered growing up poor in the Deep South in the late 1930s and early 1940s and yearning to find success in California as a "sophisticated crooner", a solo singer in the Bill Kenny, Billy Eckstine, Nat "King" Cole vein. Once in Los Angeles, Gardner found to his dismay that rhythm and blues groups and combos had captured the country's tastes, and through his association with bandleader Johnny Otis, he wound up sitting in with the Robins in late 1953 while their regular lead, Grady Chapman, was

## **CARL GARDNER:**

### **Yakety Yak I Fought Back**

### **- My Life With the Coasters**

**Veta Gardner** (Author)



**Product Details** 196 pages  
**Publisher:** AuthorHouse (US and UK)  
Paperback publ June 13, 2007 \$ 10.20  
Hardcover publ January 18, 2008 \$ 18.70  
**Hardcover:** ISBN 978-1-43436224-7  
**Paperback:** ISBN 978-1-42598981-1  
**Product Dimensions:** 9 x 6 x 0.4 inches  
**Library of Congress Control Number:** 2007902155

The book can be purchased from

**AuthorHouse** United States

<http://www.authorhouse.com/BookStore/ItemDetail~bookid~43000.aspx>

or call 1-888 280-7715 (book ID 43000)

incarcerated. It was a stint that lasted until Gardner and bass Bobby Nunn left to form the Coasters with Leiber and Stoller in the fall of 1955. To R&B fans who hold the Robins in high esteem, Gardner's tales of the group's extra-curricular activities may come as a shock. In order to be able to earn extra cash to send home to his wife and two children, the singer recounts how he worked as a pimp for fellow Robins member Billy Richard's wife, Helen, who ran an exclusive L. A. prostitution house. Readers will find Gardner's matter-of-fact explanation of the Coasters' founding, the firing of fellow originals Bobby Nunn and Leon Hughes, and manager Lester Sill's filing of a fictitious business statement assigning the Coasters' name to himself, equally compelling.

Carl doesn't mince words when addressing some of the individuals he's been associated with through the years, either. Of the late Cornell Gunter, who eventually left the fold and started a rival touring group, the Fabulous Coasters, in the 1960s, the author asserts that Gunter, the victim of an unsolved 1990 murder, was "one of the biggest liars who ever lived". When discussing entrepreneur Dick Clark, who regularly bypassed Gardner's original group and booked Gunter's group for cheaper money, Gardner writes "Mr. Clark is many things, and a ruthless, phony promoter is one of the many faces he wears". Particularly poignant are Gardner's introspective statements, briefly touching upon a long battle with alcohol and providing insight into the loneliness that many entertainers feel on the road and attempt to quench with liquor and drugs. At times, he's bitter. In other instances, he's remarkably astute, noting "I was a pioneer, until the Beatles changed the sound, and then they became the pioneers." Carl's bitterness resonates with the reader as he details a long and costly crusade against fake Coasters groups, culminating in lawsuits involving fellow pioneer Billy Guy and Billy Richard's nephew, who was astonishingly awarded a stake in the group's trademark and licensed the group's name to a New York promoter who booked multiple variations of non-original Coasters groups. The singer's devotion and appreciation of his wife's efforts ring through as he recounts his life in a Mount Vernon, New York apartment in the early 1980s when the Coasters would split \$1,500 four ways per show, and were only averaging one gig a month. With Veta, an astute businesswoman, taking over as the group's manager, publicity increased considerably, their salary climbed into the five-figure range, and the number of live dates climbed to 15 per month.

After winning a slim chance for survival against throat cancer in 1993 and suffering a mild stroke in 2004, Gardner turned over the reigns in the Coasters to his son, Carl, Jr., in late 2005. "My mobility is not so good (and) there comes a time when you know it is time to quit," he writes. My only quibble with the finished product is in the editorial process. Some misspellings (Paul McCartney as McCarthy, Doc Pomus as Primus, and Willie Mae Thornton as Willie May Thorton) and occasional grammatical errors ("Billy song lead on Searchin'") apparently slipped through the cracks before the book went to print. That being said, *Yakety Yak, I Fought Back* is still a thoroughly enjoyable and easy read. I have always believed that the histories of our pioneering artists are best told through the words of the men and women behind the music themselves. Happily, Carl and Veta Gardner have taken the same approach. There's also a generous assortment of photos, including a shot of the Robins I had never seen before, as well as a wonderful montage of the Coasters on stage at the Apollo Theater in 1956. The book is available online from the publisher at [www.authorhouse.com](http://www.authorhouse.com) for \$18.70 per copy.

-- Todd Baptista



<http://www.angelfire.com/mn/coasters>

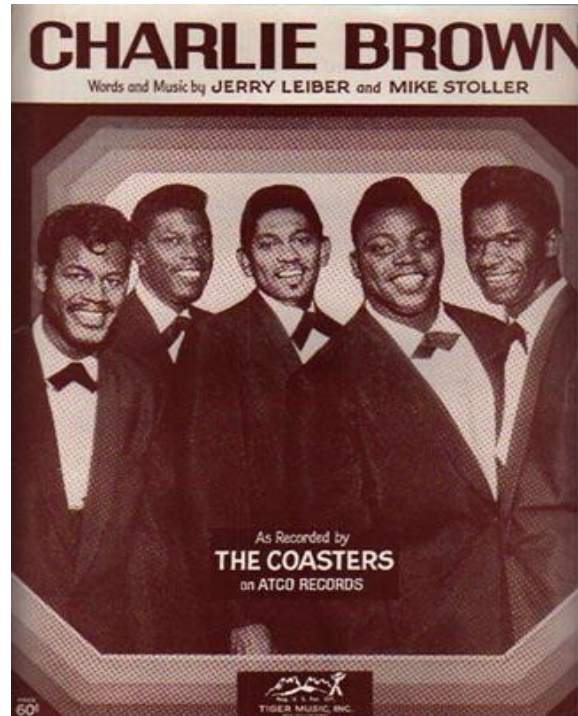
**"Those Hoodlum Friends"** – by Claus Röhnisch  
is an edited transcript from **The Coasters Web Site**.  
If this is your print-out: Check the site for updates and new information.  
You will also find several more R&B articles.

#### **Read about:**

- The Great Vocal Groups of R&B
- 50 Great R&B Pioneers (biography/discography)
  - The Golden Years of R&B
  - The Golden Fifties R&B Super Hits
  - The Best Records of R&B
  - Atlantic Records Super Stars
  - Coastin' with the Coasters
    - Lots of R&B Links
    - John Lee Hooker Site



## THE COASTERS



Mike Stoller, Lester Sill and Jerry Leiber; plus sheet music for "Charlie Brown".



The Coasters at Shindig TV in 1965: Jones, Guy, Gardner, Carroll, and prob. Palmer.



The original Coasters 1955-1957:  
Bobby Nunn and Carl Gardner, top with Leon Hughes and Billy Guy, bottom.  
Image top right: Guy, Nunn, Gardner, and kneeling Hughes.



Image below: Probably Los Angeles.  
Richard Gardner, unknown woman, Howard Gardner, and Carl Gardner in the mid 1950s.





## THE COASTERS



**Searchin' / Young Blood:** 1957 with Steve Allen - Gardner, Guy, Nunn, Hughes, and seated Jacobs.



**Yakety Yak:** the classic Coasters in 1958 with manager Lester Sill - Gardner, Jones, Guy and Gunter.



The Coasters in 1958 at the Dick Clark TV-show with Billy Guy, Will "Dub" Jones, Carl Gardner, and Cornell Gunter.



The classic Coasters early 1961 in Las Vegas with Jones, Gardner, Gunter and Guy.



## THE COASTERS



The qualitative Coasters 1961 – 1967.  
Top: From a Cocal-Cola commercial jingle in 1965 (Guy, Jones, Carroll, Gardner).  
Bottom: Carl Gardner, Will "Dub" Jones, Earl "Speedo" Carroll, and Billy Guy (c:a 1965).



Carroll, Jones, Gardner, Guy (in 1966) – and the Clarion LP of 1965.



The Coasters at Shindig TV in 1965: Jones, Guy, Gardner, Carroll, and (prob) guitarist Palmer.



The revival Coasters 1968-1973: Earl Carroll, Carl Gardner, Ronnie Bright, and Billy Guy.



## THE COASTERS



The first four original Atco LPs.



## THE COASTERS

Personal Management  
James Evans  
200 West 57th St. Suite 1404  
New York, N.Y. 10019

The revival Coasters 1973-1979: Earl Carroll, Jimmy Norman, Ronnie Bright, Carl Gardner, and front guitarist Thomas Palmer.



The resurrection Coasters 1980-1997, the longest lasting lineup (here in – top 1988 and bottom 1986):  
Ronnie Bright, Carl Gardner, Jimmy Norman, and top guitarist Thomas "Curley" Palmer.



## THE COASTERS



The current Coasters from 1998.  
Top: in 2002 with Bright, Gardner Sr, J.W. Lance, Palmer, and Alvin Morse.  
Bottom: Alabama Theater February, 2007 with Ronnie Bright, Carl Gardner Jr, Thomas Palmer, J.W. Lance, and Alvin Morse.



The original Coasters 1955-1957: Bobby Nunn and Carl Gardner, top with Leon Hughes and Billy Guy, bottom in 1956.  
The original Coasters Leon Hughes, Billy Guy, Carl Gardner, and center front Bobby Nunn in 1956.



## THE COASTERS



Four Coasters LPs from the revival era: "Their Greatest Recordings - The Early Years" (foldout sleeve 1971), "On Broadway" (new recordings on King 1972), "Young Blood" (2LP-compilation 1982), and "20 Great Originals" (stereo editions UK 1978).

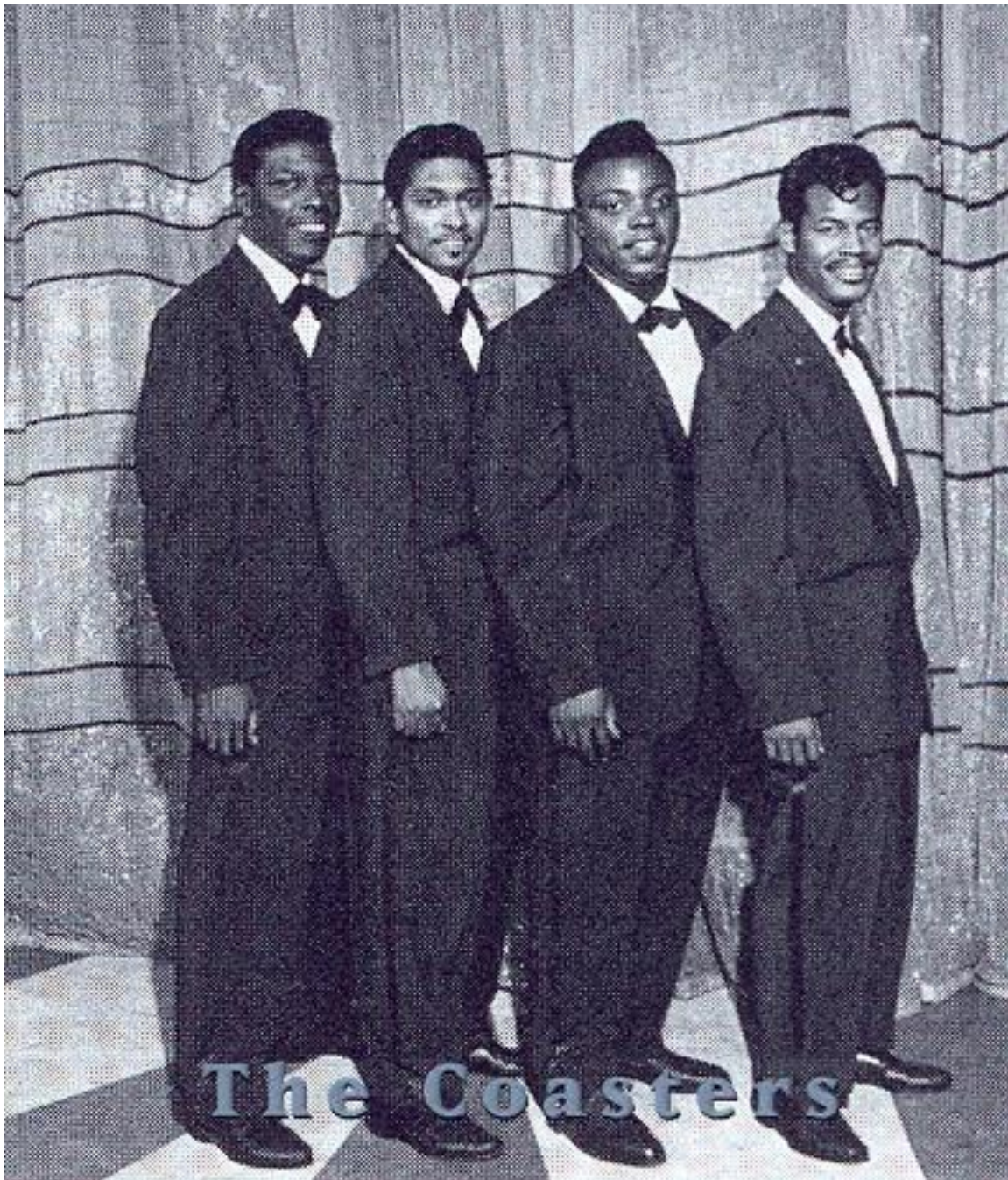


The first pressing of the Grammy Hall of Fame Award winning 45-single of "Yakety Yak", released in April, 1958; plus a promo single of "Charlie Brown", recorded December 11, 1958 – released in January, 1959.



The classic Coasters in the Atlantic studios March 26, 1959 with Mike Stoller (Gardner, Jones, Gunter, and back turned Guy).









Top left: The classic Coasters in early 1959: Gunter, Jones, Guy, Gardner, and guitarist Adolph Jacobs.  
The Coasters on August 16, 1958 (and top right in early 1961): Will "Dub" Jones, Carl Gardner, Cornell Gunter, and Billy Guy.



## THE COASTERS



Top: The qualitative Coasters 1961 – 1967 with a photo montage from Warner in Japan – and in 1965; and at the Apollo in 1963 with Carroll, Jones, Gardner, and Guy. Bottom (and top right): The Coasters at the Shindig TV-show in 1965 with Earl "Speedo" Carroll, Carl Gardner, Billy Guy, and seated Will "Dub" Jones (guitarist probably Thomas Palmer).

|                                                                                                                                                                              |                                                                                                                                                                                |                                                                                                                                                                                |                                                                                                                                                                                        |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>Disc 1:</b><br/>Masters 1954 - 1958</p>  <p>28 tracks<br/>(incl. 1 stereo master)</p> | <p><b>Disc 2:</b><br/>Masters 1958 - 1960</p>  <p>31 tracks<br/>(incl. 19 stereo masters)</p> | <p><b>Disc 3:</b><br/>Masters 1960 - 1966</p>  <p>26 tracks<br/>(incl. 7 stereo masters)</p> | <p><b>Disc 4:</b><br/>Alternates 1957 - 1962</p>  <p>28 tracks<br/>(incl. 22 stereo alternates)</p> |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

## THE COASTERS ON ATCO – There's A Riot Goin' On Rhino Handmade RHM2 7740 (4CD Box-set)



## DOWN HOME Varèse Sarabande CD 302 066 844-2

Image right: the revival Coasters 1968-1973 with Ronnie Bright, Carl Gardner, Billy Guy, and front Earl Carroll in 1971.



## THE COASTERS

### The Definitive Coasters CD Collection



#### THERE'S A RIOT GOIN' ON: THE COASTERS ON ATCO

Rhino Handmade (4CD-set – 113 tracks) *Rhino CD-cover the classic Coasters in 1958, the lineup in 1960, bottom left the original group in 1957, Varese CD-cover the group in c.1965.*



#### THE COASTERS ON ATCO:

**From Blues & Rhythm magazine**  
- review by Tony Watson

"Of all of the Coasters many reissues, this is by far the most superior package, being a four-fold set... The sound... is immaculate. The stereo tracks are gorgeous... The set overall, is a 'must have', particularly if you didn't buy the Sequel CDs, but even if you did, you would do right to give this superior set some serious consideration".

**From Goldmine magazine - review by J. Poet**

"The box is neatly packaged with cover art that mimics the Atco album art..., while each CD looks like a miniature single sporting the familiar white and yellow Atco logo".

**BELOW - the perfect CD  
to complete your definitive collection:**



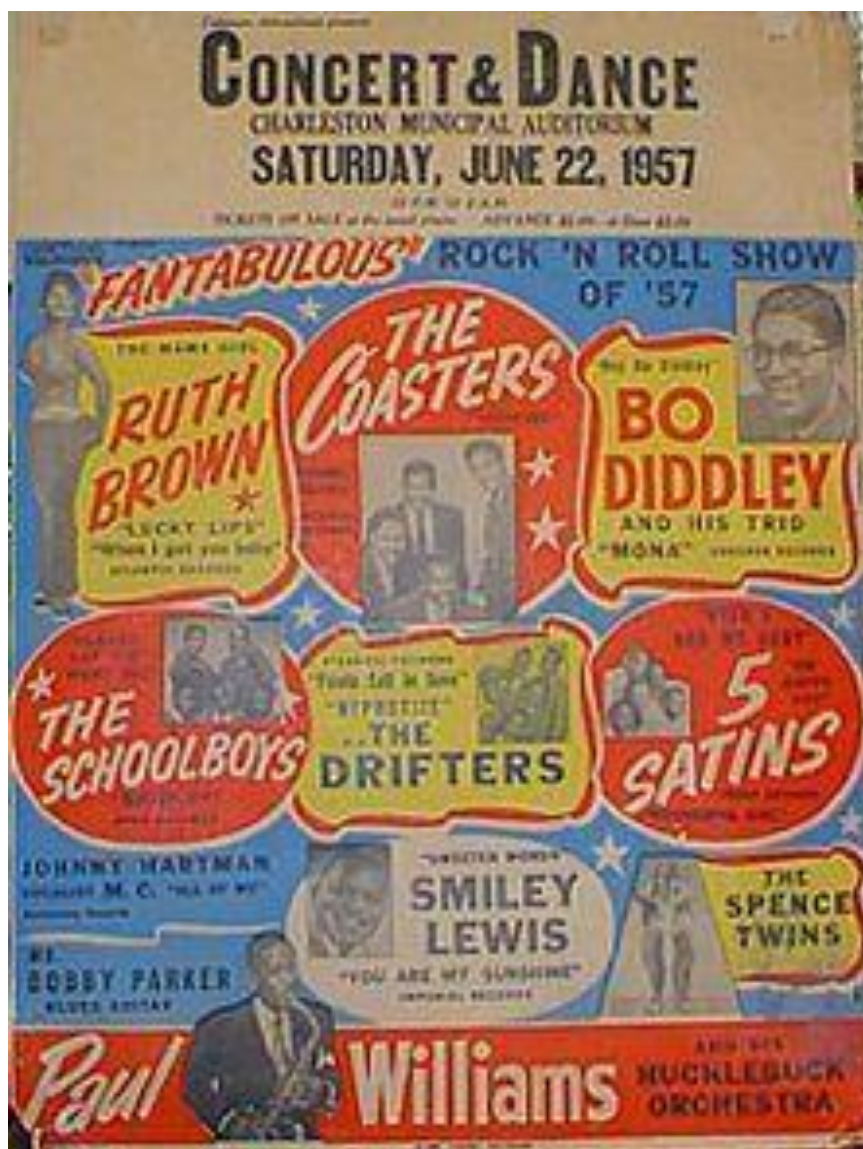
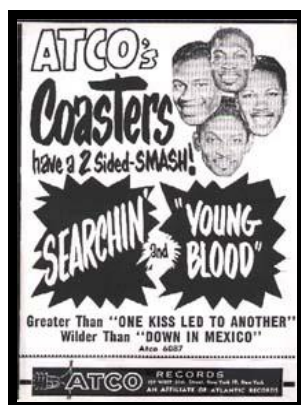
#### DOWN HOME

Varèse Sarabande (1CD – 12 Date/King tracks)





The original EPs – top United States, second row Sweden, left United Kingdom. Bottom left: 2CD-set "50 Coastin' Classics".





## THE COASTERS



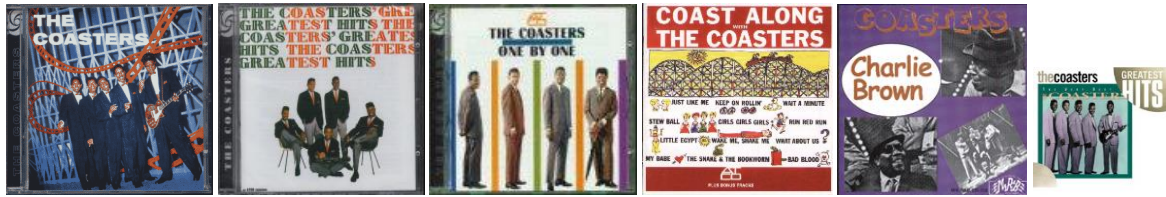
The revival Coasters 1973-1978:  
Earl Carroll, Thomas "Curley" Palmer, Carl Gardner, Ronnie Bright, and Jimmy Norman in 1974.  
The Coasters in 1979: Ronnie Bright left, Carl Gardner, Earl Carroll, and seated right Thomas Palmer.



The resurrection Coasters 1980-1997. Top: In circa 1992.  
Above: Ronnie Bright, Jimmy Norman, Thomas Palmer, and center front Carl Gardner in 1986.



## THE COASTERS



The four British Sequel CDs of 1997 named after the original four Atco LPs (and all with lots of bonus tracks); plus the "Charlie Brown" bootleg of 2000 and Rhino repacked.



Four Rock and Roll Hall of Famers, here in 1959 and 1958. Carl Gardner, Will "Dub" Jones, Billy Guy, and Cornell Gunter (and Adolph Jacobs).

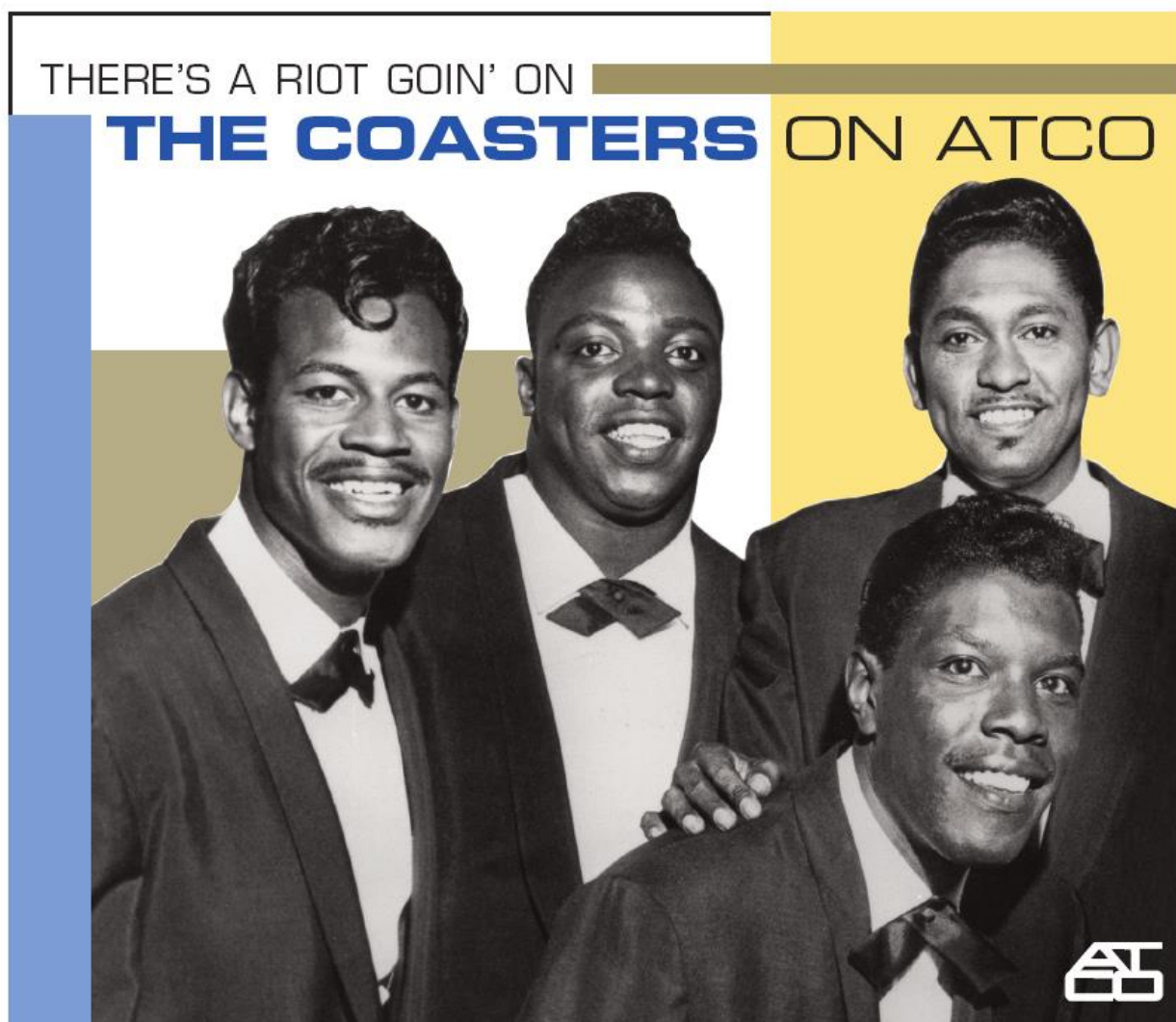


Earl "Speedo" Carroll, a true member of the Coasters for almost 20 years (1961-1979), who came from and went back to his formative vocal group the Cadillacs. Here he is featured with the Coasters in 1971. Fr. l. Carl Gardner, Ronnie Bright, Earl "Speedo" Carroll, and Billy Guy.





Some of the Compilation CDs: "The Very Best of The Coasters" (1994), "The Coasters' Greatest Hits" (1989), "50 Coastin' Classics" (2CD-1992), "The Ultimate Coasters" (1986), "Yakety Yak - The Coasters Collection" (UK 2005), "The Coasters / One By One" (2004), "Coast Along with The Coasters" (2005), "The Best of The Coasters" (Japan 1997), "30 All-Time Greatest Hits" (3CD-2002), "16 Greatest Hits" (2005, the Trip revivals - also issued on countless other CDs).



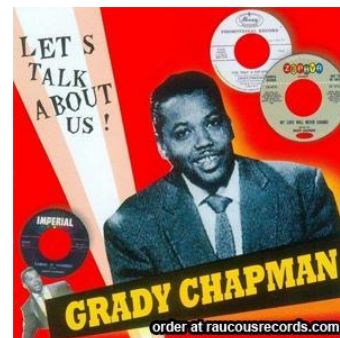


# THE COASTERS

## THE ROBINS and Grady Chapman

**Remembering An R&B Pioneer: Robins' Magical Tenor Lead, Grady Chapman, Dies At 81**  
(c) 2011 by Todd Baptista

Grady Chapman, whose expressive high tenor lead graced a host of rhythm and blues vocal group harmony records by the Robins during the mid-1950s died January 4, 2011 at a Los Angeles, California hospital, according to the singer's daughter, Tania. The 81-year old's death was attributed to congestive heart failure. Born in Greenville, South Carolina on October 1, 1929, Chapman came to the West Coast as a youngster and joined the already established Robins in 1952. Discovered by Johnny Otis, the Robins had begun recording in 1949 and appeared on a handful of labels including Excelsior, Aladdin, Score, Savoy, Regent, Modern, RPM, and Recorded in Hollywood, under their own name, pseudonyms including the Four Bluebirds and the Nic-Nacs, and backing other artists including Little Esther and Mickey Champion. Chapman first recorded with the Robins- Ulysses "Bobby" Nunn, Terrell "Ty" Leonard, and Billy and Roy Richard- in Hollywood for RCA-Victor on January 21, 1953. Over the course of three sessions held between January and September, Chapman fronted the Robins on the haunting ("My Heart's The Biggest Fool" and "How Would You Know"), the humorous, ("Ten Days in Jail"), and the soulful ("Oh Why"). The group even masqueraded under the Drifters name, waxing an obscure single for Crown entitled "The World Is Changing". Chapman also shined on "Double Crossin' Baby", issued on Crown in 1954 as by the Robbins (sic).



Grady was in and out of the Robins for much of 1954, going afoul of the law- by his own admission- and also recording with another group, Grady Chapman and the Suedes ("Don't Bloop") for Money Records. Consequently, the Robins added Texas-born tenor Carl Gardner who initially shared lead vocal chores with Chapman when the act signed with Leiber and Stoller's Spark enterprise early that year. In what was likely their only session together, Gardner led "If Teardrops Were Kisses" and Chapman fronted "I Love Paris" and "Whadaya Want?" In Chapman's absence, the Robins recorded "Riot In Cell Block #9", "Framed", and "Smokey Joe's Café", and by the end of 1955, Leiber and Stoller had sold Spark, joined Atco, and recruited Gardner and Nunn away from the Robins to form the Coasters. Chapman rejoined Leonard, the Richard brothers, and a new member, 19 year-old H. B. Barnum, in the Robins. Signing on with disc jockey Gene Norman's Whippet label, the group recorded a number of impressive R&B and pop-flavored sides in 1956-57 including "Cherry Lips", "Since I First Met You", and "That Old Black Magic", all featuring Grady's emotive lead tenor. *Editor's note: Chapman returned to the Robins on December 27, 1954 and worked in and out with the group up to Nunn's and Gardner's departures and was with the group when H.B. Barnum joined. Carl Gardner did not sing with the Robins on record after 1955 (contrary to the discography statements on the Hydra CD).*

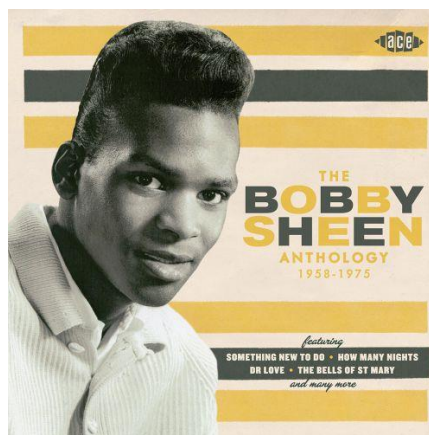
Around March of 1957, Chapman's initial solo effort ("My Love Will Never Die"/"The Smiling Gondolier", backed by an uncredited female group) was issued on Zephyr and distributed by Norman. With Grady still in the fold, the Robins moved to Imperial's Knight subsidiary label in 1958, waxing "A Quarter To Twelve", but by year's end, Chapman had gone solo full-time, leaving 17 year-old Bobby Sheen to take over the lead vocal chores. A 1958 solo disc on Knight, "Say You Will Be Mine"/"Starlight, Starbright", was followed by two 1959 Imperial 45s, including the splendid "Tell Me That You Care", again with a female group backing. Three additional singles were recorded and issued on Mercury in 1960-61 but, despite some stellar material, Chapman was never able to build a strong solo career. From 1963 to 1966, he toured in the Coasters Mark II with Bobby Nunn, Bobby Sheen, and Billy Richards, Jr. (sic). After the members went their separate ways, Chapman and Nunn joined forces to form their own touring unit. At various times he performed as the leader or a member of Grady Chapman's Coasters, The Bobby Nunn Tribute Coasters Group, the Word Famous Coasters and the Fabulous Coasters. Often, Chapman was joined by ex-Coasters alumni including Leon Hughes, Billy Guy, and Will "Dub" Jones. In 1977, Guy, Chapman, and Evans recorded background vocals for Michelle Phillips of the Mamas and the Papas. Old friends Billy Richards, Jr., Jerome Evans, formerly of the Cyclones and the Furys, Randy Jones of the Penguins, and Bobby Sheen, (who was working with Chapman just before his death in 2000), all shared the stage with Grady at various times from the '70s into the 2000s. In 2000, Chapman, Evans, Jones, and Robert Baker toured Germany as the Fabulous Coasters. When demand arose, he was also willing to resurrect the Robins, and did so on numerous occasions - sometimes with 1950s members Leonard, the Richard brothers, and H. B. Barnum, frequently with Randy Jones, Bobby Johnson and Billy Foster, and, most recently, with Bobby Baker and J. D. Hall.

In the fall of 1993, while he was recovering from throat cancer treatment, Coasters founder and lead singer Carl Gardner asked his old friend to take his place in the group until he was well enough to return to the stage, which Chapman did with pleasure. "We were very saddened to learn of the passing of Grady Chapman," 82 year-old Carl Gardner and his wife, Veta, said in a joint statement from their Florida residence. "We worked together in both the Robins and the Coasters and remained friends over these many years. We send our deepest sympathies to his family. Grady, we will miss you." *CD image above: Hydra BCK 27145 (27 tracks - issued April 2012).*

## BOBBY SHEEN (partly from Wikipedia)

Born Robert Joseph Sheen St. Louis, Missouri May 17, 1941  
- Died of pneumonia in Los Angeles November 23, 2000.

Sheen is best known for singing with Bob B. Soxx & the Blue Jeans who had their biggest hit "Zip-a-Dee-Doo-Dah" in 1962 (which was produced by Phil Spector). Bobby toured with Fanita James and Darlene Wright (that's Darlene Love) - and with other girls, but it is not confirmed that he actually was on the hit recording. Sheen has recorded with other groups including The Robins, The Lovables, The Ding Dongs, and The Alley Cats. He would later join Bobby Nunn's group of The Coasters and recorded an album with the group called *Coasting* in 1979, which was released on Sheen's own record label, Salsa Picante Records. When Bobby Nunn died in 1986, Nunn's group of The Coasters still toured with Sheen and Billy Richards, Jr. as members. In later years Bobby sang with Grady Chapman's Fabulous Coasters.  
*CD image right: Ace CDCHD 1257 (issued 2010)*



**Thanks,** Charles Sheen, for all you have told me about your father. If you are a true Robins' and Coasters' fan, get the two CDs imaged at this page to find out lots of interesting facts concerning Sheen, Chapman, the Robins, the Coasters, and much more.

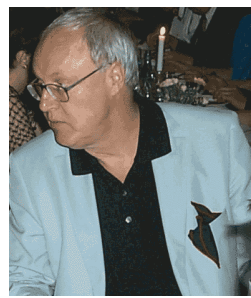


### The Sheen singles:

"How Many Nights" / "How Can We Ever Be Together" (Liberty #55459) (1962)  
"My Shoes Keep Walking Back To You" / "I Want You For My Sweetheart" (Dimension #1043) (1965)  
"Come On And Love Me" / "Love Stealing" (Chelsea #3034)  
"Dr. Love" / "Sweet Sweet Love" (Capitol #5672) (1966)  
"I Shook The World" / "Cloud Nine" (Capitol #5827) (1967)  
"The Way Of Love" / "The Shelter Of Your Arms" (Capitol #5984) (1967)  
"I Don't Have To Dream" / "She Taught Me What Love Really Is" (Capitol #2507) (1969)  
"Something New To Do" / "I May Not Be What You Want" (Warner Brothers #7662) (1972)  
"If I Ever Dreamed I Hurt You" / "It Ain't Easy Being Your Fool" (Warner Brothers #7701) (1973)  
"Payback" / "Don't Make Me Do Wrong" (Warner Brothers #7732) (1973)

Read about the great R&B Super Stars in the R&B Pioneers Series (12 volumes)

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



See also: The Clown Princes of Rock and Roll at <http://www.rhythm-and-blues.info>

Veta Gardner's Management: 772-380-9607 • Fax: 772-380-9618 • email: TheCoasters@bellsouth.net • www.TheCoasters.com

**Looking for a great act?**  
**Get the Real Deal!**  
Original Artists...true blue on the records.

2007

2006

2003

1966

1958

1956

1954

**The Coasters**  
The Clown Princes of Rock & Roll!

► Rock 'n' Roll "HALL OF FAMERS"  
► MILLION SELLERS  
► TOP-OF-THE-CHART ACT  
► THE REAL DEAL!

1954: (Posing w/ Tony Bennett) Carl Gardner & The Robins  
1956-2006: Carl Gardner & The Coasters  
2007: Carl Gardner's Coasters

promotion artwork: Jane Caggiano