

SECTION 2

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Billboard

The World of SOUL

Documenting the impact of Blues and R&B upon our musical culture

The Great Sound of Soul is on



★ Aretha Franklin

★ Wilson Pickett

★ Joe Tex (Dial)

★ Percy Sledge

★ Young Rascals

★ The Drifters

★ Don Covay

★ Brother Jack McDuff

★ Barbara Lewis

★ Esther Phillips

★ Solomon Burke

★ Soul Brothers Six

★ Sweet Inspirations

★ Clarence "Frogman" Henry (Dial)

★ Benny Latimore (Dade)

★ Patti LaBelle & The Bluebelles

★ Junior Wells (Bright Star)

1841 Broadway,



The Great Sound of Soul is on



★ Arthur Conley

★ King Curtis

★ Jimmy Hughes (Fame)

★ Ben E. King

★ Deon Jackson

★ Mary Wells

★ The Capitols

★ Art Freeman (Fame)

★ Don Varner (South Camp)

★ Darrell Banks

★ Dee Dee Sharp

★ Al Johnson (South Camp)

★ Percy Wiggins

★ Ted Taylor

★ Clarence Carter (Fame)



New York, N.Y. 10023

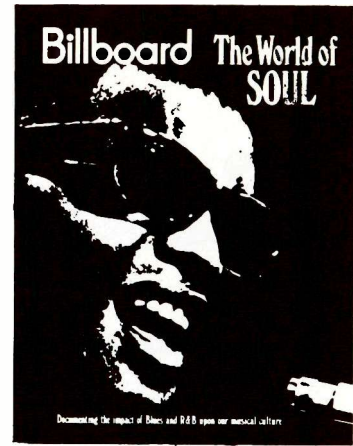
THE BLUES: A Document in Depth

THIS, the first annual issue of The World of Soul, is the initial step by Billboard to document in depth the blues and its many derivatives. Blues, as a musical form, has had and continues to have a profound effect on the entire music industry, both in the United States and abroad. Blues constitute a rich cultural entity in its pure form; but its influence goes far beyond this—for it is the bedrock of jazz, the basis of much of folk and country music and it is closely akin to gospel. But finally and most importantly, blues and its derivatives—and the concept of soul—are major factors in today's pop music.

In fact, it is no exaggeration to state flatly that blues, a truly American idiom, is the most pervasive element in American music today.

Therefore we have embarked on this study of blues. Of necessity, it must be a continuing study, for so vast a field cannot be completed in one publication. But we have sketched-in the chief historical outlines and the current applications of blues; and we will probe further in additional issues.

By Paul Ackerman



COVER PHOTO

Ray Charles symbolizes the World of Soul. Much of his singing and recording represents a fusion of blues and gospel influences; and he has gone far beyond these individual fields to bring his soulful interpretations to the fields of pop, country music and jazz.

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Vol. 79

No. 23

The Motown[®] Sound

MOTOWN · TAMLA · GORDY · SOUL · VIP

The Sound of Young America[™]

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THE BLUES: A Definition

By Arnold Shaw

Sometime during 1917-1918, the late Frank Walker, a pioneer of blues and hillbilly recording, heard Bessie Smith in a Selma, Ala., honky-tonk. "She was just a kid of 17, maybe 18," Walker later recalled. "But I never heard anything like the torture and torment she put into the music of her people. It was the blues and she meant it." Walker added: "It was all a matter of feeling with her. It was inside. Not that there was any repression. It all came out in her singing."

Since Walker's overpowering encounter with the Empress of the Blues, hundreds of scholars, critics and blues people themselves have sought to define the essence of the blues. Most go with Walker in emphasizing extreme emotionalism. "When we sing blues," singer-writer Alberta Hunter has said, "we're singin' out our hearts, we're singin' out our feelings." But Miss Hunter, who wrote the words of one of the great blues standards, "Down Hearted Blues," strikes an additional note: "To me, the blues are—well, almost religious. They're like a chant. The blues are like spirituals, almost sacred."

To the Father of the Blues, W. C. Handy, the blues are the music of deprivation as well as a race. "Like the spirituals," he has said, "the blues began with the Negro, it involves our history, where we came from and what we experienced. The blues came from the man farthest down. The blues came from nothingness, from want, from desire."

Combining the views of Hunter and Handy, T-Bone Walker, a Texas singer popular in the late '40's, stresses the importance of form: "You've got to live the blues, and with us that's natural—it's born in us to live the blues. . . . It takes a bluesy feeling and the old 12 bars." Displeased with Dan Grissom's rendering of "I'm Gonna Move on the Outskirts of Town," T-Bone observes: "Grissom sings sweet but the blues aren't sweet." Expressing a diametrically opposite view, Frank Walker said of Bessie Smith's later days: "There was bitterness in her and, you know, the blues aren't bitter."

"The blues is more than a form of folk song," Paul Oliver writes in his book "The Meaning of the Blues." "Though the blues may frequently be associated with a state of depression, of lethargy or despair, it is not solely a physical or a mental state. It is not solely the endurance of suffering or a declaration of hopelessness; nor is it solely a means of ridding oneself of a mood. It is all of these and it is more; it is a part of the Negro's being, living with him and within him. Implicit in the term is the whole tragedy of the Negro race since Black Anthony Johnson, the first of the 20 and odd Negroes to set foot on American soil, landed from a Dutch 'man of warre' at Jamestown in 1619."

Despite the contrasting and even conflicting opinions there are large areas of agreement, if not as to essence, at least as to substance. No one questions that jazz is an offspring of the blues and there is no disagreement about the structure, the tonality, and the racial and musical sources of what Richard Wright has described as "a form of exuberantly melancholy folk song." But because there is an unclear view of the sociology, resulting from an inadequately defined historical perspective, the aesthetics of the blues are sometimes misunderstood.

By 1900, the blues had developed into a definitely stylized form. Although there are traditional blues that are not in the 12-bar form, T-Bone Walker's emphasis is the accepted view of structure. The Tin Pan Alley song traditionally is a 32-bar form, structured into four 8-bar units whose set-up is AABA. Show songs tend to add many variants but especially one that may be described as an ABAB structure, in which the units may be viewed as 16-bar units. The 12-bar form of the blues is divided into three units of four bars each and a chord line, following the three basic chords of the diatonic system (I, IV, V), is strictly adhered to (see illustration, next page) Over this simple chord line, to which instrumentalists have in time added 9th's, 11th's and 13th's, thousands of blues melodies have been evolved. The characteristic sound of the blues is, of course, the result of the flattening of two notes (the 3d and the 7th) of the major scale. It is believed that Negroes added the flattened notes because the scales they brought with them from Africa were pentatonic rather than seven-noted and because the flattened notes achieved a tonality that brought the European tempered scale closer to the African. Since flattened melody notes are played against the non-flattened note in the bass or chord (E flat sounding discordantly against E), a large degree of tension is inherent in the music.

The three units into which the 12 bars are arranged form an A/A/B structure. This description applies to the lyrics even more than to the rhyme scheme. In traditional blues, the initial line or statement (A) is repeated (A) and explained, resolved, or commented upon in B:

Gonna lay my head on the track (A)

Gonna lay my head on the track (A)

'Cause my baby,
she won't take me back (B)



The dash at the end of each A line signifies that there is space (roughly two bars) for instrumental or vocal improvisation. In short, the blues form embodies the call-and-response pattern, which was a feature of African group singing, and which is to be found in many of the song types that preceded the blues: namely, spirituals, gospel songs and work songs. The ad lib. feature is stronger in country blues than in classic or urban blues. From the field holler, the direct forerunner of country blues, came the surprise accents, the irregular rhythms, the frequent use of rubato (notes extended for expressive purposes) and portamento (the voice gliding from one note to the next). Musicologist Marshall Stearns contends, in fact, that "the most important single element in the blues is the cry or holler."

Now, there is now question that the blues are Negro in origin. But, as Richard Wright has pointed out, "All American Negroes do not sing the blues. These songs are not the expression of the Negro people in America as a whole." Nor are they without specific time coordinates. A large number of blues deal with trains, highways, voyages and jails. These items imply that the Negro had mobility and was no longer bound to the soil, in short, that he was 'free.' The blues are the songs of an itinerant people; they are the laments of a dispossessed people; they are the complaints of a people without homes, without family, without love, and without money.

"The most astonishing aspect of the blues," Wright observes, "is that though replete with a sense of defeat and down-heartedness, they are not intrinsically pessimistic; their burden of woe and melancholy is dialectically redeemed through sheer force of sensuality into an almost exultant affirmation of life, of love, of sex, of movement, of hope." Other historians and analysts have noted the emotional ambiguity of the blues, the curious combination of melancholia and mirth, of trouble in mind without demoralization, of deprivation without disillusionment.

Enslaved, the Negro sang spirituals. The only hope was for Heaven after death. When a heaven on earth became a possibility with his freedom from bondage, hope infused even his most depressing moments. But in the years after the Civil War and for many decades of the 20th century, he was a ghetto citizen, unable to exercise the rights or avail himself of the opportunities which were technically his. "There is a certain degree of passivity," Wright has noted, "almost masochistic in quality. . . . Could this emotional stance have been derived from a protracted inability to act, or a fear of acting?" Lacking economic and political power, the Negro had no choice except to submit. He could do little about

the discrimination, the segregation and his deprivations, but he could not and was not beaten down by them.

Two aspects of the blues, both aesthetic, are of sociological import. Up to the present, the intensely personal nature of the songs and blues styling has been universally admired. This development was an inevitable concomitant of the change in outlook and experience that came with the Negro's separation from plantation life. Suddenly, he was no longer a faceless farm laborer, prized like a horse or cow for his productivity, but an individual free to find his own way. It would take time for the individual to free himself from the sense of dependence and submission of the group slave. In the spirituals, he sang, "Let my people go!" Now he would sing: "Nobody knows *you* when you're down and out." I have italicized the shift in point of view to underline a crucial point: that the blues are an expression of the freed slave's effort to adjust emotionally to his new position as a citizen—albeit depressed and deprived—and to deal with himself as an "I" instead of "them."

This aesthetic development involves another. The spirituals made a large use of idealized imagery, swathing a bitter reality in the soft cotton of an imagined other-world peace and security. With the blues, a hard and tough realism invaded Negro song. As a slave, the Negro had work, shelter, food and family. As a free citizen, he had to seek all these, moving from place to place and encountering all the hardships, emotional and economic, of a dislocated existence. The blues are the saga, not only of the Negro's transition from a chain-gang farm laborer to the isolated existence of the share-cropper, but of the later change from rural to urban living. In imagery and subject matter, the songs have an immediacy and directness of expression stemming from the day-to-day problems a people, little prepared for the new world, had to face and solve.

Even if the new life offered little economically, it had an open end. And so there was hope in the face of depression, optimism in the midst of frustration, determination in the absence of the power to change things. Out of this ambiguous existence arose the emotional ambivalence of the blues, with their shifting major-minor tonality.

When the Negro's economic and political position improved and the civil rights movement opened the door to greater equality of opportunity, jobs and education, Negro song and singing acquired a new intensity, drive and sense of self-pride. Almost a hundred years after the Emancipation Proclamation, the Supreme Court outlawed segregated schools and a quality known as "soul"—a complex feeling of bitterness, anger and self-confidence—came into American song.

Chart and Soul...

Little Richard



Major Lance



Roy Thompson



The Vibrations



The Staple Singers

.. That's our song



Cookie Jackson



Johnny Watson



The Aubrey Twins

Larry Williams



Bongi & Judy



Walter Jackson

100 YEARS OF THE BLUES

By Arnold Shaw



Bessie Smith, the "Empress of the Blues," is universally considered the greatest blues artist of all time. She was discovered by Frank Walker, pioneer record man, in Selma, Ala., in the 20's, and Walker later sent Clarence Williams to bring her North. All of Bessie Smith's recordings are on the Columbia label; and years ago Columbia repackaged the singles and issued them in a set of four LP's. A project currently under way is the remastering of all of Bessie's recordings—much more than on the original set of four albums. (See story on John Hammond.) This release, complete with brochure, is expected to be a major event in the world of recorded music.

In 1920 songwriter-pianist Perry Bradford persuaded Ralph Peer, then the recording director of a new record label OKeh, to cut a young Negro singer. The Harlem girl's name was Mamie Smith, and though she sang the blues, she was not related to the great Bessie Smith. In fact, it was Mamie who paved the way for the wax appearance of the Empress of the Blues. Mamie's second OKeh disk included a new Bradford song "Crazy Blues." It sold in such quantities that the company embarked on its so-called "race series" and began recording other Negro artists. Soon Gennett Records, Paramount and other enterprising labels followed suit. Mamie Smith's "Crazy Blues" served another historic function. It brought the blues into Northern cities with Negro populations and, insofar as it inaugurated the era of the classic blues singers, helped bring a segregated music out of its ghetto origins.

In the decades after the Civil War, the blues took shape slowly as a folk art, transmitted orally by itinerant, amateur performers. Like other itinerant Negro working people, the pioneer guitar pickers were rootless wanderers, plying their trade on Southern streets and in tenderloin districts until recordings gave them access to a larger and wider public. Tennessee, Texas and Louisiana have each sometimes been credited with originating the blues style. But by now most scholars regard the Delta area of Mississippi as the most likely source. Rural in origin, the earliest blues unquestionably developed in places with limited instrumental resources and without a European instrumental tradition. For this reason, Big Bill Broonzy, who was born in Mississippi and raised in Arkansas, is doubtless right when he says, "We sang the blues. In New Orleans, they played jazz."

The blues explosion came in the '20's. But the first blues appeared in print in 1912. Although W. C. Handy's "Memphis Blues" has sometimes been erroneously credited, it was not the first and not really a blues. As Samuel Charters points out in "The Country Blues," the first Negro blues in print was "Dallas Blues" and, ironically, it was by a white Oklahoma City musician named Hart Wand. The most famous of all blues, Handy's "St. Louis Blues," appeared in 1914, an expansion of an earlier Handy publication "Jogo Blues," whose melody he had gotten from a Memphis piano player. By then everybody in Tin Pan Alley—Negro writers like James P. Johnson, Noble Sissle and Clarence Williams as well as white songsmiths like Irving Berlin, Walter Donaldson and Gus Kahn—were all trying to produce so-called blues song hits.

The vogue of Classic Blues Singers in the Roaring Twenties was preponderantly a female development. Bessie Smith, discovered by Frank Walker, recorded 160 blues for Columbia Records, beginning with "Down Hearted Blues" in February 1923. "Nobody Knows You When You're Down and Out," regarded by many as Bessie's greatest disk, came in 1929, only four years before her final comeback sessions. Bessie got her big break through the Rabbit Foot Minstrels whose star, Gertrude (Ma) Rainey, became the first big-time blues singer to appear in theaters throughout the Midwest. Ma Rainey's biggest Paramount Record hit was the famous "See See Rider," with whose writing she is generally credited.

Other prominent blues shouters of the era included Clara Smith, unrelated to the other two Smiths, whose best Columbia disk was her recording of Tom ("Jazz Me Blues") Delaney's great song "Nobody Knows the Way I Feel This Morning." There was Ida Cox, a Paramount artist who launched "The Blues Ain't Nothin' But a Woman Cryin' For Her Man," written by the label's able recording director, J. Mayo Williams. Also Bertha Chippie Hill, an OKeh singer, who made the first platter of one of the

most recorded blues, Richard M. Jones' moving "Trouble In Mind."

There were also male voices to be heard during the Twenties. Blind Lemon Jefferson, regarded as the father of country blues singers, began recording for Paramount in 1926. The following year, Big Bill Broonzy cut "Big Bill's Blues" also for Paramount, his first disk in a long-lived career that reached its peak in the late '30's on Vocalion ("Just a Dream") and yielded nearly 300 copy-right blues. In 1928, Mississippi John Hurt made records for OKeh, only to disappear into obscurity and farming at \$28 a month until he was rediscovered in 1963 and brought to the Newport Folk Festival.

There were also white blues singers in the Twenties, the most important of whom was The Singing Brakeman. From 1927 to 1937, Jimmie Rodgers, who came from Meridian, Miss., an important rail junction, and who is regarded as the father of country music, recorded more than a dozen original blues—many in the train tradition of Negro blues—and an equal number of what he called blues yodels. His style, less raucous than Negro country blues singers and less intense than the classic blues singers, provides an interesting link with the white singers of the '50's and '60's, American and British, who combine hillbilly and blues influences.

The Depression clobbered the record business as it did the rest of American industry. Afterwards, the top blues artists were virtually all male. Post-depression blues assumed an urban cast as the focus of Negro music shifted to Chicago and Harlem where many Southern blues men migrated during the lean years. A new style of blues singing emerged, largely under the impact of a highly talented singer-writer from Nashville. Leroy Carr, who wrote such great songs as "In the Evening" and "How Long, How Long Blues," developed a style that was showy, musical and polished by contrast with that of the rural blues shouters. Accompanied by an inventive guitarist with a fine command of lovely passing chords, who was known as Scrapper Blackwell, Carr cut many hit records on Vocalion between 1928 and his untimely death in 1935.

By then, the Greenville, S. C., singer who became known as The Presidential Minstrel (FDR's), had made recordings as The Singing Christian. At the height of his career in the '40's, Josh White brought the musical sophistication and showmanship of Carr to a peak of perfection. Forerunner of Harry Belafonte, rather than Odetta or Ray Charles, White and his bell-like diction added matinee-idol sexuality to the blues and he became the first Negro to present them as art songs on a night club floor.

Yet White had been nurtured by the Southern shout tradition of Blind Lemon Jefferson. He had, in fact, been lead-boy for the blind Texas singer during a year-and-a-half tour through North Carolina and served similar apprenticeships with blind Joel Taggart and blind John Henry Arnold, who sang spirituals on street corners and blues at house parties. The rural blues tradition of Jefferson, who recorded 79 blues for Paramount from '26 to '30 and who sang "in a high crying voice with the biting tone of the guitar whining behind him," was carried into the '40's by three important bluesmen, all of whom served as lead-boys for Blind Lemon.

Leadbelly (Huddie Ledbetter) came from Louisiana and several penitentiaries, where he was serving sentences for murder, to write and record many hard-driving blues, but also the tender ballad "Good Night, Irene." From Centerville, Tex., in 1946, Lightnin' Hopkins traveled to Los Angeles to make his first records for Aladdin, lapsed into obscurity after trying rock 'n' roll, and made a comeback after 1959. "Hopkins learned the intense, crying, vocal style," Sam Charters, who helped rescue him from

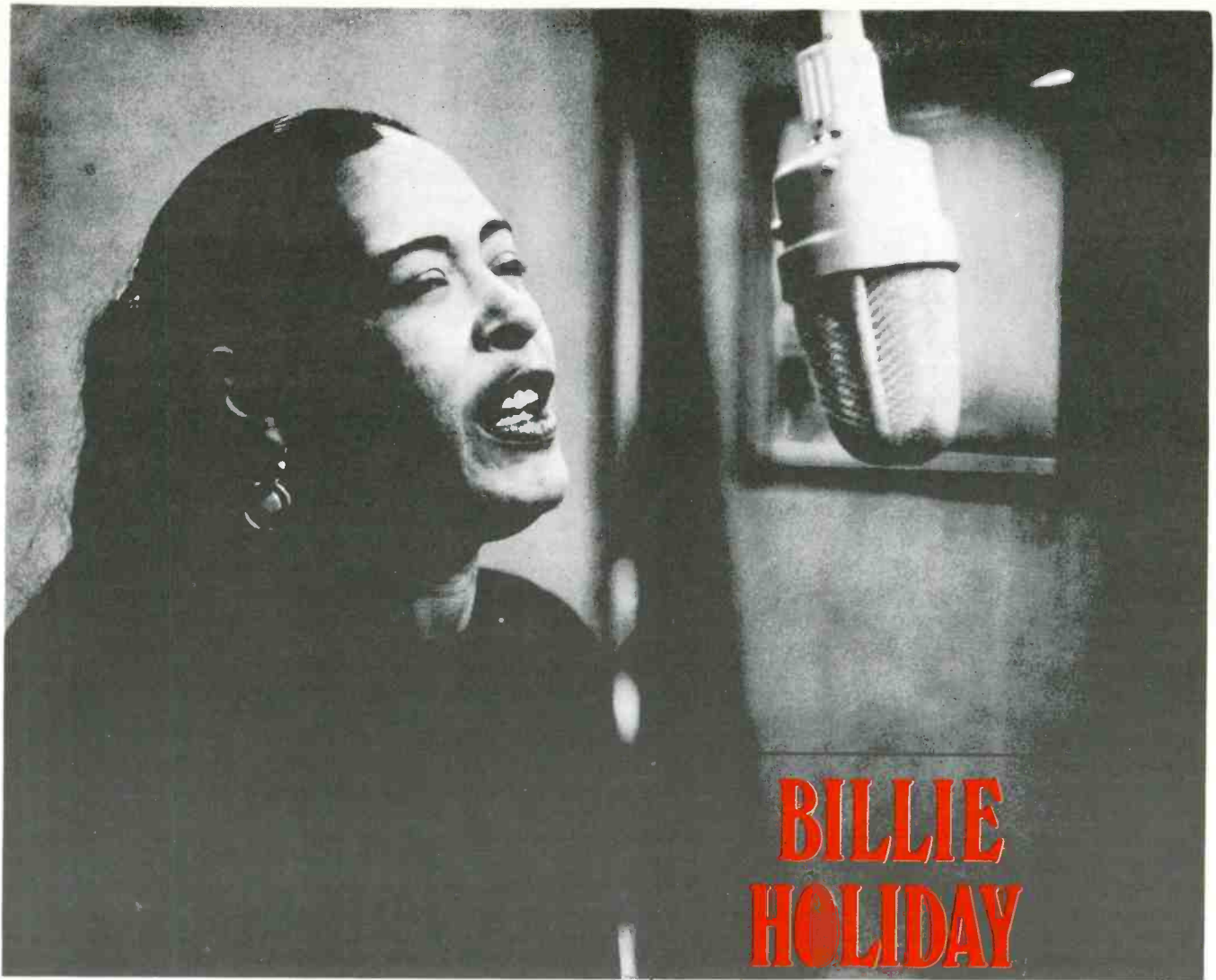
obscurity, writes, "that is associated with the lonely, poor, farm country of central Texas. It is very different from the strong, rhythmic singing of men like Leadbelly from northern Louisiana or the complex style of the Mississippi singers." The third descendant of the Blind Lemon tradition, Aaron T-Bone Walker, was able to swim successfully into the urban tributary of the blues that became known as rhythm and blues.

McKinley Morganfield, known as Muddy Waters, is currently singing r&b in Chicago, but grew up in the Delta blues tradition. In the early '40's, when he was first discovered by folklorist Alan Lomax, he made a series of on-location recordings in Mississippi, some of which have recently been reissued and which have been aptly characterized by producer Pete Welding as "shot through with all the agonized tension, bitterness, stark power and raw passion of life lived at the brink of despair."

While Billie Holiday of Harlem, 52d Street and Cafe Society Downtown, imparted to pop singing qualities of urgency and intensity inherent in the blues, singer Lil Green of Chicago became pivotal in the development of Negro recording from race to rhythm and blues. Among the men who were key figures in this urban but segregated development of the blues were Big Joe Turner, a Kansas City bartender turned vocalist who became a top-selling r&b artist on Atlantic; Jimmy Rushing, the original Mr. Five by Five, who was nurtured by Kansas City big band swing, as was Count Basie in whose band he sang vocals from 1936 to 1950; Fats Domino, who hit in 1955 with "Ain't That a Shame" and other million sellers; and Ray Charles, who started as a jazz instrumentalist, turned successfully to r&b and became a Gold Record seller as the foremost soul stylist of our day. With r&b, blues shouters began to be accompanied by big bands with honking tenors—but more significantly, blues styling became part of the mainstream of American and British pop music. By the mid-'50's, too, divergent musical currents, whose confluence first vaguely appeared in the singing of Jimmie Rodgers, combined to give us the amalgam of white hillbilly and Negro blues known as rock 'n' roll. This was essentially a white style, which after Bill Haley of Pennsylvania ("Rock Around the Clock") and Elvis Presley of Memphis, developed alongside of r&b as the music of today's teen-agers.

The Negro backlash took shape slowly. But it appeared, first, in the form of the Motown Sound out of Detroit, and more recently, in the revival of bedrock blues in Chicago. The Supremes and other Motown artists effectively exhibit the power of gospel music to take possession of modern harmonic refinements. In the Chicago development, one hears again the raw, biting, visceral sounds that once marked country blues and today characterize soul singers like Lou Rawls, formerly of Chicago, and Junior Wells, formerly of Mississippi. Sam Charters, who recently put together three volumes of "Chicago/The Blues/Today," recording groups live in the Windy City's Negro ghettos, has said: "Chicago is the last place left in the country where a living music is still played in local bars and neighborhood clubs. It's what New Orleans used to be like in the '30's, what Memphis was like in the '20's." And Junior Wells, one of the new bluesmen, has said: "Blues gets in my whole body, my whole soul. It knocks me out. It kills me. If I couldn't do that, I wouldn't be."

Perhaps the most interesting contemporary "blues" phenomenon is the emergence both in England and here of white groups that sing in a style so lowdown they can easily be mistaken for old-time, country bluesmen. The sonic development recalls the era of the minstrel shows when white men performed in blackface, save that today's imitators are not mocking or deriding, but seeking to draw strength from a great tradition.



BILLIE HOLIDAY

and the THE BLUES

By Arnold Shaw

What would pop singing have been like without Billie Holiday? Perhaps an answer is to be found to this speculative question by asking another. What was pop singing like before Lady Day?

There was no shortage of fine singers during the first three decades of the century. One thinks quickly of those who came out of and carried on the minstrel tradition (Eddie Leonard, Joe Howard, Al Jolson); the vaudevillians who played the Palace (Nora Bayes, Fanny Brice, Belle Baker); and the radio vocalists (the Street Singer, the Vagabond Lover and the Groaner). Singing was showmanship and motion. It was Joe Howard cakewalking or Al Jolson crying "Mammy" on bended knee. It was dramatics and tap dancing. It was projecting to those in the balcony in the days of preamplification. It was mostly songs of joy and excitement, with a ballad thrown in for a change of pace. Not until radio brought the microphone into the nightclub and theater was the singer able to stand still—even Rudy Vallee had to resort to a megaphone to project effectively—and address himself in a more intimate manner to his audience.

The first singer who made a style of intimacy was,

of course, the Voice. And who was Frank Sinatra's great vocal teacher? "It was Billie Holiday," Frank has said, "whom I first heard in 52d Street clubs in the early 1930's, who was and still remains the greatest single musical influence on me." And Frank adds: "With a few exceptions, every major pop singer in the United States during her generation has been touched in some way by her genius."

In short, through Billie Holiday, and after Sinatra, the touchstone of pop singing became emotional sincerity—qualities of immediacy and involvement that were inherent in the blues.

Now, for all of her tremendous gifts, Billie was not considered a blues singer by jazzmen of her day and is not regarded as one in retrospect. Leonard Feather reflects the opinion of jazz critics when he observes: "She was always referred to in the lay press as a blues or torch singer, yet essentially she was neither." Feather contends

"The greatest female jazz voice of all time..."

that Billie was basically not "a messenger of misery" and, citing the fact that happy songs outnumber the sad by two-to-one ratio in Columbia's second retrospective volume, argues that "Billie often turned a melancholy refrain into something with a fey, gay air." Feather's position, an extreme to which most historians will not go, seems on better footing when he notes that her repertoire included fewer than a dozen true blues.

Ralph Gleason, who calls Billie's "the greatest female jazz voice of all time," cites disk jockey Ralph Cooper's introduction of her at the Apollo: "It ain't the blues. I don't know what it is, but you got to hear her." Gleason adds: "It ain't the blues, but the blues is in it. In some strange, arcane, witchlike way, Billie made the blues out of everything she sang." Unquestionably, it was this strange quality that assailed John Hammond when, as he tells it, he stumbled on Billie back in 1933 in a Harlem speakeasy on West 133d Street: "She sang as if she had really lived," Hammond recalls. "She struck me with an impact rivaled only by Bessie Smith."

Despite the small number of blues in her repertoire, Billie always saw herself in the blues tradition. Once when Feather asked her about the unusual lyrics on her recording of "Billie's Blues," she replied: "I've been singing the same blues as long as I can remember." On another occasion, Billie described her singing style in these terms: "I got my manner from Bessie Smith and Louis Armstrong. Wanted her feeling and Louis' style." More revealing from a technical standpoint was her observation: "I don't think I'm singing. I feel like I'm playing a horn. I try to improvise like Les Young, like Louis Armstrong. . . . I have to change a tune to my own way of doing it."

The blues influence that Billie passed on to pop singing took several forms. From the standpoint of basic style, songs were not just songs to Billie, but fragments of experience, regardless of how banal or cliché the lyrics. When she sang, she was not the show-woman or entertainer, but the blues singer of old reliving a troubled, a painful or a happy moment. Even the most mediocre words took on new poignance and depth as they were projected through the complex layers of Billy's own emotions. Whether one knew of her illegitimate birth or her emotion-starved and sordid childhood, there was a plangent bitterness in her renditions of "God Bless the Child" and "Why Was I Born" that gave them the immediacy of personal memory. "Strange Fruit" was not simply a devastating indictment of lynching but a picture of Billie herself suffering, as Gleason has put it, "from an incurable disease—being born black in a white society wherein she could never be but partially accepted." And when it came to songs like "Mean to Me," "You Let Me Down," "I Cried for You," "My Man" and all the love-hungry ballads she sang, Billie was telling it like it was in her own tortured life. The point is, however, that in her songs, the bell was never tolling for anyone but herself, and intensity of feeling never had to be simulated.

If Billie was not a blues singer in the traditional sense, it was partly the result of professional demands. During much of her early career, she sang with dance bands—

Artie Shaw and Count Basie—and had to accommodate herself to the swinging tempos of the day. Even on her recordings with Teddy Wilson, her vocal is sandwiched between instrumental choruses; occasionally, in an up-tempo number like "Too Hot for Words," one marvels at the breath control that permitted her to handle the lyrics deftly. The disks she made under the banner of Billie Holliday and Her Orchestra afforded a better opportunity for the nuances of the blues stylist to come into play.

It was in nightclub appearances with small combos that her vocalizing scaled the heights. Then she sang as she felt, artfully manipulating pitch and intuitively employing all the devices that make the blues singer an emotional extension of his instrument. Billie had a natural feeling for contrasting textures. She seldom repeated a musical phrase, as in "You Let Me Down," without sensing the value in changing the color or hue of the note—a device of which Sinatra later became the pop master. Over and above this editing of sound for feeling, there was the matter of Billie's own, natural sound, an identification, which, like the color of one's eyes, a singer either has or doesn't have. Billie had a high-pitched hoarseness, a tightness of the vocal chords, which was as identifiable and inimitable as her troubled life—also, in many ways, a perfect sonic reflection of it. The sound she produced was inescapably tense and, even in happy songs, the timbre was searing.

Apart from her impact on pop singing through Sinatra, Billie became the forerunner of a school of female vocalists, all of whom function on the boundary lines between the blues, jazz and pop. Sarah Vaughan, Dinah Washington, Peggy Lee and, more recently, Nancy Wilson, display in varying degrees the imprint of Billie's vocal personality. When the Voice shook up bobby soxers a quarter of a century ago, he offered the fullest embodiment of the qualities that made Billie the giant she was: the feeling of intimacy, the depth of emotion, the sense of being lost and the glow of sheer sex.

"I've been told that nobody sings the word 'hunger' like I do," Billie wrote in her autobiography. "Or the word 'love!'" Ralph Gleason adds another four-letter word to those that made her "the epitome of sex"; namely, 'baby,' in the sense of lover. The singers before Sinatra, including Der Bingle, were basically sexless. Just as songwriting was then still circumscribed by the euphemisms of Victorian nature imagery—as the movies panned to the sea or sky to suggest intimacy—so most pop singers affected various poses, nonchalance, ebullience or gaiety, to suggest, but also to shield audience from the realities of epidermis. Without thinking about it, Billie exuded sex both as a woman and a singer. More than one critic succumbed to the spell of flesh as well as the art of the voice. In some ways, the high point of this earthy necromancy came with Billie's opening at Cafe Society downtown in 1938. "She was simply shocking in her impact," Ralph Gleason recalls—and so does John Hammond. "Standing there with a spotlight on her great, sad, beautiful face, a white gardenia in her hair, she sang her songs, and the singers were never the same thereafter."

The Best Ears in the Business

By Claude Hall



Berry Gordy hard at work.



Smoky Robinson, vice-president, left, and Barney Ales, sales vice-president.

The mimeographed pamphlet—carefully prepared by a public relations firm—tells the Motown Records success story in colorful terms. About quality control, the press release says:

"In essence, each recording is 'custom made.' A recording by any Motown artist must undergo stringent scrutiny for perfection of performance, perfection of production."

It goes on to say that many records have been remastered and redistributed after they were initially released—and points to the Four Tops' hit of "Standing in the Shadows of Love"—after "Motown's quality control division advised a better master could be obtained."

This is where the joke comes in. The quality control division was label president Berry Gordy Jr. He heard the record and decided it could be better and had it made better. Merely because he felt the record would sound better if remastered. His judgment was based on what he could hear in the record.

"He has the greatest ears for hearing a hit record in the business," said one of his close associates. "So we'll go through all of the extra work and expense of turning out another version of the record, then I'll ask him if it was worth it. But you know it is."

And it is, obviously. Since Gordy launched the label more than six years ago, more than 60 per cent of all of the label's singles have hit the Billboard charts and more than 70 per cent of its albums, according to another key executive at Motown—Barney Ales, vice-president in charge of sales.

True, the final record must meet the approval of Gordy, but the Motown story is a story of more than just one man. There's Ales; there's Smokey Robinson who, besides heading up the group of Smokey Robinson and the Miracles, does much of the producing at the label and is a vice-president in the firm; there's the writing team of Brian and Eddie Holland and Lamont Dozier (Brian Holland and Lamont Dozier also produce records), there's promotion chief Phil Jones; there's the entire corporate set-up which includes not only a highly successful publishing company (14 BMI Awards this year alone), but artist management and their grooming (any of the Tamla-Motown acts are capable of putting on a polished, showmanlike performance and have played everything from high school auditoriums to the Copacabana nightclub in New York).

The acts under the Gordy banner include Smokey Robinson and the Miracles, the Supremes, the Temptations, the Four Tops, Stevie Wonder, Martha and the Vandellas, Jr. Walker and the All Stars, and others—almost all are household words now not only in the U. S., but around the world. "Motown has become very well accepted in all foreign countries," said Jones. "We've had top 10 records in almost every nation—Argentina, Israel, England, Spain, Singapore."

This led the Detroit firm to recently launch the heralded "Motown Sound" in Italian as well as English

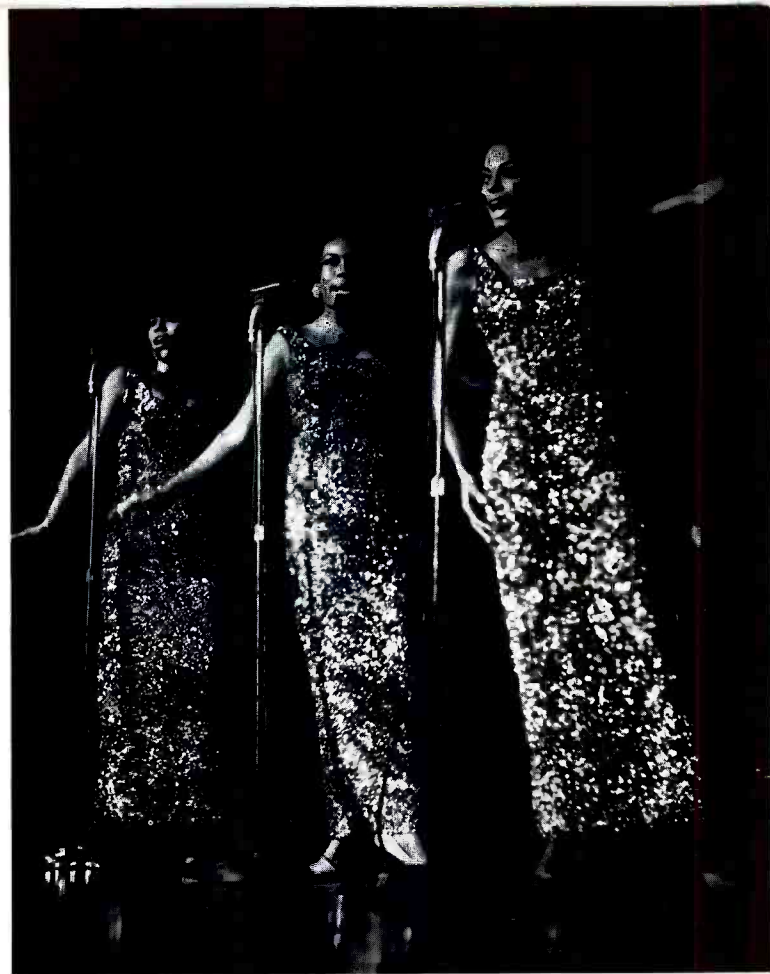
in Italy and plans were under way to also turn out Spanish versions of U. S. hits.

Ask any deejay or program director of a radio station anywhere in the U. S. and he'll tell you the Supremes are a pop act. The records of almost every artist or group on the Motown label are pop, but no one could contest the fact that the sound has its roots in blues. Gordy, an employee in an automobile factory, founded the firm on a borrowed \$700 and a song "Way Over There" that he wrote which was recorded by the Miracles. Today, after six-plus years, the records still have those roots—the Supremes and the Temptations are played as heavily by r&b-format radio stations as Hot 100 format stations.

But the label has grown so huge that it encompasses other aspects of the music field today. For example, an album of "The Supremes Sing Rodgers and Hart" was released in June. A similar album for the Temptations was in the works . . . pop-oriented product with still that Motown flavor. Holland and Dozier, two crack a&r producers, have been working with psychedelic groups. All, of course, have to meet the approval of Gordy before released. That means they have to have high quality.

The string of hits of the Gordy labels is fantastic. All the more so when you realize the firm releases 50 to 60 singles a year. "It's a question of how many singles can you bring home effectively," said Jones. "I think many record companies release so many singles because they have to . . . they have so many artist commitments. But we've taken a long time to build our reputation with program directors and music directors of radio stations so that when a Tamla-Motown record comes in, it should at least be auditioned."

The Motown Sound, he said, is "the hit sound of today . . . it's world-wide."



The Supremes



Temptations



Martha & Vandellas



Chris Clark



Stevie Wonder



Marvin Gaye



The Marvelettes

Atlantic Helped Pave The Way



Ahmet Ertegun



Jerry Wexler



Nesuhi Ertegun

By Claude Hall

"The Broadway scene messes up your music," says Jerry Wexler of Atlantic Records in explaining why the label is making tracks—just as producers like the late Frank Walker and Ralph Peer used to do—far afield from its headquarters in New York.

Ahmet Ertegun, president, and Wexler, vice - president, are two men who've built a great career out of the blues and, together with vice-president Nesuhi Ertegun, have helped pave the way for today's broad pop acceptance of blues.

"We always wanted to make blues records, said Ahmet Ertegun, "but few blues singers were in New York. In California, there were a lot of people who migrated from Texas and the South; they were deep in the blues. You take an artist like Ruth Brown, a pop singer. I said, 'Let's sing some blues' and she told me she didn't like blues. So I had artists like her

sing one blues song for me, as a favor. They had that church feeling.

"As a result, the blues records we made with Ruth came out like urbanized, watered-down version of real blues. But we discovered white kids started buying these records because the real blues were too hard for them to swallow. Distributors started telling us they were selling these records pop. Elvis Presley came out of this bag and that's what started rock 'n' roll. Eventually, this led to the Beatles."

Many early blues featured Yancey type bass lines based on 12 bars. Now this is virtually obsolete, said Wexler. "Blues is all gospel changes insofar as today's commercial records are concerned."

The most important thing on hit r&b records today is the bass line, Ertegun said, "and this is an outgrowth of early blues. That's what differentiates r&b from jazz."

"Also, from pop music," Wexler pointed out. "When most of us go to

record a r&b tune, we look for a strong bass line."

That's the key to Motown Records' success, Ertegun felt. "Hillbilly music, to me, has always sounded musically like watered-down blues in spite of the great lyrics."

Wexler: "Do you know that when r&b records that go pop they out-sell pop records?" The reason, both men felt, is that blues is the most important tradition in music—"closest to world sensitivity."

But for years many blues singers were like hobos. Some made the cabarets. Wexler felt that Leonard Chess and his brother Phil had done much to popularize blues. "Chuck Berry is a pure country singer who happens to be a Negro. Leonard Chess knows Berry is a country singer . . . listen to Berry musically, his diction, his feeling. Muddy Waters, on the other hand, has a deep South blues feeling to his work.

"It's not that any one record company made blues popular," Ertegun

Esther Philips



The Drifters



La Vern Baker

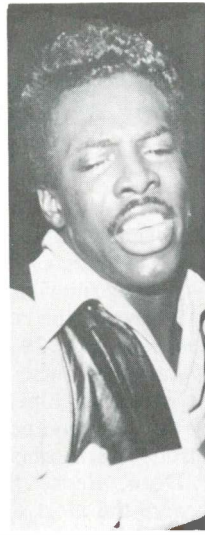




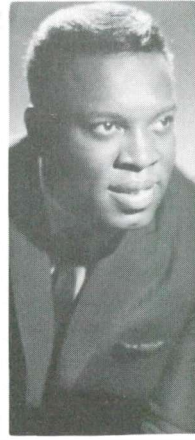
Billy Joe Turner



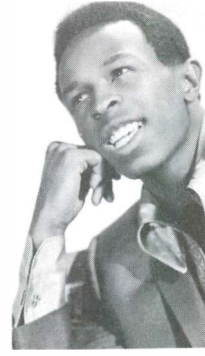
Ruth Brown



Wilson Pickett



King Curtis



Arthur Conley

said. "We certainly have had artists who've contributed to the cause. So did Aladdin Records and Amos Milburn."

During the depression of the 1930's, the only thing that kept the record industry alive, Ertegun felt, was blues records. The so-called specialty fields—blues and country music—had loyal fans that kept buying records even during the bitterness of the depression, "keeping several record companies alive."

Chicago, he felt, was the biggest blues city of them all. "You had Meade Lux Lewis, Jimmy Yancey, Cripple Clarence Lofton, Roosevelt Sykes—all the blues artists wound up there. Pinetop Smith, Cow Cow Davenport. On piano, many of these could get an orchestral feel. As for guitar blues, there was T-Bone Walker, Big Bill Broozey, Lowell Fulson, Tampa Red, Memphis Slim, Lightnin' Hopkins, John Lee Hooker."

The golden era of the big bands wasn't limited strictly to white bands,

Ertegun said. There were Fletcher Henderson, Jay McShann, Fats Waller, the Mills Blue Ribbon Band, Cab Calloway, "and the one band out of all these which played 90 per cent blues—Count Basie." Mentioned also were Chick Webb and Duke Ellington. "They are the ones," Ertegun said, "who fashioned not only modern blues but modern jazz."

"The only place where blues is being played today—the 12-bar blues—is in the jazz field," said Wexler.

Charlie Parker, said Ertegun, was "the last thing that happened in jazz. What has happened since then? You tell me."

Among the big blues bands still making it is Eddie Cleanhead Vinson, said Ertegun. "He's still big in Texas." Vinson, he said, followed in the style of Joe Turner and Jimmy Rushing.

Among the artists who went pop with blues records in the early days, said Wexler, were Amos Milburn, Charles Brown, Ruth Brown, Lavern Baker. They were going strong dur-

ing the building period of 1952-1955. "Ray Charles and Dinah Washington sang this "manicured" form of blues, the sophisticated version, but retained their blues feeling." Aretha Franklin is "many artists rolled into one."

Other blues singers who've made it in the pop field but retained their roots, he said, were James Brown, Little Richard, Sam Cooke, Ray Charles, Louis Armstrong in the '30s when he was singing blues. "Even when Armstrong was singing 'C'est Si Bon,' it was there." And how you could tell is that they always got to their audience, regardless. Otis Redding has this today. He can't open his mouth without the purest sound coming out." Redding, he said, is building a following with the intelligentsia all over the world—especially in cultural centers such as Rome, Paris, London.

The good blues and r&b still connote earthy expression, both men felt. "The words of blues are memorable."

Percy Sledge



Joe Tex



Aretha Franklin



Barbara Lewis



Mary Wells



Dave Dexter Remembers When



Dave Dexter Jr. has worked as a Capitol a&r producer in Hollywood since early 1943, and recently his second book on music, "The Jazz Story," was published by Prentice-Hall. A record collector since 1927, Dexter still writes a weekly column for community newspapers and works with youngsters in his home, Encino, Calif.

By Dave Dexter Jr.

The blues go way back, back to the plantation days of the 18th Century. They go back, in fact, to the earliest days of the nation, back to even before Lenny Feather came over from England to tell musicians and a&r men how to make records.

The boom period of the 1920's tailed off to the dog depression days of the '30's and hardly anyone bought records during that dark, dank era. Of those who did, few preferred blues. It was the time of Ruth Etting and Vincent Lopez, Rudy Vallee and Ben Selvin, Sam Lanin and Morton Downey.

Working for the Brunswick label in Chicago, and unable to subsist on retail store orders in the busy Loop, the late Jack Kapp and his brother Dave packed hundreds of shellacs (all 78-r.p.m., of course, and easily breakable) on their backs and, like pack mules, walked the streets of the South Side knocking on doors of apartments, barber shops, pool halls and private residences. They sold the

blues. Their ingenuity and knowledge of music led to their founding of had been strangely moribund in the years that followed the devastating stock market crash of 1929.

There were nuts who collected nothing but jazz and blues disks in that dreary depression era of the NRA, disastrous dust storms, Dillinger and Dizzy Dean. Bessie Smith and Ma Rainey were the most sought, and yet 30-odd years later, we ponder if we might not have been wise to have hoarded the waxings of Bea Booze, Fannie Mae Goosby, Ardella Bragg, Scrapper Blackwell and Ishman Bracey, and even the unmemorable duets of the never-popular Barefoot Bill and Billie Bolling on Columbia.

Most Salvation Army depots provided a rich source for used records. Going house to house, asking to see whatever the occupants might have stacked under their hand-wound Victrolas, was another — but inefficient — way of acquiring gems. A penny, a nickel, three for a dime — one offered little for a record in those days only because it was all one had to offer.

Mostly, they were dogs: Nat Shilkret, the Ipana Troubadors, the Happiness Boys, Jan Garber — nothing worth more than a penny each. Some of the bands were on "want" lists: Bennie Moten with Jimmy Rushing ("I Wanna' Hang Around My Baby All the Time"), McKinney's Cotton Pickers with Don Redman; Duke Ellington, Fletcher Henderson (Mister Hawkins on the tenor), Blanche and Cab Calloway, Andy Kirk—these records were worth anybody's nickel, even with edge chips.

But you had to be careful. There were pitfalls.

Take the Henrys. There were at least four. Sloppy Henry was good. He sang with Eddie Heywood on Okeh and any of his shellacs could be used in trades with other collectors. Shifty Henry was only so-so. Columbia had a Too Tight Henry who rated well under Sloppy and a peg above Shifty. But Hound Head Henry, a Vocalion bleater who recorded with Cripple Clarence Lofton, rated highest of all the Henrys. In a swap, you could get three by Fess Williams and his Royal Flushers for a single Hound Head.

There also was Ham Gravy. His pal was Big Bill Broonzy of Chicago, a superb interpreter of the indigo, who wangled a Vocalion session on which Ham belted his own "Who Pumped the Wind in My Doughnut?" Although it was an inept vocal, it didn't sell, either.

The blues meant a lot of things, a lot of names, just as is so today. Big Tess Gardelle recorded as Aunt Jemina. Amos Easton was called Bumble Bee Slim. Harold Holiday preferred to be known as Black Boy Shine. Roosevelt Sykes, one of the best, was known to thousands only as the Honey Dripper. Another favorite, Peetie Wheatstraw, hit big as the Devil's Son-in-Law.

Little Bill Gaither helped revive the record industry with hundreds of entertaining vocal performances under the name of LeRoy's Buddy. Georgia White had the sexiest, most insinuating voice we ever heard, but you had to drive a few miles out of your way to hear her all-time hit, "Don't You Feel My Leg." It wasn't in any of the campus malt shop jukeboxes we patronized.

By the start of World War II in Europe in 1939 the blues had emerged from the basement and attic phonos out into the open, and a crew-cut, ebullient John Hammond was discovering all sizes and shapes of talented singers. Big Joe Turner was the best and quickly became The Boss. In the fall of 1940 in New York, while blindly producing our first record session for a "Kansas City Jazz" album on Decca, we hesitantly supervised (and helped compose, without credit) a moody Turner track, "Piney Brown Blues," which ultimately — and astonishingly — became a monster in the jukeboxes, an unintentional smash hit that shoved a then-youthful writer for the Billboard, Down Beat and Metronome into the ranks of professional, bedeviled, beligerent and ulcer-ridden a&r men.

I've never regretted it. But some day I'd dearly love to get my fat fists on a mint copy of a blues tune I've never found. The title is "Levee Camp Holler" and it was recorded in 1933 in Parchman, Miss., for the Library of Congress. And the artist?

A man, so help me, named Crap Eye.



JAMES BROWN IS SOUL

James Brown Enterprises
850 7th Avenue
New York, N.Y. 10019



Chess and The Blues: From The Streets to The Studio

By Ray Brack and Earl Paige

America is indebted to the immigrant Brothers Chess for much of the blue-chip blues on record. With almost unerring ethnic insight and an arsenal of new instrumentation and engineering ideas, Leonard and Phil Chess have transported the blues from the shanties of the South and the streets of Chicago to the archives of the Library of Congress. And in the process they've helped awaken white America to this land's chief indigenous musical form.

Leonard and Phil Chess came to the U. S. on Columbus Day, 1928. They discovered their America on Chicago's South Side. It was just after the War, 1946, and they were operating the Macomba Club at 39th and Cottage Grove, booking some top acts and affording opportunity for other talent to jam. You'd see Lionel Hampton, Billy Eckstine, Gene Ammons, Charlie Ventura, Ella Fitzgerald and Louis Armstrong at the Macomba.

"We noticed a lot of talent scouts coming in," Leonard recalls. "Several of them seemed interested in an artist named Andrew Tibbs who had been coming around. We decided to record him ourselves, got hold of a studio, and cut 'Union Man Blues.' We also cut 'Bilbo's Dead' to commemorate the then-recent death of a Mississippi governor."

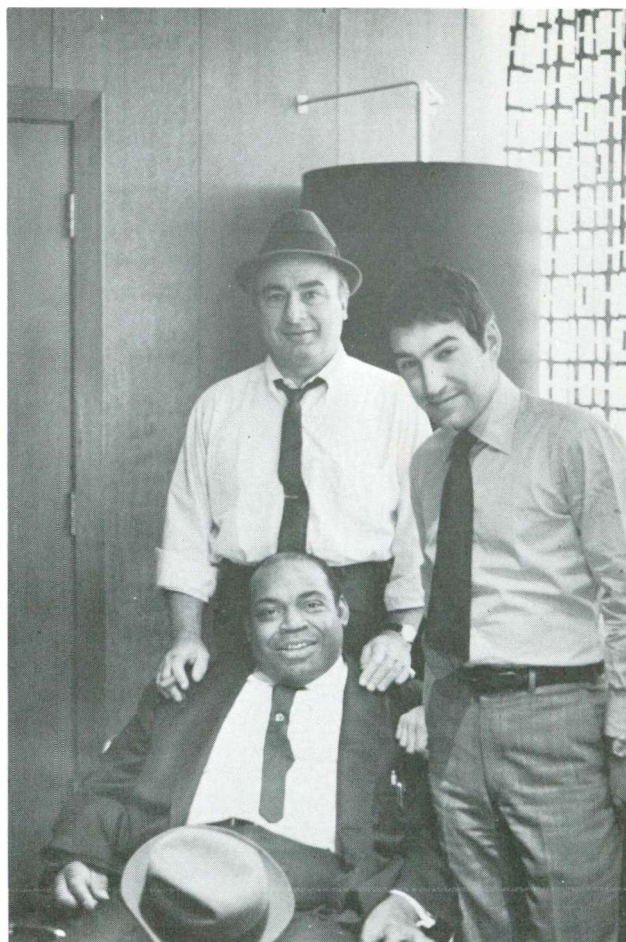
"Bilbo's Dead" never sold too well, particularly in Mississippi, but the Chess brothers were in the record business. Name of the company was Aristocrat. Offices were in a storefront at 71st and Phillips. The catalog number on their first record was "1425," the address on South Karlov Avenue where the Chess brothers first lived in Chicago.

Aristocrat, as a recording company, existed two years and during that time a pattern developed that later was to bring to Chess some of the blues greats. Talent dropped in "out of the blue." One of the first blues artists to walk in the front door in the Aristocrat days was McKinley Morganfield, better known to blues fans around the world as Muddy Waters. He recorded "I Can't Be Satisfied" as his first single.

Another early Aristocrat side was "Little Black Angel" by Robert Nighthawk. Though this record didn't sell too well (and the Chess brothers found it expedient to knock the word "black" out of the title), the session stands out in the Chess story because it was the first in which blues writer-singer-bassist Willie Dixon worked with Leonard and Phil. "He's been my right arm ever since," says Leonard.

Other blues artists who since 1948 have walked unannounced into the Chess offices include Chuck Berry, Willie Mabon, Ellis McDaniel (whom Leonard dubbed Bo Diddley "because it meant 'funny storyteller'"); James Crawford, known on disk and stage as Sugar Boy, and Sonny Boy Williamson.

"Berry came in with a wire recorder," Leonard re-



Willie Dixon, seated, one of the great blues writers and author of more than 250 songs with Phil Chess (hat) and Marshall Chess in Chicago.

calls, "and played us a country music take-off called 'Ida Red.' It had been turned down by Capitol and Mercury. I didn't like it as c&w so we recut it in our little studio behind the office with two side men. Phil and I were the engineers. We called it 'Mabelline.'"

The rest of the story — how Leonard gave a dub of the song to Alan Freed at WINS in New York and how Alan played it and how when Leonard got back to Chicago he was met by a stack of orders from his New York distributor—is trade history.

But we're ahead of our Chess story. Berry was on the Chess label, which succeeded the relatively unsuccessful Aristocrat label in 1948. Aristocrat became the company's distribution arm.

"Aristocrat was a bit unlucky," says Leonard. James H. Martin, then located on Diversey Avenue, had been Aristocrat distributor. But, noting that Chess brothers knew their 180 South Side accounts better than he, Martin recommended that they distribute their own product. They did, transporting product in the trunk of a car.

"Every porter, Pullman conductor, beauty and barber-shop was selling records in those days," Leonard recalls.

First artist cut on the Chess label was Gene Ammons. The initial session is significant in that it resulted in two of the Chess brothers' many "firsts."

Booking time at Bernie Clapper's Universal Studios, Leonard and Phil had Ammons cut the first instrumental cover of a vocal. Ammons did "My Foolish Heart," at that time a big Billy Eckstine hit.

Leonard tells how Junior Mance was on piano and was "fooling around" with Ammons on "Foolish Heart"

arrangements. One version sounded good to Leonard and they cut it, embellishing it with the hollow sound of a mike dangling in the studio washroom. That was the first echo chamber effect ever used on a record, and it testifies to the innovating in recording technique that later characterized the Chess approach to blues sessions. That Ammons session also was indicative of the Chess faith in studio-evolved arrangements, a belief that was to hold them in good stead recording blues.

In their own studios Leonard and Phil later experimented with other sounds and techniques that were to rock the recording industry. They tried tape-echo effects, distortion, and they hung a 10-foot section of sewer pipe from the ceiling of their studio to obtain a 1/10th of a second delay.

Though that first Ammons session also brought forth "Goodby," "Pennies From Heaven" and "Bless You," it was "My Foolish Heart" that broke big in Chicago, attracted wide interest and led directly to national distribution of the Chess label.

"We started seeing daylight with that record," Leonard says.

The second single released under the Chess logo was "Rolling Stone" by Muddy Waters. The year was 1948. A quintet of youngsters in England, devouring and regurgitating Muddy's material years later, was to put that song title to good use. Chess also recorded Gene Wright that year, among others.

But all Chess blues artists didn't walk in the door unceremoniously. As Chess developed library, Leonard went on the road in the South. Blues was king. It was the early '50's and to walk into a station with blues under your arm was enough to get it played.

"They used to take records out of my hand and put them right on the turntable," Leonard swears.

Chess swung through the South about every three months, making a 5,000-mile circuit. Entering a new town, Leonard would ask around about blues artists. In this

(Continued on page 22)

In The Words of Willie Dixon

Here are some excerpts from a conversation Billboard reporter Earl Paige had recently with prolific blues writer Willie Dixon at the Chess Producing Corp. studios in Chicago—Ed.

Q. How many songs have you written, and which has been most recorded?

A. I've written over 250 blues songs. "My Babe" has been recorded most, followed by "Hootchie Cootchie Man," "Seventh Son" and "Make Love to Me." "Seventh Son" won a BMI award in 1954.

Q. You've recorded some of your own songs?

A. Yes, I began recording with the Big Three Trio in 1947. Ollie Crawford played guitar, Baby Doo Caston was on piano, I played bass. One of our first records, "Wee Wee Baby" was on Columbia. "Signifying Monkey" was on the flip side.

Q. What brought you to Chess?

A. My first connection with Chess was in 1951. I came in to direct the Robert Nighthawk session that created "Little Black Angel." It was a good session. Everything was head arrangements. You have to get a feeling and a mood. You can't work a session like that from something on paper. A man feels different when he's on the street from when he comes into a studio to cut.

Q. Where do you get your ideas, and how do you work?

A. Blues is a product of poverty-stricken people. It is passed on from generation to generation. A lot of blues is written around lovesickness. Maybe one guy is blue because his woman leaves, and maybe he's blue when she comes back.

I don't have to do much thinking. I can be riding along in my car and hum a tune. Then I'll sing some of it and pull over to the curb and write down some lines. If you don't write something down it may never hit you again. I write down the words first. You can always come back with the melody. I almost never write the title. There are so many titles. You try to pick one that is not so common.

I don't know how many of my songs got away before I learned how to save them. I wrote "Somebody Tell That Woman" in 1949 and Peter, Paul and Mary cut it under the name "Big Boat Up the River." A man called me from New York and I told him we had it recorded on Columbia. It was one of the first songs I put on paper.

Q. What is "soul"?

A. It's feeling. Blues are built on truth, a certain feeling of sadness, a soulful feeling. I can remember as a boy going to church I would hear the same songs I heard on the street—only with different words.

A guy may think his salvation is to go to heaven, to go to a place of peace. But outside the church the same song could be he wants to go down the road. It's just a different destination, that's all.

Another difference is: you might have two guys who can blow good; one guy knows his instrument from A to Z and is very precise; the other guy is better because he has that feeling. My mother used to say, "Everybody has something but nobody has everything."

Q. How is blues changing?

A. There's more dancing. But to dance to music is one thing; to feel it is another. Words are not so important for dancing. But for people to relax and to think you have to give them words. Even in the days when the Big Three Trio was playing, we played for listening and for dancing.

We're trying to satisfy youngsters now. Blues has always been something that has to adjust to the world. If the world is in a fickle condition, music will be fickle. But if the world is thinking seriously, then the music will be serious.

Q. Your most memorable session?

A. I still remember the songs. It was with Memphis Slim, in 1946. We cut "Rocking the House," "Kilroy Was Here," "Darlin' I Miss You" and "Lend Me Your Love." We didn't use a drum and we had two horns, an alto and a tenor. Memphis was on piano and I was on bass.

Q. What about blues abroad?

A. We started hearing that Big Bill Broonzy was over there saying he was the last of the big blues daddies. Well, in 1959 a woman from Israel came over to the Gate of Horn in Chicago where I was playing with Memphis Slim and we went to Israel. We couldn't get a sponsor for blues, so we went on to France, just Memphis Slim and myself.

For the past five years I've been handling the American Folk Blues Festival tour of the European countries, including Scandinavia, using about nine to 12 artists each year. J. B. Lenoir, a guitarist-singer who died April 28 of this year, was on three different tours. Buddy Guy, John Lee Hooker and T. Bone Walker have also been over three times. We're planning a Japanese tour.

way he found artists, masters and songs. Notable are Chester Burnett, peerless blues singer and writer whom we know as Howlin' Wolf, discovered by Leonard in West Memphis, Ark.; Jackie Brenston, whose "Rocket 88" Leonard picked up from Sam Phillips in Memphis, and Big Boy Crudup, to whom Leonard was steered by blues fans in Forrest, Miss.

Leonard carried a Magnecord tape recorder in his car, a heavy two-piece model. Many times he sat that unit up in a bean or cotton field, running an extension cord from the plantation manse ("I always paid for the electricity."), and recorded blues on location. Crudup, who still reportedly works in the fields for a living (though he's one of the legendary blues writers and artists), was first recorded by Chess in this way.

"Moanin' at Midnight" was Howlin' Wolf's first Chess side and his first hit.

Typical of the songs Leonard uncovered on his Southern swings is "I'll Be Home" by Fats Washington.

"I was introduced to Fats Washington in Shreveport by Stan Lewis, Stan the Record Man," Leonard recalls. "Washington wanted to sell me that song for \$25. I refused. I'd learned some hard lessons on buying songs. If the song is good a writer will sometimes later say you approached him first. So I suggested Stan buy a piece of it. He did."

It was a big break for Fats Washington. Leonard had the Flamingos cut "I'll Be Home" on his new subsidiary label, Checker. Randy Wood, who was just starting at Dot, had the idea that Negro blues could be done by white singers with the same arrangements and in-

strumentation. He tried "I'll Be Home" with Pat Boone and it was a million-seller.

During the 50's some classic blues came out of the Chess studios on East 49th Street in Chicago. Chess cut individual members of the Muddy Waters band. Lead guitar player Jimmy Rodgers ("It's his song," said Waters, "let him record it.") cut "That's All Right." Little Walter, the harmonica player, and piano player Otis Spann also cut excellent sides. Steered to Chess by deejay Allan Freed in Cleveland (who was soon to move to New York) were the Moonglows and the Cornets. The Moonglows' first side for Chess was "Sincerely." The Chess brothers then spun two lead voices off the Moonglows, called them the Moonlighters, and cut "So All Alone." The Cornets had a hit, aided by Freed airplay, called "Nadine."

Twisting the dials on these hits, innovating constantly, imitated inevitably were Leonard and Phil, with Willie Dixon pouring his soul into the arrangements.

"We'd go into the studio to try to get a rhythm going," explains Leonard. "We'd do it over and over and the beats just evolved. Dot, for example, built its reputation on the Chess beat. Today I hear beats and riffs we used 15 years ago. I was shocked when I first heard the soundtrack from "Man With a Golden Arm." It was full of Chess rhythms and riffs.

"Bo Diddley came to Chess and created some beats that have had great influence on rhythm and blues music. More artists have made money on Bo's beat than Bo himself.

"Soul? It's a new word for something old. It's a feeling that grows out of experience. Blues is just a story that you've lived. The Rolling Stones don't have the feeling that our blues artists have. They couldn't have. But they've done very well in their own context.

'The I.C. Brought the Blues To Chicago'

By Earl Paige

"There will always be blues," says George Leaner, "because the people who need it don't put it down."

The Negro needed blues in Chicago. From the South, as did the Leaner family from Louisiana in the 30's, they came, first to work in the meat packing plants and later in the steel mills.

"The Illinois Central Railroad brought blues to Chicago. With those thousands of laborers came Petie Wheatstraw, Ollie Shepard, Blind Boy Fuller, Washboard Sam, Little Brother Montgomery, Blind Lemon Jefferson, Memphis Minnie and Rosita Howard," recalls Leaner, owner of One-Derful Records. "Blues is a product of the South and nowhere else because it relates the stories of the social impact of the American Negro. Blues is truth, and it evolves from social factors. There is, and always has been, an individualism in blues. This means that things are constantly happening."

Leaner and his sister and brother-in-law, Bernice and Bill Chavers, began selling blues records in the late 30's in their own store, Groove Rec-

ord Shop, at 47th and South Park. He got into production after the war, 1946, after meeting Lester Melrose, a blues broker.

"In the beginning artists didn't work directly with record companies. They had brokers, people who handled all the paper work and details. I started recording blues artists upstairs over the Eli Pawn Shop in the thirty-four hundred block on South State Street.

"The big labels then were Exclusive, Modern, Alladin, Specialty and Supreme. These were basically West Coast labels. Blues was flowing into Los Angeles out of Texas.

"A number of circumstances led to the post-war blues explosion. When Cecil Gant's "I Wonder" broke in 1945, a number of refugees from Europe, who had great ethnic knowledge, saw the possibilities in blues and the independent label was born. The emergence of BMI and the rapid growth of Negro radio in the late 40's accelerated the blues movement."

Leaner himself subbed on occasion for Eddie Honesty at WJOB in Hammond, Ind., and calls Al Benson the father of Chicago Negro radio programming, "though Jack L. Cooper

on WSBC was really our first Negro radio personality.

When rock and roll became a strong influence, Leaner says, blues again emerged as programming force as stations sought identity.

"Blues was becoming more urban, but still not sophisticated. There was still that creative crudeness that distinguishes real blues from everything else."

Sophistication came, but Leaner wonders if this has been to the good and admits, "Today I wonder if I'm hip to what the youngsters want.

"Everybody is formula and everything is format. We fall in line. We're directed to the youth market, but I don't really know what the kids are after. I suspect they're after what is most like themselves. They seem to want a totally uninhibited performance. And to a professional the kind of things they want seem unprofessional."

Will a new blues emerge?

"Yes and no. There's not enough adult audience to perpetuate a new blues. But our young people will always be influenced by and influencing a blues evolution."

THE ORIGINAL BOOK OF

SOUL



by:

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America's Most Important Song Form



Jack Hammond

By Paul Ackerman

"Blues are America's most important song form . . . there is no question about it . . . it is the root of jazz, which is America's most important serious music . . . and all first-class jazz musicians are influenced by blues."

The speaker is John Hammond, Columbia Records' director of talent acquisition. Hammond, who also produces for Columbia and Epic, is universally regarded as one of the most astute record men in the industry—a niche he has held for decades.

Among the artists he has either discovered or been associated with are Benny Goodman, Billie Holiday, Count Basie, Teddy Hill, Meade Lux Lewis, Albert Ammons, Joe Turner, Pete Johnson, Aretha Franklin and Bob Dylan.

"I found Charlie Christian, the great jazz guitarist who became one of the regulars at Minton's in Harlem, where bop was born. I first heard him in Oklahoma City," Hammond reminisced.

"The blues," Hammond added, "are ever-changing and infinite, and they probably represent the greatest concentration of feeling in pop music."

The executive, who has been recording since 1932, when he cut Fletcher Henderson, considers the late Bessie Smith, Empress of the Blues, "the most important female singer we have ever had in America." He added: "She could make entire audiences weep . . . I used to catch her act at the old Lafayette Theater on 132d Street and Seventh Avenue, and at the Alhambra on 126th Street, both in Harlem. I first heard her in 1927."

Most of Bessie Smith's sides were cut by the late Frank Walker, who had discovered Bessie Smith in Selma, Ala. Walker, when he was in a position to record her, sent Clarence Williams into the deep South to find her and bring her north; and he settled her in Harlem. It was John Hammond who recorded Bessie's last sides in 1933. These included "Gimme a Pig Foot and a Bottle of Beer," "Take Me for a Buggy Ride" and "I'm Down in the Dumps."

"Bessie," said Hammond, "influenced me more than did anyone else."

Hammond revealed that one of Columbia's big projects is the preparation of a complete package of Bessie Smith's recordings. Completion is scheduled in two years. Thus far, there is a four LP set of 47 sides.

These are being re-mastered and will be included in the over-all project. "She recorded a total of 150-odd songs. We will very likely issue these in a package of 10 LP's, together with a brochure and photographs, as well as appreciations from other singers."

Hammond reminisced: "You know, she never recorded with a drummer. She insisted on setting the beat herself, saying, 'I don't want to be a slave to no drummer.'"

Hammond also recorded Ida Cox, whom he regards as the greatest blues singer next to Bessie Smith. He also cut Josh White and many more.

Hammond noted that one of Bessie's great records, "Money Blues," was written by Dave Kapp, record industry pioneer and head of Kapp Records.

The blues, Hammond added, is truly an American

Negro musical form. "In addition to its contribution to jazz it has also heavily influenced rock and roll, country music and folk music. It is also the bedrock of gospel music," he said. He pointed out that an outstanding example of the fusion of blues and gospel is the art of Ray Charles. In the country field, Hammond said, one cannot doubt the fact that Jimmie Rodgers was heavily blues-oriented, and the blues is part of the country music tradition, he added.

Hammond continued: "Duke Ellington, our most important composer, was greatly influenced by blues; and this is evident in his important early works, such as 'The Mooch' and 'Black and Tan Fantasy' among others. And such a noted conductor-composer as Leonard Bernstein indicates his versatility and range of musicianship by occasionally playing 'Honky Tonk Train Blues' or a something equally bluesy."

Hammond's talent scouting and recording activity never flags, as is indicated by such noteworthy finds of recent years as Aretha Franklin and Bob Dylan. Recently he cut an album by Buddy Moss, one of great old-timers in the blues field. "The search for talent is constant," he said, adding, "I hit the college festivals and the night-clubs and other locations . . . I also listen to approximately 50 tapes each week."

Speaking of the contribution of Memphis to the world of pop music, Hammond remarked that Elvis Presley in the early 1950's liked to take in the show at the Apollo Theater in Harlem, where he would watch and listen to Bo Diddley.

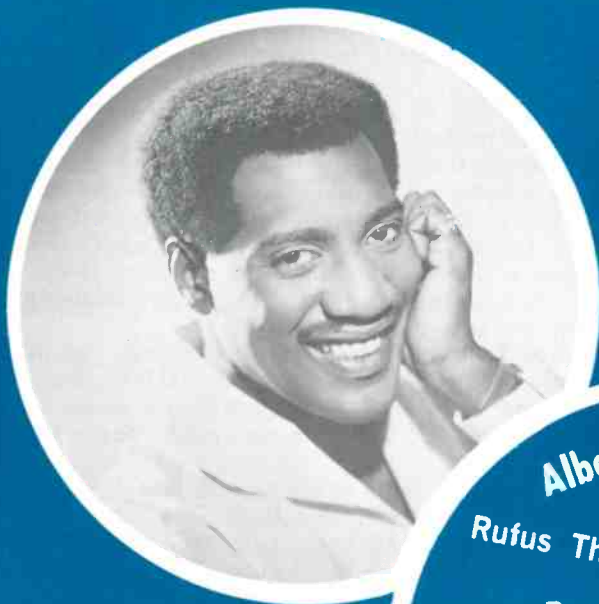
"Today, of course, there are many white artists who dig the blues, such as Paul Butterfield, the Blues Project and many others . . . and these talents make it on the level of urban rather than rural blues." In connection with this it is interesting to note that Hammond's son, John Hammond Jr., sings the blues and has just been signed by Atlantic Records.

"The blues," Hammond said, "are now having an international impact." He pointed out that the British appreciated this musical form even before the bulk of Americans did. "For years blues in America sold only in the Negro market; but during that era the British people generally dug the idiom." And the current British scene, Hammond notes, is very blues-conscious, as is evident in the work of such acts as the Beatles, the Rolling Stones and others. In Europe generally, Hammond points out, a considerable amount of blues recordings are reissued.

The European understanding of blues has been abetted by the foreign tours of such American artists as Son House, Big Joe Williams, the late Bill Broonzy, Jack Dupree, Memphis Slim and others.

Hammond has cut blues records for many labels. These include Okeh, Parlophone, English Columbia (EMI), American Columbia, Decca, RCA Victor, Mercury and Vanguard. His experience has been profound, and as a result of his immersion in the field Hammond concludes that every great blues artist is unique in style. Finally, he states, the language of the blues is the language of human experience.

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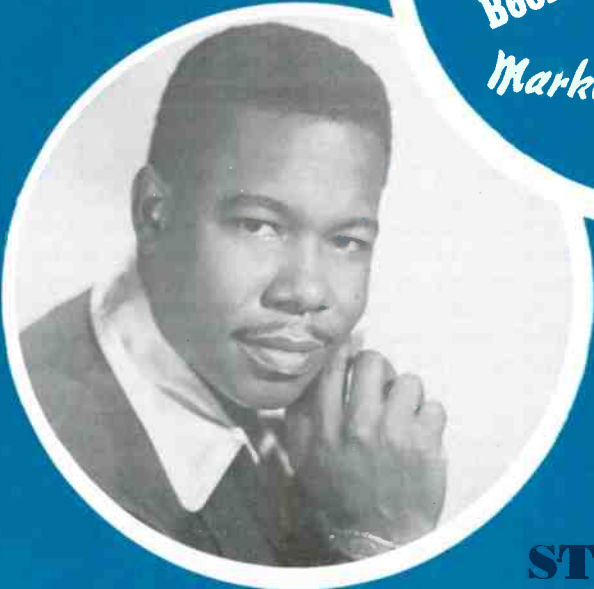
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It Takes More Than a Jug of Booze

By Eliot Tiegel

"We used to bring 'em in, give 'em a bottle of booze and say, 'Sing me a song about your girl.' Or, 'Sing me a song about Christmas.'" The speaker: Saul Bihari, a Los Angeles record manufacturer, whose involvement with the blues dates back to 1945. "They'd pluck around a little on their guitars, then say 'OK' and make up a song as they went along. We'd give them a subject and off they'd go. When it came time to quit, we'd give them a wave that they had 10 seconds to finish."

Thus were blues recordings created at a new, fledgling label called Modern, which found itself among the elite small companies specializing in blues recordings, later called "race" records because they sold exclusively to Negro patrons.

Today, after a nine-year hiatus out of the blues market, Saul Bihari and his two brothers, Jules and Joe, are back in the field again, aggressively seeking out masters and artists.

Today, the technique of recording a blues disk is infinitely more complicated than bringing in some itinerant field hand, plying him with whisky and waiting for the inspiration to flow forth.

"Today, everything is arranged," Saul Bihari explained at the company's executive offices-pressing plant facility, symbolically located alongside a railroad track. Somehow there was poignant significance to the company's shouldering a single line of railroad track. So much of the blues was derived from the lonesome feelings and frustrations of poor troubadours, who rode the rails, shifted from menial job to menial job and created music about life's travails.

"Today," continued Bihari, "everything is pretty much planned. If you can go into a recording session with a strong piece of material, you can usually come out with a record." The one ingredient in a blues project which has remained constant down through the years is a strong song. That's also the most difficult commodity to obtain. "With good material, we believe anybody can sing it and make a hit out of it. But finding good blues material is very hard. It's not like the pop field where there are many writers turning out songs."

Where does a blues company unearth this needed material? "It's almost up to the artist to get it himself. He can write it or if he's lucky someone will turn up with a good tune. You're really taking a chance when you go into the studio."

When the Biharis joined the exclusive fraternity of blues proponents, which then included the Exclusive, Apollo, Alladin and Savoy lines, there were strict market limitations on the sale of a 78-r.p.m. single. One of the reasons for the brothers' decision to return to the rhythm and blues field is the broadening sales acceptance for blues material around the world. Bihari can recall when radio play for a blues single was limited. Today, the rock 'n' roll stations are jammed with r&b singles which have "turned pop" or have gained acceptance from Caucasian as well as Negro listeners.

The Biharis' current r&b efforts will be focused on their Kent label, which has been issuing blues material

sporadically for the past several years. The current artist roster is headed by B. B. King, who has been released by the Biharis since 1950. The other artists include Vernon Garrett, Lowell Fulson and Z. Z. Hill. The company has continued the Modern line which releases cuts by Arthur K. Adams, Jackie Day and Mary Love.

A glance at the firm's first catalog illustrates how deeply involved the company was with blues material, before it was stylish to sell blues.

There were singles on Modern by John Lee Hooker, Lightnin' Hopkins, Smokey Hogg, Pee Wee Crayton, Little Willie Jackson, Floyd Dixon, Little Willie Litlefield, Joe Hill Louis, Helen Humes, Boyd Gilmore, Hadda Brooks, Howard McGhee, Pearl Taylor, Three Bits of Rhythm, Happy Johnson, Clarence Williams, Russell Jacquet, Will Rowland, Gene Phillips and his Rhythm Aces, Jim Wynn, the Scamps, Harry Choates, Wardell Gray and Vido Musso, Jimmie Grissom, Jimmy Witherspoon, Jimmy McCracklin, Johnny Otis, Little Junior Parker, Benny Carter, Jesse Belvin, Etta James, the Cadets and Hawks, Pete Johnson.

Concurrent with its blues releases, Modern regularly dished out jazz product, with a number of Gene Norman sides prominently featured. The label's first artist pianist was Hadda Brooks, whose debut disk was "Swingin' the Boogie." The brothers expanded their recording activity by singing Johnny Moore and the Three Blazers with Charles Brown. Their original intent on recording Hadda Brooks was to acquire blues material for jukebox locations which brother Jules operated.

Reflecting back on those limited sale days, Bihari recalls that a good blues single would sell 200,000 copies. Modern's price was \$1.05, while such major labels as RCA Victor, Decca and Columbia were selling singles for 78 cents.

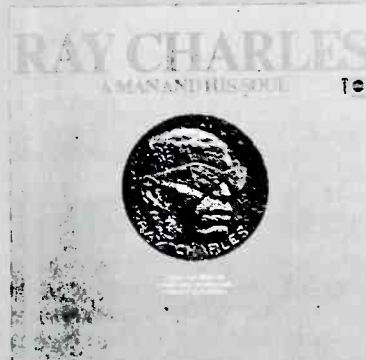
"It was very rare for a record to spill over (go pop) in those days," Bihari continued. Hadda had several, so did Joe Houston with "All Night Long" and "Blow Joe, Blow." These last two tunes were instrumentals. In 1956 we had "Dance With Me Henry" by Etta James which sold 400,000 copies. Georgia Gibbs did the song and sold close to one million copies." In 1957, a commercial form of blues single, "Eddie My Love," by the Teen Queens, crossed over the segregated sales border. "By then things were starting to go pop quite a bit.

Bihari feels blues singers today are more "dynamic" in their interpretations. Lyrics of the old blues tunes dates a performance for the person listening for such a clue. "Mama used to be a very popular word. Today, baby is very common."

To capture some of the emotions of the past, a 42-title Oldie Series on Modern has been devised for the singles market. The Bihari LP catalog from Modern, Kent and a budget United line, shatters all illusions about artists' uniformity of style. There is the soulful Jimmy Witherspoon exciting an audience with "Ain't Nobody's Business"; Etta James' rather gentle "Dance With Me Henry" with a tenor saxophone and tinkling piano dating that arrangement to the '50's; Howling Wolf's nasal "Big City Blues" with its sexual underscore (I'm gonna give you a party tonight/I want you to ride with me honey while the moon is shinin' bright/ridin' in the moonlight"); the Ikettes' arrangement of lead voice coupled by two voices repeating the main phrase on "I'm So Thankful"; Tina Turner's frantic pleading in her screaming style on "Please, Please, Please" before a St. Louis nightclub crowd; B. B. King's leading a sax section on "Rock Me Baby" and his rather undramatic version of "Everyday I Have the Blues"; Joe Turner's full-toned "Kansas City Blues"; the late Jesse Belvin's rather dramatic "I'll Mess You Up" and the rather Tin Pan Alleyish "Billy Boy" by the Teen Queens.

Ray Charles... The Heart of Soul

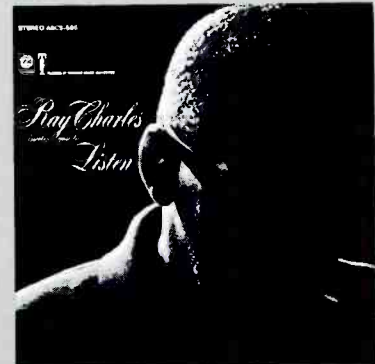
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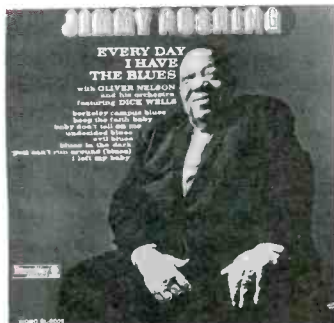


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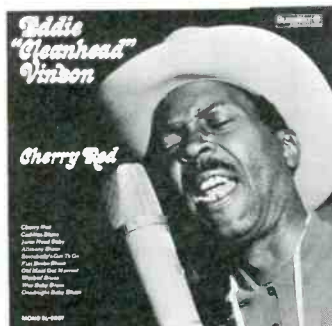


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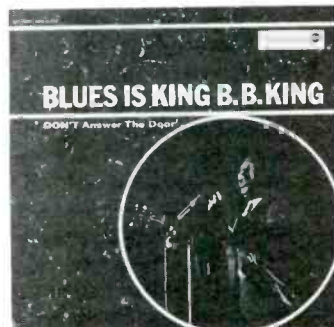


EVERYDAY I HAVE THE BLUES
Jimmy Rushing BL 6005

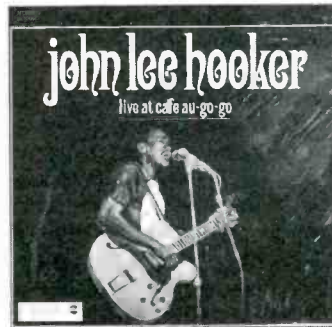


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YOUNG PROS EXPLORE THE BLUES PATH

By Eliot Tiegel

Within the record industry they are known as a creative team. Among the general public this fact may not be as well known. In any instance, Lou Rawls and Dave Axelrod are the two key cogs on the team which has clicked in producing blues recordings which are among this country's top-sellers.

Rawls and Axelrod have one basic thing in common: they both were nurtured in the jazz community before Rawls' "Live" LP moved onto the national charts in April, 1966.

Rawls, in his early 30's and Axelrod, 34, are in the forefront of the young professionals exploring the blues as a mass entertainment medium.

"Everybody has the blues," offers Axelrod, a slender disk producer at Capitol. "Man, we all get the blues . . . if you've gone through a lot of change in your life, then you can play the blues. A good example is Frank Sinatra singing 'Come Rain or Come Shine.' He sings that more soulfully than the way he did 'That's Life,' which was his rhythm and blues-sounding hit."

For Rawls, a recent graduate of the "chitlin' circuit," small jazz and blues clubs, the music he has been associated with all his life, is "a slice of life that people know and can assess. The other types of music are written off the top of somebody's head. They're fantasy. The blues gets to the meat of the situation."

For Axelrod, who has produced jazz and rhythm and blues recordings for the past 10 years in Los Angeles, Rawls is a "happening," a distillation of an expression which rings with the emotion of current times.

Axelrod also records Adderley, a veteran jazz saxophonist whose funky, simple versions of "Mercy, Mercy, Mercy" and "Why (Am I Treated So Bad?)" have become popular hits. From the producer's standpoint inside the control booth, there is no difference in recording a blues vocalist and instrumental group, although there are added moments of heightened concern when working with a

lyric where truthful interpretation are of the highest order.

Unlike the period in the history of blues music when the styles and sounds of the players were generally rusty, raw voices often blurred, and the accompaniment was a single un-amplified guitar, today, the blues field offers copious vocal styles and instrumental combinations, the producer points out.

As Rawls' producer, Axelrod receives a wide variety of songs. Interestingly, they are not all blues-oriented, which indicates what can happen when a basic blues singer crosses the threshold to top 40 radio stations and becomes a "popular music" personality.

The storylines in 1967 style blues songs have to keep abreast with the performers themselves, Rawls admits. He is able to add an extra ingredient to his presentation through

the development of poignant monologues which are often high-powered statements of a sociological nature. Example: on the tune "Dead End Street" Rawls makes the acid comment that as a child in Chicago during the winter, when it was time to go to sleep, he first had to get dressed to go to bed.

Helping Rawls interpret life as he sees it with a driving intensity, has been the talented young Hollywood arranger, H. B. Barnum, whose ties to Axelrod are very strong.

The sounds which Rawls and Barnum develop are "jet age blues" to Axelrod, who believes it is the function of the producer to help the artist "come across" honestly. "When we're in the studio recording and everything's grooving right," Axelrod says eagerly, "you can forget about everything. Nothing else matters but the music."



UNITY OF PURPOSE: Producer Dave Axelrod and vocalist Lou Rawls study the blues in the studio.

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CAMEO PARKWAY RECORDS

Jim Stewart



The "Memphis Sound," according to one of the nation's most successful r&b men, is a combination of old-fashioned "cotton patch" blues, country music, and rock 'n' roll.

Put them all together and they spell "soul," that intangible something which Jim Stewart describes a "genuine emotion of the inner-self."

Stewart is president of Stax Records (a title formed from his own name and that of Estelle Axton, his sister, who is the firm's vice-president) and Volt Record (a name that came out of the blue). Stewart runs the recording and publishing end of the well-organized firm; his sister handles the adjoining retail outlet. When all of the elements of this operation are brought together it becomes "Soulsville," a landmark in the heart of Memphis.

More accurately, Soulsville is in the heart of McLemore Street, a Negro section of the city, and it's there for a purpose. Stewart said he moved into the middle of the Negro district because this is the physical area of the traditional blues. There he set up shop in the old Capitol Theater ("for a while they thought we were

JIM STEWART - The Voice from Soulsville



Carla Thomas

Capitol Records"), and expanded from there. To the east is the retail outlet, Satellite Record Shop, and just to the west is the East Publishing firm, also a part of the organization.

In what once was the lobby of the theater the visitor now finds two large reception desks, manned by a busy, competent (and integrated) staff. Directly up the carpeted stairway is Stewart's plush office. The section of the theater where audiences once sat is now the recording studio, slanted floor and all. And the stage area is now the control room, equipped with ultramodern electronic gear.

This physical arrangement, supplemented by the "soul," also is well supplied with the other vital parts. Not only are the songs of Stax and Volt written there by Stewart's staff, but his same group handles the a&r (Stewart himself operates the board at the sessions) with "head arrangements," plays all the instruments, and aides in the promotion.

Stewart is a self-described hoe-down fiddler from Middleton, Tenn., who, at a young age, went into the banking business. He took a flier into the recording business and, as he puts it, "produced a string of flops."

That's when he moved into the physical area of traditional blues. He selected his spot on McLemore Street which he felt would be conducive to r&b talent coming in. The first of these was Rufus Thomas, who then was a disk jockey at WDIA. Thomas brought along his little daughter, Carla, and they cut a father-daughter duet in the summer of 1960. It became a local hit, and sold about 20,000 records nationally. Then Carla cut a single by herself titled "Gee Whiz," and it took off. Stewart promptly aligned himself with Atlantic for distribution purposes, and Carla Thomas had a half-million seller on her hand.

After that, things fell into place. In 1961, the Mar-Keys (who were to become the staff writers and staff band for Stax and Volt) hit the top 10 with "Last Night." In 1962, it was "Green Onions" by Booker T. (Jones) and the M.G.'s (Memphis Group). In 1963, Rufus Thomas went big with "Walkin' the Dog," and so it went. It wasn't until 1962 that the Volt subsidiary was formed, and it was to be strictly a "soul" label. Its first artist was the epitome of this type of music, Otis Redding. Backing him and all other artists were the same musicians—Steve Cropper on guitar, Booker T. Jones on organ, Al Jackson on drums, Duck Dunn, electric bass, Andrew Love on baritone sax, Wayne Jackson on trumpet, Joe Arnold on tenor sax and Isaac Hayes on Piano. These men, for more than five years, have provided the music for every album and single released on either label.

"Hank Williams was a soul singer, and the r&b people dig him," Stewart said in explaining the parallels between this type of music and country. In both, he said, the heritage is strong, handed down through the generations. He said the first records cut by Elvis Presley (in Memphis) were a combination of blues and country.

Stewart noted what he considers a good sign. Rhythm and blues not only is the "in" thing on college campuses, but is becoming so with the jet set. Since this latter



Rufus Thomas

group sets the styles and moods of the country, he claims, this is an important omen for r&b. The European market also is becoming more keenly aware of r&b. Otis Redding, Arthur Conley, Sam and Dave and Eddie Floyd have just concluded a European tour. Stewart views this with mixed emotions. Admitting that it helps spread the Memphis Sound, he also notes that it holds up production on McLemore Street.

In an average week, five sessions a week are cut at Soulsville. The musicians and writers work by the clock, and keep things humming. Consequently, there is no custom work. There are regular staff meetings, and all ideas are shared. Fortunately, so are the profits.

Stewart also has a new jazz label (Enterprise), a new pop label (Hip), and a gospel label (Chalice). He notes that many of the r&b singers once sang gospel music, which adds still another ingredient to the finished product.

Stewart is a quiet, friendly, unassuming man with the patience and bearing of a banker, the down-to-earthness of a hoe-down fiddler, and appearance of a successful businessman. He, too, has blended all the right ingredients.



Otis Redding

The Live R&B Scene

Rhythm and blues shows today, like pro football games, Broadway musicals or Hollywood movies, are big business. Outstanding r&b packages, like the one that starred Otis Redding late last year, can gross over \$250,000 in a month of engagements, a figure that would have been unheard of a scant five to 10 years ago. (The Redding show, presented by A. P. O. Productions, topped that figure.)

Ten years ago there were more r&b packages on the road than there are today, but they were smaller shows that played more small cities than large and featured a handful of top acts. Now r&b shows start out big, feature close to a dozen top acts, and play in larger arenas and auditoriums than ever before. They play the largest cities and they play before more people than a half dozen of the small r&b shows of 10 years ago. The cost of a top r&b package can run between \$4,000 to \$7,500 a night, but the grosses, in the large auditoriums they play these days, can hit as much as \$40,000 for one night. The average gross for a big r&b package runs between \$10,000 and \$15,000 per date.

R&b booking agencies (such as Universal, Shaw and Queen) and r&b promoters, have moved up from the small r&b units that once ranged the country playing small towns, to the large, big-city units for many reasons, most of them economic. The impact of television has ruled out any but the big, star-studded r&b packages,

for r&b fans will not come out to see a handful of acts that they can easily see on TV. On the more positive side, the new auditoriums and arenas built over the past decade on the outskirts of major cities, especially in the South and Southwest, have opened up many more places for r&b packages to play. And the tremendous impact of top r&b names, through records, on an ever-widening audience has made it possible to build a giant show around r&b super-stars.

There are about a dozen super-stars who can headline a one-nighter show and assure the booker and the promoter powerful grosses. Top among them is James Brown, who is such a powerful artist that he doesn't need any supporting acts at all on his show to score at the box office. Brown is without question the biggest draw on the r&b circuit. Other big-time stars on the r&b scene include Otis Redding, the Temptations, the Four Tops, the Supremes, Ray Charles, Wilson Pickett, Jackie Wilson, Joe Tex and Billy Stewart. Ray Charles and Fats Domino, though still strong at the box-office, appeal more strongly today to a white than a Negro audience. Only a few female artists, besides the Supremes, fit the super-star category. Moms Mabley is probably the closest to it.

For a number of years, The Motortown Revue, featuring the top acts on the Tamla-Motown label, was a box-office bonanza, both on the one-nighter circuit and at theaters. However, that show is no longer a regular entry and Tamla-Motown stars like the Supremes, Stevie



The Supremes



James Brown

Wonder and the Four Tops now headline their own shows.

The biggest producers of r&b shows are A. P. O. Shows, of Miami, and Henry Wynn's Supersonic Enterprises of Atlanta. Three booking agencies handle 90 per cent of the r&b acts in the business: Universal Attractions, Shaw Artists Corporation and Queen Booking Agency. There are a handful of other firms, who either specialize in r&b acts or send out occasional r&b shows, which cover the other 5 per cent.

Putting together an r&b show is not a simple matter. Even if some of the big names are available, the supporting acts needed to make it a strong show must also be assembled. It is difficult to find enough good supporting acts all free for the same period. While the super-stars such as James Brown and Wilson Pickett are well known and have proved themselves before audiences for a number of years, the supporting acts are usually picked because they have just had, or appear to be on their way to having, a big hit record. Since shows are booked months in advance, it is no easy matter to decide two or three months ahead of time who will have a big hit. That's why bookers study the Billboard charts every week as carefully as dealers do.

The booking picture for r&b shows is also complicated by the great success of r&b among pop fans. R&b acts are the hottest performers on college campuses today, and according to r&b bookers, colleges will buy top acts and will pay the limit to get them. This means that

even fair headliners can earn as much as \$2,000 for a one-nighter on a weekend. James Brown and the Supremes get as much as \$12,500 for a college concert. Some performers would rather work that one night for big money and lay off the rest of the week, and because of this a lot of acts are unavailable for many one-nighter tours.

Yet in spite of these problems, r&b shows, though there are fewer of them than there were years ago, are doing better than ever. They are drawing bigger and bigger crowds, and getting fatter grosses. Generally, the audiences for these r&b shows are 80 per cent Negro and about 20 per cent white, even in the South. Occasionally, in addition to r&b acts, a pop act or two will be on the bill. Mitch Ryder and the Young Rascals are two white acts that also have r&b appeal.

R&b shows are not only doing better in this country, they have also become very strong overseas. England especially has become one of the hottest countries for r&b acts. During the past three or four years r&b names have racked up sensational grosses in England, stars of the stature of James Brown, Wilson Pickett, the Supremes, Otis Redding, the Four Tops, etc. Recently the Stax-Volt show, featuring Otis Redding, Eddie Floyd, Carla Thomas and other stars on the Memphis-based label, concluded a successful tour of England, playing to r&b fans throughout the British Isles. It's another indication of the appeal and vitality of r&b performers, not only in this country but throughout the world.

The Nightclub Scene

By Aaron Sternfield

The day when r&b acts played almost exclusively before colored audiences in colored clubs is now a memory. The regular appearance of r&b artists on the pop charts, combined with national television exposure of r&b acts, has created a lush nightclub market for this talent.

The Shaw Artists Corp., which specializes in booking both r&b and blues artists, reports a recent sharp increase in club bookings and the creation of clubs—having generally white patronage—with r&b talent policies.

Latest of these is Boston's Starlight Lounge, located in the predominantly white Allston section of the city.

As showmen, r&b artists generally have more on the ball than a lot of other performers because of their constant opportunities for exposure.

For example, while vaudeville is generally considered dead, houses such as the Apollo in New York, the Regal in Chicago, the Howard in Washington and the Uptown in Philadelphia thrive with r&b bills. These theaters offer new as well as established acts the opportunity to work before live audience.

In addition, many r&b clubs catering primarily to Negroes are on solid footings. Reason for this is that r&b stations have many all-day listeners of all ages, while pop stations generally attract a younger listenership.

In terms of club appeal, the r&b performer is way ahead. His listeners include adults who may be served liquor legally and who have the money to spend. A pop performer who gets heavy airplay may not draw well in a club because his teen-age audience is not a nightclub audience.

According to Tom Carroll at Shaw Artists, the field is also opening up for blues singers. S.A.C. artists such as John Lee Hooker and Jimmy Reed, who have for many years been strong in the blues specialty field, are now playing colleges and enlarging their base. An artist like Hooker will only command \$750 a night (as opposed to the nearly 10 times that amount which James Brown will draw), but these college dates are becoming more and more frequent. Also, blues singers have been booked into jazz clubs for years, and this policy shows no sign of abating.

And Carroll believes that the recent establishment of the BluesWay label by ABC Records, with the power of the ABC establishment behind it, will aid further blues artists as club performers.

Most of the blues activities in clubs today is confined to weekend dates, although John Lee Hooker has recently played the Whisky a Go Go clubs in Los Angeles and Atlanta.

In terms of financial reward, the college dates and concert work make much more sense than club engagements. A blues singer, without a package, can earn upwards of \$500 for a night's work at a college concert. He won't earn much more for a week's work at a club.

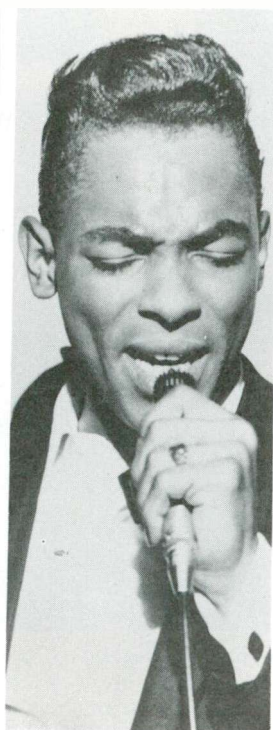
S.A.C.'s roster of blues and r&b acts includes Ray Charles, Chuck Jackson, Bo Diddley, Lowell Fulson, B. B. King, Otis Redding, the Vibrations, Junior Parker, the Five Stairsteps and Bobby Hebb.

The recent appearances of James Brown on the "Ed Sullivan Show" and the Five Stairsteps on "To Tell the Truth" are bound to bring r&b acts to the attention of millions of consumers who wouldn't know Lowell Fulson from Lowell Thomas.

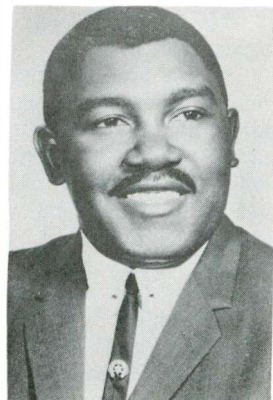
And while r&b will continue to exist as a specialty market, the acceptance of r&b acts by the general public bodes well for these performers on the concert and nightclub stages.



Bobby Hebb



Chuck Jackson



Junior Parker



Bo Diddley

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(Top left) Don Robey and Gatemouth Brown in the early days of Peacock Records. (Top right) Gatemouth is a vibrant live performer. (Bottom right) Gatemouth is crowned King of the Blues at the Coronation Ball.

Robey's Faith Pays Off

By Claude Hall



In the early days, r&b music was "felt to be degrading . . . low, and not to be heard by respectable people," said Don Robey, president of Duke-Peacock Records in Houston. "People believed that for years . . . people 35 to 40 years old.

"But their children found out it wasn't true; they weren't taught it like their parents were.

"I always felt that someday the r&b record business would be a paying thing," he said.

Robey started Peacock Records 18 years ago when he had an argument with Aladdin Records. Robey had a nightclub called the Bronze Peacock and his star artist was Gatemouth Brown, whom he also managed. Brown had been signed to a contract by Aladdin for two records a year. "I wanted him to have a record out because he was playing in my club every night. But Aladdin

waited until the last day of the year before releasing Brown's second record. So I was mad."

He turned out his own record of Brown doing "Mary Is Fine" b/w "Time Is Expensive" and named the record label after his club. "It was a two-sided hit," he said. From a label that started with its roots deep in r&b and blues and gospel, Robey has expanded to embrace all types of music, including pop and country. But among his first artists was the Five Blind Boys of Mississippi, whose "Our Father" is still selling today. This record has "been nice to me through the years," Robey said. This first gospel record was numbered 1500 and the firm is now in the 4,000 in religious records.

In the early days, many records were regional hits, but never got out of the area; today, Robey ships gospel and r&b records all over the

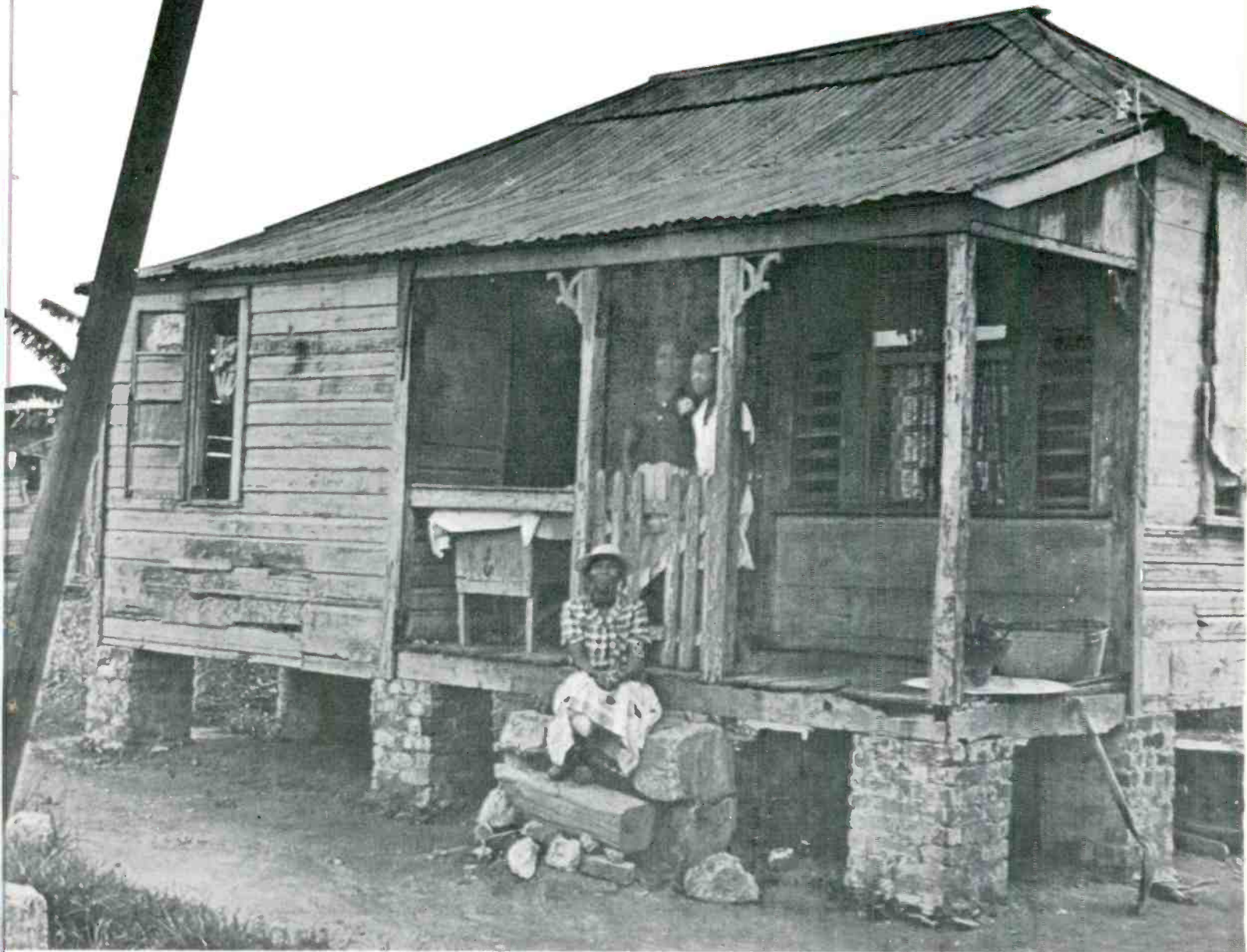
world. France, England, Puerto Rico, and Bermuda are very big areas for r&b and gospel, he said. He also does quite a lot of business with r&b and gospel in Africa.

"Business for us is 500 to 600 per cent better than 10 years ago. There's so many more records and artists and blues records are going right into the pop field . . . they're hardly classifying them any more. Why, artists like O. V. Wright and Bobby (Blue) Bland are being played now by pop stations when deejays used to complain about Bland's screaming before."

He felt there were different types of blues—low-down blues, up-beat blues, and sophisticated blues. "But I don't believe there's any difference between blues and r&b; it's just that what we release, by the time it gets to New York, it's something else. Sometimes it's even called folk music."

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R&B Popularity Hits New Peak

By Morgan Roberts

Rhythm and blues recordings are enjoying unprecedented popularity today, not only in the United States, but in many other countries throughout the world. It has been reliably estimated that sales of r&b records are 25 to 30 per cent of the pop disk market in this country and a substantial proportion of pop sales in England, France and Japan.

Today's booming sales of r&b records did not happen overnight. It took years of hard work and determination on the part of a handful of independent record companies to break r&b out of the confines of a limited market and get it exposed to a mass audience. Consistently exciting r&b records produced by these independent labels and the exposure of these records by Negro radio stations and disk jockeys helped spread the infectious sound of r&b among white as well as Negro youngsters. In the mid-1950's, when the demand for the r&b sound began to rival the sweet pop sound of that era, Top 40 stations and pop deejays latched on to the r&b sound too, and eventually many other labels, both large and small, followed the pioneers into the field of r&b disks.

The dedicated pioneers of r&b in the late 1940's were Atlantic and Savoy Records in the East, Chess and King Records in the Midwest and Modern, Speciality Records and Imperial on the West Coast. These firms filled the vacuum left by the large labels that virtually abandoned the r&b field during World War II.

Today, one of these pioneer labels, Atlantic Records, is the dominant force in r&b. Although Atlantic has moved into many other areas now in addition to blues, its extensive roster of great r&b names, its constant introduction of new r&b performers, and its tradition of quality r&b releases, has made it the leader of the field.

Chess Records has maintained a strong position in r&b over the years having built its own special image with "Chicago blues" that are of intense interest to blues

"purists." Another of these original pioneers, King Records, has on its roster one of the biggest r&b names of the 1960's, James Brown.

The success of Atlantic, Savoy, Chess, King, Imperial, Modern and Speciality in the 1940's and early '50's helped inspire a flock of r&b labels and spurred the entry into the field by established pop firms. Columbia's Okeh label, Victor's Groove and Decca's Brunswick, all became r&b labels; Capitol, Mercury and ABC-Paramount moved into r&b; Duke Peacock, Imperial, Scepter-Wand, Tamla-Motown, Stax-Volt, Minit, and many others, added their logos to the r&b scene. By the mid-1960's more than two score labels were issuing r&b records on a steady basis.

The major r&b labels in the field today, 1967, in addition to Atlantic-Atco and Chess-Checker, are King, Tamla-Motown-Gordy, Stax-Volt, Brunswick, Kuke-Backbeat, Scepter-Wand, Okeh, ABC-Paramount, and Bell-Amy-Mala. Other labels with steady r&b product include Dial, Date, Shout, Soul, Tangerine, Carnival, Gamble, Uni, Riverside, Charade, Jewel, Dynamo, One-Derful, Mark II, Highland, Solid State, Money, Minit, Parla, Calla, Ric-Tic, One Shot, Mar-V-Lus, Goldwax, Tuff, Arhoolie Diamond, Original Sound, Ronn, Dionn, Kama Sutra, Musicor, Windy C, Groovesville, Verve, MGM, RCA Victor, Capitol, Fame, Mercury, Smash, and the newly revived Kent label.

The great number of labels and the intensity of competition in the r&b field has helped make it one of the most exciting areas of today's record business. R&b deejays are willing to take a chance on newcomers, in a manner that Top 40, middle road or good music stations rarely do. New r&b artists have a chance to make it with their first record—if it is good enough. More important, an r&b record that breaks pop usually can and often does outsell the biggest pop hit, because it sells in two markets. Today more and more top r&b hits do break pop, because the r&b stations have enough of white as well as Negro audience to create excitement about r&b disks in the pop market too.

R&b albums as well as singles are big sellers today. Atlantic, Chess, Tamla-Motown, Stax-Volt, King, Bell, and many other r&b labels have r&b LP's in the best-selling album charts every week.

Another very strong aspect of the r&b field are its "oldies." The big hits in the r&b idiom never become cut-outs. They sell day in and day out over a period of years. Many singles released back in the 1950's still sell copies today to dedicated r&b fans throughout the country. Some of the rarer r&b singles fetch very high prices from aficionados.

R&b oldies also sell solidly in LP collections. There have been scores of r&b oldies albums issued over the years and a great percentage of them have hit the best-seller classifications. Many of them have contained records by former r&b artists who are no longer on today's scene, but in spite of that they sold and continue to sell to students, historians, pop musicians and just plain fans of r&b.

The overwhelming impact of r&b in today's market is indicated not only by the sales of r&b disks but by the influence of r&b and its performers on pop music. Most of today's top pop-rock groups, from the Beatles and Rolling Stones to the Mamas and Papas and the Monkees, were influenced by the great r&b names from the Chicago-based blues singers like Muddy Waters and Jimmy Reed, to Wilson Pickett, Otis Redding and James Brown.

That's the meaning of r&b records in today's volatile pop market. And it all began only about 20 years ago due to the dedication of a handful of indie r&b labels.

Billy Preston
Lou Rawls
Verdelle Smith
The Soul Aggregation
Ruben Wright
The Checkmates
Cannonball Adderley
Sam and the Iridescent
Lottie Jo Jones
The Magnificent Men
Dobie Gray
Thelma Houston
Nancy Wilson
Patti Drew

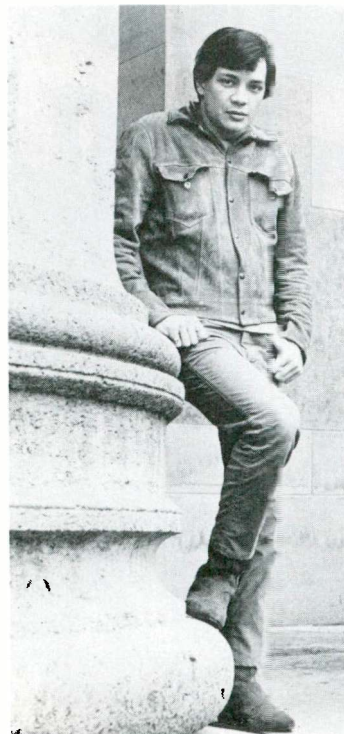


Soul spoken here

Soul Searching in the South



Larry Uttal



Mitch Ryder



Lee Dorsey



James Carr

Larry Uttal, president of Amy - Mala - Bell Records, long ago realized that the hit record action in the independent field is largely in the South.

"Some of those independent producers are dedicated to the point where they'll go into the hills and out into the fields to find talent and bring them into the studio. They're interested in bringing out the soul of the singer . . . not the musical performance, the technical perfection . . . those are secondary.

"They also have a unique ability to communicate with the artists. Most of these producers have either country music or blues backgrounds and these two forms, in my opinion, come from largely a common source. There's not that much difference in James Carr's "On the Dark End of the Street" and a country record. It's a country song done with a blues feeling.

"Such songs as "Sweet Dreams" and "Release Me"—these can go back and forth and be done well in either field."

Many of the records produced by Goldwax Records out of Memphis, which Bell Records distributes, have a country music guitar sound running through them, Uttal said. He could see no slackening of the current r&b explosion. "I find there is an increasingly greater acceptance of this type of material in the pop markets. Conversely, a white performer like Mitch Ryder is very big in the r&b markets.

"As far as blues is concerned, you've got to get the product out of where it's at. You may, from time to time, get a big blues item out of New York or California, but the bulk comes out of the South, with the exception of Tamla-Motown. I think the best blues source is Memphis. Goldwax is the second-most important company in the area after Jim Stewart. And it's coming up with unbelievable product that sells and sells. Not a record on the label has sold less than 50,000. Another is Don Schroeder out of Pensacola, Fla. But he cuts most of his records in Memphis. Out of New Orleans, Allen Toussaint and Marshal Sehorn have been fantastically successful with Lee Dorsey for us. In Fort Worth, there's Charles Stewart who's coming along quite well with the Van Dykes."

Uttal's key to success, and he's coming up with hit after hit, is his ability to obtain product from independent producers and promote it over the top. Much of it is strictly pop. But today, even producer Bob Crewe in New York — a la Mitch Ryder — is coming up with those blues sounds.



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Memphis Slim pictured outside Les Trois Mailletz with Peter O'Toole.

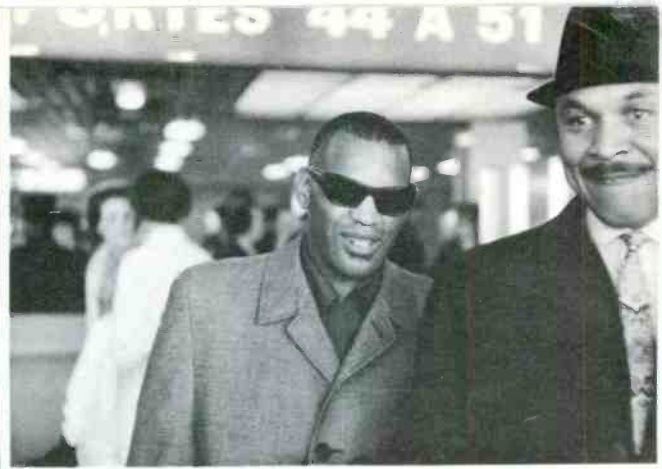
By Mike Hennessey

Les Français Aiment Le Blues

The music of the American Negro has always been admired and extolled by a small but influential minority in France. Jazz in all its forms, from earthy, primitive blues, through New Orleans, swing, bebop and avant-garde has found its champions in celebrated critics like Charles Malson and Andre Hodeir.

It is significant that France's two major independent record companies—Barclay and Vogue—were both founded on jazz catalogs and, since the war, almost every major American jazz musician has appeared in the clubs and concert halls of Paris.

Jazz in general remains a minority music. But in the last five years the audience for blues and soul music has grown considerably as a result of concerts and TV appearances by leading exponents like Ray Charles, James Brown, Otis Redding and Percy Sledge.



(Above) Ray Charles and Joe Adams arriving at Orly airport for a Paris concert. (Left) Charles on stage at the Salle Pleyel.



Otis Redding on stage at the Olympia in the same show with Europe No. 1 d.j. Hubert in the background.



James Brown on stage at the Olympia Theater, Paris, in March 1966.

France has in fact experienced the same evolution as that of other countries—the public has come to appreciate blues and soul not through jazz but by coming through the back door of rock 'n' roll and rhythm and blues.

One artist who has helped more than any other to spread the blues message in France is Memphis Slim, who has been a French resident for the last five years.

Says Slim: "So much popular music today is based on the traditional blues and more and more people are developing a taste for the original stuff."

The strong influence that American music has in France today began with rock 'n' roll, especially as played by such people as Chuck Berry and Bo Diddley. The rock 'n' roll period then gave way to a "ye-ye" craze which

(Continued on page 44)



Sam and Dave on stage at the Olympia during the Stax-Volt package show.



The Four Tops at a recent concert in Suresnes, just outside Paris.

(Continued from page 43)

was an uneasy amalgam of American rhythms and French lyrical pop songs.

But currently the stream is dividing again as the French song reverts to its traditional format and the imported blues and soul music becomes more and more in demand.

The first company to put blues and soul on the map in France was Pathe-Marconi when it launched the Tamla-Motown catalog in April 1965. The T-M show was a sellout at the Olympia Theater. It featured the Supremes, the Miracles, Martha and the Vandellas, Stevie Wonder and the Earl Van Dyke Sextet.

Pathe-Marconi spent \$4,000 promoting the show and invited its representatives from other European countries. Since then, Tamla-Motown artists have been steady sellers in France and sales have been stimulated by the return of some artists for one night stands, latest of which was by the Four Tops who scored a tremendous success in February.

The increasing demand for blues and soul has also been fostered by such U. S.-oriented disk jockeys as Hubert on Europe No. 1, Rosko on Radio Luxembourg and the France Inter program "Pop Club" which heavily features soul music.

The trend is also reflected in the programming for the annual International Jazz Festival at Antibes-Juanles-Pins where for the last four of five

years soul and gospel music has been strongly represented. Artists like Nina Simone, Marion Williams and the Gospelaire of Dayton have scored heavily in recent years.

"There is no doubt," says Memphis Slim, "that interest in the blues is increasing. I have worked continuously in the last five years and found a tremendous response in the universities and colleges.

"People in Europe—young people especially — know more about the blues than the young people in America. I suppose in the States the blues is right there under their noses so they tend to overlook it. But in France they regard blues and soul as exotic music. I was surprised to find when I first came to Europe in 1960 that people knew all about the records I'd made, when they were recorded and who was on them. They asked me about musicians I hadn't played with for 10 years."

Slim said the first big impact made by the blues in France was in 1962 when the Folk Blues Festival package appeared in Paris. "I was in that package in 1962 and 1963 and it was a great success."

Since then the package has returned every year and played to warmly responsive audiences.

Slim has been featured prominently at the Trois Maillets club on the Paris Left Bank and has also toured through Britain, Italy, Germany, Sweden, Denmark, Belgium, Holland, Spain and Morocco. He has kept

busy on the record scene with recordings for Polydor, Vogue, Columbia, Odeon and Philips.

In the soul section of the wide-ranging blues field, Ray Charles and James Brown have both made a tremendous impact in France and more recently the Barclay and Riviera record companies have been scoring heavily with releases on the Atlantic, Atco, Stax and Volt labels.

The appearance in March of the Stax-Volt package of Otis Redding, Arthur Conley, Eddie Floyd, Sam and Dave, Booker T and the MG's, the Markeys and Carla Thomas gave a tremendous boost to soul music in France and record sales of these artists have been most impressive.

In April, Ray Charles returned to Paris for two SRO concerts, and in the fall James Brown will be back at the Olympia with his entire show.

Meanwhile Barclay followed up the tremendous success of the Stax package by bringing over Percy Sledge for a mammoth concert which featured 47 of its artists and was televised and broadcasted throughout France.

When rock 'n' roll first hit France, local artists rushed out cover versions of the big American and British hits. This, to a certain extent, reduced the market for the original recordings. But the blues and soul artists have the field to themselves because their music has absolutely no equivalent in France, and neither has France any artists who could begin to compete in this idiom.

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b/w
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b/w
NO IN BETWEEN
MOD. #1036

LOWELL FULSOM

EVERY DAY I HAVE THE BLUES
b/w
NO HARD FEELINGS
KENT #466

JACKIE DAY

WHAT KIND OF MAN ARE YOU?
b/w
LONG AS I GOT MY BABY
MOD. #1037

B. B. KING

WHO CAN YOUR GOOD MAN BE
b/w
TREAT ME RIGHT
KENT #467

MARY LOVE

TALKING ABOUT MY MAN
b/w
DANCE CHILDREN
MOD. #1038

CLAY HAMMOND

TAKE YOUR TIME
b/w
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KENT | MODERN

Britons Dig The Blues

By Nigel Hunter

Before World War II, blues and soul music in Britain was the exclusive preserve of a small number of jazz buffs who indulged their interest mostly through 78 r.p.m. records released occasionally under the tag of "race music."

In the Fifties, blues began to move out of the jazz tributary into the pop mainstream by manifestations like skiffle exemplified by Lonnie Donegan's "Rock Island Line," and then the traditional (i.e. New Orleans) jazz boom which followed.

The real McCoy in blues and soul virtually took root here as a protest and reaction against the stereotyped traditional jazz which was being purveyed in overwhelming quantity. The place of birth was a jazz club in the Ealing area of London, the cradle was a band called Blues Incorporated, rocked by its leader, singer-guitarist Alexis Korner, and the time was early 1962.

This band numbered in its ranks or as guest performers some of today's most consistent hit paraders, whose current work still bears strong influences from those pioneering days of blues and soul.

Rolling Stones Mick Jagger and Charlie Watts were respectively singer and drummer with Blues Incorporated, Paul Jones, ex-Manfred man and now solo, also sang on occasions, and guests included Animal leader Eric Burdon from Newcastle and Zoot Money.

Another prominent and influential figure from that time was the late Cyril Davies, who played harmonica and sang with Blues Incorporated and also spoke blues volumes on 12-string guitar. Davies' death in 1964 left a gap on the scene.

From Ealing blues and Blues Incorporated moved into the West End of town later in 1962, and started a series of SRO engagements at the Marquee Club. About the same time, the Flamingo Club further down Wardour Street was serving the rock 'n' roll variety of the blues, and drawing big audiences, mostly colored, whereas the Marqueeites were white.

Korner and Blues Incorporated favored the Ray Charles variety of repertoire, and the blues story diversified as the Bo Diddley and Chuck Berry styles caught on through the Rolling Stones' early work, and Manfred Mann leaned towards soul.

Organs became a regular part of the blues line-ups, notably Graham Bond with Korner and Georgie Fame. It took a good year before the blues message began to spread outside London in late 1963 and 1964, aided a lot by traditional jazzman Chris Barber who booked leading American attractions like Muddy Waters largely out of his own pocket.

Liverpool and Manchester were the next centers to dig the blues, although Liverpool eventually opted for its own unique local variety spearheaded by the Beatles.

There was little action on record at this time. In 1962 Jack Good got the musical message from Korner's Blues Incorporated, and recorded an LP by them for Decca. The album is still in the current catalog now in 1967, and has topped the 100,000 sales mark.

The Stones' initial issues were rhythm and blues, i.e., Negro pop music, in style and inspiration, and popularized the idiom immensely. Other helpful factors were dances like the Twist, all combining to revitalize the British pop scene on an unprecedented basis.

Tamla Motown came upon the stage about three years ago, and exerted an enormous influence with its Detroit disk sound, with Martha and the Vandellas, the Supremes and others showing a consistent shade of true blues in their work. The Tamla touring caravan failed, however, in the spring of 1965, partly because it arrived too early when Tamla's appreciation was still localized in the Southwest and mostly because the dramatic record sound from Detroit could not be reproduced satisfactorily on stage.

Now the blues and soul influences are established and dominant in much of Britain's pop music. Blues have settled down to material from the Chicago, country and folk categories, and soul steadily gains ground, with people like Nina Simone and labels like Atlantic and Stax helping its progress.

Skiffle, blues singers like Jimmy Rushing and Big Bill Broonzy were exposed to the public ear during the traditional boom. The alumni of Korner's Blues Incorporated, the Twist and the Detroit recording techniques are all links of the chain of success for blues and soul which have made them permanent entities in British pop music.

Work Less, Enjoy More

By Hank Fox

Blues artists are currently working less and enjoying it more. According to Dick Alen, sales manager of Universal Attractions Inc., mot blues acts are on stage about three days a week instead of the six they worked just a few years ago. But at the same time, blues talent is demanding and getting more money per booking.

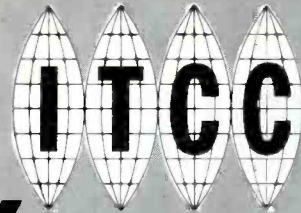
"There was a time when we could only book blues acts in all-Negro neighborhoods or the South," Alen said, "but now our artists are playing dates throughout the country and all over Europe."

"Blues are becoming more commercial," Alen continued. "No more is it limited to one ethnic group and a smattering of other fans. The teeny-booper and the collegian are now tuned in."

Although Alen credits the greatly expanded radio exposure for the growth of blues, from a talent agency viewpoint, he attributes much of its success to the blues stage show. "Many of our acts that we have are successfully scoring without a hit record."

Universal, which was founded some 20 years ago, now has more than 200 acts. In the past six years, its staff of agents has grown from three to eleven. Some of the talent in Universal's roster are James Brown, who Alen calls one of the largest drawers in the country, Chuck Berry, Joe Tex, Junior Walker, Wilson Pickett, Billy Stewart, and Sam and Dave.

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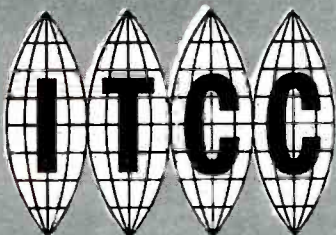
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Schoenbaum Views The Blues

"You can't really be a pop label without being a blues label. American music is so firmly rooted in the blues that a heavy proportion of what is commonly accepted as pop product is synthetic blues."

These are the sentiments of Jerry Schoenbaum, who heads MGM's Verve/Folkways label. While V/F is not normally considered a blues label, a surprising percentage of V/F product does fall in the blues bag.

The catalog includes records by such blues greats as John Lee Hooker, Lightnin' Hopkins, Leadbelly, Jimmy Witherspoon and Mama Yancy.

Schoenbaum points out that like many classical artists, blues artists often have no permanent label affiliation, but will record for a wide variety of companies.

A popular V/F act, the Blues Project, plays what is considered a contemporary pop rather than a blues style, but it comes out in a derivative blues style, which Schoenbaum calls

"synthesis blues." And among the younger blues singers on the V/F label, Dave Van Ronk and Richie Havens are developing as blues stylists in their own right. Laura Nyro, who is not regarded as a blues singer, will come out with a blues album on her next outing.

Schoenbaum credits the colleges and the change in jazz with the wide acceptance of the blues in recent years.

On the former, he points out that the collegians are demanding, and getting, more soul acts on campus. These college performances, Schoenbaum said, are providing a firm economic base for r&b acts, and are providing them with the exposure for record sales.

On the latter, Schoenbaum maintains that modern jazz is not dance music as jazz was a generation ago, and the kids are turning to current themes for dancing. Among these themes is r&b.

Freed's Contribution to R&B Growth

R&b music has always appealed to one segment of the population—the Negro—but lately, it appeals to more. It's ethnic in origin, said Roulette president Morris Levy, but like "anything else that's good, it has spread.

"The way I look at it, all r&b is more popular today because of one guy—Alan Freed. He was actually the first deejay to play r&b and blues on a pop music radio station and had an appeal to the younger element. That was in Cleveland when he was known as Moondog . . . about 1953, I think. Then Freed came to New York to work as a deejay on WINS. He lost a lawsuit to New York's Moondog and had to change his name. Freed and I were producing some live talent shows at the Brooklyn Fox Theater and the Paramount;

Freed came up with the term 'rock 'n' roll' for the name of those shows. We copyrighted the term. And we actually collected royalties from record companies for its use. One of them was Capitol Records, as I recall. But then we couldn't protect it after a while, about two weeks, because it would have meant filing a thousand lawsuits..

"My recollection is that he used the term also for the name of his radio show on WINS, so the station may have been named in the copyright, too."

The first big r&b record that went pop, according to Levy was "Gee" by the Crows on Gee Records. George Golden produced it in 1954. Levy later brought the label; this single is still selling today, he said. "It's a collector's item."

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Wright Beat, Strong Storyline

By Eliot Tiegel

As a disk jockey in Cleveland, Ed Wright's keen ear sought out records with the right beat and a strong storyline. As the general manager of Minit Records, the rhythm and blues wing of Imperial Records, these same ingredients have a fresher meaning. They are must components in the development of an r&b recording if it's to crack through all the competition pouring forth from all sections of the country.

If a tune is arranged uptempo, the beat has to be driving. If the song is slow, then the beat has to pulsate. R&b material must have a big beat, Wright contends, because of the music's heritage, "going back to Negro gospels and spirituals."

Since departing radio last January after 12 years, Wright has been Minit's guiding light in its drive for acceptance in the highly specialized r&b market. Since January, Minit products have borne Wright's influence: voices are clearly presented up front, with

a solid bass beat laying the foundation for everyone's efforts.

Wright is concerned about clear definition. He points to modern recording techniques as an invaluable asset in capturing the multitudes of intensity and complexities which the modern blue arranger-writer-performer seeks out.

The lyrical quality of a blues song has to "motivate people," it has to possess "some sort of message," and if the message is about love . . . that's great. Wright believes blues songs with a sociological or racial slant are more along the lines of folk music than rhythm and blues. The 26-year-old Cincinnati native sees an association between the music of today and the blues of the past eras. "The old songs were basically based on a beat with a strong message. Joe Turner and Fats Domino both sang fast songs which carried a message," he pointed out.

Asked why he left the excitement of



NEW DUO: Minit's Jimmy Holiday, right, with Clydie King, a Raelet seeking added facet to her career in r&b.

broadcasting for a desk job with Minit, Wright answers quickly: "for the challenge." The record industry, with its multitude of labels is more a challenge to the young executive than working in a market where there may be 13 stations and the competition is so much narrower.

In his new role with the Liberty subsidiary, Wright does a&r, sales and promotional chores. He is able to conduct the necessary "hype" promotional calls around the country to his sales and disk jockey contacts. "Ed, this is Ed," he says, "What's happening? . . . It looks like that record is going to be very big. St. Louis just ordered 4,800 copies. You're not leading the country any more."

During the past several months there has been much criticism over alleged objectional lyrics in songs, with one tune's "Sock It to Me Baby" title strongly being burned over the coals. Wright counters these allegations, especially in the bluesy blues field, by emphasizing that a lyric's interpretation can be anything the individual wants it to be. "Sock It to Me Baby" could mean hit that instrument or play that music strong."

Recently, Wright signed Minit vocalist-writer Jimmy Holiday as a producer. An ex-fighter, friend of Ray Charles, Holiday's voice is gutsy and strong. He wears wide collared shirts, reminiscent of the Billy Eckstine era. "I had an idea to use a low drum roll with a light beat on top," he said to Wright, during a discussion about experimentation. "I'll try it one day."

Holiday's adventuresome spirit resulted in his recording two sides last April with Clydie King, one of the Raelets. Listening to "Ready, Willing and Able," Wright said, "That's our sound, bright and happy and that means it can go pop. The other side is more r&b-oriented." In that comment, Wright summed up the current state of the market.

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Whitey Makes The R&B Scene

By Claude Hall

Many r&b deejays and program directors felt they'd been tricked when they found out that the Righteous Brothers were not really Negroes. Regarding Rocky G, one of the major personalities in the field, WWRL (New York) general manager Frank Ward (his boss) said, "You should have seen his face drop when he found out."

But, in effect, the "damage" had been done. The Righteous Brothers had paved the way for an influx of white artists on the r&b charts and on r&b radio station playlists. It was actually Georgie Woods, then with WDAS in Philadelphia (now with WHAT), who coined the term "blue-eyed soul" and he coined it to cover the Righteous Brothers.

But, white artists understanding r&b sounds and the feeling with which most of these artists deliver their messages in song have long been on the scene. One of the majors, if not the first was Elvis Presley who came out of Memphis on the Sun Records label to set the music world on fire with a gutsy, hard sound and a driving beat.

Sam Philips, president of Sun, who discovered Presley and other soul-sounding artists like Jerry Lee Lewis,

Carl Perkins, and Charlie Rich, had been recording blues artists; he merely adapted the same sound to the white gentry.

It wasn't until a couple of years ago, however, that a mass movement of white artists to the Negro sound developed. Today, you'll find r&b radio stations playing records by such artists as Frank Sinatra, Chris Montez, the Young Rascals, the Spencer Davis Group, the Beatles, the Rolling Stones, Johnny Rivers. The r&b stations claim these artists have soul. In addition, there are many acts who've not yet got that all-important r&b airplay and haven't yet had much record success. Wayne Cochran, a dynamic artist, has won fantastic acceptance with live performances in Negro theaters and night-clubs, but hasn't come up with a hit record yet.

Also, the influence of soul shows up strongly in several bands whose style is blues-rock. These include the Butterfield Blues Band, the Blues Project, and the Doors. Their albums sell quite well and record companies expect to soon come up with hit singles out of these groups.

Soul is all-consuming; today you might consider it a method of delivery rather than a form of music.

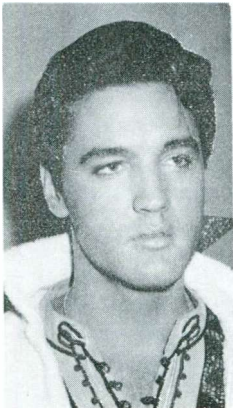
Mercury Records has a blue-eyed soul artist—Lori Burton.

What the future holds for white artists in a field that was previously limited to Negro artists would be difficult to predict. Many r&b radio stations are facing a rather unusual type of competition today—the pop music stations are programming up to 40 per cent r&b records; these records are the hits, bought by all races. The r&b radio stations are creating the r&b hits, especially with new artists. Then the pop stations pick them up and present them to a wider audience.

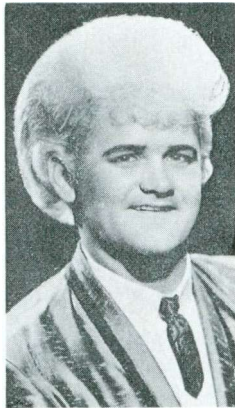
In effect, the pop stations are playing the r&b hits after they get into the top 10 on the charts of r&b stations. R&b stations, in retaliation, are more and more programming the top 10 pop hits in their market. Thus the sounds of pop and r&b radio stations are becoming much alike.

In many cases, the deejay staffs of these stations are integrated. One r&b format radio station recently adopted the policy of allowing about 35 per cent of its programming to white artists, soul or no soul.

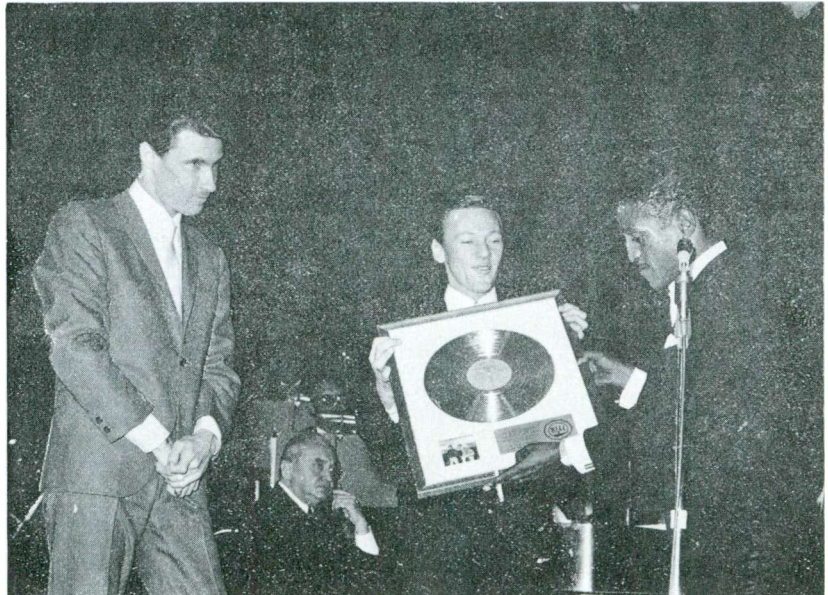
R&b artists, in effect, have been partially "souled" out. But they're making the pop scene so strong, they couldn't care less.



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Wayne Cochran wins applause playing in Negro theaters.



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"COLD HEARTED WOMAN" (John Roberts & His Hurricanes) Duke #417	"YOU'VE BEEN GOOD TO ME" (Joe Hinton) Backbeat #581
"SOMETHING FOR THESE BLUES" (Buddy Ace) Duke #419	"A GOOD MAN IS HARD TO FIND" (Roy Head) Back Beat #582
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PLP #136	THE BEST OF THE MIGHTY CLOUDS OF JOY (The Mighty Clouds of Joy)
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PLP #138	THE BEST OF THE DIXIE HUMMINGBIRDS (The Dixie Hummingbirds)
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Memphis and Beale Street are synonymous with the blues; and one of the important merchandisers of blues records in the area is Ruben Cherry. Cherry is head of the retail operation known far and wide as "Home of The Blues," and it is right on Beale Street. Cherry's record lines contain the cream of the blues and soul product; and today, he says, this product is selling to white as well as Negro buyers.

"I am getting the white buyers hip," Cherry stated, "with the real blues . . . with such lines as Atlantic, Stax, Volt, Prestige, Bluesville, Folkways, Tradition, Colonial, Vanguard, Chess, Checker, Cadet Stinson, Arhoolie and Blues Classics. . . . In the last six months there has been a marked increase in the number of white buyers, and I regard this as a plus business."

Speaking of business generally, Cherry stated that today the record industry is no longer a seasonal phe-

nomenon. "If you have the merchandise, your business will hold up through most of the year . . . and that is why I carry virtually all labels of consequence in the soul field."

Cherry expressed regret that a section of Beale Street, from Main to Second, is scheduled to be torn down owing to an urban renewal project. Along with many others, Cherry is of the opinion that the district should be spared because of its historic and cultural significance.

Nashville's R & B Sound

Dial Records in Nashville is an r&b oasis in a vast desert of country music. And it wasn't intended that way.

Dial may be the only label in the world which went solely by the dictates of its distributor. Intended to be an all-encompassing label, it moved directly into the rhythm and blues groove when Atlantic assumed the distributorship.

Buddy Killen, executive vice-president of Dial, said he and Jack Stapp, president of Tree Publishing Co., "just decided we ought to have a label. We were going to do a little of everything—pop, country, and whatever else came along."

Dial's first artist was songwriter Joe Tex, and that got things going in the r&b direction. Atlantic took over from there. Dial eventually became an all soul label. Tex came up with 14 consecutive hits, including his latest, "Show Me." He also has done a live album, recorded by Killen in Detroit while Tex was on the road. It has not yet been released.

Dial added such artists as Frogman Henry, Little Archie, the Dialtones, and the latest signee, Jimmy Soul.

Now Dial is shooting again for versatility. It has just recorded a Swedish pop artist, Steff Sulke, on a straight ballad number. If it clicks, the label will be going more and more with pop. However, it does not plan to lose its r&b identity; instead, it seeks expansion. Ultimately it may do a country tune or two.

Stapp and Killen hold similar positions at Tree and at Dial. Joe Tex is an exclusive Tree writer as well as a Dial artist.

There may be new oasis cropping up. Monument, with its Soundstage Seven, is making a step into the r&b field, under the leadership of John R., and Ernie Young at Nashboro has had a few releases. As things stand now, however, Dial has put Nashville on the r&b map.

'Blues is Highclass Now'

They haven't torn up Beale Street in Memphis yet, but one veteran operator says that the "real" blues is dead.

Joe Cuoghi, President of the Hi label, said W. C. Handy ("who really didn't live here very long anyway") is forgotten by his own people, even though a trace of his influence has trickled through over the years.

"Blues is high class now," Cuoghi says. "It's not the down-to-earth stuff it used to be." He added that beat is the thing now, and people of all ethnic backgrounds dig rhythm and blues.

Cuoghi has a pretty close pulse on things. He entered into the recording industry 10 years ago, and has had more than 21 years in the record retail business, 19 years in the jukebox business.

His first big star and big record were, respectively, Bill Black and "Smokey," which sold a million. That was in 1959. He still has the Bill Black Combo on the label, along with such artists as Willy Mitchell, Don Briant, Norm West, Gene (Bowlegs) Miller, Jerry Jaye, Ace Kenner, Charlie Rich and Norvel Phelps.

In addition to his recording firm, Cuoghi operates JEC Publishing, the Royal Recording Studio, two retail stores and a one-stop. Along with his Hi recordings, he rents the studios to Decca, Mercury and to smaller labels.

"Nobody talks about Handy anymore," Cuoghi said. "Now and then some school might put on a special program, but the young people don't even know who he was." However, he admitted that people who produce the "Memphis Sound" are born with it, and agrees that heritage plays a part.

He feels that Memphis has been overlooked as a recording center. He notes that old-timers such as Sam Phillips (Sun) were cutting everything from country to rock and roll years ago, and lately has been doing a "little r&b." Phillips has his own expensive studios and offices in downtown Memphis. The studios are used for all purposes and by several labels.

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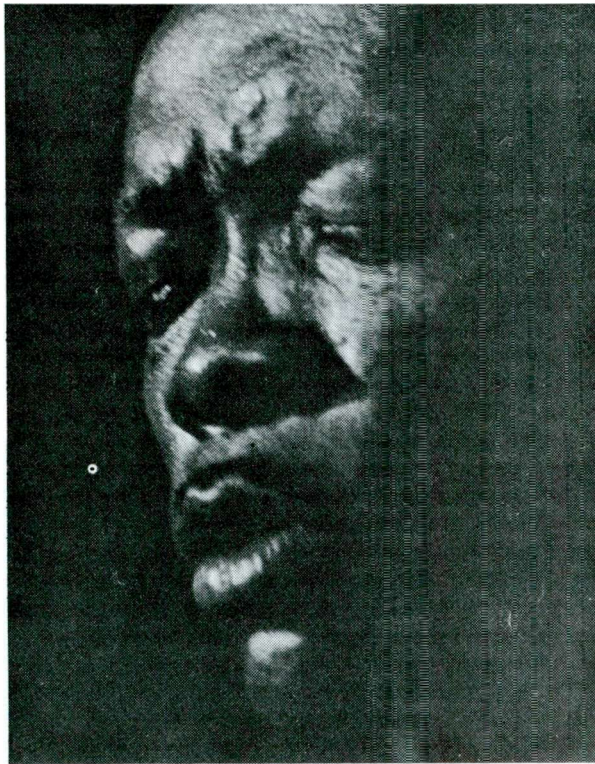
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John Lee Hooker



Old Bluesmen Never Die— They Just Play Away

By Ellen Sander

The blues aren't dying, nor are they even fading away. While some musicologists concede that much in the popular music scene has its origins in the folk blues of a few decades ago, they mourn the passing of the traditional form.

Their mourning is a bit premature. Not only are the traditional blues still a force in the record industry, but their impact on popular music is as great as it ever was.

No examination of the commercial blues is complete without an examination of the source—the traditional folk blues which evolved into jazz, r&b and which has contributed to the current pop sound.

The Negro slave in the agricultural South sang and hollered in the field to ease the strain of cotton picking and corn shucking, and in doing so, perhaps unconsciously, answered an emotional need to keep alive the sounds of home. At the beginning of the blues stand these work songs and field hollers of the Negro which employed the pentatonic scale now common to African and American Negro music, and a decided tendency toward syncopation.

These early blues also showed a love of complex rhythmic combinations and strange harmonies, a derivative of African tribal music. The classic blues progression of 12 bars emerged from these African idiomatic rhythmic accents and African vocalisms, containing the characteristic dissonance, certain sounds that cannot be notated, which are approximated in later blues by striking two notes a half-tone apart. New character was added when

this highly distinctive form of Afro-American secular folk music was exposed to the chord structure of the European Protestant hymn. These two musical forms superimposed, the blues were born. No form of music can be found as a more important source, inspiration and directional factor in American popular music of any era.

New lyrical interpretations were added as the Negro, liberated from the field, moved into other areas of work. From this cultural mobility came railroad songs of the section gang, steamboat songs and prison songs of the chain gang and the rock pile. The Negro's love of balladry is similarly responsible for many songs of the narrative type. And from this grew an emotional type of music, differing from the functional worksongs, and a new measure of creativity shaped and formed the style of the blues.

Consider the statement of Odum and Johnson in "Negro Workaday Songs" (1926): "The folk creative process operates on a song, the origin of which may already be mixed, and produces, in turn, variations that later become the basis of formal blues." Hayakawa offers: "The blues arise from the experiences of a largely agricultural and working class Negro minority with a social and cultural history different from that of the white majority."

Blues lyrics, although emotionally charged, are unsentimental and realistic in their accusation against an ordinary, workaday life. As such the blues became a social expression of the American Negro, and with the blues, the Negro subculture had its own popular music.



Sonny Terry, Muddy Waters, Brother John Sellers, John Lee Hooker, Joe Turner, Lightnin' Hopkins and Josh White carry on the tradition.

The blues have a precise, raw vigor and a melancholy universality which accounts for its appeal in a growing nation and rapidly changing social scene where individual human preoccupations were being overlooked. The blues concerns itself with many things that have been lost; lost happiness, lost freedom, lost human dignity and most of all, lost love.

Very often tales of woe are told through a veil of irony and a barely discernible undercurrent of social protest. And although the blues are intrinsically sad, it is never a hopeless despair, and the worst tragedies are not without a touch of humor. The coincidence of humor and tragedy is characteristic of the blues, and testimony of a people, who, although oppressed and persecuted, have never been too discouraged to forget to laugh at themselves.

Humor, a great equalizer, served to soften the sting of overwhelming social and political forces by focusing on the intimate fragments of a more meaningful personal struggle for survival and happiness. The subtle and expressive lyrics of the blues remained unaffected in form as the blues were commercialized. Jean Cocteau observed that the poetry of the blues is the only substantial contribution to folk poetry in our century.

The earliest traceable published blues music is W. C. Handy's "Memphis Blues" written in 1909 and published in 1912. And although most of the critical writing on early blues is to be found from 1920 to 1940, the "Golden

Age of the Blues," comment on the musical talent of the American Negro are to be found as early as 1784 in Thomas Jefferson's "Notes on Virginia."

Although the more traditional folk blues remains alive today in rural Negro sections of the Deep South, it has largely been modernized into r&b, the pop music of Negro urbania. Hence we have the distinctive sounds of Memphis, Chicago and Detroit blues.

Among the exponents of folk blues are artists such as Sonny Terry, Muddy Waters, Brother John Sellers, John Lee Hooker, Joe Turner, Lightnin' Hopkins and Josh White, whose popularity is rediscovered as a more enlightened audience realizes the importance and mourns the loss of Blind Lemon Jefferson, Big Bill Broonzy, Mississippi John Hurt and other old bluesmen.

Herb Gart reflects that "The loss of Mississippi John Hurt was a literal loss of love," in a tone of voice unusual for a manager speaking of a client. "He presented a strong music in a very gentle way. He was a classicist, a total artist whose influence can't be measured by the idiom in which he performed. His 'Talkin' Casey Blues' has been described as the highest form of folk art. While the influence of folk blues is very large and very real, Mississippi John Hurt, with his ability to confront an audience of thousands and establish a vital, intense individual communication, transcends the idiom itself."

(Continued on page 58)

(Continued from page 57)

"The only reason," said Rick Ward, ABC Records publicity chief, "that the deep South and the West Coast are considered the only commercially fertile field of the old blues sound, is that those are the only areas where this type of music has been exploited. We would not have established a separate label, had we not been altogether certain that there were very good national marketing possibilities for this sound."

He added that several artists were pulled from the company's other labels to head the line of talent to be presented on BluesWay. "For example, we found that out of ABC, B. B. King was a consistent, good selling blues artist. And he was far from alone."

Although vocalists will predominate on BluesWay, blues instrumentalists will be recorded, and both categories are the object of a talent search by Bob Thiele. The present BluesWay roster includes B. B. King, Otis Spann, Jimmy Reed, John Lee Hooker, Joe Turner, Roy Brown and Eddie "Cleanhead" Vinson. The first four LP's were released around the first of the year. BluesWay plans to release two or three albums a month, a smattering of singles and has ambitious advertising and promotional plans for the label and individual recordings.

From a humble, unassuming cotton field, a plaintive, rhythmic wail traveled, evolved, changing moderately in an essentially undirected manner, until recorded for posterity on aluminum. Instrumentalized, commercialized, played white and black and marketed to a people who now had a music of their own, the blues have had the most significant influence on what is now, somehow ironically referred to as the "contemporary sound."

As recordings of a generally more sophisticated quality continue to occupy choice spots on the charts, the pop groups who consider themselves a cut or two above rock 'n' roll look to the authenticity of traditional blues as an important source of material. An increasing population of amateurs follow suit, among them, the serious folkniks move increasingly closer to the material of the older blues artists. This pattern is generating sales not only in blues records but in instruments, sheet music and instruction books and recordings. Elektra had just released a "How to Play Blues Guitar" LP.

The consumer audience, also, appears to be looking to a simpler, less pretentious form of entertainment as a balance to the banalities of much of popular rock, the complexities of the more avant-garde jazz, and the pleasant blandness of pseudo folk music. In the hysterically changing phenomenon of "straight" pop, more stable,

Stormy Monday Man

By Eliot Tiegel



T-Bone Walker
His voice and his guitar exude the blues

After 38 years as a professional musician, T-Bone Walker refuses to retire. The 57-year-old artist is one of the authentic blues singers working the boards these days.

The "Stormy Monday" man himself, Walker says that everytime he tries to make up his mind to retire, "here comes something nice. The last time I retired," he recalled between shows at the Troubadour in Los Angeles where he was on the bill for the first time in his career with a young rock 'n' roller, "I got a letter to come to London and sing at a blues festival."

Having never been in London, Walker packed his electric guitar and took off to join Helen Humes, John Lee Hooker, Sonny Terry, Brownie McGhee, Big Willie Dickson and Jump Jackson for a series of concerts in England and Germany. They did 31 days with a blues package.

During the past several years the man who grew up in a small town outside Dallas, who heard songs by Blind Lemon Jefferson and who worked with Cab Calloway, Billy Daniels and Ethel Waters, has toured the Continent as a solo blues performer (with backing by local British groups) and with his first all-jazz package.

The blues are life itself to Walker, who is thinking about slowing down one of these days, but not as long as bookings are still available and he can play his music before new audiences.

abiding forms of music are finding a permanent place in the ever increasing record libraries of the public.

The Vanguard Recording Society, which has, according to Maynard Solomon, "run the gamut" of old blues artists, finds the current LP releases of Skip James and Mississippi John Hurt maintaining a consistent, respectable level of sales for a generally longer period of time than the volatile hit albums. The last recording session of Mississippi John Hurt will be released on an LP by that company in mid August and will undoubtedly draw additional sales of a sentimental level.

By the same token, ABC in organizing BluesWay felt that its blues artists should not be forced to compete as such with teen oriented recordings, more advanced jazz, novelty and other types of material.

British rock groups responsible for the proliferation of burgeoning American groups admit to being influenced and indeed inspired by Negro blues artists. The Rolling Stones gleaned their name from a Muddy Waters song and are quoted as saying they go out of their way to listen to him. John Coltrane was the inspiration for the Byrds, considered by many to be the inaugurators of folk-rock.

"I love my baby by the lovin' spoonful" is a line from a song popularized by Mississippi John Hurt and the derivation of that group's name. A band from one of their

albums, "Wild About My Loving" is a pop version of some old Jim Jackson lyrics, and their "Sporting Life" sounds too much like B. B. King's interpretation of Willie Nelson's "Night Life" to be coincidental.

On the other side of the coin, the guitar work of (20-year-old, white) Mike Bloomfield of the Butterfield Blues Band was used to back up Eddie Vinson on a recently recorded album of the latter.

"It seems to be a phenomenon of natural evolution," said Bob Thiele, a&r man on BluesWay, "that we now get back to original blues."

John Lee Hooker and Jimmy Reed headlined the American Festival of Music, sponsored by the Boston Herald-Traveler on April 21, 22 and 23. It is significant to note that John Lee has, in the past few months, been booked at such places as Whiskey Au Go-Go, the Golden Bear and the Fillmore Auditorium. Hooker, now well into his '50's, is reportedly better booked and earning more money than at any point in his career.

Tom Carroll and Frank Sands of SAC agree that here is an essentially ethnic market expanding. Old bluesmen, far from being out of the commercial picture, have recently been further promoted by ABC's efforts to expose and market the authentic blues via BluesWay, a new label from that company announced late in 1966.

The author of some 40 blues tunes, Walker's voice is rich and strong, his fingering on guitar quick and supple, his piano playing adroit.

Walker says his blues tunes have always been written for his own pleasure. Yet Lou Rawls, Nancy Wilson and several other singers have recorded the tune, "Stormy Monday" which was Walker's first hit recording. "People call it 'Stormy Monday' but 'Tuesday's Just as Bad' is the actual title," Walker said.

With aficionados of vintage blues performers, Walker's name rings true. He has recorded for several small labels during his mobile career, his most recent affiliation being with Jet Stream in Houston. (Walker said in February he had a contract from ABC Records in his suitcase and hoped to join that label.)

Walker's original compositions are reflections of how people bounce off his mind's eye. He has written "I Got a Break Baby," "This Is a Mean Old World," "Hard, Hard Way to Go," "I'm in Love With a Woman," "Woman You Must Be Crazy," "West Side Baby" and "Bobby Sox Baby."

"People in the South where I used to live, live the life of the lyrics," he said. "It was a big thing to play the blues. If you couldn't play the blues you were nothin'. Especially in a little town like Linder, Tex., where I grew up."

Things really haven't changed that much since Walker started playing with his family's string band when he was around six years old. "People today are still living the life of the blues. I've seen people cry when you sing the blues. Something must have happened to them to put them in that mood. Then I've seen people jump and shout."

Walker feels he was the first blues singer to use an electric guitar. He pegs his start in 1935, before Charlie Christian joined the famed Benny Goodman Sextet. Walker explains he chose the electric guitar because with an unamplified model he was always being covered over when he played in big bands. "I thought it was a won-

derful thing when a man brought me one. It was kind of hard getting used to because I couldn't adjust it. It had an echo sound. . . . I would hit a string and hear the note behind me."

Walker also feels he may have pioneered in another area. In 1933 he joined the Count Biloski Band in Fort Worth, Tex., and for six weeks played guitar and sang with the all-white band. His pay was around \$30 a week.

His first taste of "big money" occurred around 1936 or 1937, when after having moved to Los Angeles and started working at a small club, the Little Harlem in Watts, a patron got him a booking on the Sunset Strip.

"I was the first man to put the blues on the Strip," he said. The pay was \$450 a week as leader of a blues band at the Trocadero Club. On the bill were Billy Daniels and Ethel Waters. Walker sang "In the Evening When the Sun Goes Down," "Mean Old World," "The T-Bone Blues" and "Careless Love" for the cafe society audience. "The reaction of the people to the blues was just beautiful," said T-Bone. From this Strip club, Walker joined the Les Hite band for one year as a sideman-vocalist. His first recordings were cut in 1940 for the Black and White label and numbered some 40 sides.

For five years starting in 1946 Walker barnstormed the South with his own nine-piece band and was in and out of the band business in the succeeding years.

Although he confesses to enthusiasm for the modern generation, Walker doesn't feel inclined to create blues based on current happenings. "I'm more interested in people and the life they lead. The last song I wrote was 'I Used to Be Your Fool' . . . but that was long ago, now I'm wise to you baby, I'm not your fool no more."

On stage, Walker's blues come in two varieties, fast and hot and slow and simmering. "Playing the blues fast takes the soul away," he charges. "Play it slow and it's nice to listen to. This is what we call sweet blues because it allows you to hear the sweet harmonies."

BLUESWAY: Where it's at

ABC Records' new BluesWay label, which bowed late last year, is showing strong signs of becoming a major factor in today's increasingly blues-oriented market. The first four albums on BluesWay by veterans in the blues field (B. B. King, Jimmy Reed, John Lee Hooker, Otis Spann) have received excellent public and critical reception. Apparently BluesWay offers what one writer called "a missing link" in the current market between the traditional blues and the new blues issuing from today's young recording artists. The general feeling seems to be that a label devoted exclusively to the blues is needed at exactly this point in the musical history of the idiom.

Conceived by ABC Records' director of artist and repertoire, Bob Thiele, and strongly endorsed by company President Larry Newton, the Bluesway subsidiary is the object of concentrated effort from all departments at ABC Records, Inc. Newton's plans are to gather a stable of traditional blues artists, rather than signing the younger generation to record for BluesWay. In addition to artists represented in the first four BluesWay albums, the label has signed Joe Turner, Roy Brown and Eddie (Clean-head) Vinson as exclusive artists. The first single released

on the BluesWay on a monthly basis, and Newton's goal is at least 15 BluesWay LP's in the market by the end of 1967.

Although vocalists will predominate on BluesWay, instrumentals will be recorded, and both categories are the subject of a talent hunt by Bob Thiele.

Beginning his search in Chicago, Thiele said, "Just like jazz, the real authentic blues made its way up the Mississippi from the Deep South, landing in Chicago, where there's probably a greater wealth of blues material and artists than any other place in the country." B. B. King, Jimmy Reed and Otis Spann are all based in the Windy City, and John Lee Hooker hails from not far away, Detroit.

BluesWay is marketed in a single jacket, with liner notes written by authorities on the subject, such as Nat Hentoff, Stanley Dance and Sheldon Harris, to name a few. The liners contain complete personnel listing and recording information together with photographs. The ABC Records logo is an integral part of the design for the new BluesWay logo and label, with "BluesWay is where it's at" as the identifying slogan.

C/P Comes on Strong in R&B

Since making the decision one year ago to make a major effort to break into the r&b field, Cameo/Parkway Records has racked up one of the strongest showings the label has ever made not only on the r&b lists but on the pop charts as well. President Al Rosenthal, sales manager Neil Bogart and national promotion managers Cecil Holmes and Marty Thau called their plunge into r&b the most rewarding move the company has made in the past several years. Holmes, incidentally, is one of the few Negro national promotion managers of a pop label.

Biggest factor in the breakthrough has been the phenomenal success of the Five Stairsteps on the Windy C label which is distributed by Cameo/Parkway. Starting with their first record "You Waited Too Long," the group has had a string of successive hits. Their current "Ain't Gonna Rest" is their fifth chart single in a row and their first LP "The Five Stairsteps" is now on the album charts.

The Five Stairsteps, who range in age from three to 17, have become one of the biggest box office groups in the r&b field. They have headlined both the Apollo and Regal theaters and had national TV exposure.

Other strong r&b names developed by Cameo/Parkway are Bobby Marchann, who made the charts with "Shake Your Money Maker"; Eddie Holman who has had two disks grace the bestseller lists — "This Can't Be True" and "Am I a Loser?"; Lonnie Youngblood whose current offering is "Soul Food" and the Soul City who have a strong contender in "Cold Hearted Blues." Recently, both Eddie Holman's "Somewhere Waits a Lonely Girl" and Bobby Marchann's "Help Yourself" racked up powerhouse sales.

To solidify further its position in r&b, Cameo/Parkway

created two labels specifically for r&b product—Fairmount Records and Goodtime Records. Lonnie Youngblood is signed to Fairmount and the Soul City records for Goodtime.

Bogart stressed that in making its bid for the r&b market, the company has done a great deal more than just make records and send them out with the hope that they'll be played. "Marty Thau, Cecil Holmes and I are on the road constantly. We spend a great deal of time with our artists and at the stations. We make it a point to know what's happening in every territory and when something is breaking—or if it is not happening and we feel that it should—we go in for a personal look.

"Too many pop companies that say they are diversifying into r&b merely give it lip service. They're big on the phone and they lavishly entertain r&b deejays who come to New York but you never see them when you're on the road. This kind of attitude doesn't fool anybody. We've seen many 'pop' companies lose r&b records that might well have gone the route if someone had gotten out of his office for a couple of weeks and really worked their product. You can't fully understand what's going on in the field without being there. The picture you get is too distorted."

According to Rosenthal, "The decision to commit ourselves to a major r&b program stems from our feeling that r&b is the dominant and even the motivating force in contemporary music all over the world. Today, hits have no racial boundaries and 'crossover' records are commonplace. As a progressive recording company, we geared ourselves to take full advantage of the opportunity this 'crossover' represents and the result speaks for itself."

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No Credibility Gap

By Ray Brack

There are a lot of things kids won't buy today, but they're buying the real folk blues. Wary of shallow sentiment, preachment, cliché and propaganda, they're finding the blues to be believed. With soul, apparently, there's no credibility gap.

Extrapolating on the basis of phenomenal sales of its "Real Folk Blues" series on campus, Chess Producing Corp. is betting that the teen record buyer is about to turn to Muddy Waters, John Lee Hooker, Howlin' Wolf and Sonny Bob Williamson.

"Look," said Chess advertising manager Dick LaPalm, pointing to the inside front cover of a successful teen record magazine. "There's my first Muddy Waters ad for the teeny boppers."

Perhaps it's a surfeit of secondhand, sophisticated blues that has the youngsters looking for antecedents such as Waters and Sonny Boy Williamson.

"We're trying to satisfy youngsters now," concedes Willie Dixon, author of some 250 of the best blues songs, including "Seventh Son." "Blues has always been something that has to adjust to the world. If the world is in a fickle condition, music will be fickle. But if the world is thinking seriously, then the music will be serious."

For the youth giving serious thought to the universal themes of the blues, even good derivatives like the Rolling Stones don't fully satisfy. Sometimes the copies are too polished to parody what George Leaner calls the "creative crudity" of the blues.

Dixon, who's writing a book on the subject, says, "The ability to deliver the blues with depth of feeling can't be learned from books or schools. You may learn to imitate, but without this feeling handed down through many generations of poverty-stricken people you cannot duplicate the blues. You can find people who can play rings around blues artists with their guitars and other instruments, and can sing clearer and have better voices, but they can't duplicate that real, inherited soul.

"No one can dream up the real blues, nor can you get the blues when you want them, unless you have a

personal reason involved that can create the mood or feeling that makes the blues."

"Blues is a story that you've lived and felt," says Leonard Chess, who has carried his tape recorder into Southern plantation shanties to capture some of America's most memorable music."

Musicologists point out that blues is not an expression of sadness or pathos but of the total human experience. As such, blues may best articulate for the now generation the anxieties and ecstasies of the age.

"The most astonishing aspect of the blues," wrote Richard Wright, "is that, though replete with a sense of defeat and downheartedness, they are not intrinsically pessimistic; their burden of woe and melancholy is dialectically redeemed through sheer force of sensuality into an almost exultant affirmation of life, of love, of sex, of movement, of hope. . . . Blues are a lusty, lyrical realism charged with taut sensibility."

And Hughes Panassie has written, "The blues, in spite of their nostalgic mood, have nothing to do with whining—but rather express a confidence, a tonic sense of vitality."

As a young writer in Europe, James Baldwin experienced startling self-realization through repeatedly listening to two blues recordings.

"It was Bessie Smith, through her tone and her cadence, who helped me to dig back to the way I myself must have spoken when I was a pickaninny and to remember the things I had heard and seen and felt. I had buried them very deep. I had never listened to Bessie Smith in America (in the same way that, for years, I would not touch watermelon), but in Europe she helped to reconcile me to being a 'nigger.'"

Say students of the real folk blues, youth today are finding meaning in the unsophisticated, philosophical statements of the blues.

The Rev. Gordan Humphrey, pastor of Chicago's Shiloh Baptist Church, explains blues' youth appeal like this: "What is blues? To some it's race or ethnic music. To many it is plain soul music. But to the kids it is hope."

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Scepter in R & B Groove

By Fred Kirby

Scepter Records has relied strongly on r&b-oriented material for its success in the pop market and fully intends to continue this practice. Before forming Scepter in 1958, Florence Greenberg produced Shirelles records, which were leased to Decca. The Shirelles became the first top-selling pop act on Scepter with r&b numbers as "Dedicated to the One I Love" and "Tonight's the Night," both gold records.

The latter, released in 1960, marked the beginning of Scepter's being on its own through distribution and merchandising. The naming of Luther Dixon as a&r head brought Scepter further into the r&b groove, "a move we've never regretted," according to Marvin Schlacter, vice-president of the firm. Schlacter also had been with Scepter since its early days.

Schlacter explained, "The country and the music business have finally come to recognize r&b music for what it really is and have come to accept it as a tremendous influence on today's pop music. In fact, the acceptance of r&b today is so tre-

mendous that it's become difficult to define. Five or six years ago, there was no problem. A record was either r&b or pop. Not so today. The appeal of the artists is universal, not just confined to one area.

"The influence that r&b music has made on the pop field also is great with such pop groups as the Rolling Stones and the Animals decidedly influenced by r&b. Many artists today don't like to be designated as r&b, feeling this label may limit them."

On Scepter's success, Schlacter pointed out that the company began producing r&b product when this field still was a small segment of the music business and was "treated as a stepchild." The company developed artists and product in this vein as teen-agers, young adults and the public in general became interested in r&b.

Schlacter noted that English groups were much quicker to recognize the merits of r&b than the American public. As an example, he cited the Isley Brothers' big hit for

the firm, "Twist and Shout," which was one of the earliest Beatles successes. Soon after Scepter was formed, the company set up the Wand label. Wand's biggest success, "Louie, Louie" by the Kingsmen sold well in r&b areas.

The strong influence of gospel music and gospel training is evident in such Scepter stars as Dionne Warwick, whose family are gospel singers. Scepter's gospel Hob label has James Cleveland's "Love of God," which was turned into one of the firm's biggest r&b hits "The Love of My Man" by Theola Kilgore.

Schlacter credits the feeling and material learned in church with strongly contributing to the emotions of r&b, which is what has captured the public's attention. "We now are interested in providing a Chuck Jackson and a Maxine Brown with the right material. We don't think the exposure will be limited because that material is r&b. The emotion and excitement of r&b are becoming part of the pop scene. And we've only scratched the surface.



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DECCA'S R&B RESURGENCE

By Aaron Sternfield

"The record company that mails singles to r&b disk jockeys and expect to get air play is whistling 'Dixie.' I know about 500 r&b deejays by name—and I know the names of about 300 of their wives. When I want play on a record I visit the deejay or call him up, ask about the family, chew the fat a while, and relax. More often than not, he'll ask me what looks like it might happen."

The speaker is Joe Medlin, national r&b promotion manager for Decca-Coral-Brunswick. Medlin, who was a recording artist not too many years ago, and more recently was with Atlantic Records, was hired by Lenny Salidor, D-C-B promotion head, to beef up the Decca r&b effort. Also hired during the last year was Jack Gibson as a regional promotion representative for r&b. Gibson is past president and one of the founders of the National Association of Radio Announcers, the Negro disk jockey organization.

Both moves are an attempt on the part of Decca to recapture the dominant position the label had in the r&b world in the 1940's.

At that time, recalls Milt Gabler, a&r vice-president, the Negro dance band and the band singer constituted the commercial side of Negro music. R&b, as it is understood today, did not exist.

Big bands of the era included Cab Calloway, Erskine Hawkins, Buddy Johnson and Andy Kirk. They were big on college campuses, and live appearances meant a lot more then than they do today.

Promotion, when Gabler joined Decca in 1941, was a fairly simple matter. A few radio stations in the South, aimed at Negro audiences, played what at that time was known as "race" music. Jukeboxes in rib joints were important outlets. At that time, jukebox play was prime exposure, and the countermen at the distributors talked up the records to the operators. That was before the days of one-stops.

There weren't too many labels in the business at that time. R&b radio had not yet spawned the hot independents, and the majors were getting the lion's share of the business.

Promotion was aimed at the dance promoter and the handful of radio stations. But, Gabler recalls, there really wasn't any great need to promote. The acts made enough live appearances so that their records had automatic sales.

When Gabler joined Decca, J. Mayo Williams was the r&b producer. One of Gabler's jobs was to check the lyrics to make sure they weren't too blue for air play.

It was at this time that Buddy Johnson, with his 16-piece band, began recording the first records which fall in today's r&b bag—with the back beat and similar

techniques. One of Gabler's first accomplishments was to hire top sidemen for the recording sessions and thereby instill a professionalism which had been lacking at times.

The big break in r&b music and promotion came during World War II. With Negroes earning decent salaries in defense plants, their spending power became a factor that sellers of goods began to reckon with. Hence the proliferation of Negro radio stations, programming r&b music. The early advertisers were rib joints and hair grease manufacturers.

As the Negro purchasing power increased in the 1950's, these r&b stations began attracting the same type of advertisers who spend their money with pop stations, and the stations grew fatter, and their influence in determining record sales grew proportionately.

It was in the 1950's that the majors lost their hold on this market, and the specialized independent labels moved in.

Decca's decision to move back into the r&b market in a big way was prompted, of course, by its recognition of the size of the market (Negroes spent \$28,000,000 last year), and the realization that the line of demarcation between r&b and pop is narrowing.

Medlin feels that while the Northern r&b stations are important, an r&b record can make it and later go pop on the basis of an initial Southern breakout. He maintains that pop stations will often turn down r&b product initially, then after the disk has been getting heavy play on r&b stations, jump on the record.

"You can force r&b on a pop station," said Medlin, but you can't force pop on an r&b station." He pointed out that while r&b stations will program white acts such as Tom Jones and the Rolling Stones, the r&b disk jockey will not play a lot of the material regularly scheduled on Top 40 format stations.

The r&b disk jockey, said Medlin, has more of a say in programming than does the pop deejay, who usually must follow the dictates of the program director, although this say is becoming less and less.

And while r&b stations generally stay with colored performers, they will program white artists if the disk jockey feels the artist has soul. Medlin cites the country-gospel artist Red Foley, who has hit the top country and r&b charts with the same record.

Under the new regime, Decca-Coral-Brunswick has an open door policy for artists and independent producers. Under contract are Jackie Wilson, Gene Chandler, the Artistics, the Young Holt Trio, the Wildare Trio and Billy Butler, all on Brunswick; Jackie Verdell, Gladys Tyler and Ray Pollard, on Decca, and Patty Austin on Coral. And, of course, Louis Armstrong has returned to the Decca fold.

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GERSHWIN, ARLEN and THE BLUES



George Gershwin

Harold Arlen

By Arnold Shaw

"I find many references to George Gershwin," novelist Carl Van Vechten wrote, after studying his diaries of the Twenties, "and it is interesting to note that my interest in the Negro began in 1924-1925 and that George's interest grew up parallel to mine."

Gershwin's concern with Negro life and music actually manifested itself at least two years earlier. For the "Scandals" of 1922, he and lyricist Bud DeSylva wrote a one-act opera they called "Blue Monday." Critical reactions were sharply split. Darnton of *The World* called it "the most dismal, stupid and incredible blackface sketch that has probably ever been perpetrated." A reviewer, who signed himself WS, took an equally strong favorable stance: "George White and company have given us the first real American opera. . . . Here at last is a human plot of American life, set to music in the popular vein, using jazz at the right moments, the sentimental song, "The Blues," and above all, a new and free ragtime recitative." Facing a split verdict, producer George White took no chances, and "Blue Monday" was dropped from the "Scandals" after only one performance. Apart from displaying Gershwin's larger ambitions, "Blue Monday," subtitled "Opera Ala Afro-American," led to his writing "Rhapsody in Blue."

Among those featured in the 1922 edition of "Scandals" was Paul Whiteman and his orchestra. Whiteman liked the music of "Blue Monday" so much so that he thereafter played it periodically under a title he gave to it, "135th Street." More significantly, when he began planning the historic Lincoln's Birthday Aeolian Hall concert of 1924, which he called "An Experiment in Modern Music," he invited Gershwin to write a Jazz Concerto. Along with Zez Confrey, composer of "Kitten on the Keys," Gershwin was a featured soloist, playing the piano for the premiere of his first large work, the famous "Rhapsody." On a later occasion, Gershwin said of the work: "I heard it as a sort of musical kaleidoscope of America—of our vast melting pot, of our incomparable national pep, our blues, our metropolitan madness." When he was working on his second large work in 1925, he told his first biographer, Isaac Goldberg: "The "Rhapsody," as its title implied, was a blues impression. The "Concerto" will be unrelated to any program."

A few days before the December 3, 1925, premiere of "Concerto in F," as it became known, Gershwin wrote a descriptive note for *The Tribune*: "The first movement employs the Charleston rhythm," he said. "The second movement has a poetic nocturnal atmosphere, which has come to be referred to as the American blues, but in a purer form than that in which they are usually treated. . . ." To Goldberg, the second movement was not only one of Gershwin's "loveliest blues," but "more subtle, more sophisticated blues, than the quasi-Tchaikovsky middle theme of the "Rhapsody."

The following year, Gershwin premiered a group of "Preludes for Piano" in a joint concert with Peruvian singer Marguerite D'Alvarez, who once said: "When I die, I want Gershwin's jazz concerto played over my grave." Perhaps the best known of the three that later appeared in print was the prelude in C sharp minor, described variously as a "haunting blues" and a "plangent blues."

As in his other major works, "An American in Paris," premiered in 1928 by the New York Symphony Orchestra, contained a major blues theme. "The blues that glorifies the second part of an 'American in Paris.'" Goldberg observed, "is, literally and figuratively, true blues. It is from a Gershwin who may be over his blues, but from a Gershwin who still feels them vibrating through his being."

It is not surprising that the crowning work of Gershwin's short-lived career, "Porgy and Bess," dealt with Negro life and that he made such extensive use of Negro materials that he was characterized as the Abraham Lincoln of American Negro music. The characterization was made by J. Rosamond Johnson, composer of "Lift Every Voice and Sing," sometimes known as the Negro national anthem. And the occasion was the Boston premiere of what has become the most popular and most celebrated of operas by an American composer. Later, Johnson explained: "I christened him the Abraham Lincoln of American Negro music because he had, with one broad sweep, clarified and removed all doubt as to the possibility of using American Negro idioms in reaching the heights of serious musical achievement."

Gershwin, who had become interested in the operatic possibilities of "Porgy" as early as 1926, but could not get to the work until eight years later, explained his choice of subject as follows: "It was my idea that opera should be entertaining—that it should contain all the elements of entertainment. Therefore, when I chose "Porgy and Bess," a tale of Charleston Negroes, for a subject, I made sure that it would enable me to write light as well as serious music and that it would enable me to include humor as well as tragedy—in fact, all the elements of entertainment for the eye as well as the ear, because the Negroes, as a race, have all these qualities inherent in them. . . . They express themselves not only by the spoken word but quite naturally by song and dance." Although he considered using Negro folk material, he eventually decided for the sake of achieving a unified style to write his own spirituals and folksongs.

To ensure that his creations would be authentic, he and a cousin rented a cottage on Folly Island, a small barrier island 10 miles from Charleston. They paid numerous visits to James Island nearby, which had a large population of primitive Gullah Negroes. Gershwin attended many church 'shouts', participating in some himself, and learned much from the improvised polyphony of Negro choral singing. When the completed opera went into rehearsal, Gershwin successfully fought those who wanted to use white singers with operatic experience in the cast. Many Negroes with operatic training appeared in

the tryouts. Eventually, Gershwin persuaded his colleagues to choose Negroes with show backgrounds rather than operatic training, since he felt that the folk character of the work and his songs demanded a freer singing style.

Insofar as Gershwin's songs are concerned, virtually all of them written for Broadway or Hollywood, the feeling for blues-inflected melody is apparent from the start of his career. From "I'll Build a Stairway to Paradise" through "The Man I Love," "Somebody Loves Me," "My One and Only" and "Who Cares," his melodies gravitate toward flatted 3rd's and 7th's, and one constantly hears the dissonance of minor notes sounding against major chords. It is unlikely that the formative sources of his style were authentic, country blues. Born in 1898, Gershwin reached his teens as ragtime became the dominant sound of popular music. In the year that he became 13, Irving Berlin produced "Alexander's Ragtime Band," and in the year that he quit the High School of Commerce to become the youngest songplugger at Remick's, W. C. Handy published his "St. Louis Blues" (1914). Three years later, just about the time he gave up songplugging for composing, Remick printed his "Rialto Ripples," co-written with Will Donaldson. Gershwin's second publication was a piano rag. That same year, when he appeared as accompanist to Rita Gould at Proctor's 58th Street Theater, his solo was "Desecration Rag." Gershwin's first song hit "Swanee," written in typical 2/4 meter, was strongly marked by ragtime syncopation, as was "Fascinating Rhythm" from "Lady Be Good." In fact, ragtime is the source of the rattling vitality, the jouncy bounciness that characterizes much of Gershwin's music.

In short, Gershwin came by the blues initially through his work in Tin Pan Alley and as an accompanist to singers like Louise Dresser and Nora Bayes. Later, in the '20's, during the so-called Harlem Renaissance, his friendship with Carl Van Vechten and other Negrophiles deepened his understanding through contact with the Classic Blues Singers. Gershwin's first biographer, Isaac Goldberg, suggests another source. Noting Gershwin's Russian-Jewish background and his early contact with the music of the Jewish musical theater, then flourishing on Manhattan's Second Avenue, Goldberg observes: "the most popular scale of the Khassid has a blue note that is quite as cerulean or indigo as the black man's blues may be." Goldberg adds: "In 'Funny Face' there is a tune that illustrates the point rather neatly; it begins Yiddish and ends up black. Put them all together and they spell Al Jolson, who is the living symbol of the similarity." (And who, of course, made a hit of "Swanee.") The main shortcoming of Goldberg's thesis is that while Jewish music has blue notes, it does not have the shifting major-minor tonality that is characteristic of the blues and of much of Gershwin's writing.

In August 1926, Gershwin autographed a copy of his "Rhapsody in Blue" for the man who wrote "St. Louis Blues." "For Mr. Handy," he wrote, "whose early blue songs are the forefathers of this work."

* * * * *

Like Gershwin, Harold Arlen did not write authentic blues in the folk or formal sense. But so much of his music is melodically blue and in a bluesy mood that Ethel Waters is said to have called him "the Negro-ist white man" she had ever known and Hall Johnson said: "Of all the many songs written by white composers and employing what claims to be a Negroid idiom . . . the Cotton Club songs by Harold Arlen and Ted Koehler easily stand far out above the rest."

The son of a Buffalo cantor, Arlen came out of a Russian-Jewish background not unlike Gershwin's. But the significant fact is that he was born almost a decade later.

By the time he was a teen-ager, ragtime had passed its peak and the sound of hot jazz was in the air. Apart from singing in his father's synagogue choir and hoping for a career as a vocalist, his earliest musical experience was in organizing and arranging for a jazz combo. His first song "Get Happy," interpolated in a flop revue, led to a job with Remick's and an association with the Cotton Club in Harlem. By then the country was in the throes of the Depression. Partly as a result of this and because he wrote for Negro artists, the blues-inflected songs that came from his pen were a deeper shade of indigo than those produced by Gershwin.

From the five Cotton Club scores he wrote between 1930 and 1935 came such hits as "Between the Devil and the Deep Blue Sea," written for Bill Robinson, "Minnie the Moocher's Wedding Day," for Cab Calloway, "I Love a Parade," "I've Got the World on a String," "Ill Wind" and the great standard "Stormy Weather," Ethel Waters' classic vehicle. During his stay on Folly Island in South Carolina, while he was working on "Porgy & Bess," Gershwin found that the natives were singing "Stormy Weather" along with spirituals as if it were a folk song.

While Arlen was pleased with the news, brought to him in Boston when Gershwin attended the premiere of a short-lived Arlen revue "Life Begins at 8:40," he was not happy with the typing that afflicted him as a result of his Cotton Club songs. "Although he has composed in a 'blues' style," biographer Edward Jablonski writes, "Harold Arlen is not strictly 'Happy with the Blues' (the title of his biography). Nothing annoys him more than being typed. The fact is that the blues as a musical form—with its implied structure and harmony—is minimal in the total output of Harold Arlen."

It is easy to think of a long list of Arlen hits that have no relation to the blues at all, from the wonderful score of "The Wizard of Oz," with its Academy Award song "Over the Rainbow," through superb ballads like "Let's Fall In Love," "Last Night When We Were Young" and "My Shining Hour." But there are not very many composers who can claim the authorship of a trio of indigo songs like "I Gotta Right to Sing the Blues," "Blues in the Night" and "Stormy Weather." And when it comes to the blues-ballad derivative known as the torch song, how many composers have produced a trio like "That Old Black Magic," "One for My Baby" and the unforgettable Judy Garland hit "The Man That Got Away."

Although Arlen's movie scores represent a wide spectrum of musical colors, his Broadway shows are deeply dyed in blue. "St. Louis Woman," "Jamaica," "House of Flowers" and even "Bloomer Girl" all deal with phases of Negro life and provided vehicles for leading Negro performers of our day. Add to these, larger works like "Americaneegro Suite" voice and piano and "Free and Easy," a blues opera, and the Negroid cast of Arlen's music becomes well documented. Of the last-mentioned work, premiered in Paris in 1960, a French critic wrote: "Harold Arlen has treated his subject quite different from Gershwin. He has described it as a blues drama, and, in fact, it is a systematic and methodological apotheosis of the blues in all their forms. . . . Arlen seems to have worked to show us that the elastic and balanced rhythm of the blues can lend itself to the expression of all human sentiments."

Arlen's desire to have his versatility as a composer recognized is quite understandable, and no one can question the wide reaches of his talent. But it is also unquestioned that the respect he won from Negro performers during his Cotton Club days was early recognition of an understanding and mastery of blues idiom achieved by few white composers.

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Soul From Cincy

By Paul Ackerman

One of the important labels in the r&b and soul fields in the last two decades is King, operated by Sydney Nathan, with headquarters in Cincinnati. King, which today releases disks by James Brown, was instrumental in influencing the breakthrough of r&b in the pop market in the 1950's with such artists as Little Willie John, Hank Ballard and the Midnighters. Little Willie John and Hank Ballard, respectively, had big hits with such smash songs as "Fever" and "The Twist," both of which are prime copyrights in King's publishing subsidiary, Lois Music.

King, of course, has also been an important factor in the world of country music. In fact, it is an outstanding example of an independent which has risen to prominence in two areas which were once termed specialty fields.

An examination of the King catalog reveals a wealth of r&b material over the years. In addition to James

Brown and Little Willie John, there are recordings by such important artists as Earl Bostic, Hank Ballard, Billy Ward and the Dominoes, the Five Royals and Lonnie Johnson.

The King operation for many years was unique in that it was completely self-contained, with its own branches, pressing and art operation. King even made its own labels. It still is largely self-contained with regard to pressing, art, etc.

The King publishing operation, Lois Music, with its subsidiaries such as J&C Music and Argo Music, is regarded as one of the most interesting catalogs in the r&b and country fields. In addition to "Fever" and "The Twist," Lois contains many copyrights in the country field — a field which is being increasingly tapped by r&b artists. Some of these copyrights are "Signed, Sealed and Delivered," "Money, Marbles and Chalk" and "Sweeter Than the Flowers."

Lubinsky Treads Gospel Path

By Paul Ackerman

One of the independent labels which played an important role in the development of rock and roll in the 1950's is Savoy Records, with headquarters in Newark, N. J., operated by president Herman Lubinsky, with Fred Mendelsohn as general manager. Today, Lubinsky's operation is primarily in the gospel field, wherein he has many blockbuster acts, leading off with the great James Cleveland. But the total Savoy operation has included many musical categories, including jazz on the Regent label; pop, rhythm and blues and jazz on Savoy, and gospel on the Gospel and Sharp labels.

Savoy started in 1939, at which time Bonnie Davis cut a couple of hits titled "Don't Stop Now" and "Why Don't You Do Right." Other early r&b hits were Nappy Brown's "The Right Time" and Rubber Leg Williams' "That's the Stuff You Got to Watch" The latter was cut in 1945, in which year Savoy also issued Miss Rhapsody' "He May Be Your Man But He Comes

to See Me Now." Others who recorded for the label in this era included Charley Parker, Errol Garner, Una May Carlisle, Doc Pomus, Johnny Otis and the Robins and Clara Ward. In 1949, Little Esther (Today Esther Phillips) started recording for Savoy and had several giant sellers.

Today, the Savoy operation focuses on the gospel music world, but it continues to issue a considerable catalog of blues, jazz and r&b. The plant in Newark is a self-contained operation with its own studio and art department. Lubinsky and Mendelsohn seek to introduce fresh, new elements in gospel music. They pride themselves on having introduced the drum in gospel arrangements, an innovation first used in a Roberta Martin date in the 1950's.

Today, about 70 per cent of Savoy's gospel session are done live—on location. For these dates Savoy sends a truck with mobile equipment, and personnel which includes a musical director, a&r man and two engineers.

Mother Lode in the Archives

By Paul Ackerman



Brad McCuen

The RCA Victor archives are loaded with fine blues, and it is the intention of producer Brad McCuen to make more of this material available to the record-buying public. Some classic blues has already been issued on RCA Victor's Vintage Series, but according to McCuen, these releases have only "scratched the surface."

McCuen, known throughout the record industry as a student of recorded repertoire, has been with RCA Victor 20 years. Prior to that he was with Majestic Records; and in his youth he managed a 14-piece dance band at the University of North Carolina. While with Victor he has produced virtually all types of recordings, ranging from Eleanor Roosevelt's "Hello World" to Mary Martin's Victor version of "Cinderella" to sacred recordings by George Beverly Shea and Billy Graham.

"We will issue more classics in both the rural and urban blues categories," McCuen said. He added that on the old Bluebird label alone, RCA released more than 2,000 blues disks (4,000 sides) by a multitude of exciting and valid artists such as Sleepy John Estes, Tampa Red, Blind Willie McTell and many others.

McCuen, who in the late 1930's avidly listened to blues and jazz disks by hanging around Milt Gabler's Commodore Record Shop, credits the blues idiom with being by far the major ingredient in rock and roll. He points out that there is a universality to blues; that it is understood and appreciated in England and France as well as in the States; and it forms an important part of the jazz, country and folk segments of the music business.

In the very early years of RCA Victor, McCuen recalls that blues was issued on the Victor label (prior to Bluebird) as a separate series. In

those years pioneers like the late Frank Walker and the late Ralph Peer were important in finding and developing blues artists. Victor's 23000 series, for instance, carried much jazz of the New Orleans school as well as blues.

Among the later artists (circa 1930) were Walter Davis, Lizzie Miles, Rambling Thomas, Furry Lewis, Frank Stokes and Victoria Spivey. This era of the catalog also includes some interesting gospel and sermon material by the Reverend J. M. Gates. A bit earlier—about 1925—the Victor catalog contains sides by such noted classic blues men as Spencer and Clarence Williams. Other noted Negro artists on the label were Eubie Blake and Noble Sissle.

"Independent labels at this time were very active in blues," McCuen said, "notably such manufacturers as Gennett, Paramount and Grey Gull.

By 1933 Bluebird got under way. "This was a complete label," McCuen said. "It released sides by artists in the pop, country, blues and international field."

The early Bluebird labels would give the title, artist's name and a brief description of the material. Thus, the Reverend J. M. Gates' sides carry the legend: "Preaching and

Singing with Piano." Sides by Amos Easton carry the inscription: "Blues singer with piano and guitar."

Jimmie Rodgers, father of the country music field, and very blues-oriented, is perhaps the first artist on the Bluebird label. Others in the blues category were such noted artists and tunes as Leroy Carr with "Rocks in My Bed," Sonny Boy Williams with "Welfare State Blues" and Joe Williams with "Little Leg Woman."

When Fats Waller recorded "Two Sleepy People" on Bluebird, this started a new, non-blues series on the label. There was also a Cajun Blues series on Bluebird, with such material as "Leaving Home Blues" ("Quitter La Maison") by the Hackberry Ramblers, and "Les Blues De Bosco" by the Rayne Bo Ramblers, both cut in 1937. The Bluebird label carried the designation "Cajun" on this material.

Other blues material on the Victor label, circa 1928, includes Blind Willie McTell doing "Three Women Blues" and "Statesboro Blues"; Jim Jackson's "This Morning She Was Gone"; De Ford Bailey's "Davidson County Blues" and "Ice Water Blues," and Ida May Mack's "Good Bye, Rider."

In the 1920's and 1930's, McCuen said, the orchestras were more important than the soloists in Negro music, and groups like McKinney's Cotton Pickers, the Jazz Wizards (with Richard Jones) and Cab Calloway were strong sellers. A lot of fox trots and novelties, in addition to blues, were released.

McCuen's work in the Victor archives is measurably aided by Ann Lexnard, who keeps all the files in order. It is a massive job, but is a necessary one if the archives' resources are to be properly exploited. There's gold in those vaults.

The South, A Different Frame of Mind

By Claude Hall

"People have said that I ought to move to New York. But I don't need to. This is where it's at," said Phil Walden, who heads one of the largest r&b management businesses in the world. Not in Los Angeles or Detroit, or even Cleveland or Houston. But in Macon, Ga. Among the 35 acts on his roster are such greats as Otis Redding, Arthur Conley, Jimmy Hughes, Percy Sledge, Eddie Floyd and Joe Simon. The Walden enterprises also include publishing and record producing.

"This is where the hit artists are from," Walden said. "By staying here,

I can sign an act three weeks before New York managers have even heard of the artist."

But Walden operates under "an entirely different frame of mind" — something new in today's r&b artist situation. "It's always been that when a record artist made it, he'd move north. That's no longer the case. Otis Redding, for example, has done more to improve the racial situation in the South than a hundred sit-ins. He has a 300-acre ranch, is a member of the Chamber of Commerce, has various real estate holdings. When he's not traveling, he works here at his office which is in this building."

Redding, who now produces about five artists, is spending more and more time in the studio at recording sessions and less time on the road as a performer, Walden said.

Walden and Redding have been together since the beginning. It started several years ago when Walden was going to Mercer University in Macon. He lined up a band for a rush party. Redding was the singer for the band. The band asked Walden to get them some more dates. Walden started booking the band in 1958. In 1960 he opened his own booking office and "for three years I was in it by myself." Then, after graduation, he went into the service; it was at this point that a brother, Allen Walden, joined the firm and held it to-

gether while Phil was in the service.

When Walden got out of the service in 1965, things really began to happen. "I never planned on staying in this business . . . I was going back to law school. No one in my family had ever done this sort of thing," Walden said.

Walden is a close friend of producers Quinn Ivy and Rick Hall in Alabama, Quinton Claunch in Memphis, Jerry Crutchfield in Nashville. He said all of them sort of consider Jerry Wexler of Atlantic Records as a brother while "Jim Stewart of Stax Records in Memphis is like our daddy."

Redding, felt Walden, is bound for bigger and better things. "He's a fantastic producer. He always wrote and arranged for himself . . . it's just a matter of transposing for another artist. Even so, he's just scraping the edge now of what he'll do eventually."

A natural musician who can play five instruments, Redding made his first record in 1962 when Johnny Jenkins needed someone to drive him to Memphis to a recording session at Stax Records. Redding drove him up. "I told him," Walden said, "to make something himself if he had time." He did. "These Arms of Mine" was one of the tunes that came out of a 40-minute recording session and "he hasn't missed since."

A BOOK SHELF OF THE BLUES

BORN WITH THE BLUES: The True Story of the Pioneering Blues Singers and Musicians in the Early Days of Jazz. By Perry Bradford. (1965)

THE COUNTRY BLUES. By Samuel B. Charters. (1959)

FATHER OF THE BLUES. By W. C. Handy. (1941)

A TREASURY OF THE BLUES. By W. C. Handy. (1926/1949)

LADY SINGS THE BLUES. By Billie Holiday with William Dufty. (1956)

BLUES PEOPLE: Negro Music in White America. By LeRoi Jones. (1963)

URBAN BLUES. By Charles Keil. (1966)

REALLY THE BLUES. By Milton (Mezz) Mezzrow and Bernard Wolfe. (1946)

BALLADS, BLUES AND THE BIG BEAT. By Donald Myrus. (1966)

CONVERSATION WITH THE BLUES. By Paul Oliver. (1966)

THE MEANING OF THE BLUES. (Originally published as **BLUES FELL THIS MORNING.**) By Paul Oliver. (1960/1963)

THE BOOK OF THE BLUES. Edited by Kay Shirley. Annotated by Frank Driggs. (1963)

BIG BILL BLUES. William Broonzy's story as told to Yannich Bruynoghe. (London, 1955)

Ruth Bowen Reflects



By Paul Ackerman

"I named Queen Booking Corporation after Dinah Washington—known throughout the music industry as 'The Queen.' Dinah and I were old friends, and years ago, while she was on Mercury and Roulette, I managed her. Then I decided to become an agent, and two years ago I expanded my agency to a full-fledged booking operation."

The speaker is Ruth Bowen, who at the age of 39 is president of the rapidly growing company.

The market for rhythm and blues and rock and roll acts is growing continuously, Mrs. Bowen said, adding: "The young people today are very aware musically; they understand the roots of American music; and this interest is manifest not only in the United States but also overseas."

In the United States, Mrs. Bowen said, r&b years ago was strong in certain specific markets; but today it is a powerful draw nationally. She added that England, thus far, is the best of the foreign markets—so much so that QBC maintains eight representatives there to promote QBC acts. France and Germany are improving as overseas markets. "When we send an act to England, we also seek to book them in France and Germany, particularly at the military bases and on TV shows.

But with regard to locations generally, Mrs. Bowen said it is no longer unusual for class spots to book r&b and rock acts. "Our billings have grown tremendously in the last two years and it is growing daily."

As a result of this growth, QBC is planning to expand within the next six months. The expansion will be both in terms of space and personnel. Also envisioned is the setting up of branch offices on the West Coast, the South and the Midwest. "Up to

now, we have been handling the operation out of our New York offices at 1650 Broadway, but we are adding more acts, getting more bookings and therefore we want to set up the most modern type of operation to service the buyers of talent."

Mrs. Bowen feels the college market has now become a very good one, along with onenighters, auditoriums and club dates.

Mrs. Bowen started in the show business as a press agent, handling Dinah Washington, Charley Ventura and others, along with some commercial accounts. "Becoming an agent, and ultimately a full-fledged booking operation, was a challenge to me," she said.

A partial list of acts booked by QBC, including acts in the r&b, blues, gospel and jazz fields, include Major Lance, Stevie Wonder, the Miracles, the Gentrys, the Staple Singers, Jerry Butler, the Impressions, Gene Chandler, the Marvellettes, Herbie Mann, King Curtis, Lloyd Price, Yusef Lateef and Jimmy McCracklin.

Ruth Bowen, in addition to her duties as president, handles the club department, and James Arnold the one-night field, assisted by Tom Roy, Eddie Harris and Stan Seidenberg handle the cocktail department and TV department respectively.

**THE BEST IN
RHYTHM & BLUES -:- SPIRITUALS
FROM
NASHBORO RECORD COMPANY**

NASHBORO
EXCELLO

CRESCENT
A-BET

JOHNNY TRUITT, SLIM HARPO, LIGHTING SLIM, LAZY LESTER, LONESOME SUNDOWN, THE AVONS, FREDDIE NORTH, KATIE WEBSTER, SILAS HOGAN, ARTHUR GUNTER, TRAVELING NOTES, BRO. JOE MAY, SWANEE QUINTET, HARMONIZING FIVE, CONSOLERS, SPIRITUAL FIVE AND MANY OTHER GREAT GROUPS.



NASHBORO RECORD CO., Inc.
1011 WOODLAND ST. (615) 227-5081 NASHVILLE, TENN.

CREAM OF THE BLUES CATALOG

Singles and albums listed below cover both blues and r&b product. The selections, top-selling catalog product, were furnished by the various record labels. This list is meant to supplement the R&B Discography, based on chart performance, and compiled by Billboard's Market Research Department. Selections are listed alphabetically by label, with the breakdown under the label, alphabetically by artist. The figure at the end of each line is the catalog number of the record.

SINGLES

ABC

- RAY CHARLES**—At the Club/Hide 'Nor Hair; 10314
—Busted/Making Believe; 10481
—Don't Set Me Free/The Brightest Smile in Town; 10405
—Georgia on My Mind/Carry Me Back to Old Virginny; 10135
—Hit the Road, Jack/The Danger Zone; 10244
—I Can't Stop Loving You/Born to Lose; 10330
—I've Got News for You/I'm Gonna Move to the Outskirts of Town; 202
—Lucky Old Sun/Old Man Time; 10509
—Ruby/Hard-Hearted Hannah; 10164
—Sticks and Stones/Worried Life Blues; 10118
—Take These Chains From My Heart/No Letter Today; 10435
—Unchain My Heart/But on the Other Hand, Baby; 10266
—You Are My Sunshine/Your Cheating Heart; 10375
—You Don't Know Me/Careless Love; 10345
—Without Love (There Is Nothing)/No One; 10453
THE ELEGANTS—Little Star/Getting Dizzy; 25005
THE IMPRESSIONS—Amen/Long, Long Winter; 10602
—Gypsy Woman, As Long as You Love Me; 10241
—I'm So Proud/I Made a Mistake; 10544
—It's All Right/You'll Want Me Back; 10487
—Keep on Pushing/I Love You (Yeah); 10554
—Meeting Over Yonder/I've Found That I've Lost; 10670
—Minstrel and Queen/You've Come Home; 10357
—Never Could You Be/I Need You; 10710
—Never Let Me Go/Little Young Lover; 10328
—People Get Ready/I've Been Trying; 10622
—Sad, Sad Girl and Boy/Twist and Limbo; 10431
—Talking About My Baby/Never Too Much Love; 10511
—Woman's Got Soul/Get Up and Move; 10647
—You Must Believe Me/See the Real Me; 10581
THE MARVELOUS—I Do/My Heart; 10629
LOYD PRICE—Just Because/Why; 9922
—Personality/Have You Ever Had the Blues?; 10018
—Stagger Lee/You Need Love; 9972
THE TAMS—What Kind of Fool/Laugh It Off; 10502

A-BET

- THE AVONS**—Talk to Me; 9419
JOE JOHNSON—Dirty Woman Blues; 9417
LITTLE JOHNNY TRUITT—There Goes a Girl; 9416

ARBET

- SHADDEN AND THE KING LEARS**—Come Back When You Grow Up; 1016

ATCO

- DARRELL BANKS**—Here Come the Tears; 6471
THE COASTERS—Along Came Jones; 6141
—Charlie Brown; 6132
—Down in Mexico; 6064
—Little Egypt; 6192
—Poison Ivy; 6146
—Searchin'; 6084
—Shoppin' for Clothes; 6178
—Yakety Yak; 6116

- ARTHUR CONLEY**—Sweet Soul Music; 6463
KING CURTIS—Pots and Pans, Part I; 6447
—Something on Your Mind; 6457
THE IKETTES—I'm Blue; 6212
BEN E. KING—Don't Play That Song; 6222
—I (Who Have Nothing); 6267
—Seven Letters; 6328
—Spanish Harlem; 6185
—Stand By Me; 6194
—Tears, Tears, Tears; 6472
—What Is Soul; 6454
ROBINS—Smokey Joe's Cafe; 6059
DEE DEE SHARP—My Best Friend's Man; 6445
THE SH-BOOMS—Sh-Boom; 6213
THE SENSATIONS—Please Me, Disk Jockey; 6067
—Yes Sir, That's My Baby; 6056
SUPERIORS—Lost Love; 6106
MARY WELLS—Set My Soul on Fire; 6469

ATLANTIC

- LaVERN BAKER**—I Cried a Tear; 2007
—Jim Dandy; 1116
—Tweedle Dee; 1047
THE BOBBETTES—Mr. Lee; 1144
SOLOMON BURKE—Got to Get You Off My Mind; 2276
—If You Need Me; 2185
—Just Out of Reach; 2114
THE CARDINALS—Off Shore; 1090
—Wheel of Fortune; 958
RAY CHARLES—Hallelujah I Love Her So; 1096
—I'm Moving On; 2043
—I've Got a Woman; 1050
—The Right Time; 2010
—Sweet 16 Bars; 2068
—What'd I Say, Paris I & II; 2031
THE CLOVERS—Blue Velvet; 1052
—Devil or Angel; 1083
—Love, Love, Love; 1094
DON COVAT—Seesaw; 2301
LARRY DALE—Drinkin' Wine Spo Dee O Dee; 2133
THE DRIFTERS—Dance With Me/True Love, True Love; 2040
—Fools Fall in Love in a Hurry; 1123
—Honey Love; 1029
—I Count the Tears; 2087
—Money Honey; 1006
—On Broadway; 2182
—Please Stay; 2105
—Saturday Night at the Movies; 2260
—Save the Last Dance for Me; 2071
—Some Kind of Wonderful; 2096
—Sweets for My Sweet; 2117
—There Goes My Baby; 2025
—This Magic Moment; 2050
—Under the Boardwalk; 2237
—Up on the Roof; 2162
—What'cha Gonna Do; 1055

- ARETHA FRANKLIN**—I Never Loved a Man the Way I Love You; 2386

- IVORY JOE HUNTER**—Since I Met You, Baby; 1111
JO ANN & TROY—I Found a Love, Oh What a Love; 2256

- BARBARA LEWIS**—Baby, I'm Yours; 2283
—Help, Stranger; 2184
—I'll Make Him Love Me; 2400

- CLYDE McPATTER**—A Lover's Question; 1199
—Treasure of Love; 1092

- WILSON PICKETT**—Don't Fight It; 2306
—Everybody Needs Somebody to Love; 2381
—I Found a Love, Part I; 2394
—In the Midnight Hour; 2289
—Land of 1000 Dances; 2348
—Mustang Sally; 2365
—634-5789; 2320

- PERCY SLEDGE**—Baby, Help Me; 2283
—It Tears Me Up; 2358
—Out of Left Field; 2396
—Warm and Tender Love; 2342
—When a Man Loves a Woman; 2326

- CARLA THOMAS**—Gee Whiz; 2086
—I'll Bring It Home to You; 2163

- DORIS TROY**—Just One Look; 2188
JOE TURNER—Shake, Rattle and Roll; 1026
CHUCK WILLIS—Betty and Dupree; 1168
—C. C. Rider; 1130

- Hang Up My Rock and Roll Shoes; 1179
—It's Too Late; 1098

BACKBEAT

- ROY HEAD**—Treat Her Right; 546
O. V. WRIGHT—You're Gonna Make Me Cry; 548

BISCAYNE

- (TALL) PAUL HANKINS**—A Touch of Blues; 003
—Turnpike; 001

- PREZ KENNETH**—Devil Dealing, Part I & II; 011
—I'm Looking for My Baby; 005
—You Left Me to Cry; 015

- SCOTTY AND THE RIB-TIPS**—The Greasy Spoon, Part I & II; 016

- BILL WATTS**—Lover's Lonely Island/Let's Go Steady; 008

- SLIM WILLIS**—Tighten Up Your Game, Baby/Why Don't You Believe; 010

BRUNSWICK

- THE ARTISTICS**—Girl I Need You/Glad I Met You; 55315

- I'm Gonna Miss You/Hope We Have; 55301
LaVERN BAKER—Batman to the Rescue/Call Me Darling; 55297

- BILLY BUTLER**—Help Yourself/Sweet Darling; 55306
GENE CHANDLER—The Girl Don't Care/My Love; 55312

- THE FOUR PENNIES**—You Have No Time to Lose/You're a Gas With Your Trash; 55304

- THE YOUNG HOLT TRIO**—Ain't That Something That Money Can't Buy/Mellow Yellow; 55317

- Wack Wack/This Little Light of Mine; 55305
MARVIN SMITH—Time Stopped/Have More Time; 55299

- JACKIE WILSON**—All My Love/A Woman, a Lover, a Friend; 55167

- Baby Workout/I'm Going Crazy; 55239
—Big Boss Line/Be My Girl; 55266

- Brand New Thing/Soul Galore; 55290
—Come Back to Me/To Be Loved; 55052

- Danny Boy/Soul Time; 55277
—The Greatest Hurt/There'll Be No Next Time; 55221

- I Believe/Be My Love; 55294
—I Believe I'll Love On/Lonely Teardrops; 55283

- I Don't Want to Love You/Just Be Sincere; 55309

- I'll Be Satisfied/Ask; 55136
—Lonely Teardrops/In the Blue of Evening; 55105

- The New Breed/Baby Get It; 55250
—Night/Doggin' Around; 55166

- No Pity/I'm So Lonely; 55280
—3 Days, 1 Hour, 30 Minutes/I've Got to Get Back; 55289

- Whispers (Gettin' Louder)/The Fairest of Them All; 55300

- JACKIE WILSON & LINDA HOPKINS**—Shake a Hand/Say I Do; 55243

CAMEO

- CANDY & THE KISSES**—The 81; C336
—Soldier Baby (of Mine); C355
- BOBBY MARCHAN**—Help Yourself; C469
—Meet Me in Church; C453
—Shake Your Tambourine; C429
—There's Something About My Baby; C405
- THE ORLONS**—Crossfire; C273
—Don't Hang Up; C231
—Goin' Places; C332
—South Street; C243
—The Wah-Watusi; C218
- DEE DEE SHARP**—Do The Bird; C244
—Gravy for My Mashed Potatoes; C219
—I Really Love You; C375
—It's a Funny Situation; C382
—Mashed Potato Time; C212
—Never Pick a Pretty Boy; C329
—Ride; C230
—To Know Him Is to Love Him; C347

CAPITOL

- CANNONBALL ADDERLEY QUINTET**—Mercy, Mercy, Mercy/Games; 5798
—Money in the Pocket/Hear Me Talking to You; 5648
—The Sticks/Cannon's Theme; 5736
—Why (Am I Treated So Bad)/I'm on My Way; 5877
- JULIAN CANNONBALL ADDERLEY**—Money in the Pocket; 5561
—Sticks; 5676
—Why Am I Treated So Bad?; 5877
—Mercy, Mercy, Mercy; 5798
- MILT BUCKNER**—Mighty Low; 6101
- CHECKMATES**—Please Don't Take My World Away; 5814
- CHUBBY AND THE TURNPIKES**—I Know the Inside Story; 5840
- PATTI DREW**—Tell Him; 5861
- DOBBIE GRAY**—River Deep, Mountain High; 5853
- THELMA HOUSTON**—Don't Cry My Soldier Boy; 5882
- THE MAGNIFICENT MEN**—Maybe, Maybe, Baby/I've Got News; 5732
—Peace of Mind/All Your Lovin's Gone to My Head; 5608
—Stormy Weather/Much Much More of Your Love; 5812
- LOU RAWLS**—Dead End Street/Yes It Hurts, Doesn't It; 5869
—Love Is a Hurtin' Thing/Memory Lane; 5709
—The Shadow of Your Smile/Southside Blues; 5655
—Three O'Clock in the Morning/Stormy Weather; 6083
—Tobacco Road/Blues for a String Guitar; 6096 (1966 release; 5049 released in 1963)
—Troubles Down Here Below/The Life That I Lead; 5824
—You Can Bring Me All Your Heartaches 'A Woman Who's a Woman; 5790
—Shadow of Your Smile; 5655
—Love Is a Hurtin' Thing; 5709
—Trouble Down Here Below; 5824
—Dead-End Street; 5869
—Three o'Clock in the Morning; 6083
—Tobacco Road; 6096
- NANCY WILSON**—Guess Who I Saw Today; 4647
—Uptight; 5673
—In the Dark; 5841
—How Glad I Am; 6100

COLUMBIA

- GEORGE BENSON**—The George Benson Cookbook, CL 2613/CS 9413
—It's Uptown George Benson Quartet; CL 2525 CS 9325
- SHIRLEY ELLIS**—Soul Time; 4-44021
—Sugar, Let's Shing-A-Ling, Soul Time With Shirley Ellis; CL 2679/CS 9479
- ARETHA FRANKLIN**—Cry Like a Baby; 4-43827
—Greatest Hits; CL 2673/CS 9473
—Take It Like You Give It; CL 2629/CS 9429
- ROY MERIWETHER TRIO**—Popcorn and Soul/Groovin' at the Movies; CL 2498/CS 9298
—Soup and Onions; CL 2433/CS 9233
- THE SPELLBINDERS**—The Magic of the Spellbinders, CL 2514/CS 9314

CORAL

- COZY COLE**—Ol' Man Mose/Christopher Columbus; 62395
—Topsy, Parts I & II; 65584
- WILD BILL DAVIS**—April in Paris/Manhattan; 65558
—Canadian Sunset/Hawaiian War Chant; 65565
- BUDDY HOLLY**—Bo Diddley/True Love Ways; 62352
- BILLY WILLIAMS, (FATS) HUDSON & ENSEMBLE**—Nola/He's Got the Whole World in His Hands; 65540

DADE

- NAT KENDRICKS & THE SWANS**—Mashed Potatoes, Parts I & II; 5004

DATE

- PEACHES & HERB**—Close Your Eyes; 2-1549
—Let's Fall in Love; 2-1523

DECCA

- JIMMY CASTOR & HIS QUARTET**—In a Boogaloo Bag, Parts I & II; 31963
- SAMMY DAVIS JR.**—I Got a Woman/Something's Gotta Give; 25583
- EARL GRANT**—After Hours/Stand By Me; 25674
—Black Coffee/I'm Just a Lucky So-and-So; 25626
—Caravan/I'll Build a Stairway to Paradise; 25601
—Ebb Tide/Deep Purple; 25526
—The End/Ol' Man River; 25647
—I'll Drown in My Tears/I Can't Stop Loving You; 31902
—Silver Bells/Jingle Bells; 25703
—Sweet Sixteen Bars/Learnin' the Blues; 25574
—Swingin' Gently/Beyond the Reef; 25560
- LIONEL HAMPTON**—Everybody's Somebody's Fool/Gone Again; 30412
—Hamp's Boogie Woogie/Tempo's Boogie; 23836
—Hey! Ba-Ba-Re-Bob/Flying Home; 23837
- SCREAMIN' JAY HAWKINS**—All Night/I'm Not Made of Clay; 32019
—I Put a Spell on You/You're an Exception to the Rule; 32100
- AL HIBBLER**—After the Lights Go Down Low/I Was Telling Her About You; 29982
—Unchained Melody/Daybreak; 29441
- BILLIE HOLIDAY**—Lover Man/That Old Devil Called Love; 23391
- THE INK SPOTS & ELLA FITZGERALD**—I'm Making Believe/Into Each Life Some Rain Must Fall; 23356
- LOUIS JORDAN**—Caldonia/Somebody Done Changed the Lock on My Door; 23932
—Let the Good Times Roll/Ain't Nobody Here But Us Chickens; 23741
—Pinetop's Boogie Woogie/Saxa-Woogie; 25394
- LOUIS JORDAN & HIS TYMPANY FIVE**—Saturday Night Fish Fry, Parts I & II; 24725
- LITTLE CHARLES AND THE SIDEWINDERS**—A Taste of the Good Life/Talkin' About You Babe; 32095
- THE MIGHTY HANNIBAL**—Jerkin' the Dog/ I Found a Way; 31876
- MILLS BROTHERS**—Opus One/Yes You Are; 29496
- GROVER MITCHELL**—Someone's Knockin' at My Door/ I Will Always Have Faith in You; 37147
—Take Your Time and Love Me/There's Only One Way; 32015
- RAY POLLARD**—This Is My Song/Lie Lips Lie; 32111
- ARTHUR PRYSOCK**—Baby, Don't You Cry/I Didn't Sleep a Wink Last Night; 31775
—When Day Is Done/What Will I Tell My Heart; 25684
- QUARTETTE TRES BIEN**—Boss Tres Bien/Days of Wine and Roses; 31615
- THE SHIRELLES**—I Met Him on Sunday/My Love Is a Charm; 25506
- DEBBIE TAYLOR**—The Last Laugh Is on the House/ I Get the Blues; 32090
- JACKIE VERDELL**—Are You Ready for This/I'm Your Girl; 32118
- BILLY WARD**—St. Therese of the Roses/Home Is Where You Hang Your Heart; 29933
- CHICK WEBB WITH ELLA FITZGERALD**—A Tisket-a Tasket/Undecided; 25434
- DANNY WHITE**—Kiss Tomorrow Goodbye/You Can Never Keep a Good Man Down; 32105
—Taking Inventory/Cracked Up Over You; 32048

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- WILBERT HARRISON**—Sentimental Journey; 301
- WILLIE WEST**—Greatest Love; 306
- MAURICE WILLIAMS**—Baby Baby; 302
—Don't Be Half Safe; 311
- THE ZODIACS**—May I; 304
—Surely; 309

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- JOE TEX**—A Woman Can Change a man; 4006
—Hold What You've Got; 4001
—I Believe I'm Gonna Make It; 4033
—I've Got to Do a Little Bit Better; 4045
—The Love You Save; 4026
—Papa Was Too; 4051
—Show Me; 4055
—S.Y.S.L.J.F.M.; 4028

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- FRANKIE FORD**—I Can't Face Tomorrow; 101

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- BOBBY BLAND**—Sometimes Tomorrow; 170
—I'll Take Care; 314
—Lead Me; 318
—Don't Cry No More; 340
—Turn on Your Love Lite; 344
—Yield Not; 352
—That's the Way Love Is; 360
—Call on Me; 360
—Blind Man; 386
—U'm Too Far Gone; 393
- ERNE K-DOE**—Later for Tomorrow; 411
- BUDDY ACE**—Nothing in the World; 397
—Hold on to This Old Fool; 414
- JUNIOR PARKER**—Next Time You See Me; 164
—Sweet Honee Chi; 301
—Annie Get Your Yo Yo; 345
- PAUL PERRYMAN**—Just to Hold My Hand; 158
- TED TAYLOR**—Be Ever Wonderful; 304

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- AUBREY TWINS**—Poor Boy; 10135
- BONGI & JUDY**—What Should a Young Girl Do?; 10130
- LITTLE RICHARD**—Don't Deceive Me; 4-7278
- COOKIE JACKSON**—Your Girl Gonna Go Bad; 4-7279
- WALTER JACKSON**—Speak Her Name; 4-7272
- SANDY SHELDON**—You're Gonna Make Me Love You; 4-7277
- THE VIBRATIONS**—Pick Me; 4-7274
- LARRY WILLIAMS & JOHNNY WATSON**—Mercy, Mercy; 4-7274

EXCELLO

- LOUIS BROOKS**—It's Love Baby; 2056
- GUITAR GABLE**—Congo Mombo; 2082
- THE GLADIOLAS**—Little Darlin'; 2101
- ARTHUR GUNTER**—Baby Let's Play House
—Workin' for My Baby; 2204
- SLIM HARPO**—Baby, I'm Your Bread Maker; 2282
—Baby Scratch My Back; 2273
—King Bee; 2113
—Rainin' in My Heart; 2194
- LAZY LESTER**—I'm a Lover, Not a Fighter; 2143
—They Call Me Lazy; 2107
- LIGHTNIN' SLIM**—Don't Mistreat Me Baby; 2240
—Mean Old Lonesome Train; 2106
—Rooster Blues; 2169
—Tom Cat Blues; 2173
- LONESOME SUNDOWN**—Learn to Treat Me Better; 2174
—My Home Is a Prison; 2102
—Please Be On That 519; 2254
- LILLIAN OFFITT**—Miss You So; 2104

FAIRMOUNT

- DEE DEE SHARP**—The Love I Feel for You; F1004
- LONNIE YOUNGBLOOD**—Go Go Shoes; F1002
—The Grass Will Sing for You; F1016
—Soul Food; F1022

FAME

- JIMMY HUGHES**—Neighbor, Neighbor; 1003
—Why Not Tonight; 1011

FONTANA

- GLORIA LYNNE**—Watermelon Man; F-1511
- JAMES PHELPS**—Walking the Floor Over You; F-1581

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- SOUL CITY**—Everybody Dance Now; GT801

GORDY

- THE CONTOURS**—Can You Do It; 7029
—Can You Jerk Like Me; 7037
—Do You Love Me; 7005
—Don't Let Her Be Your Baby; 7016
—First I Look at the Purse; 7044
—It's So Hard Being a Loser/Your Love Grows More Precious Every Day; 7059
—Just a Little Misunderstanding; 7052
—Shake Sherry; 7012
—You Get Ugly; 7019
- MARTHA & THE VANDELLAS**—Come and Get These Memories; 7014
—Dancing in the Street; 7033
—Heat Wave; 7022
—I'll Have to Let Him Go; 7011
—I'm Ready for Love; 7056
—Live Wire; 7027
—My Baby Loves Me; 7048
—Nowhere to Run; 7039
—Quicksand; 7025
—Wild One/Dancing Slow; 7036
—You've Been in Love Too Long/Love (Makes Me Do Foolish Things); 7045

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THE TEMPTATIONS—Ain't Too Proud to Beg; 7054
—Beauty Is Only Skin Deep; 7055
—Farewell My Love; 7020
—Get Ready; 7049
—Girl (Why You Wanna Make Me Blue); 7035
—I Want a Love I Can See; 7015
—I'll Be in Trouble/The Girl's Alright With Me; 7032
—(I Know) I'm Losing You; 7057
—It's Growing; 7040
—My Baby/Don't Look Back; 7047
—My Girl; 7038
—Paradise; 7010
—Since I Lost My Baby; 7043
—The Way You Do the Things You Do; 7028

THE VANDELLAS—Jimmy Mack; 7058

KIM WESTON—Helpless; 7050
—Take Me in Your Arms; 7046

GROOVESVILLE

J. J. BARNES—Baby Please Come Back Home; 1006
STEVE MANCHA—Don't Make Me a Storyteller; 1005
—Friday Night; 1004
—I Don't Want to Love You; 1002

HOLLYWOOD

CHARLES BROWN—Merry Christmas Baby; 1021
LOWELL FULSOM—Everyday I Have the Blues; 1103
—Lonesome Christmas; 1022
THE PAC-KEYS—Stone Fox; 1108

IMPERIAL

CHARLES BROWN—Drifting Blues/Black Night; 018
ERNIE K-DOE—Mother-in-Law/I Cried My Last Tear; 039
FATS DOMINO—Blue Monday/I'm in Love Again; 003
—Blueberry Hill/I'm Walkin'; 004
—Bo Weevil/Whole Lotta Lovin'; 007
—The Fat Man/Goin' Home; 001
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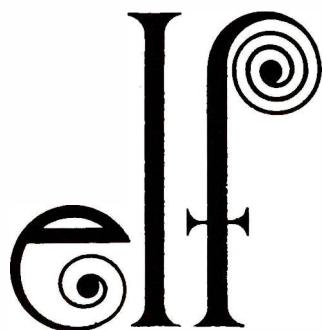
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SIDNEY BECHET WITH SAMMY PRICE BLUEICIANS—Sidney Bechet; BL 54037
THE YOUNG HOLT TRIO—Wack Wack; BL 54121
JACKIE WILSON—Baby Workout; BL 54110
 —Body and Soul; BL 54105
 —By Special Request; BL 54101
 —Jackie Sings the Blues; BL 54055
 —Jackie Wilson at the Copa; BL 54108
 —Jackie Wilson Sings the World's Greatest Melodies; BL 54106
 —Lonely Teardrops; BL 54045
 —My Golden Favorites; BL 54058
 —My Golden Favorites, Vol. 2; BL 54115
 —Shake a Hand; BL 54113
 —So Much; BL 54050
 —Somethin' Else; BL 54117
 —Soul Galore; BL 54120
 —Soul Time; BL 54118
 —Soul Time; BL 54118
 —Spotlight on Jackie; BL 54119
 —Whispers; BL 54122
 —A Woman, a Lover, a Friend; BL 54059
 —You Ain't Heard Nothin' Yet; BL 54100

CAMEO

DEE DEE SHARP—18 Golden Hits; Cameo 2002

CAPITOL

CANNONBALL ADDERLEY—Cannonball Adderley Live; (S)T 2399
 —Domination; (S)T 2203
 —Mercy, Mercy, Mercy; (S)T 2663
CANNONBALL ADDERLEY & ERNIE ANDREWS—Live Session!; (S)T 2284
BEN BENAY—The Big Blues Harmonica of Ben Benay; (S)T 2484
KING CURTIS—Soul Serenade; (S)T 2273
JAY McSHANN—McShann's Piano; (S)T 2645
HORACE OTT & SONNY SANDERS—The Magnificent Men; (S)T 2678
LOU RAWLS & LES McCANN—Stormy Monday; (S)T 1714
JULIAN CANNONBALL ADDERLEY—Domination; (S)T-2203
 —Fiddler on the Roof; (S)T-2216
 —Live Session! (with Ernie Andrews); (S)T-2284
 —Cannonball Adderley Live; (S)T-2399
 —Great Love Themes; (S)T-2531
 —Mercy, Mercy, Mercy; (S)T-2663
 —Why (Am I Treated So Bad); (S)T-2617
KING CURTIS—Soul Serenade; (S)T-2095
 —King Curtis Plays the Hits Made Famous by Sam Cooke; (S)T-2341
ELLA FITZGERALD—Brighten the Corner; (S)T-2685
LOU RAWLS—Stormy Monday; (S)T-1714
 —Carryin' On; (S)T-2632
 —Lou Rawls "Live"; (S)T-2459
 —Nobody But Lou; (S)T-2273
 —The Pilgrim Travelers; (S)T-2485
 —Soulin'; (S)T-2566
 —Tobacco Road; (S)T-2042
 —Black and Blue; (S)T-1824
 —Tobacco Road; (S)T-2042
 —Nobody But Lou; (S)T-2273
 —Lou Rawls and Strings; (S)T-2401
 —Lou Rawls "Live"; (S)T-2459
 —The Pilgrim Travelers; (S)T-2485
 —Soulin'; (S)T-2566
 —Carryin' On; (S)T-2632
 —Too Much!; (S)T-2713
ART REYNOLDS SINGERS—Tellin' It Like It Is!; (S)T-2534
VERDELL SMITH—(Alone) In My Room; (S)T-2476
THE VOICES OF HOPE—The Voices of Hope; (S)T-1526
 —Walk On By Faith; (S)T-2480
NANCY WILSON—Like in Love; (S)T-1319
 —Something Wonderful; (S)T-1440
 —The Swinging's Mutual (with George Shearing Quintet); (S)T-1524
 —Nancy Wilson/Cannonball Adderley; (S)T-2657
 —Hello Young Lovers; (S)T-1767
 —Broadway—My Way; (S)T-1828
 —Hollywood—My Way; (S)T-1934
 —Yesterday's Love Songs . . . Today's Blues; (S)T-2102
 —Today, Tomorrow, Forever; (S)T-2082
 —The Nancy Wilson Show; (S)KAO-2136

—How Glad I Am; (S)T-2155
 —Today—My Way; (S)T-2321
 —Gentle Is My Love; (S)T-2351
 —From Broadway With Love; (S)T-2433
 —A Touch of Today; (S)T-2495
 —Tender Loving Care; (S)T-2555
 —Nancy—Naturally; (S)T-2634
 —Just for Now; (S)T-2712

CHECKER

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 —Bossman; 3007
ARETHA FRANKLIN—Songs of Faith; 10009
LITTLE MILTON—Little Milton Sings Big Blues; 3002
LITTLE WALTER—The Best of Little Walter; 3004
THE SOUL STIRRERS—The Best of the Soul Stirrers; 10015
 —Resting Easy; 10021
THE VIOLINAIRES—Stand By Me; 10011
 —The Fantastic Violinaires; 10017
 —I'm Going to Serve the Lord; 10020

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 —Chuck Berry's Golden Decade; 1514D
REV. C. L. FRANKLIN—Nothing Shall Separate Me From the Love of God; 16
 —The Twenty-Third Psalm; 20
 —The Eagle Stirreth Her Nest; 21
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 —Give Me This Mountain; 27
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 —The Real Folk Blues; 1502
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 —Moms Mabley at the Playboy Club; 1460
 —Moms Mabley at the Geneva Convention; 1463
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SONNY BOY WILLIAMSON—The Real Folk Blues; 1503

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BROOK BENTON—The Soul of Brook Benton; HL 7346
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 —The Bessie Smith Story, Vol. 2 (Blues to Barrelhouse); CL 856
 —The Bessie Smith Story, Vol. 3 (with Joe Smith & Fletcher Henderson's Hot Six); CL 857
 —The Bessie Smith Story, Vol. 4 (with James P. Johnson & Charlie Green); CL 858
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 —Jazz Odyssey, Vol. 2—The Sound of Chicago (1923-1940); C3L 32
 —Jazz Odyssey, Vol. 3—The Sound of Harlem; C3L 33
 —The Original Sound of the Twenties; C3L 35
 —What Is Jazz?; CL 919

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—A Closer Walk With Thee; DL 4811
—Earl After Dark; DL 4188
—Earl Grant at Basin Street East; DL 4299
—Earl Grant Midnight Sun; DL 4338
—Earl Grant Sings and Plays Songs Made Famous by Nat Cole; DL 4729
—Earl Grant. Yes Sirree!; DL 4405
—Ebb Tide; DL 4165
—The End; DL 8830
—Fly Me to the Moon; DL 4454
—Grant Takes Rhythm; DL 8905
—Just for a Thrill; DL 4506
—Just One More Time; DL 4576
—The Magic of Earl Grant; DL 4044
—Nothin' But the Blues; DL 8916
—Spotlight on Earl Grant; DL 4624
—Stand By Me; DL 4738
—The Versatile Earl Grant; DL 8672
CHICO HAMILTON QUINTET—Sweet Smell of Success; DL 8614
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LIONEL HAMPTON & ORCH.—All American Award Concert; DL 8088
—Hamp's Golden Favorites; DL 4296
LIONEL HAMPTON & SEXTET—Moonglow; DL 8230
COLEMAN HAWKINS—The "Hawk" Talks; DL 8127
AL HIBBLER—Al Hibbler Remembers the Big Songs of the Big Bands; DL 8862
—Here's Hibbler; DL 8420
—Hits by Hibbler; DL 8757
—Starring Al Hibbler; DL 8328
BILLIE HOLIDAY—The Billie Holiday Store; DXB-161
—The Blues Are Brewin'; DL 8701
—The Lady Sings; DL 8215
—Lover Man; DL 8702
THE INK SPOTS—The Best of the Ink Spots; DXB-182
—Time Out for Tears; DL 8232
LOUIS JORDAN TYPANY FIVE—Let the Good Times Roll; DL 8551
JIMMY LUNCEFORD & ORCH.—Jimmy Lunceford; DL 8050
CARMEN McRAE—After Glow; DL 8583
—By Special Request; DL 8173
—Carmen for Cool Ones; DL 8738
—Torchyl; DL 8276
THE MILLS BROTHERS—The Best of the Mills Brothers; DXB-193
—Singin' and Swingin'; DL 8209
ARTHUR PRYSOCK—Strictly Sentimental; DL 4581
ARTHUR PRYSOCK WITH BUDDY JOHNSON & ORCH.—Arthur Prysock Showcase; DL 4628
QUARTETTE TRES BIEN—Boss Tres Bien; DL 4547
—"In" Motion; DL 4791
—Kilimanjaro; DL 4548
—Sky High; DL 4715
—Stepping Out; DL 4675
—Where It's At; DL 4822
SISTER ROSETTA THARPE WITH THE SAM PRICE TRIO—Gospel Train; DL 8782
JOSH WHITE—Josh White; DL 8665

Billboard • World of Soul

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—Call on Me; 77
—Two Steps From the Blues; 74
—Here's the Man; 75

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BUTTERFIELD BLUES BAND—East-West; EKL-315
—The Paul Butterfield Blues Band; EKL-294
BUTTERFIELD BLUES BAND, LOVIN' SPOONFUL, AL KOOPER, ERIC CLAPTON AND THE POWERHOUSE—What's Shakin'; EKL-4002
KOERNER, RAY & GLOVER—Blues, Rags & Hollers; EKL-240
—Lets More Blues, Rags & Hollers; EKL-267
DAVE RAY, ERIC VON SCHMIDT, JOHN KOERNER, GEOFF MULDAUR, DAN VAN RONK, IAN BUCHANAN, DANNY KALB, MARK SPOELSTRA—The Blues Project; EKL-264

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THE ARTISTICS—Get My Hands on Some Lovin'; OKM 12119
WALTER JACKSON—Speak Her Name; OKM 12120
LITTLE RICHARD—Explosive Little Richard; OKM 12117
STAPLE SINGERS—Why; 24237
JOHNNY WATSON—Bad; OKM 12118

FONTANA

GLORIA LYNNE—Intimate Moments; MGF 27528/SRF 67528
—Love and a Woman; MGF 27546/SRF 67546
—Soul Serenade; MGF 27541/SRF 67541
—Where It's At; MGF 27555/SRF 67555

GORDY

THE CONTOURS—Do You Love Me; GOR 901
MARTHA & THE VANDELLAS—Come and Get These Memories; GOR 902
—Dance Party; GOR 915 (S-915)
—Greatest Hits; GOR 917 (S-917)
—Heat Wave; GOR 907
—Watchout; GOR 920 (S-920)
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—Greatest Hits; GOR 919 (S-919)
—Meet The Temptations; GOR 911
—The Temptations Live; GOR 921 (S-921)
—The Temptations Sing Smokey; GOR 912 (S-912)
—The Temptin' Temptations; GOR 914 (S-914)

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—Walking to New Orleans; 9227
LIGHTNIN' HOPKINS—And the Blues; 9211
JIMMY McCracklin—Every Night, Every Day; 9285/12285
—I Just Gotta Know; 9219
—Think; 9297/12297
IRMA THOMAS—Take a Look; 9302/12302
—Wish Someone Would Care; 9266
T-BONE WALKER—Singing The Blues; 9116
—T-Bone Walker Sings the Blues; 9098
VARIOUS ARTISTS—Best of the Blues, Vols. I & II; 9257 & 9259
—New Orleans: Our Home Town; 9260

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JOHN LEE HOOKER—It Serve You Right to Suffer; A-9103
BEVERLY JENKINS—Gordon Jenkins Presents, My Wife the Blues Singer; A-44

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CHUCK BERRY—Chuck Berry's Golden Hits; MG-21103/SR61103
JERRY BUTLER—Like It Is; MG21101/SR61101
—Soul Artistry; MG21105/SR61105
THE SHANGRI-LA'S—Golden Hits of The Shangri-La's; MG21099/SR61099

DEE DEE WARWICK—I Want to Be With You/I'm Gonna Make You Love Me; MG21100/SR61100
DINAH WASHINGTON—Dinah Discovered; MG21119/SR61119
SONNY BOY WILLIAMSON & THE YARBIRDS—Sonny Boy Williamson & The Yarbards; MG-21071/SR61071

MINIT

ERNIE K-DOE—Mother-in-Law; 0002
JIMMY HOLIDAY—Turning Point; 40005/24005
JIMMY McCracklin—The Best of Jimmy McCracklin; 40009/24009
AARON NEVILLE—Like It 'Tis; 40007/24007
THE O'JAYS—Soul Sounds; 40008/24008
THE PLAYERS—He'll Be Back; 40006/24006
VARIOUS ARTISTS—New Orleans: Home of Blues-1; 0001
—New Orleans: Home of Blues-2; 0004
—We Sing The Blues; 0003

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THE FOUR TOPS—Four Tops; MLP 622 (S-622)
—Four Tops on Broadway; MLP 657 (S-657)
—The Four Tops Second Album; MLP 634 (S-634)
—Live; MLP 654 (S-654)
—On Top; MLP 647 (S-647)
BILLY ECKSTINE—Prime of My Life; MLP 632 (S-632)
MARVIN GAYE & MARY WELLS—Together; MLP 613
BARBARA McNAIR—Here I Am; MLP 644 (S-644) (S-623)
THE SUPREMES—A Bit of Liverpool; MLP 623
—I Hear a Symphony; MLP 643 (S-643)
—Meet the Supremes—MLP 606 (S-606)
—More Hits; MLP 627 (S-627)
—The Supremes a Go Go; MLP 649 (S-649)
—The Supremes at The Copa; MLP 636 (S-636)
—The Supremes Sing Holland, Dozier, Holland; MLP 650 (S-650)
—We Remember Sam Cooke; MLP 629 (S-629)
—Where Did our Love Go; MLP 621 (S-621)
EARL VAN DYKE—That Motown Sound; MLP 631 (S-631)
VARIOUS ARTISTS—Collection of 16 Original Hits, Vol. III; MLP 624
—Collection of 16 Original Hits, Vol. IV; MLP 633
—Collection of 16 Original Hits, Vol. V; MLP 651 (S-651)

(Continued on page 82)

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Eddy Giles
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Masqueraders
Lord August & the Visions of Lite
Finnemore
Little Harry
Mystics
Brimstones
Standells
Ray Peterson
Miss La Vell
Jimmy Gilmer & the Fireballs
And Many Others . . .

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• Continued from page 81

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 —Motortown Revue, Vol. I; MLP 609
 —Motortown Revue, Vol. II; MLP 615
 —A Package of Hits; MLP 614
MARY WELLS—Mary Wells' Greatest Hits; MLP 616 (S-616)
 —Vintage Stock; MLP 653 (S-653)

NASHVILLE

LOWELL FULSON—Everyday I Have the Blues; NLP 2030

NOLA

ROBERT PARKER—Barefootin'; 1001

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DYKE AND THE BLAZERS—Funky Broadway; OSR-LPM 5017
VARIOUS ARTISTS—Oldies But Goodies, 9 volumes;
 Vol. 1: OSR-LPM 5001, Vol. 2: OSR-LPM 5003,
 Vol. 3: OSR-LPM 5004, Vol. 4: OSR-LPM 5005,
 Vol. 5: OSR-LPM 5007, Vol. 6: OSR-LPM 5011,
 Vol. 7: OSR-LPM 5012, Vol. 8: OSR-LPM 5014,
 Vol. 9: OSR-LPM 5016

PARKWAY

CHUBBY CHECKER—Chubby Checker's Discoteque; Parkway 7045
 —18 Golden Hits; Parkway 7048
SOUNDS ORCHESTRAL—Soul of Sounds Orchestral; Parkway 7047
THE TYMES—So Much in Love; Parkway 7049

PARLO

AARON NEVILLE—Tell It Like It Is; LP 1

PHILIPS

THE FLAMINGOS—Their Hits, Then and Now; 200/600-206
NINA SIMONE—High Priestesses of Soul; 200/600-219
 —I Put a Spell on You; 200/600-172
 —Let It All Out; 200/600-202
 —Nina Simone in Concert; 200/600-135
 —Wild Is the Wind; 200/600-207

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THE CRYSTALS, BOB B. SOXX & THE BLUE JEANS, THE RONNETTES, DARLENE LOVE, THE ALLEY CATS—Today's Hits; PHLP 4004
RIGHTEOUS BROTHERS—Back to Back; PHLP 4009
 —Just Once in My Life; PHLP 4008
 —You've Lost That Lovin' Feelin'; PHLP 4007
BOB B. SOXX & THE BLUE JEANS—Zip-A-Dee-Doo-Dah; PHLP 4002

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MILES DAVIS—Greatest Hits; M/S-PR7457
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 —Misty; M/S-PR7485
 —Soul Message; M/S-PR7435
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 —Soul Blues; M-PR7377
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HOMESICK JAMES—Blues on the South Side; M-PR-7388
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HARRY BELAFONTE—Ballads, Blues and Boasters; LPM/LSP-2953
 —Belafonte Sings the Blues; LPM/LSP-1972
SAM COOKE—The Best of Sam Cooke; LPM/LSP-2625
 —Sam Cooke at the Copa; LPM/LSP-2970
 —Shake; LPM/LSP-3367
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 —Sometimes I Feel Like Cryin'; LPM/LSP-2573
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 —My Rough and Rowdy Days; LPM-2112
 —Train Whistle Blues; LPM-1640
JOE WILLIAMS—Me and the Blues; LPM/LSP-2879
SPECIAL COLLECTION—Bluebird Blues; LPV-518
 —Women of the Blues; LPV-534

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RHYTHM and BLUES DISCOGRAPHY

Listed below are all the singles that made the Top 10 of Billboard's best selling rhythm & blues chart from the beginning of 1950 through the end of 1966, with the exception of the period from November 30, 1963, to January 23, 1965, when no rhythm & blues charts were published. The LP discography contains all the LP's that made the Top 10 of Billboard's best selling rhythm & blues chart from its inception at the beginning of 1965 through the end of 1966. All records, albums and singles.

marked with an asterisk (*) indicate that the record made the No. 1 position on the chart. While some of the artists and records may sound strange in an r&b discography, the chart selections were made on the basis of r&b retail and airplay figures. Hence some artists who do not fall in the accepted r&b category will be listed in the discography. The list was compiled by Billboard's Record Market Research Division under the direction of Andy Tomko.

Singles

1950

1966 TITLE—Artist, Label

AFTER HOURS SESSION—J. Culley, Atlantic
 *ANYTIME, ANYPLACE, ANYWHERE—J. Morris—L. Tate, Atlantic
 *BAD, BAD WHISKEY—A. Milburn, Aladdin
 BALD HEAD—R. Byrd, Mercury
 BECAUSE—Buddy Johnson, Decca
 BESAME MUCHO—Ray-O-Vacs, Decca
 BIG FINE GIRL—Jimmy Witherspoon, Modern
 *BLUE LIGHT BOOGIE—L. Jordan, Decca
 *BLUE SHADOWS—L. Fulson, Swingtime
 BON TON ROULA—C. Garlow, Macy's
 BOOGIE AT MIDNIGHT—R. Brown, DeLuxe
 CADILLAC BABY—R. Brown, DeLuxe
 CRY, CRY BABY—Ed Wiley, Sittin In
 CUPID BOOGIE—Little Esther, Savoy
 DECEIVIN' BLUES—J. Otis-Little Esther-M. Walker, Savoy
 *DOUBLE CROSSING BLUES—Little Esther & the Robins, Savoy
 *DOUBLE CROSSING BLUES—J. Otis, Savoy
 DREAMIN' BLUES—J. Otis-M. Walker, Savoy
 EVERY NIGHT ABOUT THIS TIME—Fats Domino, Imperial
 EVERYDAY I HAVE THE BLUES—L. Fulson, Swingtime
 FAR AWAY PLACES—Little Ester-J. Otis, Savoy
 FAT MAN, THE—Fats Domino, Imperial
 *FOR YOU, MY LOVE—L. Darnell, Regal
 FORGIVE AND FORGET—The Orioles, Jubilee
 GUESS WHO?—Ivory Joe Hunter, King
 *HARD LUCK BLUES—Roy Brown, DeLuxe
 HOMESICK BLUES—C. Brown, Aladdin
 I ALMOST LOST MY MIND—King Cole Trio, Capitol
 *I ALMOST LOST MY MIND—Ivory Joe Hunter, M-G-M
 I DON'T HAVE TO RIDE NO MORE—The Ravens, National
 I LIKE MY BABY'S PUDDING—W. Harris, King
 I LOVE MY BABY—L. Darnell, Regal
 I NEED YOU SO—Ivory Joe Hunter, M-G-M
 I ONLY KNOW—Dinah Washington, Mercury
 I QUIT MY PRETTY MAMA—Ivory Joe Hunter, King
 I WANNA BE LOVED—Dinah Washington, Mercury
 I'M GOING TO HAVE MYSELF A BALL—T. Bradshaw, King
 I'M YOURS TO KEEP—H. Foster, Modern
 I'VE BEEN A FOOL—The Shadows, Regal
 I'LL GET ALONG SOMEHOW—L. Darnell, Regal
 I'LL NEVER BE FREE—P. Gayten & Annie Laurie, Regal
 I'LL NEVER BE FREE—Dinah Washington, Mercury
 INFORMATION BLUES—R. Milton — His Solid Senders, Specialty
 IT ISN'T FAIR—Dinah Washington, Mercury
 LANDLORD BLUES—Ivory Joe Hunter, King
 LET'S MAKE CHRISTMAS MERRY, BABY—A. Milburn, Aladdin
 LITTLE SCHOOL GIRL—Smooky Hogg, Modern
 LONESOME CABIN BLUES—Mercy Dee, Spire
 LONG ABOUT SUNDOWN—R. Brown, DeLuxe
 LOVE DON'T LOVE NOBODY—R. Brown, DeLuxe
 LOVE FOR CHRISTMAS—F. Grass Ork., Savoy
 LOW SOCIETY BLUES—L. Fulson, Swingtime
 MERRY CHRISTMAS, BABY—J. Moore's Three Blazer's, Exclusive
 MILLION DOLLAR SECRET—H. Humes, Modern

TITLE—Artist, Label

*MISTRUSTIN' BLUES—Little Esther & the Robins, Savoy
 MONA LISA—King Cole Trio, Capitol
 MY BABY'S GONE—C. Brown, Aladdin
 MY FOOLISH HEART—G. Ammons, Chess
 MY MOTHER TOLD ME—King Cole Trio, Capitol
 NO ROLLIN' BLUES—Jimmy Witherspoon, Modern
 NUMBERS BOOGIE—Sugar Chile Robinson, Capitol
 OH BABE—L. Darnell, Regal
 OH BABE—R. Milton, Specialty
 OH BABE—J. Preston-B. Evans, Derby
 OLD TIME SHUFFLE BLUES—L. Glen-L. Fulson, Swingtime
 OUR FATHER—Five Blind Boys, Peacock
 *PINK CHAMPAGNE—J. Liggins, Specialty
 *PLEASE SEND ME SOMEONE TO LOVE—Percy Mayfield, Specialty
 RAG MOP—L. Hampton, Decca
 RAG MOP—J. Liggins, Specialty
 RAG MOP—D. Sausage, Regal
 RAINING IN MY HEART—Peppermint Harris, Sittin In
 ROCKIN' BLUES—J. Otis-M. Walker, Savoy
 SAFRONIA—B. C. Boze, Aladdin
 *SATURDAY NIGHT FISH FRY—L. Jordan, Decca
 SCHOOL DAYS—L. Jordan, Decca
 SHOTGUN BLUES—Lightnin' Hopkins, Aladdin
 SILENT NIGHT—Sister Rosetta Tharpe Gospel Singers, Decca
 SITTING BY THE WINDOW—B. Eckstine-R. Case Ork, M-G-M
 SITIN' ON IT ALL THE TIME—W. Harris, King
 SNEAKIN' AROUND—R. Render, London
 STAK-A-LEE—Archibald Ork, Imperial
 STREET WALKING DADDY—M. Day, Dot
 TAMBURITZA BOOGIE—L. Jordan, Decca
 *TEARDROPS FROM MY EYES—R. Brown, Atlantic
 TENDERLY—Lynn Hope Quintet, Premium
 TIME OUT FOR TEARS—Dinah Washington, Mercury
 WALKING BLUES—A. Milburn, Aladdin
 WALKIN' BLUES—J. Moore's Three Blazers, Victor
 WEDDING BOOGIE—Little Esther-M. Walker-J. Otis, Savoy
 WELL, OH WELL—Tiny Bradshaw, King
 WHAT ARE YOU DOING NEW YEARS?—Orioles, Jubilee
 WHY DO THINGS HAPPEN TO ME—R. Hawkins, Modern
 YOU SATISFY—B. Wright, Savoy

1951

ALL NITE LONG—J. Otis-M. Walker, Savoy
 ALL OVER AGAIN—T. Edwards, MGM
 BABY LET ME HOLD YOUR HAND—R. Charles, Swingtime
 *BECAUSE OF YOU—Tab Smith, United
 BEST WISHES—R. Milton, Specialty
 BIG TOWN—Roy Brown, DeLuxe
 *BLACK NIGHT—C. Brown, Aladdin
 BLOODSHOT EYES—W. Harris, King
 CASTLE ROCK—J. Hodges, Mercury
 CHAINS OF LOVE—J. Turner, Atlantic
 CHICA BOO—L. Glen, Swingtime
 COLD COLD HEART—D. Washington, Mercury
 *CRY—J. Ray, Okeh
 DO SOMETHING FOR ME—Dominoes, Federal
 DON'T TAKE YOUR LOVE FROM ME—J. Morris, Atlantic
 *DON'T YOU KNOW I LOVE YOU—The Clovers, Atlantic
 EYESIGHT TO THE BLIND—The Larks, Apollo
 *FLAMINGO—E. Bostic, King

TITLE—Artist, Label

*FOOL FOOL FOOL—The Clovers, Atlantic
 GEE, BABY—J. Otis-M. Walker, Savoy
 *GLORY OF LOVE—Five Keys, Aladdin
 HOW HIGH THE MOON—L. Paul-M. Ford, Capitol
 HOW MANY MORE YEARS—Howling Wolf, Chess
 I AM WITH YOU—Dominoes, Federal
 I APOLOGIZE—B. Eckstine, MGM
 I GOT LOADED—Peppermint Harris, Aladdin
 I KNOW—Ruth Brown, Atlantic
 I WILL WAIT—Four Buddies, Savoy
 I WON'T CRY ANYMORE—D. Washington, Mercury
 I'M A NIGHT OWL—L. Fulson, Swingtime
 I'M GONNA DIG MYSELF A HOLE—A. Crudup, Victor
 I'M IN THE MOOD—J. L. Hooker, Modern
 I'M WAITING JUST FOR YOU—Lucky Millinder, King
 I'LL NEVER BE FREE—Lucky Millinder, Victor
 I'LL WAIT FOR YOU—Ruth Brown, Atlantic
 JET—Nat King Cole, Capitol
 JUST RIGHT BOUNCE—Piano Red, Victor
 LAYING THE BOOGIE—Piano Red, Victor
 LEMONADE—L. Jordan, Decca
 LET'S ROCK AWHILE—A. Milburn, Aladdin
 LITTLE RED ROOSTER—M. Day-Griffin Brothers, Dot
 LITTLE SIDE CAR—Larks, Apollo
 LONESOME CHRISTMAS—L. Fulson, Swingtime
 LONG DISTANCE CALL—M. Waters, Chess
 LOST LOVE—P. Mayfield, Specialty
 LOUISIANA BLUES—Muddy Waters, Chess
 MAMBO BOOGIE—J. Otis-M. Walker, Savoy
 MONEY BLUES—C. Howard, Specialty
 OH BABE—W. Harris-L. Millinder, King
 PRETTY BABY—M. Day-Griffin Brothers, Dot
 RED'S BOOGIE—Piano Red, Victor
 *ROCKET BB—J. Breston, Chess
 ROCKIN' CHAIR—Fats Domino, Imperial
 ROCKING WITH RED—Piano Red, Victor
 SEVEN LONG DAYS—Charles Brown, Aladdin
 SHOULDN'T I KNOW—Cardinals, Atlantic
 *60 MINUTE MAN—Dominoes, Federal
 SMOOTH SAILING—E. Fitzgerald, Decca
 *T' 99 BLUES—J. Nelson, RPM
 T-TOWN JUMP—R. Milton, Specialty
 TEARDROPS FROM MY EYES—L. Jordan, Decca
 TEARS, TEARS, TEARS—A. Milburn, Aladdin
 TELEPHONE BLUES—F. Dixon, Aladdin
 TEND TO YOUR BUSINESS—J. Wayne, Sittin In
 TENNESSEE WALTZ BLUES—S. McGhee, Atlantic
 THRILL IS GONE—R. Hawkins, Modern
 TOO YOUNG—Nat King Cole, Capitol
 TRA LA LA—Griffin Brothers-T. Brown, Dot
 WEAK MINDED BLUES—L. Jordan, Decca
 WEEPING & CRYING—Griffin Brothers, Dot
 WHAT A FOOL I WAS—P. Mayfield, Specialty
 WILL YOU BE MINE—Swallows, King
 WRONG YO YO—Piano Red, Victor

1952

BABY PLEASE DON'T GO—Orioles, Jubilee
 BE ANYTHING (But Be Mine)—W. Brown, Mercury
 BELLS ARE RINKING—Smiley Lewis, Imperial
 BESIDE YOU—Swallows, King
 BIG QUESTION—P. Mayfield, Specialty
 *BOOTED—R. Gordon, Chess
 CALL OPERATOR 210—F. Dixon, Aladdin
 CRY BABY—P. Mayfield, Specialty
 DADDY, DADDY—Ruth Brown, Atlantic
 DUST MY BROOM—E. James, Trumpet
 EASY, EASY, BABY—V. Dillard, Savoy
 *FIVE LONG YEARS—Eddie Boyd, Job

(Continued on page 84)

Rhythm & Blues Discography

• Continued from page 83

TITLE—Artist, Label

*3-10-15 HOURS—Ruth Brown, Atlantic
 *GOIN' HOME—Fats Domino, Imperial
 GOODBYE, BABY—Little Caesar, Rih
 GOT YOU ON MY MIND—J. Greer, Victor
 HARD TIMES—Charles Brown, Aladdin
 *HAVE MERCY, BABY—Dominoes, Federal
 HEAVENLY FATHER—E. McGriff-B. Lucas, Jubilee
 HEY, MISS FANNIE—Clovors, Atlantic
 HEY, MRS. JONES—J. Forrest, United
 HOW LONG—Fats Domino, Imperial
 I DIDN'T SLEEP A WINK LAST NIGHT—A. Prysock, Decca
 *I DON'T KNOW—W. Mabon, Chess
 I PLAYED THE FOOL—Clover, Atlantic
 I'M GONE—Shirley & Lee, Aladdin
 I'M GONNA PLAY THE HONKY TONKS—M. Adams, Peacock
 I'LL DROWN IN MY TEARS—Sonny Thompson, King
 *JUKE—Little Walker, Checker
 KISS ME BABY—R. Charles, Swingtime
 *LAWDY MISS CLAWDEY—L. Price, Specialty
 LETS CALL IT A DAY—J. Thompson, King
 LOVIN' MACHINE—W. Harris, King
 MARY JO—Four Blazer, United
 MELLOW BLUES—Sonny Thompson, King
 MIDDLE OF THE NIGHT—Clovors, Atlantic
 MOODY MOOD FOR LOVE—King Pleasure, Prestige
 MY HEART'S DESIRE—Jimmy Lee, Modern
 *MY SONG—J. Ace, Duke
 MY STORY—Chuck Willis, Okeh
 NEW BLOWTOP BLUES—D. Washington, Mercury
 NIGHT & DAY—R. Milton, Specialty
 *NIGHT TRAIN—J. Forest, United
 NO MORE DOGGIN'—R. Gordon, RPM
 ONE MINT JULEP—Clovors, Atlantic
 OOH, OOOH, OOOH—Lloyd Price, Specialty
 PORTO OF RICO—I. Jacquet, Mercury
 RESTLESS NIGHTS—Lloyd Price, Specialty
 RING-A-DING-DOO—Little Esther, Federal
 ROCK ME ALL NIGHT LONG—Ravens, Mercury
 SAD HOURS—Little Walter, Checker
 SHE MOVES ME—Muddy Waters, Chess
 SLEEP—E. Bostic, King
 SO TIRED—R. Milton, Specialty
 STORY FROM MY HEART & SOUL—B. B. King, RPM
 SUNSET TO DAWN—M. Walker-J. Otis, Savoy
 SWEET SIXTEEN—J. Turner, Atlantic
 THATS WHAT YOU'RE DOING TO ME—Dominoes, Federal
 THINKIN' & DRINKIN'—A. Milburn, Aladdin
 *THREE O'CLOCK BLUES—B. B. King, RPM
 TING-A-LING—Clovors, Atlantic
 TROUBLE IN MIND—D. Washington, Mercury
 WHEEL OF FORTUNE—Cardinals, Atlantic
 WHEEL OF FORTUNE—Sunny Gate-E. Wilcox, Derby
 WHEEL OF FORTUNE—D. Washington, Mercury
 WHERE ARE YOU?—Mellow Moods, Robin
 WIND IS BLOWING—J. Witherspoon, Modern
 *YOU KNOW I LOVE YOU—B. B. King, Modern

1953

AIN'T IT A SHAME—L. Price, Specialty
 *BABY DON'T DO IT—Five Royals, Apollo
 BABY, I'M DOING IT—Annisteen Allen, King
 BABY IT'S YOU—Spaniels, Chance
 BEAR CAT—R. Thomas Jr., Sun
 BELLS, THE—Dominoes, Federal
 BLUES WITH A FEELING—Little Walter, Checker
 *CLOCK—J. Ace, Duke
 CRAWLIN'—The Clovers, Atlantic
 CRAZY, CRAZY, CRAZY—Five Royals, Apollo
 CROSS MY HEART—J. Ace, Duke
 *CRYING IN THE CHAPEL—Orioles, Jubilee
 (Daughter) THAT'S YOUR RED WAGON—S. Kari-G. Irving, States
 DON'T DECEIVE ME—C. Willis, Okeh
 DREAM GIRL—Jesse & Marvin, Specialty
 DRUNK—J. Liggins, Specialty
 FAT DADDY—D. Washington, Mercury
 FEELIN' GOOD—Little Junior's Blue Flames, Sun
 GET IT—Royals, Federal
 GOIN' TO THE RIVER—Fats Domino, Imperial
 GOING TO THE RIVER—C. Willis, Okeh
 GOOD LOVIN'—Clovors, Atlantic
 GRABBIN' BLUES—Big Maybelle, Okeh
 *HELP ME, SOMEBODY—Five Royals, Apollo
 HITTING ON ME—B. Johnson, Mercury
 HONEY HUSH—J. Turner, Atlantic
 *HOUND DOG—W. M. Thornton, Peacock
 I BELIEVE—E. James, Meteor
 I FOUND OUT—Du Droppers, Victor
 I HAD A NOTION—J. Morris, Herald
 I WANNA KNOW—Du Droppers, Victor
 *I'M MAD—W. Mabon, Chess
 *I'LL BE TRUE—F. Adams, Herald
 I'D BE SATISFIED—Dominoes, Federal
 IS IT A DREAM?—Vocaleers, Robin
 LET ME GO HOME WHISKEY—A. Milburn, Aladdin
 MAD LOVE—M. Waters, Chess
 *(Mama) HE TREATS YOUR DAUGHTER MEAN—Ruth Brown, Atlantic
 MARIE—Four Tunes, Jubilee
 MEAN OLD WORLD—Little Walter, Checker
 MERCY, MR. PERCY—V. Dillard, Savoy
 *MONEY MONEY—C. McPhatter, Atlantic
 MY COUNTRY MAN—Big Maybelle, Okeh
 MY KIND OF WOMAN—Emitt Slay, Savoy

TITLE—Artist, Label

ONE SCOTCH, ONE BOURBON, ONE BEER—A. Milburn, Aladdin
 PLEASE DON'T LEAVE ME—Fats Domino, Imperial
 PLEASE HURRY HOME—B. B. King, RPM
 PLEASE LOVE ME—B. B. King, RPM
 PRETEND—Nat King Cole, Capitol
 RAGS TO RICHES—Dominoes, King
 RED TOP—King Pleasure, Prestige
 ROSEMARY—Fats Domino, Imperial
 *SHAKE A HAND BABY—F. Adams, Herald
 SOFT—Tiny Bradshaw, King
 SOMETHINGS' WRONG—Fats Domino, Imperial
 THESE FOOLISH THINGS—Dominoes, Federal
 THIRD DEGREE—E. Boyd, Chess
 TOO MUCH LOVIN'—Five Royals, Apollo
 TV IS THE THING—D. Washington, Mercury
 24 HOURS—E. Boyd, Chess
 WAY BACK HOME—Big Maybelle, Okeh
 WOKED UP THIS MORNING—B. B. King, RPM
 WILD, WILD YOUNG MEN—R. Brown, Atlantic
 YES I KNOW—Linda Hayes, Rih

1954

ANNIES' AUNT FAMILY—Midnighters, Federal
 *ANNIE HAD A BABY—Midnighters, Federal
 BIP BAM—Drifters, Atlantic
 DARLING DEAR—Counts, Dot
 DON'T YOU KNOW—R. Charles, Atlantic
 DREAM—D. Washington, Mercury
 EBB TIDE—R. Hamilton, Epic
 *EARTH ANGEL—Penguins, Dootone
 *EARTH ANGEL—Penguins, Dootone
 GEE—Crows, Rama
 GOODNIGHT SWEETHEART—Spaniels, Vee-Jay
 *HEARTS OF STONE—Charms, DeLuxe
 *HONEY LOVE—C. McPhatter, Atlantic
 MURT—R. Hamilton, Epic
 *MURTS ME TO MY HEART—F. Adams, Herald
 I DIDN'T WANT TO DO IT—Spiders, Imperial
 I DON'T HURT ANYMORE—D. Washington, Mercury
 I FEEL SO BAD—C. Willis, Okeh
 I GOT MY EYES ON YOU—Clovors, Atlantic
 I UNDERSTAND JUST HOW YOU FEEL—Four Tunes, Jubilee
 I'M JUST YOUR FOOL—B. Johnson, Mercury
 I'M READY—M. Waters, Chess
 I'M YOUR HOOTCHY KOOCHY MAN—Muddy Waters, Chess
 IF I LOVED YOU—R. Hamilton, Epic
 IT SHOULD'VE BEEN ME—R. Charles, Atlantic
 JUST MAKE LOVE TO ME—Muddy Waters, Chess
 LITTLE MAMA—Clovors, Atlantic
 LOVEY DOVEY—Clovors, Atlantic
 LUCILLE—C. McPhatter, Atlantic
 *MAMBO BABY—R. Brown, Atlantic
 OOP SHOOP—S. Gunther, Flair
 PLEASE FORGIVE ME—J. Ace, Duke
 POISON IVY—W. Mabon, Chess
 RECONSIDER BABY—L. Fulson, Checker
 SAVING MY LOVE FOR YOU—J. Ace, Duke
 SEXY WAYS—Midnighters, Federal
 SH-BOOM—Chords, Cat
 SHAKE, RATTLE & ROLL—J. Turner, Atlantic
 SINCERELY—Moonglows, Chess
 SUCH A NIGHT—C. McPhatter, Atlantic
 TEACH ME TONIGHT—D. Washington, Mercury
 *THINGS I USED TO DO—Guitar Slim, Specialty
 TICK TOCK—Marvin & Johnny, Modern
 TV MAMA—J. Turner, Atlantic
 *WHAT A DREAM—R. Brown, Atlantic
 WHITE CHRISTMAS—Drifters, Atlantic
 WHOLE LOTTA LOVE—B. B. King, RPM
 *WORK WITH ME, ANNIE—Midnighters, Federal
 YOU DONE ME WRONG—Fats Domino, Imperial
 YOU UPSET ME BABY—B. B. King, RPM
 YOU BETTER WATCH YOURSELF—Little Walter, Checker
 YOU'RE SO FINE—Little Walter, Checker
 YOU'RE STILL MY BABY—C. Willis, Okeh
 YOU'RE THE ONE—Spiders, Imperial
 *YOU'LL NEVER WALK ALONE—R. Hamilton, Epic
 YOUR CASH AIN'T NOTHIN' BUT TRASH—Clovors, Atlantic

1955

ADORABLE—Drifters, Atlantic
 *AIN'T IT A SHAME—F. Domino, Imperial
 ALL AROUND THE WORLD—Little Willie John, King
 ALL BY MYSELF—F. Domino, Imperial
 ANYMORE—J. Ace, Duke
 AS LONG AS I'M MOVING—R. Brown, Atlantic
 AT MY FRONT DOOR—El Dorados, Vee-Jay
 BLACKJACK—R. Charles, Atlantic
 BO DIDDLEY—B. Diddle, Checker
 BOP TING A LING—L. Baker, Atlantic
 CLOSE YOUR EYES—Five Keys, Capitol
 COME BACK—R. Charles, Atlantic
 DIM, DIM THE LIGHTS—B. Haley, Decca
 DON'T BE ANGRY—N. Brown, Savoy
 DON'T START ME TALKIN'—Sonny Boy Williamson, Checker
 DOOR IS STILL OPEN—Cardinals, Atlantic
 EVERYDAY—Count Basie, Clef
 EVERYDAY I HAVE THE BLUES—B. B. King, RPM
 FEEL SO GOOD—Shirley & Lee, Aladdia
 FLIP, FLOP AND FLY—J. Turner, Atlantic
 FOOL FOR YOU—R. Charles, Atlantic
 *GREAT PRETENDER—Platters, Mercury
 GREENBACKS—R. Charles, Atlantic
 *HANDS OFF—J. McShann, Vee-Jay

TITLE—Artist, Label

I CAN SEE EVERYBODY'S BABY—R. Brown, Atlantic
 I CAN'T GO ON—F. Domino, Imperial
 I HEAR YOU KNOCKING—S. Lewis, Imperial
 I'M A MAN—B. Diddle, Checker
 I'VE GOT A WOMAN—R. Charles, Atlantic
 IT'S LOVE BABY—L. Brooks, Excello
 IT'S LOVE BABY—Midnighters, Federal
 JOHNNY HAS GONE—V. Dillard, Savoy
 KO KO MO—Gene & Eunice, Combo
 LING, TING, TONG—Charms, DeLuxe
 LING, TING, TONG—Five Keys, Capitol
 LONELY NIGHTS—Hearts, Baton
 MANISH BOY—M. Waters, Chess
 *MAYBELLE—C. Berry, Chess
 *MY BABE—Little Walter, Checker
 *ONLY YOU—Platters, Mercury
 PIDDILY PATTERN—N. Brown, Savoy
 PLAY IT FAIR—L. Baler, Atlantic
 *PLEDGING MY LOVE—J. Ace, Duke
 POOR ME—F. Domino, Imperial
 ROCK AROUND THE CLOCK—B. Bailey, Decca
 SEVENTEEN—B. Bennett, King
 SOLDIER BOY—Four Fellows, Glory
 STEAMBOAT—Drifters, Atlantic
 STORY UNTOLD—Nutmegs, Herald
 THAT'S ALL I NEED—L. Baker, Atlantic
 THAT'S ALL I WANT FROM YOU—D. Washington, Mercury
 THIRTY DAYS—C. Berry, Chess
 THIS LITTLE GIRL OF MINE—R. Charles, Atlantic
 TUTTI FRUTTI—Little Richard, Specialty
 TWEEDLE DEE—L. Baker, Atlantic
 TWO HEARTS—Charms, DeLuxe
 *UNCHAINED MELODY—R. Hamilton, Epic
 UNCHAINED MELODY—A. Hibbler, Decca
 WALKING THE BLUES—J. Du Pree, King
 WALLFLOWER—E. James, Modern
 WHY DON'T YOU WRITE ME—Jacks, RPM
 WHAT'CHA GONNA DO?—Drifters, Atlantic
 WITCHCRAFT—Spiders, Imperial
 YOU DON'T HAVE TO GO—J. Reed, Vee-Jay

1956

AIN'T GOT NO HOME—C. Henry, Argo
 AIN'T THAT LOVIN' YOU BABY?—J. Reed, Vee-Jay
 BAD LUCK—B. B. King, RPM
 BLUE SUEDE SHOES—C. Perkins, Sun
 *BLUEBERRY HILL—F. Domino, Imperial
 BO WEEVIL—F. Domino, Imperial
 BROWN EYED HANDSOME MAN—C. Berry, Chess
 CANADIAN SUNSET—E. Heywood-H. Winterhalter, Victor
 CASUAL LOOK—Six Teens, Flip—Six Teens, Flip
 COME HOME—B. Johnson, King
 CORRINE, CORRINA—J. Turner, Atlantic
 DEVIL OR ANGEL—Clovors, Atlantic
 *DON'T BE CRUEL—E. Presley, Victor
 DON'T BLAME IT ON ME—F. Domino, Imperial
 DOWN IN MEXICO—Coasters, Atco
 DROWN IN MY OWN TEARS—R. Charles, Atlantic
 EDDIE MY LOVE—Teen Queens, RPM
 FEVER—Little Willie John, King
 FLYING SAUCER—Buchanan & Goodman, Luniverse
 GOODNIGHT, MY LOVE—J. Belvin, Modern
 GREEN DOOR—J. Lowe, Dot
 HALLELUJAH, I LOVE HER SO—R. Charles, Atlantic
 HEARTBREAK HOTEL—Elvis Presley, Victor
 HEY, DOLL BABY—Clovors, Atlantic
 HONEY CHILE—F. Domino, Imperial
 *HONKY TONK—(Parts I & II)—B. Doggett, King
 *HOUND DOG—Elvis Presley, Victor
 I CAN'T LOVE YOU ENOUGH—L. Baker, Atlantic
 I CAN'T QUIT YOU NOW—O. Rush, Cobra
 I FEEL GOOD—Shirley & Lee, Aladdin
 I GOTTA GET MYSELF A WOMAN—Drifters, Atlantic
 I PROMISE TO REMEMBER—Teen Agers, Gee
 I WANT YOU, I NEED YOU—E. Presley, Victor
 I WANT YOU TO BE MY GIRL—Teen Agers, Gee
 *I'M IN LOVE AGAIN—F. Domino, Imperial
 I'M NOT A KNOW-IT-ALL—Teen Agers, Gee
 I'LL BE HOME—Flamingos, Checker
 IN THE STILL OF THE NIGHT—Safins, Ember
 IT'S TOO LATE—C. Willis, Atlantic
 IT ISN'T RIGHT—Platters, Mercury
 IVORY TOWER—O. Williams, DeLuxe
 JIVIN' AROUND—E. Freeman, Cash
 LET THE GOOD TIMES ROLL—Shirley & Lee, Aladdin
 LITTLE GIRL OF MINE—Cletones, Gee
 LONELY AVENUE—R. Charles, Atlantic
 *LONG TALL SALLY—Little Richard, Specialty
 LOVE, LOVE, LOVE—Clovors, Atlantic
 LOVE ME TENDER—Elvis Presley, Victor
 MAGIC TOUCH—Platters, Mercury
 MARY ANN—R. Charles, Atlantic
 MY BABY LEFT ME—E. Presley, Victor
 *MY BLUE HEAVEN—F. Domino, Imperial
 MY PRAYER—Platters, Mercury
 NEED YOUR LOVE SO BAD—Little Willie John, King
 OH, WHAT A NIGHT—Dels, Vee Jay
 PLEASE, PLEASE, PLEASE—J. Brown, Federal
 *READY TEDDY—Little Richard, Specialty
 *RIP IT UP—Little Richard, Specialty
 ROLL OVER BEETHOVEN—C. Berry, Chess
 SEVEN DAYS—C. McPhatter, Atlantic
 SINCE I MET YOU, BABY—J. Hunter, Atlantic
 SINGING THE BLUES—G. Mitchell, Columbia
 *SLIPPIN' & SLIDIN'—Little Richard, Specialty
 SLOW WALK—S. Austin, Mercury
 SLOW WALK—B. Doggett, King
 SO LONG—F. Domino, Imperial
 SOLDIER OF FORTUNE—Drifters, Atlantic

TITLE—Artist, Label

SPEEDO—Cadillacs, Josie
STILL—L. Baker, Atlantic
STRANDED IN THE JUNGLE—Cadets, Modern
STRANDED IN THE JUNGLE—Jayhawks, Flash
SWEET LITTLE ANGEL—B. B. King, RPM
THOUSAND MILES AWAY—Heartbeats, Rama
TOO MUCH MONKEY BUSINESS—C. Berry, Chess
TREASURE OF LOVE—C. McPhatter, Atlantic
WHAT WOULD I DO WITHOUT YOU—R. Charles, Atlantic
WHEN MY DREAMBOAT COMES HOME—F. Domino, Imperial
WHO CAN EXPLAIN?—Teen Agers, Gee
WHY DO FOOLS FALL IN LOVE—Teen Agers, Gee
YOU GOT ME DIZZY—J. Reed, Vee Jay
YOU'LL NEVER, NEVER KNOW—Platters, Mercury

1957

***ALL SHOOK UP**—E. Presley, Victor
AT AT THE HOP—Danny & the Juniors, ABC-Paramount
BACON FAT—A. Williams, Epic
BANANA BOAT (Day-O)—H. Belafonte, Victor
BE-BOB BABY—Ricky Nelson, Imperial
BLUE MONDAY—F. Domino, Imperial
BONY MARONIE—Larry Williams, Specialty
BUTTERFLY—C. Gracie, Cameo
BYE BYE LOVE—Every Brothers, Cadence
C. C. RIDER—C. Willis, Atlantic
COME GO WITH ME—Del-Vikings, Dot
DADDY COOL—The Rays, Cameo
DIANA—Paul Anka, ABC Paramount
EMPTY ARMS—I. J. Hunter, Atlantic
FARTHER UP THE ROAD—Bobby (Blue) Bland, Duke
GREAT BALLS OF FIRE—Jerry Lee Lewis, Sun
HAPPY BIRTHDAY BABY—Tune Weavers, Checker
HIGH SCHOOL DANCE—Larry Williams, Specialty
HONEST I DO—Jimmy Reed, Vee Jay
HONEYCOMB—Jimmy Rodgers, Roulette
I'M WALKIN'—F. Domino, Imperial
I'LL COMING RUNNING BACK TO YOU—Sam Cooke, Specialty
TI HURTS TO BE IN LOVE—A. Laurie, DeLuxe
IT'S YOU I LOVE—F. Domino, Imperial
JAILHOUSE ROCK—E. Presley, Victor
JENNY, JENNY—Little Richard, Specialty
Jim Dandy—L. Baker, Atlantic
JUST BECAUSE—L. Price, ABC Paramount
JUST HOLD MY HAND—C. McPhatter, Atlantic
KEEP A KNOCKIN'—Little Richard, Specialty
KISSES SWEETER THAN WINE—Jimmy Rodgers, Roulette
LITTLE BITTY PRETTY ONE—Thurston Harris, Aladdin
LITTLE DARLIN'—Diamonds, Mercury
LONG LONELY NIGHTS—C. McPhatter, Atlantic
LOTTA LOVIN'—Gene Vincent, Capitol
LOVES A HURTIN' GAME—I. J. Hunter, Atlantic
LOVE IS STRANGE—Mickey & Sylvia, Groove
LOVIN' YOU—E. Presley, Victor
LUCILLE—Little Richard, Specialty
MAMA LOOK A BOOBOO—H. Belafonte, Victor
MISS ANN—Little Richard, Specialty
MR. LEE—Bobbettes, Atlantic
MY PERSONAL POSSESSION—Nat King Cole, Capitol
MY SPECIAL ANGEL—Bobby Helms, Decca
NEXT TIME YOU SEE ME—Little Jr. Parker, Duke
OVER THE MOUNTAIN—Johnnie & Joe, J & S
PARTY DOLL—B. Knox, Roulette
PEGGY SUE—Buddy Holly, Coral
RAINBOW—R. Hamilton, Kapp
RAM-BUNK-SHUSH—B. Doggett, King
RAUNCHY—Ernie Freeman, Imperial
RAUNCHY—Bill Justis, Philips International
ROCK & ROLL MUSIC—Chuck Berry, Chess
ROCKIN' PNEUMONIA AND THE BOOGIE WOOGIE—FLU—Huey Smith, Huey Smith
SCHOOL DAYS—C. Berry, Chess
SEARCHING—Coasters, Atco
SEND FOR ME—Nat King Cole, Capitol
SEND ME SOME LOVIN'—Little Richard, Specialty
SHORT FAT FANNIE—Larry Williams, Specialty
SILHOUETTES—The Rays, Cameo
SO RARE—Jimmy Dorsey, Fraternity
STARDUST—Billy Ward, Liberty
TEDDY BEAR—E. Presley, Victor
THAT'LL BE THE DAY—Crickets, Brunswick
THINK—Five Royals, King
TO THE AISLE—Five Satins, Ember
TOO MUCH—E. Presley, Victor
TREAT ME NICE—E. Presley, Victor
UNITED—Otis Williams & His Charms, DeLuxe
VALLEY OF TEARS—F. Domino, Imperial
WAKE UP LITTLE SUSIE—Every Brothers, Cadence
WHAT'S THE REASON (I'm Not Pleading You)—F. Domino, Imperial
WHISPERING BELLS—Del Vikings, Dot
WHOLE LOTTA SHAKIN' GOIN' ON—Jerry Lee Lewis, Sun
WITHOUT LOVE—C. McPhatter, Atlantic
YOU SEND ME—Sam Cooke, Keen
YOUNG BLOOD—Coasters, Atco
YOUNG LOVE—Tab Hunter, Dot

1958

***ALL I HAVE TO DO IS DREAM**—Every Brothers, Cadence
BELIEVE WHAT YOU SAY—Ricky Nelson, Imperial

TITLE Artist, Label

BIG MAN—Four Preps, Capitol
BIRD DOG—Every Brothers, Cadence
BOOK OF LOVE—Monatons, Argo
BREATHLESS—Jerry Lee Lewis, Sun
CHANTILLY LACE—Big Bopper, Mercury
CHIPMUNK SONG—David Seville, Liberty
CLOSE TO YOU—Muddy Waters, Chess
DEVOTED TO YOU—Every Brothers, Cadence
DO YOU WANT TO DANCE?—Bobby Freeman, Josie
DON'T—E. Presley, Victor
DON'T ASK ME WHY?—E. Presley, Victor
DON'T LET GO—Roy Hamilton, Epic
DON'T YOU JUST KNOW IT—Huey Smith, Ace
DOWN THE AISLE OF LOVE—Quin-Tones, Hunt
ENDLESS SLEEP—Jody Reynolds, Liberty
FOR YOUR LOVE—Ed Townsend, Capitol
FOR YOUR PRECIOUS LOVE—Jerry Butler & the Impressions, Abner
GET A JOB—Silhouettes, Ember
GOOD GOLLY, MISS MOLLY—Little Richard, Specialty
HANK UP MY ROCK & ROLL SHOES—Chuck Willis, Atlantic
HARD HEADED WOMAN—E. Presley, Victor
HE'S GOT THE WHOLE WORLD IN HIS HANDS—Laurie London, Capitol
HOLD IT—Bill Doggett, King
I BEG OF YOU—E. Presley, Victor
I'M GONNA GET MY BABY—Jimmy Reed, Vee Jay
IT DON'T HURT ANYMORE—Nappy Brown, Savoy
IT'S ALL IN THE GAME—Tommy Edwards, MGM
JENNIE LEE—Jan & Arnie, Arwin
JOHNNY B. GOODE—Chuck Berry, Chess
JUST A DREAM—Jimmy Clanton, Ace
KEY TO THE HIGHWAY—Little Walker, Checker
LA DEE DAH—Billy & Lillie, Swan
LEROY—Jack Scott, Carlton
LITTLE STAR—Elegants, APT
LOLLIPOP—Chordettes, Cadence
LONELY TEARDROPS—Jackie Wilson, Brunswick
LOOKING BACK—Nat King Cole, Capitol
LOVERS QUESTION—A.C. McPhatter, Atlantic
MAYBE—Chantels, End
MAYBE BABY—Crickets, Brunswick
MY BUCKETS GOT A WHOLE IN IT—Ricky Nelson, Imperial
MY TRUE LOVE—Jack Scott, Carlton
NOBODY BUT YOU—Dee Clark, Abner
OH, JULIE—Crescendos, Nasco
OVER & OVER—Bobby Day, Chess
PATRICIA—Perez Prado, Victor
PLEASE ACCEPT MY LOVE—B. B. King, Kent
POOR LITTLE FOOL—Ricky Nelson, Imperial
PRETTY GIRLS EVERYWHERE—Eugene Church, Class
QUEEN OF THE HOP—Bobby Darin, Atco
REPEL-ROUSER—Duane Eddy, Jamie
ROCK-IN ROBIN—Bobby Day, Class
SECRETLY—Jimmy Rodgers, Roulette
SHORT SHORTS—Roval Teens, ABC Paramount
SMOKE GETS IN YOUR EYES—Platters, Mercury
SPLISH SPLASH—Bobby Darin, Atco
STAGGER LEE—Lloyd Price, ABC Paramount
STOOK UP—Ricky Nelson, Imperial
STROLL, THE—Diamonds, Mercury
SUSIE DARLIN'—Robin Luke, Dot
SWEET LITTLE SIXTEEN—Chuck Berry, Chess
TALK TO ME, TALK TO ME—Little Willie John, King
TEARS ON MY PILLOW—Little Anthony & Imperials, End
TEN COMMANDMENTS OF LOVE, THE—Harvey & the Moonglows, Chess
TEQUILA—The Champs, Challenge
TO KNOW HIM IS TO LOVE HIM—Teddy Bears, Dore
TOM DOOLEY—Kingston Trio, Capitol
TOPSY II—Cozy Cole, Love
TRY ME—James Brown, Federal
TWENTY-SIX MILES—Four Preps, Capitol
TWILIGHT TIME—Platters, Mercury
VOLARE (Nel Blu Di Pinto Di Blue)—Domenico Modugno, Decca
WAITIN' IN SCHOOL—Ricky Nelson, Imperial
WALK, THE—Jimmie McCracklin, Checker
WEAR MY RING AROUND YOUR NECK—E. Presley, Victor
WESTERN MOVIES—Olympics, Demon
WHAT AM I LIVING FOR?—Chuck Willis, Atlantic
WHEN—Kalin Twins, Decca
WHO'S SORRY NOW?—Connie Francis, MGM
WHOLE LOTTA LOVING—F. Domino, Imperial
WILLIE & THE HAND JIVE—Johnnie Otis Show, Capitol
WIN YOUR LOVE FOR ME—Sam Cooke, Keen
WITCH DOCTOR—David Seville, Liberty
YAKETY YAK—Coasters, Atco

1959

ALMOST GROWN—Chuck Berry, Chess
ALWAYS—Sammy Turner, Big Top
BATTLE OF NEW ORLEANS—Johnny Horton, Columbia
BE MY GUEST—Fats Domino, Imperial
BIG HUNK OF LOVE, A—E. Presley, Victor
BROKEN-HEARTED MELODY—Sarah Vaughan, Mercury
CHARLIE BROWN—Coasters, Atco
CLOUDS, THE—Spacemen, Alton
COME INTO MY HEART—Lloyd Price, ABC Paramount
COME SOFTLY TO ME—Fleetwoods, Dolphin
COME TO ME—Marv Johnson, United Artists
DANCE WITH ME—Drifters, Atlantic
DON'T YOU KNOW—Della Reese, Victor

TITLE—Artist, Label

DREAM LOVER—Bobby Darin, Atco
ENCHANTED—Platters, Mercury
ENDLESSLY—Brook Benton, Mercury
EVERYBODY LIKES TO CHA CHA—Sam Cooke, Keen
GUESS WHO—Jesse Belvin, Victor
HAPPY ORGAN—Dave (Baby) Cortez, Clock
HEY, LITTLE GIRL—Dee Clark, Abner
I CRIED A TEAR—La Vern Baker, Atlantic
I DON'T KNOW—Ruth Brown, Atlantic
I LOVE YOU PORGY—Nina Simone, Bethlehem
I ONLY HAVE EYES FOR YOU—Flamingos, End
I WAITED TOO LONG—La Vern Baker, Atlantic
I WANT TO WALK YOU HOME—F. Domino, Imperial
I'M GONNA GET MARRIED—Lloyd Price, ABC Paramount
I'M READY—F. Domino, Imperial
I'LL BE SATISFIED—Jackie Wilson, Brunswick
I'LL TAKE CARE OF YOU—Bobby (Blue) Band, Duke
(If You Cry) TRUE LOVE, TRUE LOVE—Drifters, Atlantic
IN THE MOOD—Ernie Fields, Rendezvous
IT'S JUST A MATTER OF TIME—Brook Benton, Mercury
JUST KEEP IT UP—Dee Clark, Abner
KANSAS CITY—Wilbert Harrison, Fury
LIPSTICK ON YOUR COLLAR—Connie Francis, MGM
LONEY BOY—Paul Anka, ABC Paramount
MACK THE KNIFE—Bobby Darin, Atco
MARY LOU—Ronnie Hawkins, Roulette
MR. BLUE—Fleetwoods, Dolton
MISTY—Johnny Mathis, Columbia
ONE NIGHT—E. Presley, Victor
PERSONALITY—Lloyd Price, ABC Paramount
PINK SHOE LACES—Dodie Stevens, Crystaletta
POISON IVY—Coasters, Atco
RED RIVER ROCK—Hurricanes, Warwick
RIGHT TIME—Ray Charles, Atlantic
SAY MAN—Bo Diddley, Checker
SEA OF LOVE—Phillips, Mercury
SINCE I DON'T HAVE YOU—Skyliners, Calico
16 CANDLES—Crests, Coed
SLEEP WALK—Santo & Johnny, Canadian-American
SMOKE (Part I & II)—Bill Black Combo, Hi
SMOOTH OPERATOR—Sarah Vaughan, Mercury
SO CLOSE—Brook Benton, Mercury
SO FINE—Fiestas, Old Town
SO MANY WAYS—Brook Benton, Mercury
TALK THAT TALK—Jackie Wilson, Brunswick
TEARDROPS ON YOUR LETTER—Hank Ballard & the Midnighters, King
THANK YOU PRETTY BABY—Brook Benton, Mercury
THAT'S WHY—Jackie Wilson, Brunswick
THERE GOES MY BABY—Drifters, Atlantic
THERE IS SOMETHING ON YOUR MIND—Big Jay McNeely, Swingin'
THREE BELLS, THE—Browns, Victor
UH! OH!—Nitty Squirrels, Hanover
VENUS—Frankie Avalon, Chancellor
WHAT A DIFFERENCE A DAY MAKES—Dinah Washington, Mercury
WHAT'D I SAY—Ray Charles, Atlantic
WHERE WERE YOU (On Our Wedding Day)?—Lloyd Price, ABC Paramount
YOU BETTER KNOW IT—Jackie Wilson, Brunswick
YOU GOT WHAT IT TAKES—Marv Johnson, United Artists
YOU'RE SO FINE—Falcons, Unart

1960

ALL I COULD DO WAS CRY—Etta James, Argo
ALLEY-OOP—Hollywood Argyle, Lute
AM I THE MAN—Jackie Wilson, Brunswick
AMONG MY SOUVENIRS—Connie Francis, MGM
ARE YOU LONESOME TONIGHT—E. Presley, Victor
BABY, WHAT DO YOU WANT ME TO DO—Jimmy Reed, Vee Jay
BABY (You Got What It Takes)—Brook Benton & Dinah Washington, Mercury
BIG BOY PETE—Olympics, Arvee
BURNING BRIDGES—Jack Scott, Top Rank
CATCHY'S CLOWN—Every Brothers, Warner Bros.
CHAIN GANG—Sam Cooke, Victor
CRY, CRY, CRY—Bobby (Blue) Bland, Duke
(Do The) MASHED POTATOES—Nat Kendrick, Dade
DOGGIN' AROUND—Jackie Wilson, Brunswick
DON'T BE CRUEL—Bill Black's Combo, Hi
DON'T DECEIVE ME—Ruth Brown, Atlantic
DON'T GO TO STRANGERS—Etta James, Prestige
EASY LOVIN'—Wade Flemons, Vee Jay
EVERYBODY'S SOMEBODY'S FOOL—Connie Francis, MGM
FANNIE MAE—Buster Brown, Fire
FINGER POPPIN' TIME—Hank Ballard & the Midnighters, King
FOOL IN LOVE—Ike & Tina Turner, Sue
FOOLS RUSH IN—Brook Benton, Mercury
GEORGIA ON MY MIND—Ray Charles, ABC Paramount
GONZO—James Booker, Peacock
GOOD TIMIN'—Jimmie Jones, Cub
HANDY MAN—Jimmy Jones, Cub
HE WILL BREAK YOUR HEART—Jerry Butler, Vee Jay
HEARTBREAK (It's Hurtin' Me)—Jon Thomas, ABC Paramount
HOW ABOUT THAT—Dee Clark, Abner

(Continued on page 86)

Rhythm & Blues Discography

• Continued from page 85

TITLE—Artist, Label

I LOVE THE WAY YOU LOVE—Marv Johnson, United Artists
 I WANT TO BE WANTED—Brenda Lee, Decca
 I WANT TO KNOW—Sugar Pie DeSanto, Checker
 I'M SORRY—Brenda Lee, Decca
 I'VE GOT A RIGHT TO LOVE MY BABY—B. B. King, Kent
 IF I CAN'T HAVE YOU—Etta & Harvey, Chess
 IT'S NOW OR NEVER—E. Presley, Victor
 ITSY BITSY TEENIE WEEENIE YELLOW POLKA DOT BIKINI—Brian Hyland, Leader
 JUST A LITTLE BIT—Roscoe Gordon, Vee Jay
 *KIDDIO—Brook Benton, Mercury
 LADY LUCK—Lloyd Price, ABC Paramount
 LAST DATE—Floyd Cramer, Victor
 LEAD ME ON—Bobby Bland, Duke
 *LET'S GO, LET'S GO, LET'S GO—Hank Ballard & the Midnighters, King
 LONELY WINDS—Drifters, Atlantic
 MACK THE KNIFE—Ella Fitzgerald, Verve
 MADISON TIME—Roy Bryant, Columbia
 MILLION TO ONE, A—Jimmy Charles, Promo
 MR. CUSTER—Larry Verne, Era
 MONEY—Barrett Strong, Ana
 MOUNTAINS OF LOVE—Harold Dorman, Rita
 MY DEAREST DARLING—Etta James, Argo
 MY GIRL JOSEPHINE—F. Domino, Imperial
 NEW ORLEANS—Gary (U. S.) Bonds, Legrand
 NIGHT—Jackie Wilson, Brunswick
 OOH POO PAH DOO (Part II)—Jessie Hill, Minit
 PARTIN' TIME—B. B. King, Kent
 QUESTION—Lloyd Price, ABC Paramount
 *ROCKIN' GOOD WAY, A—Dinah Washington & Brook Benton, Mercury
 RUNNING BEAR—Johnny Preston, Mercury
 *SAVE THE LAST DANCE FOR ME—Drifters, Atlantic
 *SHOP AROUND—Miracles, Tamla
 SIXTEEN REASONS—Connie Stevens, Warner Bros.
 SLEEP—Little Willie John, King
 STAY—Maurice Williams, Herald
 STICKS & STONES—Ray Charles, ABC Paramount
 STUCK ON YOU—E. Presley, Victor
 SWEET SIXTEEN—B. B. King, Kent
 TA-TA—Clyde McPhatter, Mercury
 TEEN ANGEL—Mark Dinning, MGM
 THEME FROM A SUMMER PLACE—Percy Faith, Columbia
 *THERE'S SOMETHING ON YOUR MIND—Bobby Marchan, Fire
 THINK—James Brown & Famous Flames, Federal
 *THIS BITTER EARTH—Dinah Washington, Mercury
 THIS MAGIC MOMENT—Drifters, Atlantic
 THREE NIGHTS A WEEK—F. Domino, Imperial
 TODAY I SING THE BLUES—Aretha Franklin, Columbia
 TWIST, THE—Hank Ballard & the Midnighters, King
 TWIST, THE—Chubby Checker, Parkway
 VOLARE (Nel Blu Di Pinto Di Blu)—Bobby Rydell, Cameo
 WALKING TO NEW ORLEANS—F. Domino, Imperial
 WHAT IN THE WORLD'S COME OVER YOU—Jack Scott, Top Rank
 *WHITE SILVER SANDS—Bill Black's Combo, Hi
 WHY—Frankie Avalon, Chancellor
 WILD ONE—Bobby Rydell, Cameo
 *WOMAN, A LOVER, A FRIEND, A—Jackie Wilson, Brunswick
 WONDERFUL WORLD—Sam Cooke, Keen
 WONDERLAND BY NIGHT—Bert Kaempfert, Decca
 WON'T CHA COME HOME—Lloyd Price, ABC Paramount
 YOU TALK TOO MUCH—Joe Jones, Roulette

1961

ALL IN MY MIND—Maxine Brown, Nomar
 AMOR—Ben E. King, Atco
 ANGEL BABY—Rosie & Originals, Highland
 APACHE—Jorgen Ingman, Atco
 AT LAST—Etta James, Argo
 BABY YOU'RE RIGHT—James Brown, King
 BARBARA ANN—Regents, Gee
 BEWILDERED—James Brown, King
 BIG JOHN—Shirley, Scepter
 *BLUE MOON—Marcel, Colpix
 BOLL WEEVIL SONG—Brook Benton, Mercury
 BRIGHT LIGHTS, BIG CITY—Jimmy Reed, Vee Jay
 BRISTOL STOMP—Dovells, Parkway
 BUY I DO—Clarence (Frog Man) Henry, Argo
 BYE BYE BABY—Mary Wells, Motown
 CALCUTTA—Lawrence Welk, Dot
 DADDY'S HOME—Shep & the Limelites, Hull
 DEDICATED TO THE ONE I LOVE—Shirley, Scepter
 DON'T CRY NO MORE—Bobby (Blue) Bland, Duke
 DRIVING WHEEL—Little Jr. Parker, Duke
 *EVERY BEAT OF MY HEART—Pips, Vee Jay
 EXODUS—Ferrante & Teicher, United Artists
 FIND ANOTHER GIRL—Jerry Butler, Vee Jay
 FLOAT, THE—Hank Ballard & the Midnighters, King
 FOR MY BABY—Brook Benton, Mercury
 FUNNY—Maxine Brown, Nomar
 GEE WHIZ (Look at His Eyes)—Carla Thomas, Atlanta
 GYPSY WOMAN—Impressions, ABC Paramount
 HAPPY DAYS—Marv Johnson, United Artists
 HEART & SOUL—Cleffones, Gee
 HIDEAWAY—Freddie King, Federal
 *HIT THE ROAD JACK—Ray Charles, ABC Paramount

TITLE—Artist, Label

HOCHIE COCHIE COO—Hank Ballard & the Midnighters, King
 HUMAN—Tommy Hunt, Scepter
 I COUNT THE TEARS—Drifters, Atlantic
 I DON'T MIND—James Brown, King
 I DON'T WANT TO CRY—Chuck Jackson, Wand
 I DON'T WANT TO TAKE A CHANCE—Mary Wells, Motown
 I IDOLIZE YOU—Ike & Tina Turner, Sue
 *I KNOW—Barbara George, AFO
 I LIKE IT LIKE THAT—Chris Kenner, Instant
 I LOVE YOU, YES I DO—Bullmoose Jackson, Seven Arts
 *I PITY THE FOOL—Bobby Bland, Duke
 I'M A-TELLING YOU—Jerry Butler, Vee Jay
 I'M COMIN' BACK TO YOU—Jackie Wilson, Brunswick
 I'M TORE DOWN—Freddie King, Federal
 I'VE GOT NEWS FOR YOU—Ray Charles, Impulse
 IN THE DARK—Little Jr. Parker, Duke
 IT'S GONNA WORK OUT FINE—Ike & Tina Turner, Sue
 JUST GOT TO KNOW—Jimmy McCracklin, Art-Tone
 JUST OUT OF REACH (OF MY TWO OPEN ARMS)—Solomon Burke, Atlantic
 LAST NIGHT—Mar-Keys, Satellite
 LET THE FOUR WINDS BLOW—Domino, Imperial
 LITTLE BIT OF SOAP—A—Jarmels, Laurie
 LONESOME WHISTLE BLUES—Freddie King, Federal
 LOOK IN MY EYES—Chantels, Carlton
 LOST SOMEONE—James Brown & Famous Flames, King
 MAMA SAID—Shirley, Scepter
 *MOTHER-IN-LAW—Ernie K-Doe, Minit
 *MY TRUE STORY—Jive Five, Belfone
 NO, NO, NO—Chanters, Deluxe
 NORTH TO ALASKA—Johnny Horton, Columbia
 NOTHING BUT GOOD—Hank Ballard & the Midnighters, King
 *ONE MINT JULEP—Ray Charles, Impulse
 ONE TRACK MIND—Bobby Lewis, Beltone
 OPERATION HEARTBREAK—Aretha Franklin, Columbia
 PEACE OF MIND—B. B. King, Kent
 *PLEASE MR. POSTMAN—Marvelettes, Tamla
 *PONY TIME—Chubby Checker, Parkway
 QUARTER TO THREE—U. S. Bonds, Legrand
 RAINDROPS—Dee Clark, Vee Jay
 RUBY—Ray Charles, ABC Paramount
 RUNAROUND SUE—Dion, Laurie
 RUNAWAY—Del Shannon, Big Top
 SAN-HO-ZAY—Freddie King, Federal
 SEPTEMBER IN THE RAIN—Dinah Washington, Mercury
 SOME KIND OF WONDERFUL—Drifters, Atlantic
 SOOTHE ME—Sims Twins, Sar
 *STAND BY ME—Ben E. King, Atco
 SWEETS FOR MY SWEET—Drifters, Atlantic
 SWITCH-A-ROO, THE—Hank Ballard & the Midnighters, King
 TAKE MY LOVE—Little Willie John, King
 TEAR OF THE YEAR—Jackie Wilson, Brunswick
 THAT'S WHAT GIRLS ARE MADE FOR—Spinners, Tri-Phi
 THEM THAT GOT—Ray Charles, ABC Paramount
 THERE'S NO OTHER—Crystals, Phillies
 THINK TWICE—Brook Benton, Mercury
 THOUSAND STARS, A—Kathy Young, Indigo
 *TOSSIN' & TURNIN'—Bobby Lewis, Beltone
 TOWER OF STRENGTH—Gene McDaniels, Liberty
 TRUST IN ME—Etta James, Argo
 TURN ON YOUR LOVE LIGHT—Bobby Bland, Duke
 *UNCHAIN MY HEART—Ray Charles, ABC Paramount
 WHAT A PRICE—Fats Domino, Imperial
 (Will You Love Me) TOMORROW—Shirley, Scepter
 WON'T BE LONG—Aretha Franklin, Columbia
 *YA YA—Lee Dorsey, Fury
 YOU CAN HAVE HER—Roy Hamilton, Epic

1962

AHAB THE ARAB—Ray Stevens, Mercury
 AIN'T THAT LOVING YOU—Bobby Bland, Duke
 ANNA—Arthur Alexander, Dot
 ANNIE GET YOUR YO-YO—Little Jr. Parker, Duke
 ANY DAY NOW—Chuck Jackson, Wand
 AT THE CLUB—Ray Charles & His Ork, ABC Paramount
 BABY DON'T LEAVE ME—Joe Henderson, Todd
 BABY IT'S YOU—Shirley, Scepter
 BEECHWOOD 4-5789—Marvelettes, Tamla
 *BIG GIRLS DON'T CRY—Four Seasons, Vee Jay
 BRING IT ON HOME TO ME—Sam Cooke, Victor
 BUT ON THE OTHER HAND BABY—Ray Charles, ABC Paramount
 CRY TO ME—Solomon Burke, Atlantic
 CUTTIN' IN—Johnny (Guitar) Watson, King
 DEAR LADY TWIST—Gary (U.S.) Bonds, LeGrand
 *DO YOU LOVE ME—Controus, Gordy
 DON'T HANG UP—Orlons, Cameo
 DON'T PLAY THAT SONG—Ben E. King, Atco
 DON'T YOU WORRY—Don Gardner & Dee Dee Ford, Fire
 *DUKE OF EARL—Gene Chandler, Vee Jay
 *GREEN ONIONS—Booker T. & the MG's, Stax
 HAVING A PARTY—Sam Cooke, Victor
 HE'S A REBEL—Crystals, Phillies
 HEY! BABY—Bruce Channel, Smash
 HIDE NOR HAIR—Ray Charles & His Ork, ABC Paramount
 HOTEL HAPPINESS—Brook Benton, Mercury
 *I CAN'T STOP LOVING YOU—Ray Charles, ABC Paramount
 I FOUND A LOVE—The Falcons & Band, LuPine

TITLE—Artist, Label

I NEED YOUR LOVING—Don Gardner & Dee Dee Ford, Fire
 I'M BLUE—Ikettes, Atco
 I'VE GOT A WOMAN—Jimmy McGriff, Sue
 I'LL BRING IT HOME TO YOU—Carla Thomas, Atlantic
 IF YOU GOTTA MAKE A FOOL OF SOMEBODY—James Ray, Caprice
 IT KEEPS RIGHT ON A-HURTIN'—Johnny Tillotson, Cadence
 JAMIE—Eddie Holland, Motown
 KEEP YOUR HANDS OFF MY BABY—Little Eva, Dimension
 LET ME IN—Sensations, Argo
 LETTER FULL OF TEARS—Gladys Knight & the Pips, Fury
 LIE TO ME—Brook Benton, Mercury
 LIMBO ROCK—Chubby Checker, Parkway
 LION SLEEPS TONIGHT, THE—Tokens, Victor
 *LOCO-MOTION—Little Eva, Dimension
 LOOKIN' FOR A LOVE—Valentines, Sar
 LOVE LETTERS—Ketty Lester, Era
 *MASHED POTATO TIME—Dee Dee Sharp, Cameo
 MONSTER MASH—Bobby (Boris) Pickett & the Crypt Kickers, Garpac
 MY MAN - HE'S A LOVIN' MAN—Betty Lavett, Atlantic
 NIGHT TRAIN—James Brown, King
 NOTHING CAN CHANGE THIS LOVE—Sam Cooke, RCA Victor
 ONE WHO REALLY LOVES YOU, THE—Mary Wells, Motown
 OUR ANNIVERSARY—Shep & the Limelites, Hull
 PARTY LIGHTS—Claudine Clark, Chancellor
 PATCHES—Dickey Lee, Smash
 PEPPERMINT TWIST—Joey Dee & Starlites, Roulette
 PLAYBOY—Marvelettes, Tamla
 POOR FOOL—Ike & Tina Turner, Sue
 RAMBLIN' ROSE—Nat King Cole, Capitol
 *RELEASE ME—Little Esther Phillips, Lenox
 RETURN TO SENDER—E. Presley, RCA Victor
 RIDE—Dee Dee Sharp, Cameo
 RINKY DINK—Dave (Baby) Cortez, Chess
 ROSES ARE RED—Bobby Vinton, Epic
 SHEILA—Tommy Roe, ABC Paramount
 *SHERRY—Four Seasons, Vee Jay
 SLOW TWISTIN'—Chubby Checker, Parkway
 SMOKY PLACES—Corsairs, Tuff
 SNAP YOUR FINGERS—Joe Henderson, Todd
 SOLDIER BOY—Shirley, Scepter
 SOMEBODY HAVE MERCY—Sam Cooke, RCA Victor
 SOMEDAY SOMEDAY—Marvelettes, Tamla
 SOMETHING'S GOT A HOLD ON ME—Etta James, Argo
 *SOUL TWIST—King Curtis, Enjoy
 STOP THE WEDDING—Etta James, Argo
 STORMY MONDAY—Bobby Bland, Duke
 STRANGER ON THE SHORE—Mr. Acker Bilk, Atco
 STUBBORN KIND OF ELOW—Marvin Gaye, Tamla
 SWEET SIXTEEN BARS—Earl Grant, Decca
 TELL HIM—Exciters, United Artists
 TOWN I LIVE IN, THE—McKinley Mitchell, One-Derful
 TRA LA LA LA LA—Ike & Tina Turner, Sue
 TUFF—Ace Cannon, Hi
 TWIST, THE—Chubby Checker, Parkway
 TWIST & SHOUT—Isley Brothers, Wand
 *TWISTIN' THE NIGHT AWAY—Sam Cooke, Victor
 *TWO LOVERS—Mary Wells, Motown
 WAH-WATUSI, THE—Orlons, Cameo
 WALK ON THE WILD SIDE—Jimmy Smith, Verve
 YIELD NOT TO TEMPTATION—Bobby Bland, Duke
 *YOU ARE MY SUNSHINE—Ray Charles, ABC Paramount
 *YOU BEAT ME TO THE PUNCH—Mary Wells, Motown
 YOU DON'T KNOW ME—Ray Charles, ABC Paramount
 *YOU'LL LOSE A GOOD THING—Barbara Lynn, Jamie

1963

*ANOTHER SATURDAY NIGHT—Sam Cooke, Victor
 *BABY WORKOUT—Jackie Wilson, Brunswick
 BE MY BABY—Ronettes, Phillies
 BUSTED—Ray Charles, ABC Paramount
 CALL ONE ME—Bobby Bland, Duke
 CAN'T GET USED TO LOSING YOU—Andy Williams, Columbia
 CHAINS—Cookies, Dimension
 COME & GET THESE MEMORIES—Martha & the Vandellas, Gordy
 *CRY BABY—Garnet Mimms & the Enchanters, United Artists
 CRY TO ME—Betty Harris, Jubilee
 DA DOO RON RON—Crystals, Phillies
 DEEP PURPLE—Nino Tempo & April Stevens, Atco
 DO THE BIRD—Dee Dee Sharp, Cameo
 DON'T MAKE ME OVER—Dionne Warwick, Scepter
 DON'T SAY NOTHIN' BAD ABOUT MY BABY—Cookies, Dimension
 DON'T SET ME FREE—Ray Charles, ABC Paramount
 *EASIER SAID THAN DONE—Essex, Roulette
 END OF THE WORLD—Skeeter Davis, Victor
 *FINGERTIPS (Part II)—Little Stevie Wonder, Tamla
 FOOLISH LITTLE GIRL—Shirley, Scepter
 FRANKIE & JOHNNY—Sam Cooke, Victor
 *HE'S SO FINE—Chiffons, Laurie
 *HEAT WAVE—Martha & the Vandellas, Gordy
 *HELLO STRANGER—Barbara Lewis, Atlantic
 HEY GIRL—Freddie Scott, Colpix

TITLE—Artist, Label

*HEY PAULA—Paul & Paula, Philips
 HOW CAN I FORGET—Jimmy Holiday, Everest
 I GOT WHAT I WANTED—Brook Benton, Mercury
 I WILL FOLLOW HIM—Little Peggy March, Victor
 I'M LEAVING IT UP TO YOU—Dale & Grace, Montel/Michelle
 IF YOU NEED ME—Solomon Burke, Atlantic
 *IF YOU WANNA BE HAPPY—Jimmy Soul, S.P.Q.R.
 *IT'S ALL RIGHT—Impressions, ABC Paramount
 *IT'S MY PARTY—Lesley Gore, Mercury
 IT'S TOO LATE—Wilson Pickett, Double L
 JUDY'S TURN TO CRY—Lesley Gore, Mercury
 JUST ONE LOOK—Doris Troy, Atlantic
 LAUGHING BOY—Mary Wells, Motown
 LITTLE RED ROOSTER—Sam Cooke, Victor
 LOOP DE LOOP—Johnny Thunder, Diamond
 LOVE OF MY MAN—Theola Kilgore, Serock
 MAMA DIDN'T LIE—Jan Bradley, Chess
 MEAN WOMAN BLUES—Roy Orbison, Monument
 MEMPHIS—Lonnie Mack, Fraternity
 MICKY'S MONKEY—Miracles, Tamla
 MOCKINGBIRD—Inez Foxx, Symbol
 MONKEY TIME, THE—Major Lance, Okeh
 MY BOYFRIEND'S BACK—Angels, Smash
 MY TRUE CONFESSION—Brook Benton, Mercury
 NIGHT HAS A THOUSAND EYES, THE—Bobby Vee, Liberty
 NO ONE—Ray Charles, ABC Paramount
 NOT ME—Orlons, Cameo
 ON BROADWAY—Drifters, Atlantic
 ONE FINE DAY—Chiffons, Laurie
 *OUR DAY WILL COME—Ruby & the Romantics, Kapp
 *PART TIME LOVE—Little Johnny Taylor, Galaxy
 PRIDE & JOY—Marvin Gaye, Tamla
 PRISONER OF LOVE—James Brown & the Famous Flames, King
 PUFF (the Magic Dragon)—Peter, Paul & Mary, Warner Bros.
 PUSHOVER—Etta James, Argo
 RHYTHM OF THE RAIN—Cascades, Valiant
 RUBY BABY—Dion, Columbia
 SALLY, GO 'ROUND THE ROSES—Jaynetts, Tuff
 SEE SEE RIDER—La Vern Baker, Atlantic
 SEND ME SOME LOVIN'—Sam Cooke, Victor
 SO MUCH IN LOVE—Tymes, Parkway
 SOUTH STREET—Orlons, Cameo
 STRANGE I KNOW—Marvelettes, Tamla
 *SUGAR SHACK—Jimmy Gilmer & the Fireballs, Dot
 SURF CITY—Jan & Dean, Liberty
 TAKE THESE CHAINS FROM MY HEART—Ray Charles, ABC Paramount
 TELSTAR—Tornadoes, London
 THAT'S HOW HEARTACHES ARE MADE—Baby Washington, Sue
 *THAT'S THE WAY LOVE IS—Bobby Bland, Duke
 THEN HE KISSED ME—Crystals, Philips
 UP ON THE ROOF—Drifters, Atlantic
 WALK LIKE A MAN—Four Seasons, Vee Jay
 WALK RIGHT IN—Rooftop Singers, Vanguard
 WALKING THE DOG—Rufus Thomas, Stax
 WATERMELON MAN—Mingo Santamarie, Battle
 WHAT'S EASY FOR TWO IS SO HARD FOR ONE—Mary Wells, Motown
 WIPE OUT—Surfaris, Dot
 YOU CAN'T SIT DOWN—Dovells, Parkway
 YOU LOST THE SWEETEST BOY—Mary Wells, Motown
 YOU'RE GOOD FOR ME—Solomon Burke, Atlantic
 YOU'RE THE (Devil in Disguise)—E. Presley, Victor
 YOU'RE THE REASON I'M LIVING—Bobby Darin, Capitol
 *YOU'VE REALLY GOT A HOLD ON ME—Miracles, Tamla
 YOUR OLD STANDBY—Mary Wells, Motown
 ZIP-A-DEE-DOO-DAH—Bob B. Soxx & the Blue Jeans, Philips

1964

No R&B Singles chart was published during 1964.

1965

AGENT OO-SOUL—Edwin Starr, Ric-Tic
 *AIN'T THAT PECULIAR—Marvin Gaye, Tamla
 ASK THE LONELY—Four Tops, Motown
 AT THE CLUB—Drifters, Atlantic
 BABY I'M YOURS—Barbara Lewis, Atlantic
 *BACK IN MY ARMS AGAIN—Supremes, Motown
 BOOT-LEG—Booker T & the MG's, Stax
 BOY FROM NEW YORK CITY, THE—Ad Libs, Blue Cat
 CHANGE IS GOING TO COME, A—Sam Cooke, Victor
 CLEO'S BACK—Jr. Walker & the All Stars, Soul
 COME SEE ABOUT ME—Supremes, Motown
 DO THE BOOMERANG—Jr. Walker & the All Stars, Soul
 DON'T FIGHT IT—Wilson Pickett, Atlantic
 DON'T MESS UP A GOOD THING—Fontella Bass & Bobby McClure, Checker
 ENTERTAINER, THE—Tony Clark, Chess
 *GOT TO GET YOU OFF MY MIND—Solomon Burke, Atlantic
 HANG ON SLOOPY—Ramsey Lewis Trio, Cadet
 HOLD ON BABY—Sam Hawkins, Blue Cat
 HOLD WHAT YOU'VE GOT—Joe Tex, Dial
 HOLE IN THE WALL—Packers, Pure Soul
 HOW SWEET IT IS (To Be Loved by You)—Marvin Gaye, Tamla
 HURT SO BAD—Little Anthony & the Imperials, DCP

TITLE—Artist, Label

*I CAN'T HELP MYSELF—Four Tops, Motown
 I CAN'T WORK NO LONGER—Billy Butler, Okeh
 I DO—Marvelous, ABC Paramount
 I DO LOVE YOU—Billy Stewart, Chess
 *I GOT YOU (I Feel Good)—James Brown, King
 I HEAR A SYMPHONY—Supremes, Motown
 *I WANT TO (Do Everything for You)—Joe Tex, Dial
 I'VE BEEN LOVING YOU TOO LONG—Otis Redding, Volt
 I'LL ALWAYS LOVE YOU—Spinners, Motown
 *I'LL BE DOGGONE—Marvin Gaye, Tamla
 *IN" CROWD, THE—Ramsey Lewis Trio, Argo
 *IN THE MIDNIGHT HOUR—Wilson Pickett, Atlantic
 IT'S A MAN DOWN THERE—G. L. Crockett, 4 Brothers
 IT'S GROWING—Temptations, Gordy
 IT'S THE SAME OLD SONG—Four Tops, Motown
 JERK, THE—Larks, Money
 LET'S MOVE & GROOVE (Together)—Johnny Nash, Joda
 LOVER'S CONCERTO, A—Toys, DynoVoice
 MAKE ME YOUR BABY—Barbara Lewis, Atlantic
 MR. PITIFUL—Otis Redding, Volt
 MY BABY—Temptations, Gordy
 *MY GIRL—Temptations, Gordy
 MY GIRL HAS GONE—Miracles, Tamla
 NAME GAME, THE—Shirley Ellis, Congress
 NOTHING BUT HEARTACHES—Supremes, Motown
 NOTHING CAN STOP ME—Gene Chandler, Constellation
 OO WEE BABY, I LOVE YOU—Fred Hughes, Vee Jay
 OOO BABY BABY—Miracles, Tamla
 *PAPA'S GOT A BRAND NEW BAG—James Brown, King
 PEOPLE GET READY—Impressions, ABC Paramount
 RAINBOW '65—Gene Chandler, Constellation
 *RESCUE ME—Fontella Bass, Checker
 RESPECT—Otis Redding, Volt
 RIDE YOUR PONY—Lee Dorsey, Amy
 SEE SAW—Don Covay, Atlantic
 SHAKE—Sam Cooke, Victor
 SHAKE AND FINGERPOP—Jr. Walker & the All Stars, Soul
 *SHOTGUN—Jr. Walker & the All Stars, Soul
 SINCE I LOST MY BABY—Temptations, Gordy
 SITTING IN THE PARK—Billy Stewart, Chess
 SOMETHING ABOUT YOU—Four Tops, Motown
 SOMETHING YOU GOT—Chuck Jackson & Maxine Brown, Wand
 SOUL HEAVEN—Dixie Drifter, Roulette
 STOP! IN THE NAME OF LOVE—Supremes, Motown
 TAKE ME IN YOUR ARMS—Kim Weston, Gordy
 THESE HANOS (Small But Mighty)—Bobby Bland, Duke
 THINK—Jimmy McCracklin, Imperial
 TONIGHT'S THE NIGHT—Solomon Burke, Atlantic
 TRACKS OF MY TEARS, THE—Miracles, Tamla
 TREAT HER RIGHT—Roy Head, Back Beat
 TWIN TIME—Alvin Cash & the Crawlers, Mar-V-Lus
 UNCHAINED MELODY—Righteous Brothers, Phyllis
 WATERMELON MAN—Gloria Lynne, Fontana
 *WE'RE GONNA MAKE IT—Little Milton, Checker
 WHO'S CHEATING WHO?—Little Milton, Checker
 WOMAN'S GOT SOUL—Impressions, ABC Paramount
 YES, I'M READY—Barbara Mason, Arctic
 YOU GOT WHAT IT TAKES—Joe Tex, Dial
 YOU'RE GONNA MAKE ME CRY—O. V. Wright, Back Beat
 YOU'VE GOT THAT LOVING FEELING—Righteous Brothers, Philips

1966

AIN'T THAT A GROOVE—James Brown & the Famous Flames, King
 *AIN'T TOO PROUD TO BEG—Temptations, Gordy
 B-A-B-Y—Carla Thomas, Stax
 *BABY SCRATCH MY BACK—Slim Harpo, Excello
 BAREFOOTIN'—Robert Parker, Nola
 *BEAUTY IS ONLY SKIN DEEP—Temptations, Gordy
 *BLOWIN' IN THE WIND—Stevie Wonder, Tamla
 BUT IT'S ALRIGHT—J. J. Jackson, Calla
 (Come 'Round Here) I'M THE ONE YOU NEED—Miracles, Tamla
 COOL JERK—Capitols, Karen
 CRYING TIME—Ray Charles, ABC Paramount
 DARLING BABY—Elgins, V.I.P.
 DAY TRIPPER—Vontastics, St. Lawrence
 DEAR LOVER—Mary Wells, Arco
 DON'T ANSWER THE DOOR—B. B. King, ABC
 DON'T BE A DROP OUT—James Brown & Famous Flames, King
 DON'T MESS WITH BILL—Marvelettes, Tamla
 DUCK, THE—Jackie Lee, Mirwood
 GET OUT OF MY LIFE, WOMAN—Lee Dorsey, Amy
 GOING TO A GO-GO—Miracles, Tamla
 GOOD TIME CHARLIE—Bobby Bland, Duke
 HEAVEN MUST HAVE SENT YOU—Elgins, V.I.P.
 *HOLD ON I'M COMING—Sam & Dave, Stax
 HOLY COW—Lee Dorsey, Amy
 HOW SWEET IT IS (To Be Loved by You)—Jr. Walker & All Stars, Soul
 I BELIEVE I'M GONNA MAKE IT—Joe Tex, Dial
 I FOOLED YOU THIS TIME—Gene Chandler, Checker
 *(I Know) I'M LOSING YOU—Temptations, Gordy
 I LOVE YOU 1,000 TIMES—Platters, Musicor
 I WANT SOMEONE—Mad Lads, Volt
 I WANT TO BE WITH YOU—Dee Dee Warwick, Warwick
 (I'm a) ROAD RUNNER—Jr. Walker & All Stars, Soul
 I'M GONNA MISS YOU—Artistics, Brunswick
 I'M READY FOR LOVE—Martha & Vandellas, Gordy

TITLE—Artist, Label

I'M TOO FAR GONE (To Turn Around)—Bobby Bland, Duke
 I'M YOUR PUPPET—James & Bobby Purify, Bell
 I'LL LOVE YOU FOREVER—Holidays, Golden World
 IT TEARS ME UP—Percy Sledge, Atlantic
 *IT'S A MAN'S MAN'S WORLD—James Brown & Famous Flames, King
 KNOCK ON WOOD—Eddie Floyd, Stax
 *LAND OF 1,000 DANCES—Wilson Pickett, Atlantic
 *LET'S GO GET STONED—Ray Charles, ABC Paramount
 LITTLE DARLING (I Need You)—Marvin Gaye, Tamla
 *LOVE IS A HURTIN' THING—Lou Rawls, Capitol
 LOVE IS LIKE A ITCHING IN MY HEART—Supremes, Motown
 LOVE MAKES THE WORLD GO ROUND—Deon Jackson, Carla
 LOVE YOU SAVE, THE—Joe Tex, Dial
 MESSAGE TO MICHAEL—Dionne Warwick, Scepter
 MICHAEL—C.O.D.'s, Kellmac
 MY BABY LOVES ME—Martha & Vandellas, Gordy
 MY LOVER'S PRAYER—Otis Redding, Volt
 MY WORLD IS EMPTY WITHOUT YOU—Supremes, Motown
 NEIGHBOR, NEIGHBOR—Jimmy Hughes, Fame
 NOTHING'S TOO GOOD FOR MY BABY—Stevie Wonder, Tamla
 ONE MORE HEARTACHE—Marvin Gaye, Tamla
 OPEN THE DOOR TO YOUR HEART—Darrell Banks, Revilot
 PLACE IN THE SUN, A—Stevie Wonder, Tamla
 POVERTY—Bobby Bland, Duke
 *REACH OUT I'LL BE THERE—Four Tops, Motown
 S.Y.S.I.J.F.M. (The Letter Song)—Joe Tex, Dial
 SAID I WASN'T GONNA TELL NOBODY—Sam & Dave, Stax
 SATISFACTION—Otis Redding, Volt
 SEARCHING FOR MY LOVE—Bobby Moore & the Rhythm Aces, Checker
 SHAKE ME, WAKE ME (When It's Over)—Four Tops, Motown
 SHARING YOU—Mitty Collier, Chess
 SHE BLEW A GOOD THING—Poets, Symbol
 *634-5789—Wilson Pickett, Atlantic
 STOP HER ON SIGHT (S.O.S.)—Edwin Starr, Ric-Tic
 SUMMERTIME—Billy Stewart, Chess
 SUNNY—Bobby Hebb, Philips
 *SWEET WOMAN LIKE YOU, A—Joe Tex, Dial
 TELL IT LIKE IT IS—Aaron Neville, Parlo
 THAT'S ENOUGH—Roscoe Tobinson, Wand
 THIS OLD HEART OF MINE—Isley Brothers, Tamla
 TOGETHER AGAIN—Ray Charles, ABC Paramount
 TRY A LITTLE TENDERNESS—Otis Redding, Volt
 *UP TIGHT—Stevie Wonder, Tamla
 WADE IN THE WATER—Ramsey Lewis, Cadet
 WANG DANG DOODLE—Ko Ko Taylor, Checker
 WARM & TENDER LOVE—Percy Sledge, Atlantic
 WHAT BECOMES OF THE BROKEN HEARTED—Jimmy Ruffin, Soul
 *WHEN A MAN LOVES A WOMAN—Percy Sledge, Atlantic
 WHISPERS—Jackie Wilson, Brunswick
 WITH A CHILD'S HEART—Stevie Wonder, Tamla
 WORKING IN THE COAL MINE—Lee Dorsey, Amy
 *YOU CAN'T HURRY LOVE—Supremes; Motown
 YOU DON'T KNOW LIKE I KNOW—Sam & Dave, Stax
 *YOU KEEP ME HANGIN' ON—Supremes, Motown
 YOU'VE GOT MY MIND MESSED UP—James Carr, Goldwax
 YOUR GOOD THING (Is About to End)—Mabel John, Stax

Albums

1965

BABY I'M YOURS—Barbara Lewis, Atlantic
 BEST OF SOLOMON BURKE, THE—Atlantic
 BEST OF SAM COOKE, THE—RCA Victor
 BEST OF SAM COOKE VOL. 2, THE—RCA Victor
 BEST OF RAMSEY LEWIS TRIO, THE—Cadet
 BIT OF LIVERPOOL, A—Supremes, Motown
 JAMES BROWN PLAYS JAMES BROWN TODAY & YESTERDAY—Smash
 GENE CHANDLER LIVE ON STAGE IN '65—Constellation
 RAY CHARLES LIVE IN CONCERT—ABC Paramount
 *SAM COOKE AT THE COPA—RCA Victor
 DOUBLE HEADER WITH ARTHUR PRYSOCK, A—Old Town
 *FOUR TOPS, THE—Motown
 FOUR TOPS, SECOND ALBUM, THE—Motown
 ARETHA FRANKLIN/YEAH—Columbia
 GENTLE IS MY LOVE—Nancy Wilson, Capitol
 GOIN' OUT OF MY HEAD—Little Anthony & the Imperials, DCP
 GREAT OTIS REDDING SINGS SOUL BALLADS, THE—Volt
 GRITS AND SOUL—James Brown, Smash
 HOLD WHAT YOU'VE GOT—Joe Tex, Atlantic
 HOW SWEET IT IS TO BE LOVED BY YOU—Marvin Gaye, Tamla
 I DO LOVE YOU—Billy Stewart, Chess
 (If It Is) ONLY FOR TONIGHT—O. V. Wright, Back Beat
 IMPRESSIONS GREATEST HITS—ABC-Paramount
 IMPRESSIONS KEEP ON PUSHING, THE—ABC-Paramount

(Continued on page 88)

Artist	Records	No. 1 Records	Artist	Records	No. 1 Records	Artist	Records	No. 1 Records
Brenda Lee	2	0	Dale & Grace	1	0	Big Jay McNeely	1	0
Smiley Lewis	2	0	Joey Dee & Starliters	1	0	Lonnie Mack	1	0
Little Anthony & Imperials	2	0	Mercy Dee	1	0	Mad Lads	1	0
J. Morre's Three Blazers	2	0	Dels	1	0	Mar-Keys	1	0
Olympics	2	0	Sugarpie DeSanto	1	0	Marvelows	1	0
Johnny Preston	2	0	Mark Dinning	1	0	Marvin & Johnny	1	0
Ravens	2	0	Dixie Drifter	1	0	Barbara Mason	1	0
Rays, The	2	0	Harold Dorman	1	0	Johnny Mathis	1	0
Righteous Brothers	2	0	Jimmy Dorsey	1	0	Mellow Moods	1	0
Bobby Rydell	2	0	Jack Du Pree	1	0	Mickey & Sylvia	1	0
David Seville	2	0	Duane Eddy	1	0	Guy Mitchell	1	0
Shep & the Limelites	2	0	El Dorados	1	0	McKinley Mitchell	1	0
Huey Smith	2	0	Shirley Ellis	1	0	Domenico Modugno	1	0
Spaniels	2	0	Etta & Harvey	1	0	Monatones	1	0
Spinners	2	0	B. Evans	1	0	Moonglows	1	0
Edwin Starr	2	0	Exciters	1	0	Bobby Moore & the Rythm Aces	1	0
Swallows	2	0	Ferrante & Teicher	1	0	Johnny Nash	1	0
Sonny Thompson	2	0	Ernie Fields	1	0	J. Nelson	1	0
Sarah Vaughan	2	0	Fiestas	1	0	Aaron Neville	1	0
Dionne Warwick	2	0	H. Fisher	1	0	Nutmegs	1	0
Baby Washington	2	0	Five Blind Boys	1	0	Nutty Squirrels	1	0
Otis Williams & His Charms	2	0	Five Satins	1	0	Roy Orbison	1	0
Jackie Brenston	1	1	Wade Flemons	1	0	Johnny Otis Show	1	0
Buster Brown	1	1	Eddie Floyd	1	0	Packers	1	0
Champs, The	1	1	Four Blazers	1	0	Robert Parker	1	0
Jimmy Clanton	1	1	Four Buddies	1	0	Les Paul & Mary Ford	1	0
Cozy Cole	1	1	Four Fellows	1	0	Carl Perkins	1	0
Contours	1	1	Inez Foxx	1	0	Peter, Paul & Mary	1	0
King Curtis	1	1	Bobby Freeman	1	0	Bobby (Boris) Pickett & the Crypt Kickers	1	0
Danny & the Juniors	1	1	Sunny Gale	1	0	Poets	1	0
Ernie K. Doe	1	1	C. Garlow	1	0	Arthur Prysock	1	0
Elegants	1	1	P. Gayten	1	0	James & Bobby Purify	1	0
Essex	1	1	Gene & Eunice	1	0	Quin-Tones	1	0
Barbara George	1	1	Charlie Gracie	1	0	James Ray	1	0
Jimmy Gilmer & the Fireballs	1	1	Earl Grant	1	0	Ray-O-Vacs	1	0
Guitar Slim	1	1	F. Grass Ork	1	0	Regents	1	0
Slim Harpo	1	1	J. Greer	1	0	R. Render	1	0
Wilbert Harrison	1	1	S. Gunter	1	0	Jody Reynolds	1	0
Jive Five	1	1	Russ Hamilton	1	0	Roscoe Robinson	1	0
Barbara Lynn	1	1	Lionel Hampton	1	0	Sugar Chile Robinson	1	0
Jay McShann	1	1	Betty Harris	1	0	Tommy Roe	1	0
Marcells	1	1	Thurston Harris	1	0	Ronettes	1	0
Little Peggy March	1	1	Harvey & the Moon Glows	1	0	Rooftop Singers	1	0
Bobby Marchan	1	1	Sam Hawkins	1	0	Rosie & Originals	1	0
Garnett Mims & Enchanters	1	1	Linda Hayes	1	0	Royal Teen	1	0
Paul & Paula	1	1	Roy Head	1	0	Royals	1	0
Penguins	1	1	Heartbeats	1	0	Jimmy Ruffin	1	0
Phil Phillips	1	1	Hearts	1	0	Otis Rush	1	0
Pips	1	1	Bobby Hebb	1	0	Mongo Santamaria	1	0
Perez Prado	1	1	Bobby Helms	1	0	Santo & Johnny	1	0
Lou Rawls	1	1	Al Hibbler	1	0	Satins	1	0
Johnny Ray	1	1	Jessie Hill	1	0	D. Sausage	1	0
Della Reese	1	1	Johnny Hodges	1	0	Freddie Scott	1	0
Ruby & Romanics	1	1	Smokey Hogg	1	0	Sensations	1	0
Silhouettes	1	1	Jimmy Holiday	1	0	Shadows, The	1	0
Tab Smith	1	1	Holidays	1	0	Del Shannon	1	0
Jimmy Soul	1	1	Eddie Holland	1	0	Nina Simone	1	0
Spacemen	1	1	Buddy Holly	1	0	Sims Twins	1	0
Little Johnny Taylor	1	1	Hollywood Argyles	1	0	Six Teens	1	0
Willie Mae Thornton	1	1	John Lee Hooker	1	0	Skyliners	1	0
Ad Libs	1	1	Lynn Hope Quartet	1	0	Emitt Slay	1	0
Marie Adams	1	1	Lightnin' Hopkins	1	0	Jimmy Smith	1	0
Arthur Alexander	1	0	C. Howard	1	0	Bob B. Soxx & the Blue Jeans	1	0
Annisteen Allen	1	0	Fred Hughes	1	0	Connie Stevens	1	0
Gene Ammons	1	0	Jimmy Hughes	1	0	Dodie Stevens	1	0
Angels	1	0	Helen Humes	1	0	Ray Stevens	1	0
Archibald Ork	1	0	Tommy Hunt	1	0	Barrett Strong	1	0
Artistics	1	0	Tab Hunter	1	0	Surfaris	1	0
Sil Austin	1	0	Hurricanes	1	0	L. Tate	1	0
Darrell Banks	1	0	Ikettes	1	0	Ko Ko Taylor	1	0
Count Basie	1	0	Jorgen Ingman	1	0	Teddy Bears	1	0
Boyd Bennett	1	0	G. Irving	1	0	Teen Queens	1	0
Big Bopper	1	0	Jacks	1	0	Nino Tempo & April Stevens	1	0
Mr. Acker Bilk	1	0	Bullmoose Jackson	1	0	Sister Rosetta Tharpe & Gospel Singers	1	0
Billy & Lillie	1	0	Deon Jackson	1	0	Jon Thomas	1	0
Bobbettes	1	0	J. J. Jackson	1	0	Rufus Thomas	1	0
James Booker	1	0	Illinois Jacquet	1	0	R. Thomas Jr.	1	0
C. Boze	1	0	Jan & Arnie	1	0	J. Thompson	1	0
Jan Bradley	1	0	Jan & Dean	1	0	Johnny Thunder	1	0
Louis Brooks	1	0	Jarrels	1	0	Johnny Tillotson	1	0
T. Brown	1	0	Jayhawks	1	0	Tokens	1	0
W. Brown	1	0	Jaynetts	1	0	Tornadoes	1	0
Browns	1	0	Jesse & Marvin	1	0	Ed Townsend	1	0
Ray Bryant	1	0	Mabel John	1	0	Toys	1	0
Buchanan & Goodman	1	0	Johnnie & Joe	1	0	Doris Troy	1	0
Billy Butler	1	0	Etta Jones	1	0	Tune Weavers	1	0
R. Byrd	1	0	Joe Jones	1	0	Sammy Turner	1	0
C.O.D.'s	1	0	Bill Justis	1	0	Tymes	1	0
Cadets	1	0	Kalin Twins	1	0	Valentines	1	0
Cadillacs	1	0	S. Keri	1	0	Bobby Vee	1	0
Ace Cannon	1	0	Nat Kendrick	1	0	Larry Verne	1	0
Capitols	1	0	Chris Kenner	1	0	Gene Vincent	1	0
James Carr	1	0	Theola Kilgore	1	0	Bobby Vinton	1	0
Cascades	1	0	Kingston Trio	1	0	Vocaleers	1	0
Alvin Cash & the Crawlers	1	0	Gladys Knight & the Pips	1	0	Vontastics	1	0
Bruce Channel	1	0	Buddy Knox	1	0	Billy Ward	1	0
Chanters	1	0	Major Lance	1	0	Dee Dee Warwick	1	0
Jimmy Charles	1	0	Betty Lavett	1	0	Johnny (Guitar) Watson	1	0
Chordettes	1	0	Dickey Lee	1	0	J. Waynes	1	0
Chords	1	0	Jackie Lee	1	0	Lawrence Welk	1	0
Eugene Church	1	0	Jimmy Lee	1	0	Kim Weston	1	0
Claudine Clarke	1	0	Ketty Lester	1	0	Ed Wiley	1	0
Tony Clarke	1	0	Little Caesar	1	0	A. Williams	1	0
Mitty Collier	1	0	Little Junior's Blue Flames	1	0	Andy Williams	1	0
Corsairs	1	0	Laurie London	1	0	Maurice Williams	1	0
Counts	1	0	B. Lucas	1	0	Sonny Boy Williamson	1	0
Don Covay	1	0	Robin Luke	1	0	H. Winterhalter	1	0
Crescendos	1	0	Glorie Lynne	1	0	Howling Wolf	1	0
Crests	1	0	Bobby McClure	1	0	B. Wright	1	0
G. L. Crockett	1	0	Gene McDaniel	1	0	O. V. Wright	1	0
Crows	1	0	Sticks McGhee	1	0	Kathy Young	1	0
A. Crudup	1	0	E. McGriff	1	0			
J. Culley	1	0	Jimmy McGriff	1	0			

ARTIST DISCOGRAPHY — ALBUMS

Artist	Top 10 LP's	No. 1 LP's	Artist	Top 10 LP's	No. 1 LP's	Artist	Top 10 LP's	No. 1 LP's
Supremes	7	3	Marvin Gaye	2	—	Little Milton	1	—
Impressions	5	1	Richard (Groove) Holmes	2	—	Gloria Lynne	1	—
Nancy Wilson	5	—	Little Anthony & the Imperials	2	—	Brother Jack McDuff	1	—
Temptations	4	4	Wes Montgomery	2	—	Martha & the Vandellas	1	—
Sam Cooke	4	2	Wilson Pickett	2	—	Marvelettes	1	—
Four Tops	4	1	Billy Preston	2	—	Lee Morgan	1	—
Ramsey Lewis Trio	4	1	Billy Stewart	2	—	Packers	1	—
Otis Redding	4	1	Sam & Dave	1	1	Arthur Prysock	1	—
Jimmy Smith	4	—	Fontella Bass	1	—	Horace Silver Quintet	1	—
James Brown	4	—	Ray Bryant Trio	1	—	Nina Simone	1	—
Ray Charles	3	1	Solomon Burke	1	—	Percy Sledge	1	—
Smokey Robinson & the Miracles	3	1	Capitols	1	—	Carla Thomas	1	—
Jr. Walker & the All Stars	3	1	Gene Chandler	1	—	Cal Tjader	1	—
Aretha Franklin	3	—	Nat King Cole	1	—	Toys	1	—
Righteous Brothers	3	—	Billy Eckstine	1	—	Ike & Tina Turner	1	—
Joe Tex	3	—	B. B. King	1	—	Various Artists	1	—
Dionne Warwick	3	—	Jackie Lee	1	—	Stevie Wonder	1	—
Lou Rawls	2	2	Barbara Lewis	1	—	O. V. Wright	1	—

LABEL DISCOGRAPHY — SINGLES

Below is an up-to-date tabulation, by label, of all of the records appearing in the Top 10 of the rhythm and blues singles chart from the beginning of 1950 through 1966, with the exception of the period from November 30, 1963, to January 23, 1965, when no chart was published in

Billboard. Labels are ranked in order according to the greatest number of records making the Top 10. The number of records making the Top 10 are listed along with the number of No. 1 chart singles.

Label	Top 10 Records	No. 1 Records	Label	Top 10 Records	No. 1 Records	Label	Top 10 Records	No. 1 Records
Atlantic	126	19	Warner Bros.	3	1	Diamond	1	—
Mercury	64	12	Smash	3	—	Dolphin	1	—
RCA Victor	58	12	Ace	2	1	Dolton	1	—
King	54	7	Colpix	2	1	Dore	1	—
Imperial	50	9	Excello	2	1	Double L	1	—
ABC-Paramount	40	11	Impulse	2	1	DynoVoice	1	—
Chess	38	7	Jamie	2	1	Enjoy	1	—
Specialty	36	8	Minit	2	1	Everest	1	—
Tamla	28	8	Back Beat	2	—	Exclusive	1	—
Duke	27	5	Big Top	2	—	Fame	1	—
Motown	26	7	Blue Cat	2	—	Flair	1	—
Checker	24	4	Cadet	2	—	Flash	1	—
Aladdin	24	3	Constellation	2	—	Flip	1	—
Vee Jay	23	6	Cub	2	—	Fontana	1	—
Decca	23	2	Derby	2	—	4 Brothers	1	—
Capitol	23	1	Era	2	—	Garpax	1	—
Federal	22	5	Fraternity	2	—	Glory	1	—
Savoy	22	3	Hull	2	—	Goldwax	1	—
Atco	18	5	Josie	2	—	Golden World	1	—
Brunswick	16	5	London	2	—	Groove	1	—
Gordy	15	7	Nomar	2	—	Hanover	1	—
Dot	15	1	RIH	2	—	Highland	1	—
Modern	15	1	Rama	2	—	Hunt	1	—
RPM	14	1	Ric-Tic	2	—	Indigo	1	—
DeLuxe	13	2	Robin	2	—	Instant	1	—
Argo	13	—	Sar	2	—	J & S	1	—
Cameo	12	1	Symbol	2	—	Joda	1	—
United Artists	11	3	Todd	2	—	Karen	1	—
M-G-M	11	2	Top Rank	2	—	Kellmac	1	—
Okeh	11	1	Tuff	2	—	Leader	1	—
Columbia	11	—	V.I.P.	2	—	Lee	1	—
Scepter	10	—	Verve	2	—	Lu Pine	1	—
Epic	9	2	AFO	1	1	Luniverse	1	—
Roulette	9	2	Alton	1	1	Lute	1	—
Stax	9	2	Apt	1	1	Macy's	1	—
Swingtime	9	1	Challenge	1	1	Mar-V-Lus	1	—
Gee	8	1	Dootone	1	1	Meteor	1	—
Jubilee	8	1	Galaxy	1	1	Michelle	1	—
Parkway	8	1	Job	1	1	Mirwood	1	—
Philles	8	—	Kapp	1	1	Money	1	—
Sue	8	—	Lenox	1	1	Montel	1	—
Dial	7	2	Love	1	1	Monument	1	—
Cadence	7	1	S. P. Q. R.	1	1	Muscor	1	—
Soul	7	1	Anna	1	—	Nasco	1	—
Liberty	7	—	Arctic	1	—	National	1	—
Volt	7	—	Ari-Tone	1	—	Nola	1	—
Herald	6	3	Arvee	1	—	Old Town	1	—
Apollo	6	2	Arwin	1	—	One-Derful	1	—
Regal	6	1	Baton	1	—	Parlo	1	—
Sun	6	1	Battle	1	—	Premium	1	—
Abner	5	—	Bell	1	—	Promo	1	—
Kent	5	—	Bethlehem	1	—	Pure Soul	1	—
Wand	5	—	Calico	1	—	Regent	1	—
Fire	4	2	Calla	1	—	Rendezvous	1	—
Hi	4	2	Canadian-American	1	—	Reviol	1	—
Dimension	4	1	Caprice	1	—	Rita	1	—
Keen	4	1	Carla	1	—	St. Lawrence	1	—
Laurie	4	1	Cash	1	—	Satellite	1	—
Peacock	4	1	Cat	1	—	Serock	1	—
Amy	4	—	Chance	1	—	Seven Arts	1	—
Beltone	3	2	Clef	1	—	Spire	1	—
Fury	3	2	Clock	1	—	States	1	—
Class	3	1	Cobra	1	—	Swan	1	—
Ember	3	1	Coed	1	—	Swingin'	1	—
Philips	3	1	Combo	1	—	Tri-Phi	1	—
Carlton	3	—	Conress	1	—	Trumpet	1	—
Chancellor	3	—	Coral	1	—	Unart	1	—
End	3	—	Crystalette	1	—	Valiant	1	—
LeGrand	3	—	Dade	1	—	Vanguard	1	—
Prestige	3	—	Demon	1	—	Warwick	1	—
Sittin' In	3	—						

ALBUMS

• Continued from page 82

THE JAMES BROWN ORCHESTRA—Grits and Soul; MGS 27057/SRS 67057
 ---Handful of Soul; MGS 27084/SRS 67084
 ---James Brown Plays James Brown Today and Yesterday; MGS 27072/SRS 67072
 ---The New Breed; MGS 27080/SRS 67080
IVORY JOE HUNTER—Ivory Joe Hunter's Golden Hits; MGS 27037/SRS 67037

SOLID STATE

MANNY ALBAM—The Soul of the City; 17009/18009
JIMMY MCGRIFF—A Bag Full of Soul; 17002/18002
 ---Cherry; 17006/18006
JOE WILLIAMS, THAD JONES, MEL LEWIS—Presenting Joe Williams and Thad Jones/Mel Lewis-The Jazz Orchestra; 17008/18008

SOUL

JIMMY RUFFIN—Top Ten; SOU 704 (S-704)
JR. WALKER & THE ALL STARS—Roadrunner; SOU 703 (S-703)
 ---Shotgun; SOU 701 (S-701)
 ---Soul Session; SOU 702 (S-702)

STAX

BOOKER T. & THE MG'S—And Now!; 711
 ---Green Onions; 701
 ---In the Christmas Spirit; 713
 ---Soul Dressing; 705
EDDIE FLOYD—Knock on Wood; 714
THE MAR-KEYS—The Great Memphis Sound; 707
OTIS REDDING & CARLA THOMAS—King and Queen; 716
SAM & DAVE—Double Dynamite; 712
 ---Hold On, I'm Comin'; 708
CARLA THOMAS—Carla Thomas; 709
 ---Comfort Me; 706
RUFUS THOMAS—Walking The Dog; 704
JOHNNIE TAYLOR—Wanted, One Soul Singer; 715
VARIOUS ARTISTS—Memphis Gold; 710
 ---The Treasure Chest of Goldies; 703

TAMLA

MARVIN GAYE—How Sweet It Is; TM 258 (S-258)
 ---Marvin Gaye's Greatest Hits; TM 252 (S-252)
 ---Moods of Marvin Gaye; TM 266 (S-266)
 ---That Stubborn Kinda Fellow; TM 239
MARVIN GAYE & KIM WESTON—Take Two; TM 270 (S-270)
THE ISLEY BROTHERS—This Old Heart of Mine; TM 269 (S-269)
THE MARVELETTES—The Marvelettes; TM 274 (S-274)
 ---The Marvelettes' Greatest Hits; TM 253 (S-253)
 ---The Marvelous Marvelettes; TM 237
 ---Playboy; TM 231
THE MIRACLES—Away We A-Go-Go; TM 271 (S-271)
 ---Cookin' With The Miracles; TM 223
 ---The Fabulous Miracles; TM 238
 ---Going to A-Go-Go; TM 267 (S-267)
 ---Greatest Hits From the Beginning; TM 2-254
 ---Hi, We're The Miracles; TM 220
 ---I'll Try Something New; TM 230
 ---The Miracles Doin' Mickey's Monkey; TM 245
 ---The Miracles Live on Stage; TM 241
VARIOUS ARTISTS—A Collection of 16 Original Big Hits, Vol. II; TM 256
 ---The Motortown Revue in Paris; TM 264
STEVIE WONDER—Down to Earth; TM 272 (S-272)
 ---Upright; TM 268 (S-268)

TANGERINE

LOUIS JORDAN—Hallelujah, Louis Jordan Is Back; TRC-1503
PERCY MAYFIELD—My Jug and I; TRC-1505

TUBA

JOHNNY LYTTLE—New and Groovy; 5002
JUNIOR MANCE TRIO—The Good Life; 5003

UNITED ARTISTS

SPENCER DAVIS GROUP—Gimme Some Lovin'; 3578/6578

THE ISLEY BROTHERS—The Famous Isley Brothers; 3313/6313

THE JIVE FIVE—I'm a Happy Man; 3455/6455

GARNET MIMMS—As Long As I Have You; 3396/6396

---Cry Baby and 11 Other Hits; 3305/6305
 ---I'll Take Good Care of You; 3498/6498

VEEP

ANTHONY & THE IMPERIALS—The Best of Little Anthony; 13512/16512
 ---Goin' Out of My Head; 13511/16511
 ---I'm On the Outside (Looking In); 13510/16510
 ---Payin' Our Dues; 13513/16513

V. I. P.

ABBEY TAVERN SINGERS—We're Off to Dublin in the Green; VIP 402 (S-402)
THE ELGINS—Darling Baby; VIP 400 (S-400)

VOLT

THE MAD LADS—The Mad Lads in Action; 414
OTIS REDDING—The Great Otis Redding Sings Soul Ballads; 411
 ---The Otis Redding Dictionary of Soul; 415
 ---Otis Redding Sings Soul/Otis Blue; 412
 ---The Soul Album; 413

WARNER BROS.

LORRAINE ELLISON—Heart and Soul; W/WS 1674
GROOVE HOLMES—A Bowl of Soul; L/LS 5902
IKE & TINA TURNER—Ike & Tina Turner Show (Vol. 1); W/WS 1579
 ---Ike & Tina Turner Show (Vol. 2); L/LS 5904

WHITE CLIFFS

RONNIE KOLE—The Ronnie Kole Trio; 1001

WINDY C

FIVE STAIRSTEPS—Five Stairsteps; Windy C 6000

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5. LOU RAWLS LIVE! (Capitol)
6. EXCITING WILSON PICKETT (Atlantic)
7. A COLLECTION OF 16 BIG HITS, VOL. 5—Various Artists (Motown)
8. AWAY WE A' GO GO—Miracles (Tamla)
9. GETTIN' READY—Temptations (Gordy)
10. PRESENTING THE TAMS (ABC)
11. WADE IN THE WATER—Ramsey Lewis Trio (Cadet)
12. OTIS REDDING DICTIONARY OF SOUL (Volt)
13. WARM AND TENDER SOUL—Percy Sledge (Atlantic)
14. WICKED PICKETT—Wilson Pickett (Atlantic)
15. HERE WHERE THERE IS LOVE—Dionne Warwick (Scepter)

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6. Miracles (Tamla)
7. Ramsey Lewis Trio (Cadet)
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