

1946

HOT CHART

There was continued expansion in all areas of race music. On the East Coast, Apollo made the charts with Luis Russell and Wynonie "Mr. Blues" Harris. National turned out more hits by Billy Eckstine, Joe Turner, and Pete Johnson, as well as some hot Pete Johnson items sans Big Joe.

Ivory Joe Hunter, recording for Pacific (Berkeley, Ca.), sold a lot of copies of his boogies and blues, notably "Boogin' In The Basement" and "Bad Luck Blues." Cecil Gant, promoted to civilian, continued to turn out tasty boogie items for Gilt-Edge, like "Hit That Jive, Jack."



Art Rupe's Juke Box label made noise on the race charts with The Blues Woman's "Voo-it, Voo-it," but got into the really big money with the smash disc "R.M. Blues" by territory band veteran Roy Milton.

This year also marked the emergence of Johnny Moore and his Three Blazers, the West Coast combo most influenced by the King Cole Trio. Their giant "Drifting Blues" was the first national hit in the King Cole Trio mold, which was not too surprising since Johnny Moore was the brother of Oscar Moore, Cole's bassist (later he left to join his brother's combo). What made Moore's Blazers tick however, was their pianist/vocalist Charles Brown, whose voice though similar to Cole's: smooth, cool, and bluesy, had a melancholy edge unmatched by Nat. And, unlike King Cole, the Blazers' records stayed within the black community. Aladdin, Exclusive, and Modern were blessed by having this top-selling act on their rosters.

Be-Bop managed to find its way into the world of race as Lionel Hampton scored heavily in the voot sweeps with his self-penned million seller "Hey! Ba-Ba-Re-Bop." The novelty disc was covered by ex-Glenn Miller vocalist/saxophonist Tex Beneke, leading the remnants of the Miller band. Both versions made Billboard's pop record survey. Slim Gaillard's bop-pop classic "Cement Mixer (Put-Ti-Put-Ti)" shook up the pop market via Alvino Rey's cover version. Slim had already established his gonzo reputation in the late thirties as the writer and performer (with Slam Stewart) of "Flat Foot Floogie."

BRIEFLY

They went pop in 1946: Louis Jordan's "Choo Choo Ch'Boogie" hit No. 8 and sold over a million copies. Louis teamed with Ella Fitzgerald on "Stone Cold Dead In The Market" and made No. 9. The Ink Spots had two No. 1 pop hits, "To Each His Own" and "The Gypsy" (top single for 10 weeks - also top pop single of the year). King Cole had his biggest hits to date, the ever-popular "The Christmas Song"-No. 7, while "If Love You) For Sentimental Reasons" hit the top...Albums in action: "King Cole Trio-Vol. 2" charted in August and held down the top position for four weeks. Decca's "The Ink Spots Album" also reached the top and remained there for seven weeks.

- 1 CHOO CHOO CH'BOOGIE/
THAT CHICK'S TOO YOUNG TO FRY
Louis Jordan (Decca 23610)
- 2 HEY! BA-BA-RE-BOP
Lionel Hampton (Decca 18754)
- 3 BUZZ ME/DON'T WORRY 'BOUT THAT MULE
Louis Jordan (Decca 18734)
- 4 STONE COLD DEAD IN THE MARKET (He
Had It Coming)/PETOOTIE PIE
E. Fitzgerald/L. Jordan (Decca 23546)
- 5 R.M. BLUES
Roy Milton (Juke Box 504)
- 6 AIN'T THAT JUST LIKE A WOMAN (They'll
Do It Every Time)
Louis Jordan (Decca 23669)
- 7 DRIFTING BLUES
Johnny Moore's Three Blazers (Philo 112)
- 8 SALT PORK, WEST VIRGINIA/
RECONVERSION BLUES
Louis Jordan (Decca 18762)
- 9 THE GYPSY
Ink Spots (Decca 18817)
- 10 I KNOW
Andy Kirk/Jubalaires (Decca 18782)
- 11 BEWARE/
DON'T LET THE SUN CATCH YOU CRYIN'
Louis Jordan (Decca 18818)
- 12 I'VE GOT A RIGHT TO CRY
Joe Liggins (Exclusive 210)
- 13 I'VE GOT A RIGHT TO CRY
Erskine Hawkins (RCA Victor 20-1902)
- 14 (Get Your Kicks On) ROUTE 66!
King Cole Trio (Capitol 256)
- 15 SUNNY ROAD
Roosevelt Sykes (RCA Victor 20-1906)
- 16 DON'T BE A BABY, BABY
Mills Bros. (Decca 18753)
- 17 TANYA
Joe Liggins (Exclusive 231)
- 18 (I Love You) FOR SENTIMENTAL REASONS
King Cole Trio (Capitol 304)
- 19 GOTTA GIMME WHATCHA GOT
Julia Lee (Capitol 308)
- 20 PLAYFUL BABY
Wynonie "Blues" Harris (Apollo 372)
- 21 THE CHRISTMAS SONG
King Cole Trio (Capitol 311)
- 22 I KNOW WHO THREW THE WHISKEY
(In The Well)
Bull Moose Jackson (Queen 4116)
- 23 VOO-IT! VOO-IT!
The Blues Woman (Juke Box 502)
- 24 SO GLAD YOU'RE MINE/
ETHEL MAE
Arthur Crudup (RCA Victor 20-1949)
- 25 TO EACH HIS OWN
Ink Spots (Decca 23615)
- 26 THE VERY THOUGHT OF YOU
Luis Russell (Apollo 1012)
- 27 JUST A-SITTIN' AND A-ROCKIN'
Delta Rhythm Boys (Decca 18739)
- 28 COME TO BABY, DO!
King Cole Trio (Capitol 224)
- 29 THE HONEYDRIPPER
Cab Calloway (Columbia 36894)
- 30 I COVER THE WATERFRONT
Bill Samuels (Mercury 2003)
- 31 PRISONER OF LOVE
Billy Eckstine (National 9017)
- 32 AFTER HOURS
Erskine Hawkins (RCA Victor 20-1977)
- 33 SHORTY'S GOT TO GO
Lucky Millinder (Decca 18867)
- 34 YOU CALL IT MADNESS, BUT
I CALL IT LOVE
Billy Eckstine (National 9019)
- 35 WYNONIE'S BLUES
Wynonie "Blues" Harris (Apollo 362)
- 36 THE FRIM FRAM SAUCE
E. Fitzgerald/L. Armstrong (Decca 23496)
- 37 SO LONG
J. Moore's Three Blazers (Modern Mus. 143)
- 38 FIFTEEN YEARS (And I'm
Still Serving Time)/TIRED
Pearl Bailey (Columbia 36837)
- 39 SNEAKIN' OUT
Erskine Hawkins (RCA Victor 20-1883)
- 40 THEY ALL SAY I'M THE BIGGEST FOOL/
FINE BROWN FRAME
Buddy Johnson (Decca 11000)

EXTRAS

- AFTER MIDNIGHT
Amos Milburn (Aladdin 159)
- BLUE FLAME
Lenny Lewis (Queen 4133)
- CEMENT MIXER (Put-Ti-Put-Ti)
Slim Gaillard Trio (Cadet 201)
- CHICAGO BREAKDOWN
Big Maceo (Bluebird 34-0743)
- DON'T TAKE EVERYBODY TO BE
YOUR FRIEND - 7
Sister Rosetta Tharpe (Decca 11002)
- ELEVATOR WOMAN
Sonny Boy Williamson (Bluebird 34-0744)
- I DON'T KNOW WHAT I'D DO WITHOUT YOU
Andy Kirk/Jubalaires (Decca 18916)
- I'M IN THE MOOD FOR LOVE
Billy Eckstine (National 9016)
- IF I WERE AN ITTY BITTY GIRL (1 & 2)-2
Velma Nelson (Aladdin 139)
- THE MAD BOOGIE
Count Basie (Columbia 36946)
- MILTON'S BOOGIE
Roy Milton (Juke Box 503)
- MY GAL'S A JOCKEY - 3
Joe Turner (National 4002)
- PORT WINE
Bill Samuels (Mercury 8012)
- PRISONER OF LOVE
Ink Spots (Decca 18864)
- SUNNY ROAD
J. Moore's Three Blazers (Exclusive 233)
- (Ah-Yee) THERE'S GOOD BLUES TONIGHT/
CHITTLIN' SWITCH (Chitterinswitch) - 4
Lucky Millinder (Decca 18835)

TOP ARTISTS

- 1 LOUIS JORDAN (3,914)
- 2 KING COLE TRIO (1,229)
- 3 LIONEL HAMPTON (946)
- 4 ERSKINE HAWKINS (818.9)
- 5 ELLA FITZGERALD (818)
- 6 INK SPOTS (797)
- 7 JOHNNY MOORE'S THREE BLAZERS (789)*
- 8 JOE LIGGINS (749)
- 9 ROY MILTON (603)*
- 10 WYNONIE HARRIS (540)
- 11 BILLY ECKSTINE (495)
- 12 ANDY KIRK (470)
- 12 JUBILAIRE (470)*
- 13 ROOSEVELT SYKES (351)
- 14 MILLS BROS. (332)
- 15 JULIA LEE (305)*
- 16 BULL MOOSE JACKSON (290)*
- 17 THE BLUES WOMAN (263)*
- 18 ARTHUR "BIG BOY" CRUDUP (262)
- 19 LUIS RUSSELL (260)
- 20 BILL SAMUELS (259)*
- 21 DELTA RHYTHM BOYS (251)
- 22 LUCKY MILLINDER (250)
- 23 CAB CALLOWAY (249)
- 24 LOUIS ARMSTRONG (214)
- 25 PEARL BAILEY (202)

BAND VOCALISTS

- 1 CHARLES BROWN (789)*
- 2 LAURA WASHINGTON (358)*
- 3 ARTHUR PRY SOCK (174)*
- 4 ANNISTEEN ALLEN (111)*
- 4 BULL MOOSE JACKSON (11)*

TOP LABELS

- 1 DECCA (6,837)
- 2 CAPITOL (1,359)
- 3 RCA VICTOR (1,280)
- 4 JUKE BOX (797)*
- 5 APOLLO (696)*
- 6 EXCLUSIVE (690)
- 7 PHILO (551)
- 8 NATIONAL (436)
- 9 COLUMBIA (392)
- 10 QUEEN (266)*
- 11 MERCURY (224)*
- 12 MODERN MUSIC (168)

NOTES

- 2-V: Lionel Hampton
- 5-and his Solid Senders (all Juke Box and Specialty issues thru No. 429)
- 7-V: Charles Brown (all Exclusive and Modern issues thru No. 599)
- 12-Alt title: "Got A Right To Cry"
- 13-V: Laura Washington
- 15-with his Original Honeydrippers
- 19-and her Boy Friends (all Capitol issues)
- 20-A: Johnnie Alston All Stars
- 30-and The Cats 'N Jammer Three (both Mercury issues)
- 32-Reissue of Bluebird No. 10879 ('41)
- 35-A: Illinois Jacquet All Stars
- 36-A: Bob Haggart Orch.
- 38-A: Mitchell Ayres Orch. (1,2)
- 40-V: A. Prysock (1), B. Johnson (2)
- 1-A: Sam Price Trio
- 2-A: Will Roland Orch.
- 3-A: Bill Moore's Lucky Seven
- 4-V: Annisteen Allen (1), Bull Moose Jackson and The Lucky Four (2)

1947

HOT CHART

Following the war, the pop field had been going through so many of its own changes that it was easy to overlook the advances taking place in the idiom still being called "race," but this year the entire recording industry's attention was focused, albeit briefly, on the race field, thanks to the novelty smash of the decade "Open The Door, Richard!" Comic Dusty Fletcher developed the "Richard" routine and used it in his act for years, but ex-Hampton trumpeter Jack McVea wrote the song and cut the first record for the Reiner brothers' Black & White



label. Both had big hits, even with heavy competition from Louis Jordan, Count Basie, and the Three Flames. As the disc, which started in the West, worked its way east, every company got into the "Richard" act. All of the versions that made the race chart also went pop, with Count Basie's version reaching No. 1.

Capitol Records got hot as Julia Lee and Nellie Lutcher took off. Julia made it via her double-entendre smash "Snatch And Grab It," cut under the supervision of A & R man Dave Dexter Jr., while Nellie Lutcher hit the top with her self-penned "He's A Real Gone Guy" and "Hurry On Down." Also on the distaff side, ex-Benny Carter vocalist Savannah Churchill, accompanied by the Sentimentalists, had the hit of her career "I Want To Be Loved (But Only By You)," which she also wrote. By any known standard, this disc had all the necessary pop market ingredients: a pretty tune and clever lyrics, warbled effectively by soft-voiced Savannah. It could and should have been a giant cross-over hit.

Mercury Records did exceptionally well as Eddie Vinson delivered his biggest hit, the double-sided blockbuster "Old Maid Boogie" b/w "Kidney Stew Blues." Albert Ammons (father) and Gene Ammons (son) also had hits, the former with a classic boogie-woogie piano romp, the latter with a saxy jazz riffer.

DeLuxe Records had a number of solid sellers from New Orleans-based Paul Gayten. The biggest of the bunch (with vocalist Annie Laurie) was future classic "Since I Fell For You," originally written and performed by Buddy Johnson.

BRIEFLY

"Bobby Sox Blues," written by Dootsie Williams, gave T-Bone Walker his first national hit (Black & White)...Ringer Frankie Laine (he was a white pop artist, but they didn't know it) made the grade with "That's My Desire," his only race market charter (they found out). Frankie received his soul indoctrination by recording with Johnny Moore's Three Blazers ("Melancholy Madeline") for Atlas on the West Coast...Lee Egalnick's Miracle label opened in Chicago, as did the Chess brothers' Aristocrat...Atlantic Records was incorporated in October by Herb Abramson (former National recording director) and Ahmet Ertegun...MGM film company launched their MGM label...other entries: Rainbow (N.Y.) and Sensation (Detroit).

- 1 AIN'T NOBODY HERE BUT US CHICKENS/
LET THE GOOD TIMES ROLL
Louis Jordan (Decca 23741)
- 2 (Opportunity Knocks But Once) SNATCH AND
GRAB IT
Julia Lee (Capitol 40028)
- 3 BOOGIE WOOGIE BLUE PLATE
Louis Jordan (Decca 24104)
- 4 I WANT TO BE LOVED (But Only By You)
Savannah Churchill (Manor 1046)
- 5 JACK, YOU'RE DEAD/
I KNOW WHAT YOU'RE PUTTING DOWN
Louis Jordan (Decca 23901)
- 6 OLD MAID BOOGIE/KIDNEY STEW BLUES
Eddie Vinson (Mercury 8028)
- 7 HE'S A REAL GONE GUY
Nellie Lutcher (Capitol 40017)
- 8 TEXAS AND PACIFIC/
I LIKE 'EM FAT LIKE THAT
Louis Jordan (Decca 23810)
- 9 HURRY ON DOWN
Nellie Lutcher (Capitol 40002)
- 10 OPEN THE DOOR, RICHARD! (1 & 2)
Dusty Fletcher (National 4012)
- 11 OPEN THE DOOR RICHARD!
Jack McVea (Black & White 792)
- 12 OPEN THE DOOR, RICHARD!
Count Basie (RCA Victor 20-2127)
- 13 OPEN THE DOOR, RICHARD!
Louis Jordan (Decca 23841)
- 14 ACROSS THE ALLEY FROM THE ALAMO/
DREAM, DREAM, DREAM
Mills Bros. (Decca 23863)
- 15 NEW ORLEANS BLUES
Johnny Moore's Three Blazers (Exclusive 240)
- 16 EARLY IN THE MORNIN'/
LOOK OUT
Louis Jordan (Decca 24155)
- 17 HAWK'S BOOGIE
Erskine Hawkins (RCA Victor 20-2169)
- 18 I WANT TO BE LOVED (But Only By You)
Lionel Hampton (Decca 23879)
- 19 SINCE I FELL FOR YOU
Annie Laurie/Paul Gayten (DeLuxe 1082)
- 20 THAT'S MY DESIRE
Frankie Laine (Mercury 5007)
- 21 OPEN THE DOOR, RICHARD
Three Flames (Columbia 37268)
- 22 MERRY CHRISTMAS, BABY
J. Moore's Three Blazers (Exclusive 254)
- 23 MEET ME AT NO SPECIAL PLACE (And
I'll Be There At No Particular Time)
King Cole Trio (Capitol 393)
- 24 THAT'S MY DESIRE
Hadda Brooks Trio (Modern Music 147)
- 25 DON'T YOU THINK I OUGHTA
KNOW
Bill Johnson/Musical Notes (Queen 4171)
- 26 BOBBY SOX BLUES
T-Bone Walker (Black & White 110)
- 27 BLOW MR. JACKSON
Joe Liggins (Exclusive 244)
- 28 OL' MAN RIVER
Ravens (National 9035)
- 29 TRUE BLUES
Roy Milton (Specialty 510)
- 30 THRILL ME
Roy Milton (Specialty 518)
- 31 FOOL THAT I AM
Floyd Hunt/Gladys Palmer (Miracle 104)
- 32 RED TOP
Gene Ammons (Mercury 8048)
- 33 THAT'S MY DESIRE
Ella Fitzgerald (Decca 23866)
- 34 SHAKE THE BOOGIE
Sonny Boy Williamson (RCA Victor 20-2056)
- 35 ASK ANYONE WHO KNOWS
Ink Spots (Decca 23900)
- 36 BLOW-TOP BLUES
Lionel Hampton (Decca 23792)
- 37 SWANEE RIVER BOOGIE
Albert Ammons (Mercury 8022)
- 38 TRUE
Paul Gayten (DeLuxe 1063)
- 39 CHANGEABLE WOMAN BLUES
J. Moore's Three Blazers (Exclusive 251)
- 40 I'LL GET ALONG SOMEHOW
Julia Lee (Capitol 379)

EXTRAS

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| <ul style="list-style-type: none"> BIG LEGS/JUST A DREAM - 1
Gene Phillips (Modern 527) BLOW ILLINOIS BLOW - 2
Illinois Jacquet (Aladdin 3001) BLUES AT MIDNIGHT
Ivory Joe Hunter (Pacific 630) BOBBY SOX BLUES
Roosevelt Sykes (RCA Victor 20-2201) FAT MEAT IS GOOD MEAT - 3
Savannah Churchill (Celebrity 2003) I AIN'T MAD AT YOU - 4
Count Basie (RCA Victor 20-2314) I AIN'T MAD AT YOU
Jesse Price (Capitol 348) MISS BROWN BLUES - 5
Joe Turner (National 4011) | <ul style="list-style-type: none"> ONE O'CLOCK BOOGIE
Count Basie (RCA Victor 20-2262) OPEN THE DOOR, RICHARD - 6
Charioteers (Columbia 37240) OPERATION BLUES
Amos Milburn (Aladdin 174) THE ROCKIN' BOOGIE/BLUES FOR SALE - 7
Joe Lutcher (Specialty 512) ROCKIN' THE HOUSE
Memphis Slim (Miracle 103) SIGNIFYING MONKEY
Big Three Trio (Columbia 37358/30019) SO LONG/RIDE, RED, RIDE - 8
Charioteers (Columbia 37399) THAT'S ALL RIGHT
Arthur "Big Boy" Crudup (RCA Victor 20-2205) |
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TOP ARTISTS

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| <ul style="list-style-type: none"> 1 LOUIS JORDAN (3,769) 2 NELLIE LUTCHER (1,040)* 3 JULIA LEE (935) 4 JOHNNY MOORE'S THREE BLAZERS (799) 5 SAVANNAH CHURCHILL/SENTIMENTALISTS (755) 6 EDDIE VINSON (633) 7 LIONEL HAMPTON (496) 8 DUSTY FLETCHER (479)* 9 JACK McVEA (462)* 10 COUNT BASIE (458) 11 PAUL GAYTEN (452)* 12 MILLS BROS. (410) 13 ERSKINE HAWKINS (363) 14 ROY MILTON (353) 15 ANNIE LAURIE (321)* 16 FRANKIE LAINE (300)* 17 THREE FLAMES (290)* 18 KING COLE TRIO (245) 19 HADDA BROOKS (220)* 20 BILL JOHNSON/MUSICAL NOTES (216)* 21 T-BONE WALKER (214)* 22 JOE LIGGINS (213) 23 RAVENS (200)* 24 FLOYD HUNT/GLADYS PALMER (156)* | <ul style="list-style-type: none"> 25 GENE AMMONS (146)* 26 ELLA FITZGERALD (145) 27 SONNY BOY WILLIAMSON (143) 28 INK SPOTS (142) 29 ALBERT AMMONS (132)* 30 CHARIOTEERS (22) |
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TOP LABELS

- 1 DECCA (4,579)
- 2 CAPITOL (2,046)
- 3 MERCURY (1,072)
- 4 RCA VICTOR (894)
- 5 EXCLUSIVE (872)
- 6 MANOR (709)*
- 7 NATIONAL (609)
- 8 BLACK & WHITE (607)*
- 9 DELUXE (382)
- 10 SPECIALTY (294)
- 11 COLUMBIA (277)
- 12 MODERN MUSIC (196)
- 13 QUEEN (181)
- 14 MIRACLE (132)*
- 15 ALADDIN (22)*

NOTES

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| <ul style="list-style-type: none"> 4-and The Sentimentalists 7-and Her Rhythm (all Capitols) 10-A: Jimmy Jones Orch. 11-and his All Stars 12-V: Harry "Sweets" Edison, Bill Johnson 18-and his Hamptonians 20-A: Mannie Klein's All Stars 21-V: Tiger Haynes 25-Originally issued on Harlem No. 1011; alternate version | <ul style="list-style-type: none"> on RCA Victor No. 20-2225 also popular V: Gus Gordon on all issues 26-A: Jack McVea's All Stars 27-Feat. James Jackson, sax 30-V: Camille Howard 38-V: Dinah Washington 37-and his Rhythm Kings 1-and his Rhythm Aces (all Modern issues) 2-and his All Stars | <ul style="list-style-type: none"> 3-A: Jimmy Lytell and his All-Star Seven-Originally issued on Beacon No. 104 (43) 4-V: Taps Miller 5-and his Boogie-Woogie Boys 6-A: Mannie Klein Orch. 7-and his Society Cats (both Specialty issues) 8-Reissue of Columbia No. 35424 (40) (1) A: Mannie Klein Orch. (2) |
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1948

This year, our expanded Hot Chart (100 positions) reflects the amazing changeover from race/jazz to rhythm and blues, as jazz-styled discs declined and modernistic race records increased. During the chaotic, though exciting post-war years, R & B's pioneers (recording artists, songwriters, and record companies) were involved for the first time with a total black musical experience embracing all previously separate forms of commercial black music: blues, gospel, jazz and pop. Gradually, a cross-pollination took place with the result - rhythm and blues, a new musical art-form was created.



It was the two dozen hot independent companies and their artists who were mostly responsible for this new art form. The majors, who were still relying on traditional black music concepts and personalities, began their slide. In 1948, indies grabbed 13,987 points to the majors' 5,278 (73 to 27 percent), compared to the majors' 60 to 40 percent edge in 1947.

Also, for the first time, an independent, Syd Nathan's King Records, became the leading race (they called it "sepia") label of the year, thanks to a power-packed line-up of rhythmic blues stars. Two ex-members of Lucky Millinder's band did extremely well. Wynonie Harris scored the biggest smash of his career with his second King release "Good Rockin' Tonight." Benjamin "Bull Moose" Jackson became the year's best selling artist, charting high with such pretty ballads as "All My Love Belongs To You," "I Love You Yes I Do," and "I Can't Go On Without You," but he covered all bets by flipping them with songs about booze ("Sneaky Pete") or sex ("I Want A Bowlegged Woman").

"Tomorrow Night," a nine-year old pop song delivered by Lonnie Johnson (a cat who had skirted the line between race and jazz since the twenties), gave King Records the top race single of the year. The tune, written by Will Grosz and Sam Coslow, turned Lonnie on so much that he used it as his closing theme before finally recording it for King. The results were sensational. Lonnie's plaintive, almost hillbilly-styled vocal (with harmonically and melodically progressive guitar backing), coupled with the song's pretty melody was an irresistible combination.

Instrumentals made a lot of noise in 1948, and showed some new characteristics which further separated race music from jazz. One instrumental that contained the elements of change was Todd Rhodes' classic "Blues For The Red Boy," the first instrumental hit to feature the "bump and grind" back beat, a staple of rhythm and blues, not jazz. This bottom-heavy type of instrumental was favored by DJ's. Many used them as their themes, particularly Alan Freed, who used "Red Boy" frequently (or the similarly styled "Big Heavy"). The top instrumental sound of the year however, was Sonny Thompson's "Long Gone (1 & 2)," which helped Miracle Records to its best year ever. The mixture of Sonny's pianistics and Eddie Chamblee's tenor sax work was unbeatable. Modern's Pee Wee Crayton made his first chart appearance with "Blues After Hours," the first big instrumental race hit to feature an electric guitar.

The vocal group genre got a big boost this year. The Ravens, who established

themselves with "Ol' Man River" in 1947 (the disc sold well into 1948), had a string of hits, notably "Write Me A Letter" and "Send For Me If You Need Me," for National. The Orioles, formerly the Vibrinaires, scored with their first single "It's Too Soon To Know," written by their manager Deborah Chessler. The record was the first release and hit for Jerry Blaine's New York-based Jubilee operation (the disc originally was issued on Natural).

Meanwhile, regional blues activity started to make a strong comeback. In Houston, Bill Quinn drew from the surrounding Texas area such artists as Lil'



Son Jackson, Buddy Chiles, Thunder Smith, Lightnin' Hopkins, L.C. Williams, and Peppermint Nelson (Harris) to build his Gold Star operation. Smokey Hogg recorded for Blue Bonnet in Dallas prior to joining Modern.

Bob Geddings showcased a variety of talent (Pilgrim Travelers, Saunders King, Roy Hawkins, Jimmy McCracklin, K.C. Douglas, and Lowell Fulson) on a number of his Oakland-based labels (Rhythm, Big Town, Downtown).

Although most "name" blues artists in Chicago were under contract to the majors (Tampa Red, Big Maceo, Roosevelt Sykes, to name several), a plethora of local record companies had sprung up in the Windy City between 1945 and 1948. These labels, many of which were tiny neighborhood operations, recorded whatever local talent they could find, which naturally included a lot of transplanted southern bluesmen. Ora Nelle (Little Walter), Melody/Hy-Tone (Sunnyland Slim), Old Swingmaster (Snooky & Moody, Floyd Jones), and others produced a host of shellac reminders of the rich, musical legacy of the Maxwell Street scene. But, the pivotal, all important, Chicago independent was Aristocrat, owned by Leonard and Phil Chess. Their earliest acts included Jump Jackson, the Dozier Boys, Andrew Tibbs, Sunnyland Slim, and one artist whose revolutionary blues hits would not only put the Chess brothers operation on solid footing, but also re-establish Chicago as the blues mecca of the United States. Watch out for Muddy!

BRIEFLY

Race veteran Rosetta Howard racked up impressive sales with "Ebony Rhapsody," which featured the backing of the Big Three Trio (with Willie Dixon on bass)...Atlantic Records got off to a good start via several discs by jazz guitarist Tiny Grimes (ex-Cats & The Fiddle), including "Blue Harlem," "Midnight Special," and "That Old Black Magic." Red Prysock played sax in Tiny's combo at this time. In fact, he even sang on one cut, "Nightmare Blues"...Supreme Records (Los Angeles) made both the pop and race surveys with Paula Watson's "A Little Bird Told Me"...Louis Jordan's "Run Joe" reached No. 29 on *Billboard's* pop chart...Ivory Joe Hunter moved to powerhouse King after his biggest hit of the forties, "Pretty Mamma Blues."

1948

HOT CHART

- 1 **TOMORROW NIGHT**
Lonnie Johnson (King 4201)
- 2 **KING SIZE PAPA**
Julia Lee (Capitol 40082)
- 3 **LONG GONE (1 & 2)**
Sonny Thompson (Miracle 126)
- 4 **I LOVE YOU YES I DO/SNEAKY PETE**
Bull Moose Jackson (King 4181)
- 5 **GOOD ROCKIN' TONIGHT**
Wynonie Harris (King 4210)
- 6 **PRETTY MAMMA BLUES**
Ivory Joe Hunter (Pacific 637/4 Star 1254)
- 7 **ALL MY LOVE BELONGS TO YOU/
I WANT A BOWLEGGED WOMAN**
Bull Moose Jackson (King 4189)
- 8 **I CAN'T GO ON WITHOUT YOU**
Bull Moose Jackson (King 4230)
- 9 **CORN BREAD**
Hal Singer (Savoy 671)
- 10 **MY HEART BELONGS TO YOU**
Arbee Stidham (RCA Victor 20-2572)
- 11 **'LONG ABOUT MIDNIGHT**
Roy Brown (DeLuxe 1154)
- 12 **BLUES AFTER HOURS**
Pee Wee Crayton (Modern 624)
- 13 **FINE BROWN FRAME**
Nellie Lutcher (Capitol 15032)
- 14 **MESSIN' AROUND**
Memphis Slim (Miracle 125)
- 15 **BARNYARD BOOGIE/
HOW LONG MUST I WAIT FOR YOU**
Louis Jordan (Decca 24300)
- 16 **RUN JOE/ALL FOR THE LOVE OF LIL**
Louis Jordan (Decca 24448)
- 17 **LATE FREIGHT**
Sonny Thompson (Miracle 128)
- 18 **HOP, SKIP, AND JUMP/
EVERYTHING I DO IS WRONG**
Roy Milton (Specialty 314)
- 19 **A LITTLE BIRD TOLD ME**
Paula Watson (Supreme 1507)
- 20 **IT'S TOO SOON TO KNOW**
Orioles (Natural/Jubilee 5000)
- 21 **NATURE BOY**
Nat "King" Cole (Capitol 15054)
- 22 **AM I ASKING TOO MUCH**
Dinah Washington (Mercury 8095)
- 23 **BLUES FOR THE RED BOY**
Todd Rhodes (Sensation 8/King 4240)
- 24 **IT'S TOO SOON TO KNOW**
Dinah Washington (Mercury 8107)
- 25 **I CAN'T GIVE YOU ANYTHING BUT LOVE/
WHEN I GROW TOO OLD TO DREAM**
Rose Murphy (Majestic 1204)
- 26 **WRITE ME A LETTER**
Ravens (National 9038)
- 27 **PLEASING YOU (As Long As I Live)**
Lonnie Johnson (King 4245)
- 28 **SEND FOR ME IF YOU NEED ME**
Ravens (National 9045)
- 29 **THE SONG IS ENDED (But The Melody Lingers
On)/DO YOU OR DON'T YOU LOVE ME?**
Nellie Lutcher (Capitol 40063)
- 30 **DON'T BURN THE CANDLE AT BOTH ENDS/
WE CAN'T AGREE**
Louis Jordan (Decca 24483)
- 31 **REET, PETITE AND GONE**
Louis Jordan (Decca 24381)
- 32 **CALL IT STORMY MONDAY BUT
TUESDAY IS JUST AS BAD**
T-Bone Walker (Black & White 122)
- 33 **THIRTY-FIVE THIRTY**
Paul Williams Sextette (Savoy 661)
- 34 **LOLLIPOP MAMA**
Wynonie Harris (King 4226)
- 35 **MERRY CHRISTMAS, BABY**
Johnny Moore's Three Blazers (Exclusive 63x)
- 36 **THOSE THINGS MONEY CAN'T BUY**
Nat "King" Cole (Capitol 15011)
- 37 **DADDY-O**
Louis Jordan/Martha Davis (Decca 24502)
- 38 **IT'S TOO SOON TO KNOW**
Ella Fitzgerald (Decca 24497)
- 39 **WEST SIDE BABY/WALKIN' AND TALKIN'**
Dinah Washington (Mercury 8079)
- 40 **AIN'T MISBEHAVIN'**
Dinah Washington (Mercury 8072)
- 41 **X-TEMPERANEUS BOOGIE/
YOU DON'T LOVE ME**
Camille Howard (Specialty 307)
- 42 **EBONY RHAPSODY**
Rosetta Howard (Columbia 37573/30053)
- 43 **COOL WATER/LAKE CHARLES BOOGIE**
Nellie Lutcher (Capitol 15148)
- 44 **DARKTOWN STRUTTERS' BALL**
Joe Liggins (Exclusive 49x)
- 45 **WHAT HAVE I DONE**
Hadda Brooks (Modern 602)
- 46 **FREEDOM TRAIN BLUES**
L'il Son Jackson (Gold Star 638)
- 47 **BYE BYE BABY BLUES**
Ravens (King 4234)
- 48 **DON'T FALL IN LOVE WITH ME**
Ivory Joe Hunter (King 4220)
- 49 **RECESS IN HEAVEN**
Dan Grissom (Jewel 2004/Columbia 38351)
- 50 **WHAT'LL I DO**
Nat "King" Cole (Capitol 15019)
- 51 **MILKY WHITE WAY**
Trumpeteers (Score 5000)
- 52 **KEEP A DOLLAR IN YOUR POCKET**
Roy Milton (Specialty 522)
- 53 **COME AND GET IT, HONEY**
Nellie Lutcher (Capitol 15064)
- 54 **I'M WAITING FOR YOUR CALL**
T-Bone Walker (Black & White 126)
- 55 **THAT'S WHAT I LIKE**
Julia Lee (Capitol 15060)
- 56 **OUT OF THE BLUE**
Hadda Brooks (Modern 600)
- 57 **TEMPTATION**
Earl Bostic (Gotham 160/King 4214)
- 58 **MORE THAN YOU KNOW**
Johnny Moore's Three Blazers (Modern 599)
- 59 **TIME OUT FOR TEARS**
Savannah Churchill/Four Tunes (Manor 1116)
- 60 **YOU SURE LOOK GOOD TO ME**
Big Three Trio (Columbia 38093/30110)
- 61 **DRIPPER'S BLUES/SWEET GEORGIA BROWN**
Joe Liggins (Exclusive 271)
- 62 **GROOVY MOVIE BLUES**
Johnny Moore's Three Blazers (Exclusive 265)
- 63 **LONG TALL MAMA**
Smokey Hogg (Modern 574)
- 64 **WHAT DID YOU DO TO ME**
Ivory Joe Hunter (King 4232)
- 65 **WAXEY MAXIE**
Paul Williams Sextette (Savoy 670)
- 66 **MY HAPPINESS**
Ella Fitzgerald (Decca 24446)
- 67 **THAT'S YOUR LAST BOOGIE**
Johnny Otis/Joey Swift (Exclusive 51x)
- 68 **ELEVATOR BOOGIE**
Mabel Scott (Exclusive 35x)
- 69 **LONG SKIRT BABY BLUES**
T-Bone Walker (Black & White 123)
- 70 **MANANA**
Mills Bros. (Decca 24333)
- 71 **SHUFFLE WOOGIE**
Joe Lutcher's Jump Band (Capitol 40071)
- 72 **CECILIA**
Rose Murphy (Majestic 1213)
- 73 **THE BEST THINGS IN LIFE ARE FREE**
Ink Spots (Decca 24327)
- 74 **S-H-I-N-E**
Mills Bros. (Decca 24382)
- 75 **EVERYTHING I HAVE IS YOURS**
Billy Eckstine (MGM 10259)
- 76 **I CAN'T BE SATISFIED/ FEEL LIKE GOING HOME**
Muddy Waters (Aristocrat 1305)
- 77 **THREE O'CLOCK BLUES**
Lowell Fulson (Downtown 2002)
- 78 **I WANT TO CRY**
Savannah Churchill/Four Tunes (Manor 1129)
- 79 **MY FAULT**
Brownie McGhee (Savoy 5551)
- 80 **BOOGIE WOOGIE SANTA CLAUS**
Mabel Scott (Exclusive 75x)
- 81 **JILTED BLUES**
Johnny Moore's Three Blazers (Exclusive 40x)
- 82 **MIDNIGHT BLUES**
T-Bone Walker (Black & White 127)
- 83 **SPECIAL DELIVERY**
Cecil Gant (4 Star 1176)
- 84 **LITTLE WHITE LIES**
Martha Davis (Jewel 2002)
- 85 **SEPTEMBER SONG**
Don Byas (Savoy 626)
- 86 **TELL ME, DADDY**
Julia Lee (Capitol 15144)
- 87 **LONDON-DONNIE**
Don Byas (Savoy 668)
- 88 **GOOD ROCKIN' TONIGHT**
Roy Brown (DeLuxe 1093)
- 89 **ALEXANDER'S RAG TIME BAND**
Nellie Lutcher (Capitol 15180)
- 90 **ROLL 'EM/SWEET AND LOVELY**
Joe Liggins (Exclusive 41x)
- 91 **MIDNIGHT SPECIAL**
Tiny Grimes (Atlantic 865)
- 92 **LOVE ME TONIGHT**
Bull Moose Jackson (King 4250)
- 93 **CLEVELAND OHIO BLUES**
Bull Moose Jackson (King 4244)
- 94 **GO LONG**
Dixieaires (Gotham 163)
- 95 **TEAR DROP BLUES**
Jimmy Liggins (Specialty 521)
- 96 **I WANT TO CRY/RESOLUTION BLUES**
Dinah Washington (Mercury 8082)
- 97 **GONE AGAIN**
Lionel Hampton (Decca 24248)
- 98 **LITTLE BOY**
Reverend Kelsey (Super Disc 1057/MGM 10250)
- 99 **YOU WERE ONLY FOOLING (While I Was
Falling In Love)**
Ink Spots (Decca 24507)
- 100 **THE CALLOWAY BOOGIE**
Cab Calloway (Columbia 38227)

1948

EXTRAS

ANOTHER DAY, ANOTHER DOLLAR

Cecil Gant (Bullet 280)
BARBADOS
 Charlie Parker (Savoy 936)
BARCAROLLE BOOGIE
 Camille Howard (Specialty 309)
BETTER CUT THAT OUT
 Sonny Boy Williamson (RCA Victor 20-3218)

BLUE HARLEM
 Tiny Grimes (Atlantic 854)
BOSTIC'S JUMP/ HOT SAUCEI-BOSS
 Earl Bostic (Gotham 155/King 4204)
BOUNCING WITH BENSON
 Paul Williams Sextette (Savoy 664)

BUBBLES
 Bill Moore (Savoy 662)
CANDY STORE BLUES - 7
 Toni Harper (Columbia 38229)
CERTAIN OTHER SOMEONE
 Browley Guy/Skyscrapers (Miracle 119)
CHRISTMAS SPIRITS
 Julia Lee (Capitol 15203)

COLD IN HERE
 Johnny Moore's Three Blazers (Exclusive 261)
DIDN'T IT RAIN/ STRETCH OUT - 2
 Sister Rosetta Tharpe/Marie Knight (Decca 48054)
DIG A LITTLE DEEPER
 Mahalia Jackson (Apollo 181)
DON'T BE SO MEAN TO BABY ('Cause Baby's So Good To You) - 3
 Duke Ellington (Columbia 38295)

845 STOMP/ EARL'S RHUMBOOGIE
 Earl Bostic (Gotham 154/King 4198)
EVEN ME/ WHAT COULD I DO
 Mahalia Jackson (Apollo 178)

EVERYBODY'S GONNA HAVE A WONDERFUL TIME UP THERE (Gospel Boogie) - 4
 Sister Rosetta Tharpe (Decca 48071)
FOOL THAT I AM
 Ravens (National 9040)
FOR YOU
 Ravens (National 9039)
GLORIA
 Mills Bros. (Decca 24509)
HASTINGS STREET BOUNCE
 Paul Williams Sextette (Savoy 659)

HE'LL UNDERSTAND AND SAY WELL DONE

Four Knights (Decca 48018)
HOLD ME
 Joe Alexander (Capitol 40079)
HONKY TONK TRAIN - 5
 Gene Phillips (Modern 572)
HOW I HATE TO SEE XMAS COME AROUND
 Jimmy Witherspoon (Supreme 1508)
I BELIEVE (I'll Go Back Home) - 6
 Lil' Palmore (Sittin' In With 18000)

I LIKE IT
 Ivory Joe Hunter (King 4255)
I LOVE YOU YES I DO - 7
 Dinah Washington (Mercury 8065)
I SOLD MY HEART TO THE JUNK MAN - 8
 Basin Street Boys (Exclusive 39x)
I WANT A LITTLE GIRL
 T-Bone Walker (Black & White 125)

IN THE RAIN - 9
 Gladys Palmer/Sonny Thompson (Miracle 127)
IT'S TOO SOON TO KNOW/ BE ON YOUR MERRY WAY
 Ravens (National 9056)
JUMPIN' IN JACK'S HOUSE
 Beale Street Gang (Savoy 669)
KATIE MAY
 Arthur "Big Boy" Crudup (RCA Victor 20-2989)

LET'S TRY IT AGAIN
 Tampa Red (RCA Victor 20-2597)
LI'L DOG
 Buddy Johnson (Decca 48076)
LILLETTE
 Nat "King" Cole (Capitol 15224)
A LITTLE BIRD TOLD ME
 Blue Lu Barker (Capitol 15308)
(It's Gonna Be A) LONELY CHRISTMAS
 Orioles (Jubilee 5001)

LONESOME BLUES
 Johnny Moore's Three Blazers (Exclusive 53x)
MANTECA
 Dizzy Gillespie (RCA Victor 20-2880)
MIDNIGHT SUN
 Lionel Hampton (Decca 24429)
MOOSE ON THE LOOSE
 Bull Moose Jackson (Super Disc 1056/MGM 10234)
MOVE ON UP A LITTLE HIGHER (1 & 2)
 Mahalia Jackson (Apollo 164)

MOVE YOUR HAND, BABY/ WEEPING WILLOW BLUES
 Crown prince Waterford (Capitol 40074)

PINETOP'S BOOGIE WOOGIE - 10

Louis Jordan (Decca 25394)
PRECIOUS MEMORIES - 11
 Sister Rosetta Tharpe (Decca 48078)
ROBBIE-DOBY BOOGIE
 Brownie McGhee (Savoy 5550)
ROCK BOTTOM
 Gene Phillips (Modern 546)
SEPTEMBER SONG
 Ravens (National 9053)
17 MILLION \$ BABY
 Charlie "Boogie Woogie" Davis (Imperial 5019)

SOOTHE ME
 Johnny Moore's Three Blazers (Exclusive 259)
THE SPIDER - 12
 Joe Morris (Atlantic 859)
TEACH ME TO BE RIGHT/ LAY DOWN YOUR SOUL - 13
 Sister Rosetta Tharpe (Decca 48083)

TELL ME SO - 14
 Savannah Churchill (Manor 1123)
TELL ME SO/IN THE RAIN
 Dinah Washington (Mercury 8094)
THAT OLD BLACK MAGIC
 Tiny Grimes (Atlantic 858)
TODAY I SING THE BLUES - 15
 Helen Humes (Mercury 8077)

TOGETHER
 Ravens (National 9042)
THE TRAFFIC SONG
 Joe Lutcher (Specialty 304)
THE TWISTER (1 & 2)
 Paul Williams Sextette (Savoy 665)
WE'RE GONNA ROCK - 16
 Bill Moore (Savoy 666)

WEDDING BELLS ARE BREAKING UP THAT OLD GANG OF MINE
 Steve Gibson/Red Caps (Mercury 8069)
WEST SIDE BABY
 T-Bone Walker (Comet 50)
WHAT COULD I DO?
 Marie Knight (Decca 48072)
WHAT COULD I DO (If It Wasn't For The Lord)
 St. Paul Church Choir of L.A. (Capitol 40076)

WHEN YOU COME TO THE END OF THE DAY
 Ink Spots (Decca 24261)
YOU BETTER WOO YOUR BABY
 Tampa Red (RCA Victor 20-2849)
YOU'RE MY EVERYTHING
 Billy Eckstine (National 9052)

TOP ARTISTS

TOP LABELS

NOTES

- 1 BULL MOOSE JACKSON (2,036)
- 2 LOUIS JORDAN (1,511)
- 3 SONNY THOMPSON (1,123)*
- 4 NELLIE LUTCHER (1,095)
- 5 LONNIE JOHNSON (1,041)
- 6 DINAH WASHINGTON (1,040)
- 7 JULIA LEE (934)
- 8 IVORY JOE HUNTER (872)
- 9 RAVENS (792)
- 10 WYNONIE HARRIS (788)
- 11 NAT "KING" COLE (653)
- 12 ROY BROWN (594)*
- 13 HAL SINGER (587)*
- 14 T-BONE WALKER (570)
- 15 JOHNNY MOORE'S THREE BLAZERS (548)
- 16 ARBEE STIDHAM (547)*
- 17 ROY MILTON (495)
- 18 PEE WEE CRAYTON (460)*
- 19 MEMPHIS SLIM (445)*
- 20 ROSE MURPHY (412)*
- 21 ORIOLES (368)*
- 22 PAULA WATSON (361)*
- 23 JOE LIGGINS (349)
- 24 PAUL WILLIAMS (346)*
- 25 TODD RHODES (316)*
- 26 ELLA FITZGERALD (276)
- 27 HADDA BROOKS (269)
- 28 SAVANNAH CHURCHILL (231)

- 29 FOUR TUNES (220)
- 30 MILLS BROS. (219)
- 31 MABEL SCOTT (204)*
- 32 MARTHA DAVIS (191)*
- 33 INK SPOTS (182)
- 34 DON BYAS (177)*
- 35 CAMILLE HOWARD (165)*
- 36 ROSETTA HOWARD (153)*
- 37 EARL BOSTIC (147)*
- 38 LIL' SON JACKSON (141)*
- 39 DAN GRISSOM (138)*
- 40 TRUMPETEERS (135)*
- 41 BIG THREE TRIO (121)*
- 42 SMOKEY HOGG (118)*
- 43 JOE LUTCHER (116)*
- 44 BILLY ECKSTINE (112)
- 45 JOHNNY OTIS/JOE SWIFT (110)*
- 46 BROWNIE MCGHEE (107)*
- 47 TINY GRIMES (105)*
- 48 CECIL GANT (103)
- 49 MUDDY WATERS (99)*
- 50 LOWELL FULSON (98)*
- 51 LIONEL HAMPTON (81)
- 52 DIXIEAIRES (77)*
- 53 JIMMY LIGGINS (72)*
- 54 REV. KELSEY (69)*
- 55 CAB CALLOWAY (66)
- 56 SISTER ROSETTA THARPE (44)
- 57 MAHALIA JACKSON (33)*

- 1 KING (4,147)
- 2 CAPITOL (2,413)
- 3 DECCA (1,928)
- 4 MIRACLE (1,475)
- 5 SAVOY (1,052)
- 6 MERCURY (887)
- 7 MODERN (819)
- 8 EXCLUSIVE (784)
- 9 4 STAR (627)*
- 10 SPECIALTY (605)
- 11 NATIONAL (592)
- 12 RCA VICTOR (567)
- 13 DELUXE (524)
- 14 BLACK & WHITE (419)
- 15 MAJESTIC (342)*
- 16 SUPREME (337)*
- 17 NATURAL JUBILEE (333)*
- 18 COLUMBIA (259)
- 19 MANOR (161)
- 20 JEWEL (159)*
- 21 GOTHAM (155)*
- 22 ALADDIN (122)
- 23 MGM (111)*
- 24 GOLD STAR (106)*
- 25 ATLANTIC (81)*
- 26 ARISTOCRAT (75)*
- 27 DOWNTOWN (63)*
- 28 SUPER DISC (45)*
- 29 APOLLO (33)
- 30 IMPERIAL (11)*
- 30 SITTIN' IN WITH (11)*
- 30 BULLET (11)*
- 30 COMET (11)*

- 1-Alternate version on *Paradise No. 110*
- 3-Feat. *Eddie Chamblee, sax (2) w/ The Sharps and The Flats (1, 2)*
- 4-and his *Buffalo Bearcats (all King issues thru No. 4352)*
- 11-and his *Mighty-Mighty Men (all DeLuxe except No. 3128 and all King issues)*
- 14-and his *House Rockers (all Miracle, Premium and United issues)*
- 16-and *The Calypso Boys (1)*
- 17-Featuring *E. Chamblee, tenor*
- 21-A: *Frank Devol Ork; at this point, some Cole issues were billed "King Cole"-others Nat "King" Cole...the latter designation is used from here on.*
- 23-as *Todd Rhodes and his Todd-ers on Sensation issues*
- 40-A: *Rudy Martin Trio*
- 42-A: *Big Three Trio*
- 49-A: *Buddy Harper Ork*
- 66-with *the Song Spinners*
- 74-Reissue of *Decca No. 3688 ('41)*

- 75-A: *Sonny Burke Orch.*
- 83-Reissue of *Gilt-Edge No. 538 ('46)*
- 93-Reissue of *King No. 4165 ('47) originally titled "Goin' Back To Cleveland Ohio"*
- 95-and his *Drops of Joy (all Specialty issues thru No. 380)*
- 96-A: *Cootie Williams Orch. (1, 2)*
- 97-V: *Wini Brown*
- 1-A: *Eddie Beal Band*
- 2-A: *Sam Price Trio (1, 2)*
- 3-V: *Al Hibbler*
- 4-with *The Dependable Boys*
- 5-Featuring *Lloyd Glenn, piano*
- 6-and *Her Caldonia Boys*
- 7-A: *Teddy Brannon Trio*
- 8-Reissue of *Exclusive No. 225 ('46)*
- 9-*Eddie Beal Quartet*
- 9-with *The Sharps and The Flats*
- 10-Reissue of *Decca No. 8525 ('41)*
- 11-A: *Sam Price Trio*
- 12-Featuring *Johnny Griffin, sax*
- 13-A: *Sam Price Trio (1, 2)*
- 14-A: *Ralph Hermann Orch.*
- 15-A: *Buck Clayton Orch.*
- 16-Featuring *Paul Williams, sax*

Julia Lee's
**"PARTY
 TIME"**

King Size Papa
 Snatch And Grab It
 You Ain't Got It No More
 Didn't Like It The First Time
 Ain't It A Crime
 Don't Save It Too Long



Capitol
 RECORDS

This Julia Lee EP was also issued in album form with the same catalog number. This oft-issued collection of Miss Lee's greatest hits no doubt reached a far greater white audience than most black records of the period.

Billy Eckstine was at his recording peak when this EP containing four of his popular National sides was issued (circa 1951). Although noted as a ballad singer, "Lonesome Lover Blues" proves that Mr. B was also adept at wailing the blues.

Billy
ECKSTINE
 Sings



Rendition
 RECORDS

Lonesome Lover Blues
 A Cottage for Sale
 I Love the Rhythm in a Riff
 Last Night
 E.P. 101

EAP 1-370
PART 1



Classics in
jazz

T-Bone Walker

SHE'S MY OLD TIME
USED TO BE

HYPIN' WOMEN BLUES



T-BONE SHUFFLE

CALL IT
STORMY MONDAY
BUT TUESDAY IS JUST AS BAD

The cuts on this T-Bone Walker EP were also issued on a ten-inch album with the same catalog number. Was it rhythm and blues or jazz? Capitol Records thought they had the answer.

MUDDY WATERS

WITH

LITTLE WALTER

HARMONICA

'Mississippi Blues'



I CAN'T BE SATISFIED
I FEEL LIKE GOING
HOME

EVANS SHUFFLE
LOUISIANA BLUES

This Muddy Waters EP was issued by British Vogue sometime in the fifties. The extensive liner notes were written by British blues specialist Alexis Korner.

EPV 1046



1949

On June 25, *Billboard* changed the name of its "race" records chart to the top selling "rhythm and blues" records, thus helping to usher in a brand new era in American music. By the late forties, black music's latest form demanded its own identifying label. At the same time, "race" which had been a practical and acceptable term, now had a negative connotation both in and out of the black community. Although "rhythm and blues" still meant records made by blacks,



aimed at a black audience, the new term attempted to describe the nature of the music rather than the color of its participants. Of course, not every record tagged with this appellation would be blatantly rhythmic or bluesy. At this point, and for years to come, rhythm and blues would be as diverse as imagination allowed.

We can get a sense of this by examining the various sounds of rhythm and blues in 1949. The top record of the year, Paul Williams' "The Huckle-Buck," was a jazz-riffed blowing session from the Illinois Jacquet, "Flying Home" school. Savoy Records seemed to have a lock on this genre, attested to by the many chart appearances by honkers Paul Williams, Hal Singer, and Big Jay McNeely during 1948 and 1949.

On the West Coast, Aladdin cracked the charts via the cool, small combo sounds of Charles Brown (who had just exited Johnny Moore's Blazers) and Amos Milburn. Milburn's pulsating piano style, featured on such items as "Chicken-Shack Boogie" and "Hold Me Baby," helped make him the top R & B performer of the year. Dinah Washington's jazz-blues-pop vocals were matched by Billy Eckstine's crooning efforts. The Kansas City contingent had its day when Jimmy Witherspoon had his biggest career hit "Ain't Nobody's Business." The track featured his boss Jay McShann on piano. In the soft, sweet, and sentimental department, the Orioles scored heavily with "Tell Me So" and "Forgive And Forget," followed by the Do Ray and Me trio's only hit "Wrapped Up In A Dream," and Ruth Brown's Atlantic debut "So Long."

How could there be a musical common denominator when the items listed above could co-exist with a record like John Lee Hooker's raw, hypnotic "Boogie Chillen?" The wide musical extremes exemplified by records such as these didn't exist in any other area of commercial recording, and there were many other rhythm and blues records that fell somewhere in-between. For example, Rudy Render's "Sneakin' Around," London Record's only R & B charter, was a pretty blues ballad. Stick McGhee's "Drinkin' Wine Spo-Dee-O-Dee" was a countrified

blues rocker that was too hot to be called country and too country to be called jazz. But, no matter what it was called, it was the record that alerted Atlantic Records to the tremendous potential of R & B music.

Gospel music started to pick up and grab its share of the expanding rhythm and blues market. Sister Rosetta Tharpe, the most popular gospel artist of the forties, teamed up with Marie Knight and pianist Sam Price on many of her late



forties classics, including her biggest hit "Up Above My Head, I Hear Music In The Air." Anyone who is into Aretha Franklin must listen to this record. Aretha surely did. Mahalia Jackson's "Move On Up A Little Higher," released by Apollo in 1947, would eventually sell over a million copies without putting in a chart appearance. "Milky White Way" by the Trumpeteers and "Touch Me, Lord Jesus" by the Angelic Gospel Singers fared better on the survey. But, whether they charted or not, gospel issues continued to provide steady sales for a number of labels, while gospel music itself exerted an ever-increasing influence on the sound of secular black music.

BRIEFLY

The novelty smash of the year was an instrumental recording of "Sweet Georgia Brown" by an unnamed group of musicians billed as "Brother Bones." This is the famous recording that has been played many times as the theme of the Harlem Globetrotters... "Cole Slaw," written by Jesse Stone, was originally titled "Sorghum Switch" when it made noise for Jimmy Dorsey in 1942... Buddy Johnson had a hit tribute to major league baseball's first black player, "Did You See Jackie Robinson Hit That Ball?" Freddie Mitchell's instrumental workout "Doby's Boogie" was dedicated to Larry Doby, the American League's first black ballplayer; and Brownie McGhee's "Robbie-Doby Boogie" (1948) was dedicated to both... T-Bone Walker went to Capitol Records along with his Black & White masters... Jack Lauderdale's Down Beat (Los Angeles) and Bob Shad's Sittin' In With (New York) were off to a good start... Regal Records was formed in Linden, N.J. by the Braun brothers (former owners of DeLuxe) and Fred Mendelsohn... Louis Jordan's "Saturday Night Fish Fry" reached No. 27 on *Billboard's* pop singles chart.

1949

HOT CHART

- 1 THE HUCKLE-BUCK
Paul Williams (Savoy 683)
- 2 TROUBLE BLUES
Charles Brown Trio (Aladdin 3024)
- 3 SATURDAY NIGHT FISH FRY (1 & 2)
Louis Jordan (Decca 24725)
- 4 TELL ME SO
Orioles (Jubilee 5005)
- 5 AIN'T NOBODY'S BUSINESS (1 & 2)
Jimmy Witherspoon (Supreme 1506)
- 6 CHICKEN-SHACK BOOGIE/
IT TOOK A LONG, LONG TIME
Amos Milburn (Aladdin 3014)
- 7 BEWILDERED
Red Miller Trio (Staff 607/Bullet 295)
- 8 LITTLE GIRL DON'T CRY
Bull Moose Jackson (King 4288)
- 9 BEWILDERED
Amos Milburn (Aladdin 3018)
- 10 ROOMIN' HOUSE BOOGIE/EMPTY ARMS BLUES
Amos Milburn (Aladdin 3032)
- 11 BABY GET LOST/LONG JOHN BLUES
Dinah Washington (Mercury 8148)
- 12 DRINKIN' WINE SPO-DEE-O-DEE
Stick McGhee (Atlantic 873)
- 13 ALL SHE WANTS TO DO IS ROCK/
I WANT MY FANNY BROWN
Wynonie Harris (King 4304)
- 14 SNEAKIN' AROUND
Rudy Render (London 17000)
- 15 THE DEACON'S HOP
Big Jay McNeely (Savoy 685)
- 16 HOLD ME BABY/JITTERBUG PARADE
Amos Milburn (Aladdin 3023)
- 17 WRAPPED UP IN A DREAM
Do Ray and Me (Commodore 7505)
- 18 BOOGIE CHILLEN'
John Lee Hooker (Modern 827)
- 19 BROKEN HEARTED
Eddie Williams (Supreme 1535)
- 20 WHY DON'T YOU HAUL OFF AND LOVE ME
Bull Moose Jackson (King 4322)
- 21 NUMBERS BOOGIE
Sugar Chile Robinson (Capitol 57-70037)
- 22 IT'S MIDNIGHT
Little Willie Littlefield (Modern 686)
- 23 ROCKIN' AT MIDNIGHT/
JUDGEMENT DAY BLUES
Roy Brown (DeLuxe 3212)
- 24 TREES
Al Hibbler (Miracle 501)
- 25 BLUE AND LONESOME
Memphis Slim (Miracle 136)
- 26 DRINKIN' WINE, SPO-DEE-O-DEE
Wynonie Harris (King 4292)
- 27 CLOSE YOUR EYES
Herb Lance (Sittin' In With 514)
- 28 SO LONG
Ruth Brown (Atlantic 879)
- 29 THE HUCKLE-BUCK
Roy Milton (Specialty 328)
- 30 GUESS WHO/LANDLORD BLUES
Ivory Joe Hunter (King 4306)
- 31 D'NATURAL BLUES/
LITTLE GIRL, DON'T CRY
Lucky Millinder (RCA Victor 20-3351)
- 32 CONFESSION BLUES
Maxin Trio (Down Beat 171)
- 33 BEWILDERED
Billy Eckstine (MGM 10340)
- 34 HOMESICK BLUES
Charles Brown (Aladdin 3039)
- 35 GRANDMA PLAYS THE NUMBERS/
I FEEL THAT OLD AGE COMING ON
Wynonie Harris (King 4276)
- 36 IN THE MIDDLE OF THE NIGHT
Amos Milburn (Aladdin 3026)
- 37 TEXAS HOP
Pee Wee Crayton (Modern 643)
- 38 FORGIVE AND FORGET
Orioles (Jubilee 5016)
- 39 BLUES FOR MY BABY/YOU SATISFY
Billy Wright (Savoy 710)
- 40 'FORE DAY IN THE MORNING/
RAINY WEATHER BLUES
Roy Brown (DeLuxe 3198)
- 41 IN THE EVENING WHEN THE SUN GOES DOWN
Charles Brown Trio (Aladdin 3030)
- 42 I LOVE YOU SO
Pee Wee Crayton (Modern 675)
- 43 UP ABOVE MY HEAD, I HEAR MUSIC IN THE AIR
Sister Rosetta Tharpe/Marie Knight (Decca 48090)
- 44 PETTIN' AND POKIN'
Louis Jordan (Decca 24527)
- 45 LET'S MAKE CHRISTMAS MERRY, BABY
Amos Milburn (Aladdin 3037)
- 46 COLE SLAW (Sorghum Switch)/
EVERY MAN TO HIS OWN PROFESSION
Louis Jordan (Decca 24633)
- 47 DOBY'S BOOGIE
Freddie Mitchell (Derby 713)
- 48 HUCKLEBUCK DADDY
Jimmie Preston (Gotham 175)
- 49 IN THE EVENING
Jimmy Witherspoon (Supreme 1533)
- 50 HOBO BLUES/HOOGIE BOOGIE
John Lee Hooker (Modern 663)
- 51 GET YOURSELF ANOTHER FOOL
Charles Brown Trio (Aladdin 3020)
- 52 WHAT ARE YOU DOING NEW YEAR'S EVE
Orioles (Jubilee 5017)
- 53 SILENT NIGHT (Christmas Hymn)
Sister Rosetta Tharpe (Decca 48119)
- 54 POT LIKKER
Todd Rhodes (Sensation 15/King 4287)
- 55 ANGEL CHILD
Memphis Slim (Miracle 145)
- 56 LONESOME CABIN BLUES (Log Cabin Blues)
Mercy Dee (Spire 11-001/101)
- 57 BEANS AND CORNBREAD
Louis Jordan (Decca 24673)
- 58 I'LL ALWAYS BE IN LOVE WITH YOU
X-Rays (Savoy 681)
- 59 HOT BISCUITS
Jay McShann (Down Beat 165)
- 60 DON'T PUT ME DOWN
Jimmy Liggins (Specialty 339)
- 61 SWEET GEORGIA BROWN
Brother Bones (Tempo 652)
- 62 GOOD DADDY BLUES
Dinah Washington (Mercury 8154)
- 63 EMPTY BEDROOM BLUES
Saunders King (Modern 659)
- 64 I DIDN'T LIKE IT THE FIRST TIME
(The Spinach Song)
Julia Lee (Capitol 15367)
- 65 BLUE MOON/FOOLS RUSH IN
Billy Eckstine (MGM 10311)
- 66 YOU AIN'T GOT IT NO MORE
Julia Lee (Capitol 57-70081)
- 67 TEMPTATION/CRYING
Billy Eckstine (MGM 10458)
- 68 A LONG TIME/IT'S NOTHING
Charles Brown Trio (Aladdin 3021)
- 69 LOVE FOR CHRISTMAS
Felix Gross (Savoy 720)
- 70 I DON'T CARE WHO KNOWS
Buddy Johnson (Decca 48088)
- 71 HIP SHAKIN' MAMA
Chubby Newsom (DeLuxe 3199)
- 72 I'LL ALWAYS BE IN LOVE WITH YOU
Ray-O-Vacs (Coleman 100)
- 73 TEARDROPS/PAGE BOY SHUFFLE
Joe Thomas (King 4299)
- 74 FRISCO BAY
Memphis Slim (Miracle 132)
- 75 ROCK THE JOINT
Jimmy Preston (Gotham 188)
- 76 WHEN THINGS GO WRONG WITH YOU
Tampa Red (RCA Victor 22-0035/50-0019)
- 77 T-BONE SHUFFLE
T-Bone Walker (Comet 53)
- 78 CRAWLIN' KING SNAKE
John Lee Hooker (Modern 714)
- 79 BABY, IT'S COLD OUTSIDE
Louis Jordan/Ella Fitzgerald (Decca 24644)
- 80 STILL GONE (3 & 4)
Sonny "Long Gone" Thompson (Miracle 139)
- 81 ROAMIN' BLUES/
HAVE YOU GOT THE GUMPTION
Louis Jordan (Decca 24571)
- 82 ETHEL MAE
L.C. Williams (Freedom 1517)
- 83 BEEF STEW
Hal Singer (Savoy 686)
- 84 A KISS AND A ROSE
Orioles (Jubilee 5009)
- 85 I'M A GOOD MAN BUT A POOR MAN
Cecil Gant (Bullet 289)
- 86 COME BACK BABY
Lowell Fulson (Down Beat 230)
- 87 BACK STREET
Eddie Chamblie (Miracle 133)
- 88 CORN BREAD
ErsKine Hawkins (RCA Victor 20-3326)
- 89 REAL PRETTY MAMA BLUES
Amos Milburn (Aladdin 3038)
- 90 TOUCH ME, LORD JESUS
Angelic Gospel Singers (Gotham 605)
- 91 WISH I WAS IN WALLA WALLA
Nellie Lutcher (Capitol 15279)
- 92 WHITE CHRISTMAS/SILENT NIGHT
Ravens (National 9062)
- 93 DON'T ASK ME WHY
Bull Moose Jackson (King 4280)
- 94 CAREFUL LOVE
Jimmy Liggins (Specialty 319)
- 95 HE KNOWS HOW TO HUCKLEBUCK/
HOUSE ROCKER
Paul Williams (Savoy 702)
- 96 RICKY'S BLUES
Ravens (National 9073)
- 97 CALDONIA
Sugar Chile Robinson (Capitol 57-70056)
- 98 HE'S ALL I NEED/HE WATCHES ME
Sister Rosetta Tharpe/Marie Knight (Decca 48098)
- 99 DID YOU SEE JACKIE ROBINSON HIT THAT BALL
Buddy Johnson (Decca 24675)
- 100 JEALOUS HEART
Ivory Joe Hunter (King 4314)

1949

EXTRAS

ALWAYS

Ravens (National 9064)
ANNIE LEE BLUES
 Nighthawks (Aristocrat 2301)
BECAUSE
 Herb Lance (Sittin' In With 519)
BLOW BIG JAY
 Big Jay McNeely (Exclusive 90x)
BLUES ON RHUMBA/BLUE DREAMS - 7
 Sonny Thompson (Miracle 131)
BODY AND SOUL - 2
 Billy Eckstine (MGM 10501)
BONGO BLUES
 Dee Williams (Savoy 684)
BUTTERMILK
 Jay McShann (Down Beat 172)
CARAVAN - 3
 Billy Eckstine (MGM 10368)
COLE SLAW (Sorghum Switch)
 Frank "Floorshow" Cully (Atlantic 874)
COOK THAT STUFF
 Cleo Brown (Capitol 57-70057)
CUTTIN OUT - 4
 Annie Laurie (Regal 3235)
DALLAS BLUES
 Floyd Dixon (Modern 653)
DEEP PURPLE
 Ravens (National 9065)
DESCRIPTION BLUES
 T-Bone Walker (Comet 52)
DRINKIN' WINE SPO-DEE-O-DEE
 Lionel Hampton (Decca 24642)
FAREWELL
 Little Willie Littlefield (Modern 709)
FAT MEAT N' GREENS
 Edgar Hayes (Exclusive 78x)
FLO AND JOE
 Nat "King" Cole (Capitol 15320)
FOOL'S PARADISE
 Billy Eckstine (MGM 10562)
47TH STREET JIVE - 5
 Andy Kirk (Coral 60021)
GOSPEL TRAIN - 6
 Marie Knight (Decca 48092)
HOUSTON JUMP - 7
 Eddie Williams (Supreme 1528)
I CHALLENGE YOUR KISS
 4 Jacks (Allen 21000)

I CHALLENGE YOUR KISS

Orioles (Jubilee 5008)
I CHALLENGE YOUR KISS
 Dinah Washington (Mercury 8150)
I COVER THE WATERFRONT
 Errol Garner (Savoy 688)
I DON'T WANT YOUR MONEY HONEY
 "Frantic" Fay Thomas (Exclusive 109x)
I FEEL LIKE CRYING - 8
 Andrew Tibbs (Aristocrat 1103)
I LOVE YOU SO MUCH IT HURTS/
I'VE GOT MY LOVE TO KEEP ME WARM
 Mills Bros. (Decca 24550)
I ONLY HAVE EYES FOR YOU
 Billy Eckstine (National 9076)
I'LL MISS YOU - 9
 Charles Brown (Exclusive 120x)
JACKSON'S BLUES
 Don Johnson (Specialty 323)
A KISS AND A ROSE
 Charioteers (Columbia 38438)
LAVENDER COFFIN - 10
 Lionel Hampton (Decca 24652)
LULLABY IN RHYTHM
 Charlie Ventura (RCA Victor 20-3348)
MISS FANNY BROWN - 11
 Roy Brown (DeLuxe 3128)
MISSISSIPPI BLUES
 Floyd Dixon (Modern 700)
MORNING BLUES
 Lightnin' Hopkins (Aladdin 3035)
MOVE BACK TO THE WOODS
 Walter Davis (Bullet 305)
MOVE ON UP A LITTLE HIGHER (1 & 2) - 12
 Sister Rosetta Tharpe (Decca 48093)
MY TIME IS EXPENSIVE/
MARY IS FINE
 Clarence "Gatemouth" Brown (Peacock 1504)
A NEW SHADE OF BLUES
 Billy Eckstine (MGM 10422)
NINETY-NINE AND A HALF WON'T DO - 13
 Sister Rosetta Tharpe (Decca 48116)
ONLY A LOOK
 Roberta Martin Singers (Apollo 214)
PERDIDO (1 & 2) - 14
 JATP (Mercury 11011)
PLEASE COME HOME BABY
 Ivory Joe Hunter (4 Star 1376)

PLEASE GIVE MY HEART A BREAK

Orioles (Jubilee 5002)
POP CORN
 Paul Williams (Savoy 711)
ROCK ISLAND BLUES
 Pee Wee Crayton (Modern 658)
SATISFIED
 Calvin Boze (Score 4008)
SHOUT, SISTER, SHOUT
 Arthur "Big Boy" Crudup (RCA Victor 20-0029)
SO TIRED
 Lonnie Johnson (King 4263)
SOMEBODY DONE STOLE MY CHERRY RED
 Eddie "Cleanhead" Vinson (King 4313)
SOMEDAY (You'll Want Me To Want You)
 Mills Bros. (Decca 24694)
STAY GONE BLUES
 Saunders King (Rhythm 301)
THAT LUCKY OLD SUN (Just Rolls
Around Heaven All Day) - 15
 Louis Armstrong (Decca 24752)
THAT LUCKY OLD SUN
 Herb Lance (Sittin' In With 524)
TIM MOORE'S FARM
 Lightnin' Hopkins (Gold Star 640/Modern 673)
T.J. BOOGIE
 T.J. Fowler (National 9075)
"T" MODEL BLUES
 Lightnin' Hopkins (Gold Star 662)
WAITIN' IN VAIN
 Ivory Joe Hunter (King 4291)
WALKIN' AROUND
 Paul Williams "35-30" Sextette (Savoy 680)
WHAT'S MY NAME/SOMEHOW
 Billy Eckstine (MGM 10383)
WHERE CAN I FIND MY BABY
 Johnny Moore's Three Blazers (Exclusive 69x)
WILD WIG
 Big Jay McNeely (Savoy 682)
YOU BROKE YOUR PROMISE/
SAFE, SANE AND SINGLE
 Louis Jordan (Decca 24587)
YOU BROKE YOUR PROMISE
 Paula Watson (Supreme 1512)
YOU SATISFY/LAUGHING BOY
 Dinah Washington (Mercury 8102)
YOU'RE BREAKING MY HEART
 Ink Spots (Decca 24693)

TOP ARTISTS

1 AMOS MILBURN (2,593)*
 2 CHARLES BROWN (1,585)
 3 LOUIS JORDAN (1,494)
 4 ORIOLES (1,145)
 5 WYNONIE HARRIS (993)
 6 BULL MOOSE JACKSON (964)
 7 PAUL WILLIAMS (951)
 8 JIMMY WITHERSPOON (836)*
 9 JOHN LEE HOOKER (683)
 10 DINAH WASHINGTON (645)
 11 MEMPHIS SLIM (589)
 12 RED MILLER TRIO (574)*
 13 ROY BROWN (567)
 14 BILLY ECKSTINE (532)
 15 STICK McGHEE (484)*
 16 BIG JAY McNEELY (470)*
 17 RUDY RENDER (457,4)*
 18 SISTER ROSETTA THARPE (457)
 19 PEE WEE CRAYTON (439)
 20 DO RAY AND ME (421)*
 21 SUGAR CHILE ROBINSON (413)*
 22 EDDIE WILLIAMS (407)*
 23 LITTLE WILLIE LITTLEFIELD (360)*
 24 AL HIBBLER (333)
 25 HERB LANCE (321)*
 26 IVORY JOE HUNTER (317)
 27 JIMMY PRESTON (285)*
 28 RUTH BROWN (271)*
 29 ROY MILTON (261)
 30 JULIA LEE (241)
 31 LUCKY MILLINDER (229)

32 MAXIN TRIO (228)
 33 MARIE KNIGHT (216)*
 34 BILLY WRIGHT (212)*
 35 JIMMY LIGGINS (189,9)
 36 FREDDIE MITCHELL (189)*
 37 TODD RHODES (189)
 38 MERCY DEE (163)*
 39 BUDDY JOHNSON (161)
 40 JAY McSHANN (156)
 41 X-RAYS (152)*
 42 RAVENS (147)
 43 BROTHER BONES (126)*
 44 SAUNDERS KING (123)*
 45 FELIX GROSS (116)*
 46 CHUBBY NEWSOM (109)*
 47 RAY-O-VACS (108)*
 48 T-BONE WALKER (107)
 49 JOE THOMAS (107)*
 50 SONNY THOMPSON (98)
 51 TAMPA RED (97)
 52 ELLA FITZGERALD (91)
 53 L.C. WILLIAMS (85)*
 54 HAL SINGER (84)
 55 CECIL GANT (82)
 56 LOWELL FULSON (81)
 57 EDDIE CHAMBLEE (74)*
 58 ERSKINE HAWKINS (73)
 59 ANGELIC GOSPEL SINGERS (71)*
 60 LIGHTNIN' HOPKINS (33)*

TOP LABELS

1 ALADDIN (3,171)
 2 DECCA (2,414)
 3 KING (2,299)
 4 SAVOY (1,753)
 5 MODERN (1,394)
 6 SUPREME (1,150)
 7 JUBILEE (1,005)
 8 MIRACLE (885)
 9 ATLANTIC (697)
 10 BULLET (597)
 11 MERCURY (586)
 12 CAPITOL (572)
 13 DELUXE (497)
 14 LONDON (422)*
 15 MGM (416)
 16 COMMODORE (386)*
 17 DOWN BEAT (360)*
 18 SPECIALTY (357)
 19 RCA VICTOR (317)
 20 SITTIN' IN WITH (286)
 21 GOTHAM (251)
 22 DERBY (154)*
 23 SPIRE (128)*
 24 NATIONAL (110)
 25 TEMPO (91)*
 26 COLEMAN (73)*
 27 COMET (72)
 28 EXCLUSIVE (55)
 29 FREEDOM (50)*
 30 ARISTOCRAT (22)
 31 GOLD STAR (22)

NOTES

1-and his Hucklebuckers (all Savoy issues)
 10-and his Aladdin Chickenshakers (all Aladdin issues thru No. 3248 except Nos. 3014, 3018, 3056 and 3059)
 12-and his Buddies (all Atlantic issues except No. 912)-first name often appears as "Sticks"
 15-Billed as Big Jay McNeely's Blue Jays
 19-V: Floyd Dixon
 27-A: Ray Abrams Sextet
 28-A: N.B.C. Orchestra directed by Eddie Condon
 31-V: Big John Greer (2)
 33-with The Quartones
 A: Hugo Winterhalter Ork.
 34-and his Smarties
 43-A: Sam Price Trio
 47-Featuring Joe Black, piano
 48-and his Prestonians (both Gotham issues)
 53-with The Rosette Gospel Singers
 58-V: Milton Larkins
 61-and His Shadows
 65-A: Hugo Winterhalter Ork (1,2)
 72-V: Harry Lester
 82-A: Conney's Combo
 95-V: Joan Shaw (1)
 98-A: Sam Price Trio (1,2)
 99-V: Buddy Johnson
 1-Feat. Eddie Chamblee, sax (2)
 2-A: Buddy Baker Ork.
 3-A: Hugo Winterhalter Ork.
 4-A: Paul Gayten Ork.
 5-Reissue of Decca No. 4042 ("41")
 V: June Richmond
 6-A: Sam Price Trio
 7-V: Floyd Dixon
 8-A: Tom Arichia All Stars
 9-A: J. Moore's Three Blazers
 10-V: Sonny Parker, Joe James
 11-A: Earl M. Barnes Ork.
 12-A: Sam Price Trio
 13-with Katie Bell Nubin (her mother)
 A: Sam Price Trio
 14-All star session from Norman Granz' JAZZ AT THE PHILHARMONIC featuring: Illinois Jacquet, Flip Phillips (saxes), Bill Harris (trombone), Howard McGhee (trumpet), Joe Jones (drums), Ray Brown (bass) and Hank Jones (piano)
 15-A: Gordon Jenkins Ork.

1950

By 1950, the sounds now known as rhythm and blues had evolved to the degree that the average hit record could not have been mistaken for a mid-forties race or jazz hit. Much of the credit for the changes that led black music away from the swing era can be given to the rapidly growing regional scenes, where small clusters of musical chemists were working together, trying to find the next hot R & B formula.



Witness New Orleans entrance into the regional sweeps. On January 21, an advertisement in *Billboard* claimed that 10,000 Imperial records were sold in New Orleans within ten days. But, this was only the beginning for Lew Chudd's Los Angeles-based label and its connection to the Crescent City. Imperial's first few moneymakers, Jewel King's "3 x 7 = 21" (same song as the Spiders' "21") and Archibald's "Stack-A-Lee," indicated that a distinctly new sound was emerging. Smiley Lewis' "Tee Nah Nah" caused some ripples and was covered by Van Walls on Atlantic (this version featured a vocal by Brownie McGhee using the pseudonym Spider Sam). An Atlantic advertisement in March stated, "It's the most unusual blues record ever made."

There is no better example of the New Orleans difference than Fats Domino's "The Fat Man," his first record and his first hit. Melodically, the song was related to Champion Jack Dupree's "Junker's Blues" from 1941 (also cut in New Orleans), but that is where the similarity ended. "The Fat Man" featured a thick concoction of stomping piano, solid bass, and sax, in addition to a Fats Domino trumpet imitation, all organized into a tight, full-sounding track by arranger Dave Bartholomew, who had discovered Fats and brought him to the attention of Imperial. Musically, Fats had little allegiance to jazz except by virtue of his New Orleans location, and there wasn't much trace of race, except that the tune had been originated by a recognized race artist. Obviously the record wasn't pop. What it was, was a rhythm and blues record 1950-style, and a big hint that the musical corner had indeed been turned.

Another central figure on the New Orleans R & B scene was Roy Byrd (a.k.a. Professor Longhair), pianist extraordinaire with the rhumba-blues flair. He had his biggest hit "Bald Head" for Mercury, and the remarkable "Mardi Gras In New Orleans" for Atlantic, which didn't do quite as well.

Imperial and Atlantic weren't the only labels to take note of New Orleans. The Braun brothers had already recorded Paul Gayten, Roy Brown, and Smiley Lewis for their DeLuxe label. With the advent of Regal, they maintained that interest by retaining Paul Gayten and signing vocalist Larry Darnell, who turned out to be their biggest artist. Larry Darnell was versatile. He sang blues, he sang novelties, he sang ballads, and sometimes he even jumped. But, in the history of rhythm and blues, Larry should be remembered as the cat who rapped his way onto the bestseller list. "I'll Get Along Somehow," released late in 1949, was the disc that launched Larry Darnell's one year of stardom. The single was divided into two parts. Part one was an average Eckstine-ish reading of the pop sob standard. Part two opened as Larry, delivering a soulful narration, came down on the lady who caused all his agony (the very same recitation the Velvetones would insert into

their 1957 version of "Glory Of Love"). Before the year was over, Larry had racked up enough hits to become the second biggest rhythm and blues artist of 1950.

R & B's number one act of 1950, the Johnny Otis Revue, reached the pinnacle thanks to a series of sensational boy-girl duets between his teenaged vocalists, Little Esther and Mel Walker. Their records were the rage of the year and made



R & B stars of all three.

Tiny Bradshaw, who had been recording off and on unsuccessfully since the mid-thirties, blew everyone away with "Well Oh Well," the kind of raucous, city-blues jumper that Syd Nathan's King Records seemed to specialize in. But, the rockiest wail of the year came from Roy Brown (also from New Orleans). He had been recording for DeLuxe since 1947, and in 1948 his song "Good Rockin' Tonight" did so well for Wynonie Harris on King that Syd Nathan eventually bought the DeLuxe label, primarily to get Roy. In 1950, Roy really tore it up with a series of non-stop hits that displayed both his blues singing ability ("Hard Luck Blues") and his roof-raising talent ("Boogie At Midnight").

MGM had been trying to get their foot into the R & B door since their inception, but without much success. Finally, they signed Ivory Joe Hunter, and he brought it home for them by turning out such classics as "I Almost Lost My Mind" and "I Need You So."

It was in vogue for R & B artists to cover pop novelties this year. "Oh Babe," originated by Louis Prima/Keely Smith (on Louis' Robin Hood label), was covered by Larry Darnell, Lucky Millinder/Wynonie Harris (they got back together on King, but this time shared equal billing), Roy Milton, and Jimmy Preston/Burnetta Evans. The other tune to draw heavy R & B action was "Rag Mop," a pop monster by the Ames Brothers (originally a country hit by Johnnie Lee Wills on Bullet Records). It found its way onto the R & B chart via versions by Lionel Hampton, Joe Liggins, and Doc Sausage. In a few years, R & B music would be returning the favor.

BRIEFLY

Lee Egalnick discontinued Miracle and started Premium. Memphis Slim remained, but Sonny Thompson ended up on King, and Al Hibbler went to Atlantic...Exclusive folded. Joe Liggins signed with Specialty. Mabel Scott went to King. Johnny Moore and his Three Blazers were already on RCA Victor...The Chess brothers discontinued their Aristocrat label, and instituted Chess Records with a flashy debut, Gene Ammons' instrumental version of "My Foolish Heart"...Supreme and Manor went by the boards but Don Robey's new Peacock (Houston) was rolling...The biggest pop hit of the year: Gordon Jenkins/Weavers' recording of Leadbelly's "Goodnight Irene."

1950

HOT CHART

- 1 PINK CHAMPAGNE
Joe Liggins (Specialty 355)
- 2 DOUBLE CROSSING BLUES
Johnny Otis (Savoy 731)
- 3 FOR YOU MY LOVE
Larry Darnell (Regal 3240)
- 4 ANYTIME, ANY PLACE, ANYWHERE
Joe Morris (Atlantic 914)
- 5 BLUE LIGHT BOOGIE (1 & 2)
Louis Jordan (Decca 27114)
- 6 I ALMOST LOST MY MIND
Ivory Joe Hunter (MGM 10578/8011)
- 7 HARD LUCK BLUES
Roy Brown (DeLuxe 3304)
- 8 MISTRUSTIN' BLUES/MISERY
Johnny Otis (Savoy 735)
- 9 BLUE SHADOWS/LOW SOCIETY BLUES
Lowell Fulson (Swing Time 226)
- 10 I NEED YOU SO
Ivory Joe Hunter (MGM 10663)
- 11 WELL OH WELL
Tiny Bradshaw (King 4357)
- 12 CUPID'S BOOGIE
Johnny Otis (Savoy 750)
- 13 WHY DO THINGS HAPPEN TO ME
Roy Hawkins (Modern 734)
- 14 I'LL GET ALONG SOMEHOW (1 & 2)
Larry Darnell (Regal 3236)
- 15 LOVE DON'T LOVE NOBODY
Roy Brown (DeLuxe 3306)
- 16 BIG FINE GIRL/NO ROLLIN' BLUES
Jimmy Witherspoon (Modern 721)
- 17 EVERYDAY I HAVE THE BLUES
Lowell Fulson (Swing Time 196)
- 18 MONA LISA
Nat "King" Cole (Capitol 1010)
- 19 CRY, CRY BABY
Ed Wiley (Sittin' In With 545)
- 20 INFORMATION BLUES
Roy Milton (Specialty 349)
- 21 BOOGIE AT MIDNIGHT
Roy Brown (DeLuxe 3300)
- 22 I ONLY KNOW/NEW YORK, CHICAGO AND L.A.
Dinah Washington (Mercury 8163)
- 23 RAG MOP
Doc Sausage (Regal 3251)
- 24 I WANNA BE LOVED
Dinah Washington (Mercury 8181)
- 25 I LOVE MY BABY
Larry Darnell (Regal 3274)
- 26 I'LL NEVER BE FREE
Dinah Washington (Mercury 8187)
- 27 MY FOOLISH HEART
Billy Eckstine (MGM 10623/8015)
- 28 I WANNA BE LOVED
Billy Eckstine (MGM 10716)
- 29 RAG MOP
Lionel Hampton (Decca 24855)
- 30 DECEIVIN' BLUES
Johnny Otis (Savoy 759)
- 31 MY BABY'S GONE
Charles Brown (Aladdin 3051)
- 32 THE FAT MAN
Fats Domino (Imperial 5058)
- 33 IT ISN'T FAIR/JOURNEY'S END
Dinah Washington (Mercury 8169)
- 34 3 X 7 = 21
Jewel King (Imperial 5055)
- 35 I QUIT MY PRETTY MAMA
Ivory Joe Hunter (King 4326)
- 36 WEDDING BOOGIE/
FAR AWAY BLUES (Xmas Blues)
Johnny Otis (Savoy 784)
- 37 I'M YOURS TO KEEP
Herb Fisher (Modern 753)
- 38 OH, BABE!
Larry Darnell (Regal 3298)
- 39 OH BABE
Jimmy Preston/Burnetta Evans (Derby 748)
- 40 EVERYBODY'S SOMEBODY'S FOOL
Lionel Hampton (Decca 27178)
- 41 GOOD MORNING JUDGE
Wynonie Harris (King 4378)
- 42 CRY BABY
Johnny Otis (Savoy 749/Regent 1018)
- 43 SHOTGUN BLUES
Lightnin' Hopkins (Aladdin 3063)
- 44 BESAME MUCHO (Kiss Me Much)
Ray-O-Vacs (Decca 48162)
- 45 GOODNIGHT IRENE
Paul Gayten (Regal 3281)
- 46 RAG MOP
Joe Liggins (Specialty 350)
- 47 BALD HEAD
Roy Byrd (Mercury 8175)
- 48 MILLION DOLLAR SECRET
Heleen Humes (Modern 779)
- 49 'LONG ABOUT SUNDOWN/
CADILLAC BABY
Roy Brown (DeLuxe 3308)
- 50 RAINING IN MY HEART
Peppermint Harris (Sittin' In With 543)
- 51 I LOVE YOU MY DARLIN'
Joe Fritz (Sittin' In With 559)
- 52 I ALMOST LOST MY MIND
Nat "King" Cole (Capitol 889)
- 53 EXACTLY LIKE YOU/MOTHER TOLD ME
Nat "King" Cole (Capitol 57-70050)
- 54 WALKIN' BLUES
J. Moore's Three Blazers (RCA Victor 22-0042)
- 55 I LIKE MY BABY'S PUDDING
Wynonie Harris (King 4342)
- 56 STREET WALKIN' DADDY
Margie Day (Dot 1010)
- 57 SITTING BY THE WINDOW
Billy Eckstine (MGM 10602)
- 58 SCHOOL DAYS
Louis Jordan (Decca 24815)
- 59 TENNESSEE WALTZ
Erskine Hawkins (Coral 60313)
- 60 OH BABE!
Wynonie Harris/Lucky Millinder (King 4418)
- 61 EASTER PARADE
Freddie Mitchell (Derby 733)
- 62 BON TON ROULA
Clarence Garlow (Macy's 5002)
- 63 LONESOME CHRISTMAS (1 & 2)
Lowell Fulson (Swing Time 242)
- 64 SITTIN' ON IT ALL THE TIME
Wynonie Harris (King 4330)
- 65 I'LL NEVER BE FREE
Ella Fitzgerald/Louis Jordan (Decca 27200)
- 66 I'LL NEVER BE FREE
Annie Laurie/Paul Gayten (Regal 3258)
- 67 OH BABE!
Roy Milton (Specialty 381)
- 68 I'VE BEEN A FOOL
Shadows (Lee 200)
- 69 TIME OUT FOR TEARS
Dinah Washington (Mercury 5503)
- 70 FOR YOU MY LOVE
Nat "King" Cole/Neille Lutchter (Capitol 847)
- 71 WALKING BLUES
Amos Milburn (Aladdin 3049)
- 72 BECAUSE (1 & 2)
Buddy Johnson (Decca 24842)
- 73 DREAMIN' BLUES
Johnny Otis (Savoy 748/Regent 1018)
- 74 TENDERLY
Lynn Hope (Premium 851)
- 75 SAFRONIA B
Calvin Boze (Aladdin 3055)
- 76 MY FOOLISH HEART
Gene Ammons (Chess 1425)
- 77 I DON'T HAVE TO RIDE NO MORE/
I'VE BEEN A FOOL
Ravens (National 9101)
- 78 LITTLE SCHOOL GIRL
"Smokey" Hogg (Modern 704)
- 79 AFTER HOUR SESSION
Frank "Floorshow" Cullley (Atlantic 888)
- 80 I'M GOING TO HAVE MYSELF A BALL
Tiny Bradshaw (King 4397)
- 81 STILL IN THE DARK
Joe Turner (Freedom 1531)
- 82 MERRY CHRISTMAS, BABY
Johnny Moore's Three Blazers (Exclusive 63x)
- 83 SAX SHACK BOOGIE
Amos Milburn (Aladdin 3084)
- 84 STACK-A-LEE (1 & 2)
Archibald (Imperial 5068)
- 85 JUNIOR JIVES/WHERE THERE IS NO LOVE
Roy Milton (Specialty 358)
- 86 OUR FATHER (Which Art In Heaven)
Five Blind Boys (Peacock 1550)
- 87 TAMBURITZA BOOGIE
Louis Jordan (Decca 27203)
- 88 SOMETIME
Ink Spots (Decca 27102)
- 89 IT'S A SIN
Ivory Joe Hunter (MGM 10818)
- 90 CONFUSED
Lonnie Johnson (King 4336)
- 91 SAD JOURNEY BLUES
Floyd Dixon (Peacock 1544/Aladdin 3073)
- 92 SPARROW'S FLIGHT
Johnny Sparrow (Melford 253)
- 93 BLOCKBUSTER BOOGIE
Cecil Payne (Decca 48127)
- 94 DANNY BOY
Al Hibbler (Atlantic 911)
- 95 S.P. BLUES
Ivory Joe Hunter (MGM 10818)
- 96 PLEASE DON'T GO
Roy Brown (DeLuxe 3226)
- 97 IF IT'S SO BABY/
IF I DIDN'T LOVE YOU SO
Robins/Johnny Otis (Savoy 726)
- 98 COUNTRY BOY
Dave Bartholomew (DeLuxe 3223)
- 99 GO BACK TO THE ONE YOU LOVE
T-Bone Walker (Capitol 799)
- 100 HUCKLE UP BABY
John Lee Hooker (Sensation 26)

1950

EXTRAS

AGAIN

Charles Brown (Aladdin 3066)
ANSWER TO TEAR DROP BLUES
 Jimmy Liggins (Specialty 362)
ANYBODY'S BLUES
 Amos Milburn (Aladdin 3056)
AT NIGHT
 Orioles (Jubilee 5025)
BACK-BITING WOMAN/THINKING BLUES
 Billy Wright (Savoy 733)
BESS'S BOOGIE
 Bobby Smith (Apollo 799)
BIRMINGHAM BOUNCE
 Amos Milburn (Aladdin 3058)
BLUE AND DISGUSTED
 Annie Laurie (Regal 3246)
BOODIE GREEN
 Tiny Bradshaw (King 4376)
C.C. BABY
 Brownie McGhee (Savoy 747)
CHANGING BLUES
 Ivory Joe Hunter (King 4382)
CHOPPIN' IT DOWN
 Earl Bostic (King 4343)
CONFUSED/FISHTAILS
 Paul Gayten (Regal 3234)
COUNT EVERY STAR
 Ravens (National 9111)
DON'T SAVE IT TOO LONG (The Money Song)
 Julia Lee (Capitol 838)
DRINKIN' BEER
 Jimmy Witherspoon (Modern 737)
A FOOL IN LOVE
 Bull Moose Jackson (King 4352)
GRAVY TRAIN
 Tiny Bradshaw (King 4337)
HARD LUCK BLUES
 Amos Milburn (Aladdin 3059)
HEED MY WARNING/BABY'S GONNA GO BYE BYE
 Louis Jordan (Decca 24981)
HOP N' TWIST
 Frank "Floorshow" Culley (Atlantic 902)
I AIN'T GONNA LET YOU IN
 Annie Laurie/Paul Gayten (Regal 3273)
I'LL GET ALONG SOMEHOW (1 & 2) - 7
 Ruth Brown (Atlantic 887)
I'LL NEVER BE FREE - 2
 Savannah Churchill (Arco 1202)

I'M GONNA WIND YOUR CLOCK

Eddie "Cleanhead" Vinson (King 4331)
I'M SO CRAZY FOR LOVE
 Cap-Tans (Dot 1009)
I'M STILL IN LOVE WITH YOU
 Chubby Newsome (Regal 3250)
IF YOU SEE TEARS IN MY EYES
 Delta Rhythm Boys (Atlantic 900)
IS MY HEART WASTING TIME
 Orioles (Jubilee 5018)
JAY'S FRANTIC
 Big Jay McNeely (Aladdin 3050)
JOURNEY TO THE SKY
 Trumpeteers (Score 5015)
JUST OVER THE HILL (1 & 2)
 Mahalia Jackson (Apollo 221)
KEY TO MY HEART
 Herb Kenny (Aladdin 3048)
LET IT ROLL AGAIN - 3
 Lucky Millinder (King 4379)
LET'S DO IT - 4
 Stick McGhee (Atlantic 912)
LIZZIE LOU (1 & 2)
 Calvin Boze (Aladdin 3065)
MARDI GRAS IN NEW ORLEANS
 Professor Longhair (Atlantic 897)
MEAN OLE GAL - 5
 Johnny Otis (Modern 748)
MISERY BLUES
 Saunders King (Aladdin 3046)
MISTREATED BLUES - 6
 James "Blazer Boy" Locks (Regal 3231)
MUST YOU GO
 Bull Moose Jackson (King 4335)
OH HOLY NIGHT!
THE LORD'S PRAYER
 Orioles (Jubilee 5045)
PACK YOUR RAGS AND GO
 Larry Darnell (Regal 3260)
PLEASE DON'T CRY ANYMORE
 Ivory Joe Hunter (King 4347)
PUSH KA PEE SHEE PIE (The Saga Of Saga Boy!)
HUNGRY MAN
 Louis Jordan (Decca 24877)
REPENTANCE BLUES
 Charles Brown (Aladdin 3060)
ROCK N' ROLL
 John Lee Hooker (Modern 767)

ROCKIN' CHAIR MAMA

Little Willie Littlefield (Modern 729)
ROLLIN' STONE
 Muddy Waters (Chess 1426)
ROLLIN' THE BLUES
 Joe Thomas (King 4367)
SAD FEELING
 Roy Milton (Specialty 372)
SENTIMENTAL JOURNEY
 Ruth Brown/Delta Rhythm Boys (Atlantic 905)
SERENADE
 Earl Bostic (King 4369)
SEVEN STEPS
 Earl Bostic (King 4387)
SHE DON'T WANT ME NO MORE - 7
 Doc Sausage (Regal 3248)
SLIM'S BOOGIE
 Memphis Slim (King 4312)
SUGAR CANE
 Sonny Thompson (King 4345)
TEE-NAH-NAH
 Smiley Lewis (Imperial 5067)
TEE NAH NAH - 8
 Van Walls (Atlantic 904)
TELL ME HOW LONG HAS THE TRAIN BEEN GONE!
I'M JUST A FOOL IN LOVE
 Amos Milburn (Aladdin 3043)
THAT'S ALL RIGHT
 Jimmy Rogers (Chess 1435)
TORMENTED
 Charles Brown Trio (Aladdin 3044)
TURKEY HOP (1 & 2) - 9
 Lionel Hampton (Decca 24992)
TURKEY HOP (1 & 2)
 Johnny Otis/Robins (Savoy 732)
WAITING AND DRINKING
 Calvin Boze (Aladdin 3045)
WALKING AND TALKING
 Floyd Dixon (Aladdin 3069)
WHAM-A-LAM
 Joe Thomas (King 4339)
WHAT'S HAPPENING - 10
 Paul Williams (Savoy 734)
WHERE CAN I GO? - 11
 Ruth Brown (Atlantic 907)
WHY DID I MAKE YOU CRY
 Memphis Minnie (Regal 3259)

TOP ARTISTS

TOP LABELS

NOTES

1 JOHNNY OTIS (2,883)*
 2 LARRY DARNELL (1,715)*
 3 IVORY JOE HUNTER (1,702)
 4 ROY BROWN (1,628)
 5 DINAH WASHINGTON (1,295)
 6 LOWELL FULSON (1,166)
 7 LOUIS JORDAN (1,132)
 8 JOE LIGGINS (1,108)
 9 NAT "KING" COLE (898)
 10 BILLY ECKSTINE (745)
 11 WYNONIE HARRIS (725)
 12 TINY BRADSHAW (723)*
 13 JOE MORRIS (699)*
 14 ROY MILTON (606)
 15 LIONEL HAMPTON (514)
 16 ROY HAWKINS (482)*
 17 CHARLES BROWN (439)
 18 JIMMY WITHERSPOON (421)
 19 PAUL GAYTEN (381)
 20 ED WILEY (352)*
 21 AMOS MILBURN (320)
 22 DOC SAUSAGE (310)*
 23 J. MOORE'S THREE BLAZERS (306)
 24 FATS DOMINO (269)*
 25 JEWEL KING (251)*
 26 HERB FISHER (241)*
 27 JIMMY PRESTON/
 BURNETTA EVANS (223)*
 28 LIGHTNIN' HOPKINS (213)
 29 RAY-O-VACS (212)
 30 ROY BYRD (208)*
 31 HELEN HUMES (193)
 32 PEPPERMINT HARRIS (186)*

33 JOE FRITZ (185)*
 34 ANNIE LAURIE (182)
 35 LUCKY MILLINDER (180)
 36 GRIFFIN BROS./
 MARGIE DAY (175)*
 37 ERSKINE HAWKINS (170)
 38 FREDDIE MITCHELL (166)
 39 CLARENCE GARLOW (165)*
 40 CALVIN BOZE (161)*
 41 ELLA FITZGERALD (161)
 41 SHADOWS (151)*
 42 NELLIE LUTCHER (149)
 43 RAVENS (146)
 44 BUDDY JOHNSON (144)
 44 FRANK "FLOORSHOW" CULLEY (144)*
 45 LYNN HOPE (138)*
 46 GENE AMMONS (135)
 47 SMOKEY HOGG (133)
 48 JOE TURNER (129)
 49 ARCHIBALD (123)*
 50 FIVE BLIND BOYS (121)*
 51 INK SPOTS (119)
 52 LONNIE JOHNSON (110)
 53 FLOYD DIXON (106)
 54 JOHNNY SPARROW (89)*
 55 CECIL PAYNE (87)*
 56 AL HIBBLER (86)
 57 DAVE BARTHOLOMEW (62)*
 58 JOHN LEE HOOKER (60)
 59 T-BONE WALKER (49)
 60 ORIOLES (36)
 60 EARL BOSTIC (36)
 60 RUTH BROWN (36)

1 KING (3,164)
 2 SAVOY (2,720)
 3 REGAL (2,211)*
 4 MGM (1,933)
 5 DECCA (1,911)
 6 SPECIALTY (1,482)
 7 MODERN (1,334)
 8 MERCURY (1,281)
 9 SWING TIME (1,061)
 10 ALADDIN (952)
 11 ATLANTIC (911)
 12 CAPITOL (785)
 13 SITTIN' IN WITH (618)
 14 IMPERIAL (552)*
 15 DERBY (319)
 16 DOT (152)*
 17 PEACOCK (145)*
 18 RCA VICTOR (142)
 19 MACY'S (130)*
 20 CHESS (125)*
 21 LEE (116)*
 22 NATIONAL (111)
 23 PREMIUM (103)*
 24 FREEDOM (94)
 25 EXCLUSIVE (93)
 26 MELFORD (54)*
 27 JUBILEE (36)
 28 APOLLO (24)
 29 SENSATION (13)*
 30 ARCO (12)*

2-V: Little Esther, Robins
 4-V: Laurie Tate
 8-V: Little Esther (1,2)
 Mel Walker (1)
 9-Feat. Lloyd Glenn, piano (1,2)
 12-V: Little Esther, Mel Walker
 17-Feat. Lloyd Glenn, piano
 18-A: Les Baxter Orch.
 19-and his After Hour Rhythm
 V: Teddy Teynolds
 22-A: Teddy Stewart Orch. (2)
 23-and his Mad Lads
 24-A: Teddy Stewart Orch.
 26-A: Teddy Stewart Orch.
 27-A: Russ Case Orch.
 28-A: Russ Case Orch.
 29-V: Hampton's
 30-V: Little Esther, Mel Walker
 36-V: Little Esther, Mel Walker
 (1,2)-Lee Graves (1)
 40-V: Jimmie Scott
 42-V: Mel Walker and
 The Bluenotes
 44-V: Lester Harris
 45-V: Coleman Bros.
 47-and his Blues Jumpers
 54-V: Billy Valentine

56-A: Griffin Bros. Orch.(all Dots)
 57-with The Quartones
 A: Russ Case Orch.
 59-V: Ace Harris
 69-A: Jimmy Carroll Orch.
 72-V: Arthur Prysock (1,2)
 73-V: Mel Walker
 75-and his All-Stars
 79-Featuring Van Walls, piano
 86-a.k.a. "Jackson Harmonizers"
 Lead: Archie Brownlee
 92-and his Bows and Arrows
 1-A: Budd Johnson Orch.
 2-A: Red Norvo Quintet
 3-V: Big John Greer
 4-and his Spo-Dee-O-Dee
 Buddies
 5-V: Little Esther
 6-with The Four Drifters
 7-and his Mad Lads
 8-and his After Hour Session
 Boys
 V: Spider Sam (Brownie
 McGhee)
 9-V: Hampton's (1,2)
 10-V: Connie Allen
 11-A: Sid Bass Orch.

1951

Vocal groups hit the R & B chart hard in 1951. The genre that had begun with the Ink Spots, the Ravens, and the Orioles came into its own this year, thanks mostly to the imaginative hit recordings of two of the year's newest stars, the Dominoes and the Clovers. The Dominoes were formed by Billy Ward with the help of his agent/manager Rose Marks. Together they forged a blend of gospel-tinged vocals and powerhouse instrumentation into the rockiest vocal group experience up to that point. Their fourth single "Sixty-Minute Man" topped the R

foundation upon which Atlantic Records was built, and in 1951 they helped to make it the idiom's top label, a position that Atlantic would hold (with the exception of 1958) for the rest of the decade.

On the West Coast, Amos Milburn deserted the boogie for a bottle of "Bad Bad Whiskey," while label-mate Peppermint Harris joined the party with "I Got Loaded." Also on Aladdin, Charles Brown had his last big year as he reached new levels of melancholia on "Black Night" and "Seven Long Days."



& B chart and hit No. 23 on *Billboard's* pop singles survey, thus becoming a visible model for further vocal group exploration. Billy Ward also had the good fortune to have Clyde McPhatter, whose soulful vocalizing led the Dominoes on most of their hits. Many believe that Clyde McPhatter was the Dominoes, and they were never the same after he left in 1953.

The Clovers first record, a slowed-down version of "Yes Sir That's My Baby" (Rainbow) went nowhere, but their second release on Atlantic "Don't You Know I Love You" went to No. 1 on the R & B charts.

The third major group from 1951, the Five Keys, had a No. 1 R & B smash with "The Glory Of Love," but had to wait four more years for their next one. Other groups, the Larks, the Four Buddies, the Cardinals, and the Swallows, also experienced a measure of chart success this year. Vocal groups were on their way.

Atlantic Records was starting to look like the premier label for rhythm and blues. The Atlantic people (Ahmet Ertegun and Herb Abramson) had definite ideas about what good R & B should sound like, a feeling for the blues roots of classic black music, and an uncanny knack for reaching a compromise between their strong musical beliefs and the musical preferences and abilities of the artists they chose to work with. Next to the Clovers, the biggest artist Atlantic had in the early fifties was Ruth Brown. After a slow period following her initial hit "So Long" in 1949, she cut Rudy Toombs' song "Teardrops From My Eyes" and hit the top of the R & B charts late in 1950.

Just as they did with the Clovers, Atlantic applied their special brand of magic: top-notch material, imaginative arrangements, and superior production, and in the process turned Ruth Brown into "Miss Rhythm," the bombshell who tore up the rhythm and blues charts with one pace-setting record after another.

Atlantic's third big 1951 artist had to be considered a company triumph. Joe Turner had been a respected artist since John Hammond "discovered" him in Kansas City in the late thirties. For over a dozen years, he had been recording with mixed success for a number of labels, including Columbia, Decca, National, and Freedom. His first Atlantic single "Chains Of Love" was written by Ahmet and featured a highly effective Van Walls blues piano accompaniment. It was an instantaneous hit, the first in a series that would carry Big Joe right into the rock and roll era. When he performed at the Newport Jazz Festival in 1958, he completed the circle.

These three artists, the Clovers, Ruth Brown, and Joe Turner, were the

Specialty Records found a star performer in Percy Mayfield, who shot to prominence with his first effort for the label, the remarkable "Please Send Me Someone To Love." The song contained some unusually hard-hitting lyrics alluding to the Korean "police action," and Percy's cool, slightly agonized voice and phrasing added a chilling edge, especially on the line about the world ending in flames.

Down south, Randy Wood put his Nashville-based Dot Records on the R & B map, thanks to chartmakers by the Griffin Brothers Orchestra featuring vocalists Margie Day and Tommy Brown. Randy formed the label as an adjunct to his already successful record mail-order/distribution operation, which helped give him grass roots insight into the rapidly changing rhythm and blues market. Later on, he would use that insight to cover his way to a multi-million dollar empire with help from Pat Boone, the Fontane Sisters, and Gale Storm.

Of all the majors, RCA Victor did the best. Arthur "Big Boy" Crudup had one last hit "I'm Gonna Dig Myself A Hole," and Piano Red placed a bunch of boogie piano items on the juke. Decca did well, as Ella Fitzgerald let the scat out of the bag on "Smooth Sailing" (originally written and recorded by Arnett Cobb), and Louis Jordan had a few more hits. MGM made noise as Billy Eckstine and Tommy Edwards placed pop records on the R & B chart. Nat "King" Cole did the same, thing over at Capitol.

BRIEFLY

Regal and National were out, Chance (Chicago), Combo (L.A.), and Dootone (L.A.) were in. Also in the picture was Lillian McMurray's Trumpet (Mississippi). The label's first item, "Eyesight To The Blind" by Sonny Boy Williamson (Rice Miller-not to be confused with the first Sonny Boy, John Lee Williamson), was covered by the Larks (Mississippi blues met New York vocal group harmony, an unusual but effective combination)...Columbia reactivated Okeh...The Ravens went to Columbia/Okeh, and Little Esther signed with Federal...Tab Smith's pretty, instrumental version of Tony Bennet's "Because Of You" on Lee Simpkins newly-formed United (Chicago) not only hit the top spot on the R & B chart, but also made *Billboard's* pop chart, reaching the No. 25 position.

1951

HOT CHART

- 1 **SIXTY-MINUTE MAN**
Dominoes (Federal 12022)
- 2 **TEARDROPS FROM MY EYES**
Ruth Brown (Atlantic 919)
- 3 **PLEASE SEND ME SOMEONE TO LOVE**
Percy Mayfield (Specialty 375)
- 4 **BLACK NIGHT**
Charles Brown (Aladdin 3076)
- 5 **FOOL, FOOL, FOOL**
Clovers (Atlantic 944)
- 6 **DON'T YOU KNOW I LOVE YOU**
Clovers (Atlantic 934)
- 7 **CHAINS OF LOVE**
Joe Turner (Atlantic 939)
- 8 **ROCKET "88"**
Jackie Brenston (Chess 1458)
- 9 **BAD, BAD WHISKEY**
Amos Milburn (Aladdin 3068)
- 10 **THE GLORY OF LOVE**
Five Keys (Aladdin 3099)
- 11 **BECAUSE OF YOU**
Tab Smith (United 104)
- 12 **ROCKIN' BLUES**
Johnny Otis (Savoy 766)
- 13 **I'M WAITING JUST FOR YOU**
Lucky Millinder (King 4453)
- 14 **I GOT LOADED**
Peppermint Harris (Aladdin 3097)
- 15 **LOST LOVE**
Percy Mayfield (Specialty 390)
- 16 **I APOLOGIZE**
Billy Eckstine (MGM 10903)
- 17 **I'M IN THE MOOD**
John Lee Hooker (Modern 835)
- 18 **TEND TO YOUR BUSINESS**
James Wayne (Sittin' In With 588)
- 19 **SMOOTH SAILING**
Ella Fitzgerald (Decca 27693)
- 20 **TOO YOUNG**
Nat "King" Cole (Capitol 1449)
- 21 **SEVEN LONG DAYS**
Charles Brown (Aladdin 3092)
- 22 **GEE BABY/MAMBO BOOGIE**
Johnny Otis (Savoy 777)
- 23 **CHICA BOO**
Lloyd Glenn (Swing Time 254)
- 24 **DON'T TAKE YOUR LOVE AWAY**
Joe Morris (Atlantic 923)
- 25 **ROCKIN' WITH RED/
RED'S BOOGIE**
Piano Red (RCA Victor 50-0099)
- 26 **TENNESSEE WALTZ BLUES**
Stick McGhee (Atlantic 926)
- 27 **I WILL WAIT**
Four Buddies (Savoy 769)
- 28 **"T" 99 BLUES**
Jimmy Nelson (RPM 325)
- 29 **CASTLE ROCK**
Johnny Hodges (Mercury 8944)
- 30 **DO SOMETHING FOR ME**
Dominoes (Federal 12001)
- 31 **LET'S ROCK A WHILE/TEARS, TEARS, TEARS**
Amos Milburn (Aladdin 3080)
- 32 **EVERY NIGHT ABOUT THIS TIME**
Fats Domino (Imperial 5099)
- 33 **OLD TIME SHUFFLE BLUES**
Lloyd Glenn/Lowell Fulson (Swing Time 237)
- 34 **LITTLE RED ROOSTER**
Margie Day (Dot 1019)
- 35 **IT'S ALL IN THE GAME/ALL OVER AGAIN**
Tommy Edwards (MGM 11035)
- 36 **TELEPHONE BLUES**
Floyd Dixon/J. Moore's Blazers (Aladdin 3075)
- 37 **BLOODSHOT EYES**
Wynonie Harris (King 4461)
- 38 **HEY LITTLE GIRL**
John Godfrey Trio (Chess 1478)
- 39 **TRA-LA-LA/HOPPIN'**
Griffin Bros. (Dot 1060)
- 40 **LITTLE JOE'S BOOGIE**
Joe Liggins (Specialty 379)
- 41 **BAR ROOM BLUES**
Roy Brown (DeLuxe 3319)
- 42 **WEAK-MINDED BLUES**
Louis Jordan (Decca 27547)
- 43 **I'LL ALWAYS BE IN LOVE WITH YOU**
Charles Brown (Aladdin 3091)
- 44 **T-TOWN TWIST/I HAVE NEWS FOR YOU**
Roy Milton (Specialty 407)
- 45 **I'LL WAIT FOR YOU**
Ruth Brown (Atlantic 930)
- 46 **LEMONADE**
Louis Jordan (Decca 27324)
- 47 **I KNOW**
Ruth Brown (Atlantic 941)
- 48 **THE THRILL IS GONE**
Roy Hawkins (Modern 826)
- 49 **ALL NITE LONG**
Johnny Otis (Savoy 788)
- 50 **ONCE THERE LIVED A FOOL**
Jimmy Grissom (Recorded In Hollywood 143)
- 51 **MOTHER EARTH**
Memphis Slim (Premium 867)
- 52 **I'LL NEVER BE FREE**
Lucky Millinder (RCA Victor 47-3622)
- 53 **BABY LET ME HOLD YOUR HAND**
Ray Charles Trio (Swing Time 250)
- 54 **SADDLED THE COW (And
Milked The Horse)**
Roscoe Gordon (RPM 324)
- 55 **I'D RATHER DRINK MUDDY WATER**
Grant (Mr. Blues) Jones (Decca 48192)
- 56 **SHOULDN'T I KNOW?**
Cardinals (Atlantic 938)
- 57 **WHAT A FOOL I WAS**
Percy Mayfield (Specialty 400)
- 58 **STILL A FOOL**
Muddy Waters (Chess 1480)
- 59 **WILL YOU BE MINE**
Swallows (King 4458)
- 60 **JET**
Nat "King" Cole (Capitol 1365)
- 61 **BIG TOWN**
Roy Brown (DeLuxe 3318)
- 62 **I AM WITH YOU**
Dominoes (Federal 12039)
- 63 **LAYIN' THE BOOGIE**
Piano Red (RCA Victor 50-0130)
- 64 **LONG DISTANCE CALL**
Muddy Waters (Chess 1452)
- 65 **TEAR DROPS FROM MY EYES**
Louis Jordan (Decca 27424)
- 66 **ROCKIN' CHAIR**
Fats Domino (Imperial 5145)
- 67 **EYESIGHT TO THE BLIND**
Larks (Apollo 427)
- 68 **I'M GONNA DIG MYSELF A HOLE**
Arthur "Big Boy" Crudup (RCA Victor 50-0141)
- 69 **PRETTY BABY**
Margie Day (Dot 1070)
- 70 **LOUISIANA BLUES**
Muddy Waters (Chess 1441)
- 71 **THE WRONG YOYO**
Piano Red (RCA Victor 50-0106)
- 72 **I'M A NIGHT OWL (1 & 2)**
Lowell Fulson (Swing Time 243)
- 73 **JUST RIGHT BOUNCE**
Piano Red (RCA Victor 50-0118)
- 74 **MONEY BLUES (If You Ain't Got No Money,
I Ain't Got No Use For You)**
Camille Howard (Specialty 401)
- 75 **LITTLE SIDE CAR**
Larks (Apollo 429)
- 76 **I WON'T CRY ANYMORE**
Dinah Washington (Mercury 8211)
- 77 **MY HEART CRIES FOR YOU**
Dinah Washington (Mercury 8209)
- 78 **PRETTY BABY BLUES**
Tampa Red (RCA Victor 50-0136)
- 79 **PRAYIN' FOR YOUR RETURN**
Percy Mayfield (Specialty 408)
- 80 **STACKED DECK**
Billy Wright (Savoy 781)
- 81 **FRANKIE LEE**
Joe Liggins (Specialty 392)
- 82 **WHAT WILL I TELL MY HEART**
Al Hibbler (Chess 1455)
- 83 **GO! GO! GO!**
Treniers (Okeh 6804)
- 84 **IT'S LATER THAN YOU THINK**
Roy Milton (Specialty 403)
- 85 **HARBOR LIGHTS**
Dinah Washington (Mercury 5488)
- 86 **JUG**
Gene Ammons (Prestige 735)
- 87 **I'VE BEEN LOST**
Little Willie Littlefield/Lora Wiggins (Modern 801)
- 88 **HONEY BEE**
Muddy Waters (Chess 1468)
- 89 **HEH, LITTLE GIRL**
Billy Wright (Savoy 810)
- 90 **WALKIN' THE CHALK LINE**
Tiny Bradshaw (King 4457)

1951

EXTRAS

ALL OF MY LIFE

Calvin Bostick (Chess 1444)

ALWAYS

Earl Bostick (King 4454)

BANGIN' THE BOOGIE

Camille Howard (Specialty 404)

BE FAIR TO ME - 1

Dinah Washington (Mercury 8249)

BLOW, LYNN, BLOW

Lynn Hope (Aladdin 3095)

THE BLUES CAME FALLING DOWN - 2

Al Hibbler (Atlantic 925)

BONE DRY

Louis Jordan (Decca 27806)

BREAKING UP THE HOUSE

Tiny Bradshaw (King 4417)

BYE, BYE BABY BLUES

Roy Milton (Specialty 386)

THE DEACON MOVES IN

Little Esther/Dominoes (Federal 12016)

DOGGIN' BLUES - 3

Johnny Otis (Savoy 780)

EARLY IN THE MORNING

Tampa Red (RCA Victor 50-0123)

EVERYBODY CLAP HANDS

Amos Milburn (Aladdin 3090)

EVERYBODY'S FISHING - 4

Willie Love (Trumpet 147)

EYESIGHT TO THE BLIND

Sonny Boy Williamson (Trumpet 129)

GONE AFTER HOURS - 5

Frank "Floorshow" Cully (Atlantic 922)

HARLEM NOCTURNE

Johnny Otis (Savoy 815)

HAVE ANOTHER DRINK AND TALK TO ME - 6

John Greer (RCA Victor 47-4293)

HAVE ANOTHER DRINK AND TALK TO ME - 7

Peppermint Harris (Aladdin 3107)

HEY GOOD LOOKIN'/OUT IN THE COLD AGAIN

Dinah Washington/Ravens (Mercury 8257)

HEY LITTLE GIRL

Roland Byrd (Atlantic 947)

HEY, LITTLE GIRL - 8

Paul Gayten (DeLuxe 3320)

HOT ICE

Freddie Mitchell (Derby 777)

HOW BLUE CAN YOU GET

Louis Jordan (Decca 27648)

HOW HIGH THE MOON

Charles Brown (Aladdin 3071)

I CAN'T GIVE YOU ANYTHING BUT LOVE

Earl Bostick (King 4437)

I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY

Louis Jordan (Decca 27620)

I DREAM/

HANGOVER BLUES - 9

Johnny Otis (Savoy 787/Regent 1036)

I'VE GOT YOU UNDER MY SKIN

Frank Cully (Atlantic 935)

IF - 10

Billy Eckstine (MGM 10896)

IT IS NO SECRET

Bill Kenny/Song Spinners (Decca 27326)

JESUS GAVE ME WATER

Soul Stirrers (Specialty 802)

JUICED

Jackie Brenston (Chess 1472)

JUST ONE MORE DRINK

Amos Milburn (Aladdin 3093)

KEEP YOUR HANDS ON YOUR HEART/

MEAN OLD WINE

Billy Wright (Savoy 776)

LEMON SQUEEZER

Four Barons (Regent 1026)

LET'S GET TOGETHER AND MAKE SOME LOVE

Jimmy Lewis (Atlantic 943)

LITTLE BOY - 71

Little Sylvia (Savoy 816)

LOUISIANA WOMAN

Joe Liggins (Specialty 409)

LOVE WILL BREAK YOUR HEART - 12

Johnny Otis (Savoy 775)

THE MASQUERADE IS OVER/

TALKIN' - 73

Chris Powell (Okeh 6818)

MIDNIGHT GRINDER - 14

Joe Morris (Atlantic 940)

MOONRISE BLUES

Lightnin' Hopkins (Aladdin 3077)

THE MORNINGSIDE OF THE MOUNTAIN - 15

Tommy Edwards (MGM 10989)

MY BABY'S GONE

B.B. King (RPM 318)

MY BABY'S GONE

Ray-O-Vacs (Decca 48221)

MY LOVE, MY DESIRE - 16

Joe Morris (Atlantic 933)

MY REAL GONE ROCKET

Jackie Brenston (Chess 1469)

MY SUMMER'S GONE

Four Buddies (Savoy 789)

NIGHT BEAT

Chanceliers (Chance 1107)

ONCE THERE LIVED A FOOL

Jimmy Witherspoon (Modern 793)

ONE MONKEY DON'T STOP THE SHOW

Stick McGhee (Atlantic 937)

ONE SWEET LETTER/WHISKEY, GIN & WINE - 17

Joe Liggins (Specialty 402)

ROCKIN' AND ROLLIN'

Lil' Son Jackson (Imperial 5113)

ROCKIN' CHAIR BLUES

Paul Williams (Savoy 814)

SADIE GREEN

Margie Day (Dot 1041)

SHE'S GONE AGAIN

Amos Milburn (Aladdin 3105)

SHINE ON (Big Bright Moon, Shine On)

Ruth Brown (Atlantic 948)

(It's No) SIN

Savannah Churchill (RCA Victor 47-4280)

(It's No) SIN

Four Knights (Capitol 1806)

SMOOTH SAILING

Arnett Cobb (Columbia 39040/Okeh 6830)

SOMETIMES I WONDER

Fats Domino (Imperial 5123)

SWAMP ROOT

Harmonica Frank (Chess 1475)

SWEET LITTLE ANGEL

Tampa Red (RCA Victor 50-0107)

SWEET SLUMBER

Four Buddies (Savoy 779)

TEARDROPS FROM MY EYES

Wynonie Harris/Lucky Millinder (King 4419)

THREE HANDED WOMAN

Louis Jordan (Decca 27694)

TIRED OF CRYING

Fats Domino (Imperial 5114)

TRA-LA-LA - 18

Dave Bartholomew (Decca 48216)

TRUST IN ME

Louis Jordan (Decca 27784)

TURN YOUR LAMPS DOWN LOW

Billy Wright (Savoy 827)

TWO YEARS OF TORTURE

Percy Mayfield (Swing Time 258)

VERNA LEE - 19

Joe Morris (Atlantic 950)

WAITING FOR MY TRAIN

Cecil Gant (Dot 1030)

WALK THAT MESS

Tiny Bradshaw (King 4427)

WHISKEY AND GIN/

TELL THE LADY I SAID GOODBYE - 20

Johnny Ray (Okeh 6809)

THE WORLD IS IN A TANGLE

Jimmy Rogers (Chess 1453)

YEAH! YEAH! YEAH!

Joe Morris (Atlantic 931)

TOP ARTISTS

- 1 PERCY MAYFIELD (1,543)*
- 2 DOMINOES (1,458)*
- 3 CLOVERS (1,363)*
- 4 CHARLES BROWN (1,355)
- 5 RUTH BROWN (1,226)
- 6 JOHNNY OTIS/
- MEL WALKER (1,182)
- 7 AMOS MILBURN (907)
- 8 LUCKY MILLINDER (766)
- 9 PIANO RED (729)*
- 10 JACKIE BRENSTON (652)*
- 11 JOE TURNER (646)
- 12 LLOYD GLENN (621)*
- 13 GRIFFIN BROS. (604)
- 14 FIVE KEYS (597)
- 15 TAB SMITH (595)
- 16 LOUIS JORDAN (589)
- 17 PEPPERMINT HARRIS (534)
- 18 NAT "KING" COLE (530)
- 19 BILLY ECKSTINE (485)
- 20 MUDDY WATERS (473)
- 21 JOHN LEE HOOKER (459)
- 22 JAMES WAYNE (456)*
- 23 FATS DOMINO (415.6)
- 24 JOE MORRIS (415)
- 24 ELLA FITZGERALD (407)
- 26 MARGIE DAY (382)
- 27 FOUR BUDDIES (368)*
- 28 LOWELL FULSON (367)
- 29 STICK MCGHEE (357)
- 30 ROY BROWN (351)
- 31 JOE LIGGINS (322)
- 32 JIMMY NELSON (321)*
- 33 JOHNNY HODGES (320)
- 34 DINAH WASHINGTON (311)
- 35 ROY MILTON (286)
- 36 TOMMY EDWARDS (258)*
- 37 LARKS (244.6)
- 38 WYNONIE HARRIS (244.1)
- 39 FLOYD DIXON (234)*
- 40 JOHN GODFREY TRIO (224)*
- 41 BILLY WRIGHT (184)
- 42 ROY HAWKINS (182)
- 43 JIMMY GRISSOM (176)*
- 44 MEMPHIS SLIM (175)
- 45 RAY CHARLES (165)
- 46 ROSCO GORDON (159)*
- 47 GRANT (MR. BLUES) JONES (158)*
- 48 CARDINALS (156)*
- 49 SWALLOWS (144)*
- 50 TAMPA RED (126)
- 51 ARTHUR "BIG BOY" CRUDUP (124)
- 52 CAMILLE HOWARD (123)
- 53 AL HIBBLER (97)
- 54 TINY BRADSHAW (95)
- 55 TRENIERS (79)*

TOP LABELS

- 1 ATLANTIC (3,912)
- 2 ALADDIN (3,373)
- 3 KING (2,885)
- 4 SPECIALTY (1,960)
- 5 SAVOY (1,562)
- 6 CHESS (1,227)
- 7 DECCA (1,017)
- 8 RCA VICTOR (929)
- 9 SWING TIME (772)
- 10 MODERN (760)
- 11 MGM (674)
- 12 UNITED (580)*
- 13 DOT (511)
- 14 MERCURY (492)
- 15 CAPITOL (472)
- 16 SITTIN' IN WITH (421)
- 17 IMPERIAL (357)
- 18 APOLLO (174)
- 19 RECORDED IN HOLLYWOOD (141)*
- 20 PREMIUM (140)
- 21 OKEH (81)
- 22 PRESTIGE (40)*
- 23 TRUMPET (24)*

NOTES

- 2-A: Budd Johnson Orch.
- 7-A: Van "Piano Man" Walls
- 8-and his Delta Cats (all Chess issues)
- 12-V: Mel Walker
- 13-V: Annisteen Allen, John Carol
- 14-A: Maxwell Davis All-Stars
- 16-A: Pete Rugulo Orch.
- 19-Featuring Bill Doggett (organ) and The Ray Charles Singers
- 20-A: Les Baxter Orch.
- 22-V: Mel Walker (1)
- 24-V: Laurie Tate
- 28-with The Peter Rabbit Trio
- 29-Featuring Al Sears, tenor sax
- 35-A: Leroy Holmes Orch. (1,2)
- 39-V: Tommy Brown (1)
- 45-A: Budd Johnson Orch.
- 47-A: Budd Johnson Orch.
- 49-V: Johnny Otis
- 52-V: Annisteen Allen, John Greer
- 60-A: Joe Lippman Orch. and The Ray Charles Singers
- 65-Featuring Bill Davis, organ
- 74-and Her Boy Friends
- 75-A: Bobby Smith Orch.
- 76-A: Jimmy Carroll Orch.
- 83-A: Gene Gilbeaux Orch.
- 85-A: Jimmy Carroll Orch.
- 1-A: Ike Carpenter Orch.
- 2-A: Billy Taylor Orch.
- 3-V: Linda Hopkins
- 4-and his Three Aces (Both Trumpet Issues)
- 5-Featuring Van Walls
- 6-and The Rhythm Rockers
- 7-A: Maxwell Davis All-Stars
- 8-Reissue of DeLuxe No. 3170 (48)
- 9-V: Little Esther, Mel Walker (1)
- 10-A: Pete Rugulo Orch.
- 11-A: Heywood Henry Orch.
- 12-V: Little Esther, Mel Walker
- 13-and His Five Blue Flames (1,2) Featuring Vance Wilson, tenor sax (1)
- 14-Billed as Joe Morris Blues Cavalcade
- 15-A: Leroy Holmes Orch.
- 16-V: Billy Mitchell (see 14)
- 17-V: Candy Rivers (1)
- 18-V: Tommy Ridgley
- 19-V: Billy Mitchell (see 14)
- 20-A: Maurice King and His Wolverines (1,2)

1952

Domination of the R & B field by indie labels continued in 1952. Of the year's top 23 labels, indies racked up 19,310 points (94 percent) to only 1,261 points (6 percent) for the majors. Major labels had been sliding since the forties because they were unable to develop star talent. A check of the Top Artists' charts from 1945 through 1951 shows that majors had only 16 new artists compared to 111 by independents. The majors were too big and too busy to pay attention to the

were yielding another brand of R & B which would be dubbed the "New Orleans" sound, a full-bodied mixture of low-end pounding piano, solid bass, and powerful, but melodic sax, with touches of bayou, cajun flavoring. This New Orleans "wall-of-sound" was actually an Imperial Records sound, and it remained the label's trademark throughout most of the decade. It was mainly musicians like saxman Lee Allen and drummer Earl Palmer, hanging around Cosimo



little things, like those "little" things that were taking place in New Orleans, Chicago, and Memphis. While most indies were intrinsically part and parcel of a local scene, others had operatives who were actively involved in one. New York-based Atlantic proved that it wasn't necessary to be located in Mound Bayou, Louisiana to do it right.

Of course, the majors weren't relying on successful rhythm and blues records for survival. R & B was merely another division in a giant corporation. But, for companies like Atlantic, Specialty, Imperial, Aladdin, and Chess, R & B accounted for most of their business. Consequently, they hustled. What major would shlep around a trunkful of 78's, pushing them station to station, distributor to distributor, trying to move a few extra copies? What major had a president who was actively involved in the creation of the records that his company issued? And what major had the kind of open-door policy that allowed unknowns to walk in off the street, right into the recording studio? One of the premier labels of the fifties, Chess Records, signed up some of their biggest artists (Muddy Waters, Bo Diddley, and Chuck Berry) just that way.

The successful operation of Chess Records in 1952 is representative of how indies survived and thrived, even though their resources were limited compared to the major labels. Chess, like Atlantic, was a small operation. The Chess brothers, Leonard and Phil, were the owners. Willie Dixon was the company's A & R man, producer, and main songwriter. These three formed the compact unit whose recording, engineering, and marketing skills beat out Columbia, Decca, and RCA Victor.

In 1952, Leonard and Phil, who had developed what has become known as the "Chess sound," added Little Walter and his sharp harp to a stellar line-up of blues talent that already included Muddy Waters, Jimmy Rogers, and Howlin' Wolf (who came to them via their Sam Phillips-Memphis connection). Little Walter was playing with Muddy's band when his instrumental "Juke" (recorded with Muddy) became a No. 1 R & B hit.

The Chicago blues tradition established by the Melrose machine was carried along by Leonard and Phil Chess, the original blues brothers. But, they weren't alone in the Windy City. J.O.B. Records, operated by Joe Brown (and distributed by Chance Records), had a roster of high-caliber blues artists including John and Grace Brim, Sunnyland Slim, Snooky Pryor, J.B. Lenoir, Johnny Shines, and Eddie Boyd (who gave the label its only chart item "Five Long Years"). Soon, he would be a Chess artist.

While the modern-day Chicago blues scene was taking shape, some 1,500 miles to the south the collaborative efforts of Fats Domino and Dave Bartholomew

Matassa's recording studio, who really put the gumbo into the grooves (mostly for Imperial Records).

This year, these musicians backed up Lloyd Price, a New Orleans local who had just been signed to Specialty. His first recording was "Lawdy Miss Clawdy," which he had written, and the entire N.O.L.A. crew, including Fats on piano accompanied him. "Lawdy" not only became a No. 1 R & B single, but also the top R & B disc of the year. Fats also had his first No. 1 waxing "Goin' Home."

If RCA Victor had reinstated the field trip as a means of finding R & B talent, they would have been in good shape, especially if they had revisited their old stomping ground - Memphis, Tennessee. Starting in 1951 with the chart-topping success of Jackie Brenston's super-charged "Rocket 88," Memphis joined New Orleans and Chicago as a thriving center for rhythm and blues activity. And, like those other two cities, a handful of artists, musicians, and entrepreneurs were responsible.

Here, the action was centered around WDIA, the first major radio station in the South to program black music around the clock. Playing disc jockey on WDIA seems to have been a good way to break into the record business. Just ask B.B. King, their most illustrious graduate, who worked there in the early fifties. He made a few singles for Bullet in 1949 before signing with Modern's newly-formed subsidiary, RPM. After a few modest sellers, he remade Lowell Fulson's "Three O'Clock Blues" and ended up with his first gigantic hit. B.B. had a refreshingly unique blues sound, fully integrating his soulful vocal delivery with some of the cleanest electric blues guitar playing this side of T-Bone Walker.

Another WDIA jock to score big was Rosco (or Roscoe) Gordon. His bone-chilling "Booted," in which he threatened to take his knife and "operate," appeared on both RPM and Chess (different takes) due to some confusing business manipulations between Sam Phillips and the two labels. Sam was a local Memphis producer who cut talent for both labels, and a conflict arose as to who got what. In the end, both labels got "Booted." RPM ended up with Rosco Gordon and no hit, while Chess ended up with the hit version, but no Rosco. Consequently, the Bihari brothers stopped dealing with Phillips and instead used Ike Turner (who had played piano on many of Phillips' sessions) to set up their sessions. Within a year, Sam would form Sun Records and keep all the talent for himself...until the day RCA Victor showed up with a check for \$40,000.

One WDIA graduate who ended up on neither RPM nor Chess was Johnny Ace. His first solo record "My Song" appeared on Memphis-based Duke Records which was part of James Mattis' Tri-State Recording, but shortly thereafter the entire label was taken over by Don Robey's Peacock operation and Duke became

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a Texas label. Meanwhile, Johnny Ace became an overnight sensation. "My Song," an exceptionally pretty blues ballad delivered by youthful sounding Johnny, would normally have demanded a pop treatment (maybe a soft chorus). Instead, it was fitted with a typical Memphis-'52 track, which included piano and sax. The combination of these elements was unbeatable, and Johnny Ace rode to the top spot on the R & B chart, even under fire from Dinah Washington's cover version.



Waiting in the wings were other Memphis hopefuls, Bobby "Blue" Bland, Junior Parker, and Rufus Thomas Jr. Soon, they would get their chance.

The instrumental blast of the year came from Jimmy Forrest's classic "Night Train," which featured a golden-toned tenor sax solo by Jimmy in front of a hauntingly percussive strip joint back-beat. Jimmy, like most other rhythm and blues sax players, was a veteran of the thirties-forties jazz era, having paid his dues with Don Albert, Jeter-Pillars, Jay McShann, Andy Kirk, and Duke Ellington. Likewise, trombonist Buddy Morrow, who came up through the ropes at the same time (Paul Whiteman, Artie Shaw, Tommy Dorsey, Bob Crosby, and Jimmy Dorsey), cut a popular version of "Night Train" with his big band for RCA Victor. Buddy, to his credit, was one of the first pop artists to appreciate the beauty of fifties rhythm and blues. During the next few years, he turned out brassy renditions of the Clovers' "One Mint Julep," Amos Milburn's "Greyhound," Danny Overbea's "Train, Train, Train," and an absolutely dazzling treatment of Little Walter's "Quarter To Twelve." These were not cheap imitations, but sincere efforts to blend the advanced sounds of contemporary black music with progressive, big band swing/jazz, and this approach worked like a charm on "Night Train." In 1953, RCA Victor issued a Buddy Morrow extended play album prophetically titled "The Big Beat."

Another instrumentalist who finally got his much-deserved break was Earl Bostic. Like Jimmy Forrest and Buddy Morrow, he was also an "old timer," having been a certified member of the forties jazz/swing community. He had played with Hot Lips Page, Cab Calloway, and Lionel Hampton; arranged for Louis Prima, Jack Teagarden, and Ina Ray Hutton; and was the composer of such

well-known tunes as Gene Krupa's "Let Me Off Uptown." In 1948, he scored on the race charts with an instrumental version of "Temptation." This year, his hit reworking of "Flamingo" helped make him the most programmed R & B instrumental artist of the early fifties. Though few big hits followed, Earl would retain a large, loyal following which guaranteed lots of jukebox spins for years to come.

Teenage Edna McGriff stole the spotlight with her heartfelt reading of "Heavenly Father," released at the height of the Korean conflict. Edna's soft plea to have her boyfriend returned safely stood out against the subdued band track provided by Buddy Lucas and his Band of Tomorrow. King Pleasure's "Moody's Mood For Love" was another left-field R & B hit in 1952. It was a vocal of James Moody's jazz interpretation of the pop standard "I'm In The Mood For Love," and it blew many minds.

Another unique record, one that made a one-hit star out of Little Caesar (not the one who did "Those Oldies But Goodies"), was a one act playlet called "Goodbye Baby," in which Caesar confronted his cheating baby with a loaded pistol. By the end of the record, he had not only disposed of her, but turned the gun on himself. This disc was preceded by an almost-hit called "The River." The special effects department provided the gurgles that ended that one.

Ringers of the year (white artists who charted R & B): Sunny Gale, backed by the Eddie Wilcox orchestra, had the original version of "Wheel Of Fortune." The record sold well, both pop and, surprisingly, R & B, and was covered heavily in both fields (pop: Kay Starr, Bobby Wayne...R & B: Cardinals, Dinah Washington). The biggest ringer of the year, however, turned out to be Johnny Ray. Many of those who bought his hit "Cry" thought he was a black female. Surprise, Surprise! Johnny did have a strong affinity for black music, particularly the thirties-forties variety (his favorite artist was Billie Holiday). He had hung around Al Green's famous Flame Bar in Detroit, where he met Lavern Baker, also on the way up with the Todd Rhodes band. Presumably, that was where she "taught him to sing," according to a story that was widely circulated in 1955. Anyway, Johnny's previous release "Whiskey And Gin" appeared on Okeh Records (Columbia's R & B-oriented subsidiary) as did "Cry," which further confused the issue. "Cry" managed to hit No. 1 on both the pop and R & B chart, the only fifties record to do so prior to the rock and roll era.

In another coup, Jessie Mae Robinson became the first rhythm and blues songwriter to capture the top spot on the pop chart. Her "I Went To Your Wedding," recorded by Patti Page, topped *Billboard's* "Best Selling Singles" survey for five weeks. Unlike most current pop fare, "I Went To Your Wedding" had all the earmarks of a post-1955 rock-a-ballad, right down to a soulful reading by "The Singing Rage." This pop smash was a triumph for Jessie, who had already made a name for herself as composer of such R & B classics as "Sneakin' Around," "In The Middle Of The Night," "Roomin' House Boogie," "Tears, Tears, Tears," "Black Night," "Seven Long Days," "Once There Lived A Fool," and "Blue Light Boogie."

BRIEFLY

The Hammond organ, popularized in 1951 by Bill Davis on Louis Jordan's "Tear Drops From My Eyes" and Bill Doggett on Ella's "Smooth Sailing," was featured once again as Count Basie switched over from piano on his "Paradise Squat" and Illinois Jacquet's "Port Of Rico"...On *Billboard's* pop survey, Red Saunders' "Hambone" reached No. 30, Kay Starr's version of the Clovers' "Fool, Fool, Fool" hit No. 21, and Richard Hayes' cover of James Wayne's "Junco Partner" made it to No. 23...Herald (N.Y.) formed. Among early issues were sides by St. Louis Jimmy and Eddie Boyd, an unusual line-up for an eastern label. Only Bob Shad's Sittin' In With (and newly formed Jax) was that deep into the blues...Bobby Robinson's Robin/Red Robin was nationally distributed by Jerry Blaine (Jubilee)...Specialty started up Fidelity subsidiary, and United begat States (naturally)...Transfers: Jimmy Witherspoon and Big Jay McNeely to Federal, Ravens to Mercury, and Ray Charles to Atlantic.

1952

HOT CHART

- 1 **LAWDY MISS CLAWDY**
Lloyd Price (Specialty 428)
- 2 **MY SONG**
Johnny Ace (Duke 102)
- 3 **HAVE MERCY BABY**
Dominoes (Federal 12068)
- 4 **NIGHT TRAIN**
Jimmy Forrest (United 110)
- 5 **ONE MINT JULEP/MIDDLE OF THE NIGHT**
Clovers (Atlantic 963)
- 6 **3 O' CLOCK BLUES**
B.B. King (RPM 339)
- 7 **5-10-15 HOURS**
Ruth Brown (Atlantic 962)
- 8 **FLAMINGO**
Earl Bostic (King 4475)
- 9 **GOIN' HOME**
Fats Domino (Imperial 5180)
- 10 **YOU KNOW I LOVE YOU**
B.B. King (RPM 363)
- 11 **JUKE**
Little Walter (Checker 758)
- 12 **FIVE LONG YEARS**
Eddie Boyd (J O B 1007)
- 13 **CRY**
Johnny Ray (OKeh 6840)
- 14 **TING-A-LING**
Clovers (Atlantic 969)
- 15 **BOOTED**
Roscoe Gordon (Chess 1487)
- 16 **BEST WISHES**
Roy Milton (Specialty 414)
- 17 **MARY JO**
Four Blazes (United 114)
- 18 **NO MORE DOGGIN'**
Roscoe Gordon (RPM 350)
- 19 **WEEPIN' & CRYIN'**
Griffin Bros. (Dot 1071)
- 20 **WHEEL OF FORTUNE**
Sunny Gale/Eddie Wilcox Orch. (Derby 787)
- 21 **MY STORY**
Chuck Willis (OKeh 6905)
- 22 **COLD, COLD HEART**
Dinah Washington (Mercury 5728)
- 23 **HEAVENLY FATHER**
Edna McGriff (Jubilee 5073)
- 24 **DADDY DADDY**
Ruth Brown (Atlantic 973)
- 25 **CALL OPERATOR 210**
Floyd Dixon (Aladdin 3135)
- 26 **THE CHILL IS ON**
Joe Turner (Atlantic 949)
- 27 **WHEEL OF FORTUNE/TELL ME WHY**
Dinah Washington (Mercury 8267)
- 28 **OOOH-OOOH-OOOH/RESTLESS HEART**
Lloyd Price (Specialty 440)
- 29 **HOW MANY MORE YEARS/
MOANIN' AT MIDNIGHT**
Howlin' Wolf (Chess 1479)
- 30 **MOODY'S MOOD FOR LOVE**
King Pleasure (Prestige 924)
- 31 **TROUBLE IN MIND/NEW BLOWTOP BLUES**
Dinah Washington (Mercury 8269)
- 32 **SWEET SIXTEEN**
Joe Turner (Atlantic 960)
- 33 **I'LL DROWN IN MY TEARS**
Sonny Thompson (King 4527)
- 34 **GOODBYE BABY**
Little Caesar (Recorded In Hollywood 235)
- 35 **DON'T YOU CRY**
Joe Turner (Atlantic 970)
- 36 **I DIDN'T SLEEP A WINK LAST NIGHT**
Arthur Prysock (Decca 27871)
- 37 **GIVE ME CENTRAL 209**
Lightnin' Hopkins (Sittin' In With 621)
- 38 **MY HEART'S DESIRE**
Jimmie Lee and Artis (Modern 870)
- 39 **SO TIRED**
Roy Milton (Specialty 429)
- 40 **THAT'S WHAT YOU'RE DOING TO ME/WHEN
THE SWALLOWS COME BACK TO CAPISTRANO**
Dominoes (Federal 12059)
- 41 **PORT OF RICO**
Illinois Jacquet (Mercury 89001)
- 42 **THE WHEEL OF FORTUNE**
Cardinals (Atlantic 958)
- 43 **ROCK ME ALL NIGHT LONG**
Ravens (Mercury 8291)
- 44 **HARD TIMES**
Charles Brown (Aladdin 3116)
- 45 **LOVIN' MACHINE**
Wynonie Harris (King 4485)
- 46 **THE WIND IS BLOWIN**
Jimmy Witherspoon (Modern 857)
- 47 **I'M GONNA PLAY THE HONKY TONKS**
Marie Adams (Peacock 1583)
- 48 **EASY, EASY BABY**
Varetta Dillard (Savoy 847)
- 49 **CALL OPERATOR 210**
Johnny Otis (Mercury 8289)
- 50 **WHERE ARE YOU (Now That I Need You)**
Mello-Moods (Robin 105)
- 51 **RING-A-DING-DOO**
Little Esther/Mel (Federal 12055)
- 52 **GOT YOU ON MY MIND**
John Greer (RCA Victor 47-4348)
- 53 **BABY PLEASE DON'T GO**
Orioles (Jubilee 5065)
- 54 **A POUND OF BLUES**
Johnny Hodges (Mercury 8961)
- 55 **THINKING AND DRINKING**
Amos Milburn (Aladdin 3124)
- 56 **MELLOW BLUES (1 & 2)**
Sonny Thompson (King 4488)
- 57 **LET'S CALL IT A DAY**
Sonny Thompson (King 4541)
- 58 **BESIDE YOU**
Swallows (King 4525)
- 59 **THE BIG QUESTION**
Percy Mayfield (Specialty 425)
- 60 **HOW LONG**
Fats Domino (Imperial 5209)
- 61 **SLEEP**
Earl Bostic (King 4444)
- 62 **DUST MY BROOM**
Elmo James (Trumpet 146)
- 63 **THE BELLS ARE RINGING**
Smiley Lewis (Imperial 5194)
- 64 **EVERY DAY I HAVE THE BLUES**
Joe Williams (Checker 762)
- 65 **WALKIN'**
Nat "King" Cole (Capitol 1863)
- 66 **DIANE**
Buddy Lucas (Jubilee 5070)
- 67 **NIGHT AND DAY (I Miss You So)**
Roy Milton (Specialty 438)
- 68 **KISSA ME BABY**
Ray Charles (Swing Time 274)
- 69 **SUNSET TO DAWN**
Johnny Otis (Savoy 821)
- 70 **BE ANYTHING-BE MINE**
Wini Brown (Mercury 8270)
- 71 **CRY BABY**
Percy Mayfield (Specialty 416)
- 72 **SHE MOVES ME**
Muddy Waters (Chess 1490)
- 73 **COFFEE BLUES**
Lightnin' Hopkins (Sittin' In With 635)
- 74 **KISS OF FIRE**
Billy Eckstine (MGM 11225)
- 75 **PLEASE SEND HER BACK TO ME**
Four Blazes (United 127)
- 76 **POOR POOR ME**
Fats Domino (Imperial 5197)
- 77 **WORRY, WORRY, WORRY**
Joe Houston (Mercury 8248)
- 78 **JOHNNY JOHNNY**
Johnny Moore's Three Blazes (Modern 888)
- 79 **MY HEART BELONGS TO ONLY YOU**
Bette McLaurin (Derby 804)
- 80 **PARADISE SQUAT**
Count Basie (Mercury 89014)

1952

EXTRAS

AGED AND MELLOW

Little Esther (Federal 12078)
AIR MAIL SPECIAL - 1
 Ella Fitzgerald (Decca 28126)
ALL NIGHT LONG
 Muddy Waters (Chess 1509)
BALD HEAD WOMAN - 2
 Joe Morris (Atlantic 974)
BLUEBIRD BLUES
 John Lee Hooker (Modern 886)
BOOKIE'S BLUES
 H-Bomb Ferguson (Savoy 836)
THE BUMP
 Cardinals (Atlantic 972)
THE CANDLE'S BURNIN' LOW - 3
 Johnny Otis (Mercury 8295)
CHAINED TO YOUR LOVE
 Clayton Love (Aladdin 3148)
CHRISTMAS SLEIGH RIDE - 4
 Lloyd Glenn (Swing Time 271)
COME IN THE ROOM
 Clara Ward (Gotham 715)
CRYIN' OVER YOU
 Joe Liggins (Specialty 441)
DARK ROAD
 Floyd Jones (Chess 1498)
DELICADO
 Freddie Mitchell (Mercury 8286)
ETERNALLY
IT AIN'T THE MEAT
 Swallows (King 4501)
EVERY BEAT OF MY HEART
 Royals (Federal 12064)
'GATER'S GROOVE
 Willis Jackson (Atlantic 975)
GEE
 Charles Brown (Aladdin 3138)
GETTIN' TIRED, TIRED, TIRED/
BARFLY - 5
 Orioles (Jubilee 5084)
GOOD - 6
 Edna McGriff (Jubilee 5099)
THE GOOF
 Big Jay McNeely (Federal 12102)
GOTTA FIND MY BABY
 B.B. King (RPM 360)
GREYHOUND
 Amos Milburn (Aladdin 3150)
HAMBONE - 7
 Red Saunders (OKeh 6862)
HOOTIN' BLUES
 Sonny Terry Trio (Gramercy 1004)
I AIN'T IN THE MOOD
 Helen Humes (Modern 851)
I CAN'T LOSE WITH THE STUFF I USE
 Lester Williams (Specialty 422)
I MAY HATE MYSELF IN THE MORNING - 8
 Bette McLaurin (Derby 790)
I'M A SENTIMENTAL FOOL
 Marylanders (Jubilee 5079)
I'M CRYING
 Memphis Slim/Terry Timmons (Premium 903)
IN THE UPPER ROOM (1 & 2)
 Mahalia Jackson (Apollo 262)
IT'S RAINING - 9
 Edna McGriff (Jubilee 5087)

JUNCO PARTNER

Louis Jordan (Decca 28211)
JUNCO PARTNER
 James Wayne (Sittin' In With 607)
JUST ONE MORE CHANCE
 Dinah Washington (Mercury 5736)
LAVINIA
 Tommy Ridgley (Imperial 5198)
LET'S TALK ABOUT JESUS - 10
 Bells of Joy (Peacock 1584)
LET'S TALK IT OVER BABY - 11
 Jimmie Lee and Artis (Modern 885)
LINGER AWHILE/VELVET SUNSET
 Earl Bostic (King 4536)
LOOKING FOR MY BABY
 Ravens (Mercury 5800)
LOOPEE
 Tommy Ridgley (Imperial 5203)
LOVE, LOVE, LOVE
 Dominoes (Federal 12072)
LOVER COME BACK TO ME
 Earl Bostic (King 4511)
MAILMAN'S SACK
 Tiny Bradshaw (King 4537)
MOONGLOW
 Earl Bostic (King 4550)
MOONRISE
 Royals (Federal 12088)
MR. SO AND SO
 Arthur "Big Boy" Crudup (RCA Victor 47-4572)
MY DING-A-LING
 Dave Bartholomew (King 4544)
MY HEART
 Percy Mayfield (Specialty 439)
NEVER TRUST A WOMAN
 Louis Jordan (Decca 28088)
NEW ORLEANS WIMMEN
 Roscoe Gordon (RPM 358)
NIGHT TRAIN
 Four Blazes (United 125)
NIGHT TRAIN
 Wynonie Harris (King 4555)
NINE BELOW ZERO/MIGHTY LONG TIME
 Sonny Boy Williamson (Trumpet 166)
NO MAIL BLUES
 Memphis Slim (Mercury 8266)
ONE KIND FAVOR
 Lightnin' Hopkins (RPM 359)
PIG LATIN BLUES - 12
 Todd Rhodes (King 4566)
PILLOW BLUES/DOUBLE DEALING DADDY
 Dinah Washington (Mercury 8292)
PLEASE HAVE MERCY
 Muddy Waters (Chess 1514)
PLEASE MR. SUN
 Lynn Hope (Aladdin 3128)
POPSICLE
 Maxwell Davis (Aladdin 3143)
PRETTY BABY BLUES
 Cardinals (Atlantic 952)
PROUD OF YOU - 13
 Sonny Til (Jubilee 5076)

RAM-BUNK-SHUSH

Lucky Millinder (King 4534)
REAL, REAL FINE (1 & 2)
 Sonny Thompson (King 4554)
RED CHERRIES/THE RIVER
 Floyd Dixon (Aladdin 3144)
RED SAILS IN THE SUNSET
 Five Keys (Aladdin 3127)
(Going Down To) THE RIVER
 Little Caesar (Recorded in Hollywood 234)
ROCKET 69 - 14
 Todd Rhodes (King 4528)
ROCKING ON SUNDAY NIGHT - 15
 Treniers (OKeh 6904)
ROLL WITH MY BABY
 Ray Charles (Atlantic 976)
ROUGH RIDIN' - 16
 Ella Fitzgerald (Decca 27948)
SECURITY BLUES
 Roosevelt Sykes (United 129)
SEE SEE RIDER - 17
 Orioles (Jubilee 5092)
SHAKE IT UP AND GO
 B.B. King (RPM 355)
SHUFFLIN' AND ROLLIN'
 Buddy Johnson (Decca 28293)
(IT'S NO) SIN
 Tab Smith (United 107)
SITTIN' HERE DRINKING
 Christine Kittrell (Tennessee 128)
SMOKE GETS IN YOUR EYES
 Earl Bostic (King 4570)
STILL WATER
 Charles Brown (Aladdin 3120)
STREET WALKING WOMAN
 T-Bone Walker (Imperial 5202)
SWEET LOVIN' DADDY
 Lester Williams (Specialty 437)
THEM THERE EYES
 Varetta Dillard (Savoy 859)
THREE LETTERS
 Ruth Brown (Atlantic 978)
TIRED, BROKE, AND BUSTED
 Floyd Dixon (Aladdin 3151)
THE TRAIN KEPT A-ROLLIN'
 Tiny Bradshaw (King 4497)
TRYING - 18
 Todd Rhodes (King 4556)
UNION STATION BLUES
 John Lee Hooker (Chess 1505)
V-8 FORD
 Willie Love (Trumpet 175)
WAGON WHEELS
 Ravens (Mercury 5764)
YES SIR, THAT'S MY BABY
 Five Keys (Aladdin 3118)
YOU KNOW I KNOW
 "5" Royales (Apollo 441)
YOU KNOW I MISS YOU
 Fats Domino (Imperial 5167)
YOU'RE PART OF ME
 Four Buddies (Savoy 845)

TOP ARTISTS

1 B.B. KING (1,286)*
 2 CLOVERS (1,186)
 3 LLOYD PRICE (1,113)*
 4 RUTH BROWN (997)
 5 ROSCO GORDON (980)
 6 DINAH WASHINGTON (975)
 7 DOMINOES (933)
 8 FATS DOMINO (845)
 9 JOE TURNER (831)
 10 EARL BOSTIC (817)
 11 ROY MILTON (788)
 12 JOHNNY ACE (745)*
 13 JIMMY FORREST (688)*
 14 LITTLE WALTER (592)*
 15 EDDIE BOYD (584)*
 16 SONNY THOMPSON (551)
 17 JOHNNY RAY (549)*
 18 FOUR BLAZES (537)*
 19 GRIFFIN BROS. (396)
 20 SUNNY GALE (394)*
 21 CHUCK WILLIS (374)*
 22 EDNA MCGRIFF (370)*
 23 FLOYD DIXON (358)
 24 LIGHTNIN' HOPKINS (338)
 25 HOWLIN' WOLF (311)*
 26 KING PLEASURE (298)*
 27 JOHNNY OTIS/MEL WALKER (286)
 28 LITTLE CAESAR (269)*
 29 PERCY MAYFIELD (258)

30 ARTHUR PRY SOCK (228)
 31 CARDINALS (214)
 32 JIMMIE LEE & ARTIS (210)*
 33 TODD RHODES (209)
 34 RAVENS (203)
 35 CHARLES BROWN (202)
 36 ILLINOIS JACQUET (191)*
 37 WYNONIE HARRIS (185)
 38 ORIOLES (175)
 39 VARETTA DILLARD (172)*
 40 JIMMY WITHERSPOON (165)
 41 LITTLE ESTHER (165)*
 42 MARIE ADAMS (164)*
 43 MELLO-MOODS (156)*
 44 AMOS MILBURN (156)*
 45 JOHN GREER (151)*
 46 SWALLOWS (145)
 47 JOHNNY HODGES (145)
 48 MUDDY WATERS (137)
 49 RAY CHARLES (131)
 50 ELMORE JAMES (128)*
 51 SMILEY LEWIS (123)*
 52 JOE WILLIAMS (122)*
 53 NAT "KING" COLE (121)
 54 BUDDY LUCAS (119)*
 55 WINI BROWN (114)*
 56 BILLY ECKSTINE (94)
 57 JOE HOUSTON (79)*
 58 BETTE MCLAURIN (62)

TOP LABELS

1 ATLANTIC (2,987)
 2 KING (2,571)
 3 RPM (1,986)
 4 SPECIALTY (1,952)
 5 MERCURY (1,603)
 6 CHESS (1,547)
 7 UNITED (1,145)
 8 OKEH (878)
 9 IMPERIAL (865)
 10 DUKE (852)
 11 ALADDIN (674)
 12 JUBILEE (585)
 13 J O B (549)*
 14 DERBY (386)
 15 DOT (361)
 16 SITTIN' IN WITH (268)
 17 PRESTIGE (263)*
 18 DECCA (254)
 19 SAVOY (243)
 20 RECORDED IN HOLLYWOOD (234)
 21 RCA VICTOR (129)
 22 RED ROBIN (121)*
 23 TRUMPET (118)

NOTES

2-with The Beale Streeters
 11-and his Nite Cats
 13-with The Four Lads
 19-V: Tommy Brown
 23-A: Buddy Lucas and his Band of Tomorrow
 26-A: Van Walls
 30-A: Teacho (Wiltshire) Orch.
 32-A: Van Walls
 33-V: Lula Reed
 34-A: Que Martyn Orch.
 35-A: Van Walls
 36-A: Sy Oliver-Orch. director
 38-A: Jay Franks Orch.
 45-A: Todd Rhodes Orch.
 47-A: Bill Harvey Orch.
 49-V: Mel Walker
 50-A: Schubert Swanston Trio
 51-A: The J. and O. Orch. (J Otis)
 52-and The Rhythm Rockers
 57-V: Lula Reed
 64-A: King Koolx Orch.
 65-A: Billy May Orch.
 68-and his Band of Tomorrow
 69-V: Mel Walker
 70-and her Boy Friends
 74-A: Nelson Riddle Orch.
 78-V: Mari Jones
 79-and The Striders
 A: Eddie Wilcox Orch.

80-Featuring Eddie Davis, sax
 1-Featuring Bill Doggett (organ)
 and The Ray Charles Singers
 2-Billed as Joe Morris Blues
 Cavalcade
 V: Billy Mitchell
 3-V: Mel Walker
 4-Alternate title: "Sleigh Ride"
 5-A: Buddy Lucas Band (1,2)
 6-A: Buddy Lucas Band
 7-V: Hambone Kids-including
 Delecta (Dee) Clark
 8-and Her Friends
 A: Rex Kearney Orch.
 9-A: Buddy Lucas Band
 10-Lead: A.C. Littlefield
 11-A: Jay Franks Orch.
 12-V: Lavern Baker (on subsequent issues Miss Baker's first name is spelled either Laverne, La Vern, La Verne or some other variation...We are sticking with Lavern)
 13-A: Buddy Lucas Orch.
 14-V: Connie Allen
 15-A: Gene Gilbeaux Orch.
 16-Featuring Bill Doggett (organ) and The Ray Charles Singers
 17-A: Buddy Lucas Band
 18-V: Lavern Baker

1953

The year started off with a bang, as Willie Mabon's humorous blues novelty "I Don't Know" jumped to the top of the R & B charts, and in its wake came a series of "answer" records. First, Linda Hayes' "Yes! I Know," then Willie's smash follow-up "I'm Mad" caused Mitzi Mars to respond "I'm Glad." Before the year was out, both sides of most issues were given equal time. Willie Mae Thornton rode Jerry Leiber and Mike Stoller's "Hound Dog" to the top, only to be given a solid put-



down by Rufus Thomas Jr. on "Bear Cat." Ruth Brown's "(Mama) He Treats Your Daughter Mean" drew the most responses. Gloria Irving, vocalist with the Sax Kari band, claimed "Daughter, That's Your Red Wagon." Benny Brown exclaimed "Pappa!" as Scat Man Crothers wailed "Papa (I Don't Treat That Little Girl Mean)," and even Wynonie Harris countered with "Mama, Your Daughter's Done Lied On Me." The "5" Royals begged "Baby, Don't Do It," while cold-hearted Annisteen Allen declared "Baby, I'm Doing It." Meanwhile, the Du Droppers answered their own query on "I Wanna Know" with "I Found Out." Oblivious to all this, Amos Milburn first begged "Let Me Go Home, Whiskey," but finally settled for just "One Scotch, One Bourbon, One Beer," while Dinah Washington's "TV Is The Thing" described one of the earliest video games. It was a fun year, all right.

New Orleans, as usual, provided its share of exceptional hits. Veteran Joe Turner racked up his biggest to date with a session recorded in New Orleans ("Honey Hush"), which included instrumental accompaniment by the New Orleans session masters. Shirley and Lee, "The Sweethearts Of The Blues," scored with their first record "I'm Gone," accompanied by the Dave Bartholomew band. Why were the three hottest New Orleans artists, Fats Domino, Lloyd Price, and Shirley and Lee, on West Coast labels?

The year's second biggest R & B single, "Shake A Hand" by Faye Adams with the Joe Morris orchestra, had as its strong point a New Orleans-influenced "wall of sound," the biggest, booming, full sound to be put on vinyl up to that point. According to stories, Joe was still an Atlantic artist when "Shake A Hand" was cut, but they turned it down, thus allowing tiny Herald Records to gain a foothold in the R & B biz. Joe also turned the trick for Al Savage on "I Had A Notion," which was a lightened-up "Shake A Hand."

Vocal groups made tremendous gains again this year. Joining the Clovers and the Dominoes (now billed as Billy Ward and His Dominoes) as the genre's leading exponents were the "5" Royals (originally a gospel group called the Royal Sons) and the Du Droppers, who managed to put RCA Victor back on the R & B track. In addition, there were solid efforts by the Royals, Crickets, Five Willows, Coronets, and Flamingos.

The future of rhythm and blues was forecast by the unexpected success of the Orioles' version of the much-covered country tune "Crying In The Chapel." The song, originally recorded by country and western artist Darrell Glenn (on independent Valley Records), was a "sure-thing." Inspirational songs were in vogue, and it was heavily covered in all three areas of commercial music. Rex Allen did well in the country field (as did Glenn's), June Valli scored in the pop field, and the R & B market came through with versions by Sister Rosetta Tharpe

(Decca), the Four Dukes (Duke), and the Orioles (Jubilee). Surprisingly, the Orioles made *Billboard's* pop survey at No. 11, just three notches below June Valli. True, the song was a ballad. And, it's also true that the Orioles were a pop-sounding act, at least compared to the sound of 1953's other major R & B groups. But, it *did* cross over even though it was slated for the R & B market. And, because it did so well, it stands as the first truly significant cross-over R & B disc of the fifties.

The top R & B record of the year "Money Honey" was the first hit for Clyde McPhatter and the Drifters. Either together or separately, they would account for an exceptional amount of R & B hits, lasting well into the sixties. As a member of the Dominoes, Clyde had been knocking out the folks at Atlantic, and they wasted no time in signing him after he left that group. Overseeing the initial Drifter sessions were Ahmet Ertegun and Jerry Wexler (who had just come to the label), replacing Herb Abramson, who had been drafted). Thus, Atlantic quickly had another star attraction on its impressive roster.

Aiding and abetting the proliferation of hot rhythm and blues sounds coast to coast was an informal network of radio stations, who devoted some air time to this new black musical art form. And, controlling the turntables were a host of personality disc jockeys, many of whom had nicknames (like Professor Bop, Sugar Daddy, and Huggy Boy) as colorful as the artists whose records they played. Here is a list, by region, of some important spinners of the early fifties. Keep in mind that many of these personalities probably spent time at stations in addition to the ones noted here.

SOUTH: Okey Dokey-WBOK; Poppa Stoppa-WNOE; Ernie The Whip-WMRV (all New Orleans); Zenas "Daddy" Sears-WGST and WAOK (Atlanta); Larry "Doc Jive" Shields-WFRP (Savannah); Sherman "Blues" Johnson-WTOK (Meridian, Miss.); Hy Davis-(Jackson, Miss.); Larry Keith-WKAB (Mobile); Tom Roane-KWEM (W. Memphis, Ark.); Gene Nobles and John R. Richbourg-WLAC (Nashville); Moohah-WDIA (Memphis); James Clemons-KNOK (Ft. Worth); Boyd Brown-KGET (Beaumont); Flip Forrest-KMAC (San Antonio), and Melvyn Perry-KDET (Center, Texas). **WEST:** Hunter Hancock-KFVD (KPOP) and KDAY (Los Angeles), and Jumpin' George Oxford-KWBR (Berkeley). **NORTH:** Ed McKenzie (the original "Jack The Bellboy")-WJBK and WXYZ (Detroit), Al Benson-WGES (Chicago), Eddie O'Jay-WCAN (Milwaukee), Bristoe Bryant-WJLB (Detroit), Alan Freed-WJW (Cleveland), and Sam Evans-WGN (Chicago). **EAST:** Kae Williams and George Woods-WHAT (Philadelphia); Randy Dixon-WDAS (Philadelphia); Ramon (I Am The) Bruce, Danny "Cat Man" Styles, and Charlie Green-WNJR (Newark); Bill Cook-WAAT (Newark); Jack Walker-WOV and WLJB (N.Y.); Willie Bryant and Ray Carroll-WHOM (N.Y.); Joe Bostic-gospel-WLIB and WBXN; Phil Gordon and Hal Jackson-WLIB (N.Y.); Tommie Smalls-WWRL (N.Y.); George "The Hound" Lorenz-WJLJ and WKBW (Niagara Falls, Buffalo); "Wildman Steve" Gallon-WWCO (Waterbury, Conn.); Carl Henry-WRIB (Providence); and Ken Malden and Symphony Sid Torin-WBMS (Boston)...plus many, many more like George Westcott, Fletcher "King" Kolb, Milton Barnes Jr., William Brown, Lee Dorris, Milton Smith, Terry Nichols, Solomon Proioleaux, Rubie Stein Hudson, Mary Dee, Frank "Spider" Graham, Jimmy Byrd, Stan Ricardo, "Jocko" Henderson, Big Bill Hill, Hoss Allen, and Dewey Phillips.

BRIEFLY

The sensational, best-selling book *The Kinsey Report* inspired some R & B response, including Stomp Gordon's "What's Her Whimsey, Dr. Kinsey" (Mercury) and Big Duke's "Hey Dr. Kinsey" (Flair)...First male duet on Hot Chart. Jesse (Belvin) and Marvin (Phillips). Their hit "Dream Girl" was originally etched by Jesse Belvin solo a few years earlier for Recorded In Hollywood...New label entries: Sam Phillips' Sun (Memphis), Lester Bihari's Meteor (Memphis), Excello (Nashville), and Rama (N.Y.)...Lavern Baker signed to Atlantic after attracting attention with her Todd Rhodes stint...Swing Time out...Buddy Johnson to Mercury. Lloyd Glenn to Aladdin.

TERRITORIAL BREAKOUTS

PHILADELPHIA: "Why Oh Why"-Bobby Hall/Kings, "Dear Ruth"-Buccaneers, "If I Can't Have You"-Flamingos, and "Paradise Hill"-Embers...**ST. LOUIS:** "Early In The Morning"-Roy Milton, "After Hour Joint"-Jimmy Coe, and "My Hat's On The Side Of My Head"-Four Blazes...**ATLANTA:** "Big Mary's"-Titus Turner and "Turn The Lamp Down Low"-Muddy Waters...**NEW ORLEANS:** "Lucy Mae Blues"-Frankie Lee Sims...**WASHINGTON-BALTIMORE:** "My Dear Dearest Darling"-5 Willows, "Papa"-Scat Man Crothers, and "Good Old 99"-Marylanders...**LOS ANGELES:** "Can't Do Sixty No More"-Du Droppers, "Keep Cool"-Mari Jones/J. Moore's Blazers, and "K.C. Loving"-Little Willie Littlefield.

1953

HOT CHART

- 1 **MONEY HONEY**
Clyde McPhatter/Drifters (Atlantic 1006)
- 2 **SHAKE A HAND**
Faye Adams (Herald 416)
- 3 **CRYING IN THE CHAPEL**
Orioles (Jubilee 5122)
- 4 **I DON'T KNOW**
Willie Mabon (Chess 1531)
- 5 **HONEY HUSH**
Joe Turner (Atlantic 1001)
- 6 **(MAMA) HE TREATS YOUR DAUGHTER MEAN**
Ruth Brown (Atlantic 986)
- 7 **HOUND DOG**
Willie Mae "Big Mama" Thornton (Peacock 1612)
- 8 **HELP ME SOMEBODY/
CRAZY, CRAZY, CRAZY**
"5" Royales (Apollo 446)
- 9 **THE CLOCK**
Johnny Ace (Duke 112)
- 10 **BABY DON'T DO IT**
"5" Royales (Apollo 443)
- 11 **GOOD LOVIN'/
HERE GOES A FOOL**
Clovers (Atlantic 1000)
- 12 **PLEASE LOVE ME**
B.B. King (RPM 366)
- 13 **I'M MAD**
Willie Mabon (Chess 1538)
- 14 **ONE SCOTCH, ONE BOURBON, ONE BEER**
Amos Milburn (Aladdin 3197)
- 15 **GOING TO THE RIVER/
MARDI GRAS IN NEW ORLEANS**
Fats Domino (Imperial 5231)
- 16 **I WANNA KNOW**
Du Droppers (RCA Victor 47-5229)
- 17 **I'M GONE**
Shirley & Lee (Aladdin 3153)
- 18 **SOFT**
Tiny Bradshaw (King 4577)
- 19 **SAD HOURS/MEAN OLD WORLD**
Little Walter (Checker 764)
- 20 **HEY, MISS FANNIE/
I PLAYED THE FOOL**
Clovers (Atlantic 977)
- 21 **CRAWLIN'/YES, IT'S YOU**
Clovers (Atlantic 989)
- 22 **HAD A NOTION**
Joe Morris Orch./Al Savage (Herald 417)
- 23 **RED TOP**
King Pleasure/Betty Carter (Prestige 821)
- 24 **LET ME GO HOME, WHISKEY**
Amos Milburn (Aladdin 3164)
- 25 **RAGS TO RICHES**
Billy Ward/Dominoes (King 1280)
- 26 **WILD WILD YOUNG MEN/
MEN YOUR WAYS**
Ruth Brown (Atlantic 993)
- 27 **NADINE**
Coronets (Chess 1549)
- 28 **TOO MUCH LOVIN' (Much Too Much)**
"5" Royales (Apollo 448)
- 29 **CROSS MY HEART**
Johnny Ace (Duke 107)
- 30 **YES! I KNOW (What You're Putting Down)**
Linda Hayes (Recorded In Hollywood 244)
- 31 **BEAR CAT**
Rufus Thomas, Jr. (Sun 181)
- 32 **I FOUND OUT (What You Do When
You Go 'Round There)**
Du Droppers (RCA Victor 47-5321)
- 33 **PLEASE DON'T LEAVE ME**
Fats Domino (Imperial 5240)
- 34 **DON'T DECIEVE ME**
Chuck Willis (OKeh 6985)
- 35 **TY IS THE THING (This Year)/FAT DADDY**
Dinah Washington (Mercury 70214)
- 36 **MERCY, MR. PERCY**
Varetha Dillard (Savoy 897)
- 37 **WOKE UP THIS MORNING (My Baby
She Was Gone)**
B.B. King (RPM 380)
- 38 **THESE FOOLISH THINGS REMIND ME OF YOU/
DON'T LEAVE ME THIS WAY**
Billy Ward/Dominoes (Federal 12129)
- 39 **FEELIN' GOOD**
Little Junior's Blue Flames (Sun 187)
- 40 **DREAM GIRL**
Jesse and Marvin (Specialty 447)
- 41 **THE BELLS/PEDAL PUSHIN' PAPA**
Billy Ward/Dominoes (Federal 12114)
- 42 **BLUES WITH A FEELING/QUARTER TO TWELVE**
Little Walter (Checker 780)
- 43 **WHOOPI' AND HOLLERIN'**
Earl Forrest (Duke 108)
- 44 **AIN'T IT A SHAME?/TELL ME PRETTY BABY**
Lloyd Price (Specialty 452)
- 45 **DRUNK**
Jimmy Liggins (Specialty 470)
- 46 **GET IT**
Royals (Federal 12133)
- 47 **IS IT A DREAM**
Vocaleers (Red Robin 114)
- 48 **IN THE MISSION OF ST. AUGUSTINE/
WRITE AND TELL ME WHY**
Orioles (Jubilee 5127)
- 49 **THIRD DEGREE**
Eddie Boyd (Chess 1541)
- 50 **TELL ME MAMA/
OFF THE WALL**
Little Walter (Checker 770)
- 51 **DAUGHTER (That's Your Red Wagon)**
Swinging Sax Kari (States 115)
- 52 **ONE ROOM COUNTRY SHACK**
Mercy Dee (Specialty 458)
- 53 **GABBIN' BLUES**
Big Maybelle (OKeh 6931)
- 54 **YOU CAN'T KEEP A GOOD MAN DOWN**
Billy Ward/Dominoes (Federal 12139)
- 55 **BABY I'M DOIN' IT**
Annisteen Allen (King 4608)
- 56 **PLEASE HURRY HOME**
B.B. King (RPM 391)
- 57 **HEY MRS. JONES**
Jimmy Forrest (United 130)
- 58 **I BELIEVE**
Elmore James (Meteor 5000)
- 59 **I'D BE SATISFIED**
Billy Ward/Dominoes (Federal 12105)
- 60 **MAD LOVE**
Muddy Waters (Chess 1550)
- 61 **MY COUNTRY MAN**
Big Maybelle (OKeh 7009)
- 62 **MY KIND OF WOMAN**
Emitt Slay Trio (Savoy 886)
- 63 **HITTIN' ON ME**
Buddy Johnson (Mercury 70116)
- 64 **STORY FROM MY HEART AND SOUL**
B.B. King (RPM 374)
- 65 **PERFECT WOMAN**
Four Blazes (United 158)
- 66 **24 HOURS**
Eddie Boyd (Chess 1533)
- 67 **BABY, IT'S YOU**
Spaniels (Vee-Jay 101/Chance 1141)
- 68 **WAY BACK HOME**
Big Maybelle (OKeh 6955)
- 69 **GOING TO THE RIVER**
Chuck Willis (OKeh 6952)
- 70 **BANANA SPLIT**
Kid King'S Combo (Excelllo 2009)
- 71 **PRETEND**
Nat "King" Cole (Capitol 2346)
- 72 **CAN'T I**
Nat "King" Cole (Capitol 2389)
- 73 **ROSE MARY/YOU SAID YOU LOVE ME**
Fats Domino (Imperial 5251)
- 74 **TRAIN, TRAIN, TRAIN**
Danny Overbea (Checker 768)
- 75 **I'M GLAD**
Miltz Mars (Checker 773)
- 76 **DRAGNET BLUES**
Johnny Moore's Three Blazers (Modern 910)
- 77 **YOU'RE MINE**
Crickets (MGM 11428)
- 78 **HEAVY JUICE**
Tiny Bradshaw (King 4621)
- 79 **BABY DOLL**
Marvin and Johnny (Specialty 479)
- 80 **TIN PAN ALLEY**
Jimmy Wilson (Big Town 101)

1953

EXTRAS

AFTER HOUR JOINT - 1
Jimmy Coe (States 118)

APRIL IN PARIS
Bill Davis Trio (OKeh 6946)

BABY, BABY
Jimmy Witherspoon (Modern 895)

BABY, DON'T TURN YOUR BACK ON ME
Lloyd Price (Specialty 463)

THE BALL GAME
Sister Wynona Carr (Specialty 855)

BE TRUE
Vocaleers (Red Robin 113)

THE BELLS RING OUT
Spaniels (Vee-Jay 103)

BIG MARY'S
Titus Turner (OKeh 6961)

BIG TEN-INCH RECORD - 2
Bull Moose Jackson (King 4580)

BLIND LOVE/WHY DID YOU LEAVE ME
B.B. King (RPM 395)

BLOCK BUSTER - 3
Boots Brown (RCA Victor 47-5110)

BLOODSTAINS ON THE WALL
Honeyboy (Specialty 476)

CALDONIA'S PARTY
Smiley Lewis (Imperial 5241)

CAN'T DO SIXTY NO MORE - 4
Du-Droppers (Red Robin 108)

CHEROKEE
Earl Bostic (King 4623)

CHERRY WINE
Little Esther (Federal 12142)

CHRISTMAS IN HEAVEN
Billy Ward/Dominoes (King 1281)

THE COMEBACK/FIVE O'CLOCK BLUES
Memphis Slim (United 156)

COMIN' ON/THE FEELING IS SO GOOD
Clovers (Atlantic 1010)

DADDY ROLLIN' STONE
Otis Blackwell (Jay-Dee 784)

DEAR RUTH
Buccaneers (Southern 101/Rainbow 211)

DEM DAYS (Are Gone Forever) - 5
Orioles (Jubilee 5115)

DOLORES - 6
5 Willows (Allen 1002)

DON'T TELL MAMA
Willie Johnson/Thelma (Savoy 881)

DON'T YOU REMEMBER, BABY?
Roy Milton (Specialty 455)

EARLY BIRD/MOONDUST
Bill Doggett (King 4605)

EARLY IN THE MORNING
Roy Milton (Specialty 464)

EVERY NIGHT IN THE WEEK
Christine Kittrell (Republic 7055)

40 CUPS OF COFFEE - 7
Danny Overbea (Checker 774)

GOLDEN TEARDROPS - 8
Flamingos (Chance 1145)

GOOD OLD 99 - 9
Marylanders (Jubilee 5114)

**HOLD ME, THRILL ME, KISS ME/
TEARDROPS ON MY PILLOW - 10**
Orioles (Jubilee 5108)

THE HONEY JUMP (1 & 2) - 11
Oscar McLollie (Modern 902)

HOUSE PARTY
Louis Jordan (Decca 28756)

HURRY HURRY BABY
Roy Brown (King 4602)

I COVER THE WATERFRONT
Orioles (Jubilee 5120)

I WANT TO THANK YOU/ALL RIGHTY! - 12
"5" Royales (Apollo 449)

I WANT YOU TO BE MY BABY
Louis Jordan (Decca 28883)

I WISH YOUR PICTURE WAS YOU
Lloyd Price (Specialty 471)

I'LL HELP YOU BABY
Christine Kittrell (Republic 7044)

I'M CRYING
Bobby Mitchell/Toppers (Imperial 5236)

I'VE LEARNED MY LESSON - 13
Emitt Slay Trio (Savoy 892)

IF I CAN'T HAVE YOU - 14
Flamingos (Chance 1133)

IT MOVES ME
Lloyd Glenn (Swing Time 324)

JIT, JIT
Buddy Johnson (Mercury 70173)

JUST WALKIN' IN THE RAIN
Prisonaires (Sun 186)

K.C. LOVING
Little Willie Littlefield (Federal 12110)

KEEP COOL - 15
Mauri Jones (Recorded In Hollywood 425)

LATER/SOUTH OF THE ORIENT
Tiny Bradshaw (King 4664)

LEAN BABY
Illinois Jacquet (Mercury 89021)

LOVIE DARLING
Cardinals (Atlantic 995)

LUCY MAE BLUES
Frankie Lee Sims (Specialty 459)

MAKE ME A PRESENT OF YOU - 16
Ernie Andrews (Trend 68)

MATTIE, LEAVE ME ALONE
Thrillers (Big Town 109)

MEMORIES/THE VERY THOUGHT OF YOU
Earl Bostic (King 4653)

MESS AROUND/FUNNY (But I Still Love You)
Ray Charles (Atlantic 999)

MY DEAR, DEAREST DARLING - 17
5 Willows (Allen 1000)

MY GIRL AWAITS ME/SWEETNESS
Castelles (Grand 101)

MY HAT'S ON THE SIDE OF MY HEAD
Four Blazes (United 146)

MY MOTHER'S EYES
Tab Smith (United 147)

NEVER, NEVER - 18
Dinah Washington (Mercury 70175)

NO MORE IN LIFE - 19
Bill Doggett (King 4617)

NOBODY LOVES ME/CHEATIN'
Fats Domino (Imperial 5220)

OH-SHO-BE-DO-BE - 20
Dizzy Gillespie (Dee Gee 3603)

PAPA (I Don't Treat That Little Girl Mean) - 21
Scat Man Crothers (Recorded In Hollywood 142)

PAPPA!
Benny Brown (Gotham 7293)

PARADISE HILL - 22
Embers (Ember 101/Herald 410)

PERSON TO PERSON
Eddie "Cleanhead" Vinson (King 4582)

PLAY GIRL
Smiley Lewis (Imperial 5234)

PLEASE BABY PLEASE
Swallows (King 4579)

PLEASE BELIEVE ME - 23
Doris Browne (Gotham 7290)

THE PROPOSAL
Shirley and Lee (Aladdin 3205)

RAID ON THE AFTER HOUR JOINT
Jimmy Coe (States 129)

RENT MAN BLUES
Mercy Dee (Specialty 451)

THE RIVER'S INVITATION/I DARE YOU, BABY
Percy Mayfield (Specialty 451)

ROCK, ROCK, ROCK
Amos Milburn (Aladdin 3159)

ROT-GUT/GREYHOUND
Wynonie Harris (King 4592)

SEND FOR ME - 24
Big Maybelle (OKeh 6998)

SHAKE A HAND - 25
Savannah Churchill (Decca 28836)

SHAKE BABY SHAKE
Champion Jack Dupree (Red Robin 112)

SHE FELT TOO GOOD
Jimmy McCracklin (Peacock 1615)

SHE'S GOT TO GO - 26
Jimmy Ricks (Mercury 70119)

SHIRLEY, COME BACK TO ME
Shirley and Lee (Aladdin 3173)

SO LONG/WHAT'S THE MATTER NOW?
Lloyd Price (Specialty 457)

SOUL ON FIRE
Lavern Baker (Atlantic 1004)

SUNDAY KIND OF LOVE
Bobby Hall/Kings (Jax 320)

TAKE ME BACK - 27
Linda Hayes (Hollywood 1003)

**THE TEARS KEEP TUMBLING DOWN/
I WOULD IF I COULD**
Ruth Brown (Atlantic 1005)

THAT'S MY DESIRE - 28
Flamingos (Chance 1140)

3-D
Big Jay McNeely (Federal 12151)

TOO CLOSE TO HEAVEN - 29
Professor Alex Bradford (Specialty 852)

TURN THE LAMP DOWN LOW
Muddy Waters (Chess 1542)

WAKE UP FOOL
Otis Blackwell (RCA Victor 47-5069)

WHATEVER YOU'RE DOIN' (Keep On Doin' It)
Du Droppers (RCA Victor 47-5425)

WHY? OH, WHY?
Bobby Hall/Kings (Jax 314)

YOU GO TO MY HEAD
Earl Bostic (King 4586)

TOP ARTISTS

1 "5" ROYALES (1,557)*
2 CLOVERS (1,376)
3 WILLIE MABON (1,164)*
4 BILLY WARD/DOMINOES (1,163)
5 JOE MORRIS (1,142)
6 B.B. KING (1,062)
7 RUTH BROWN (1,023)
8 ORIOLES (960)
9 JOHNNY ACE (935)
10 FATS DOMINO (897)
11 AMOS MILBURN (867)
12 LITTLE WALTER (792)
13 CLYDE McPHATTER/
DRIFTERS (780)*
14 DU DROPPERS (772)*
15 FAYE ADAMS (747)*
16 JOE TURNER (700)
17 WILLIE MAE THORNTON (614)*
18 TINY BRADSHAW (512)
19 SHIRLEY & LEE (451)*
20 BIG MAYBELLE (430)*
21 CHUCK WILLIS (399)
22 AL SAVAGE (395)*
23 KING PLEASURE/
BETTY CARTER (391)*
24 CORONETS (363)*
25 LINDA HAYES (347)*
26 RUFUS THOMAS, JR. (319)*
27 EDDIE BOYD (302)

28 DINAH WASHINGTON (289)
29 VARETTA DILLARD (257)
30 LITTLE JUNIOR'S BLUE FLAMES (244)*
31 LLOYD PRICE (237)
32 NAT "KING" COLE (236)
33 JESSE & MARVIN (233)*
34 EARL FORREST (203)*
35 VOCALEERS (196)*
36 JIMMY LIGGINS (191)
37 ROYALS (187)*
38 MERCY DEE (172)
39 SAX KARI (166)*
40 JIMMY FORREST (150)
41 MUDDY WATERS (150)
42 EMITT SLAY TRIO (148)*
43 ELMORE JAMES (144)
44 BUDDY JOHNSON (143)
45 FOUR BLAZES (140)
46 SPANIELS (136)*
47 DANNY OVERBEA (122)*
48 KID KING'S COMBO (119)*
49 JOHNNY MOORE'S
THREE BLAZERS (106)
50 MITZI MARS (97)*
51 CRICKETS (87)*
52 MARVIN & JOHNNY (85)*
53 JIMMY WILSON (79)*
54 EARL BOSTIC (36)
54 FLAMINGOS (36)*

TOP LABELS

1 ATLANTIC (3,638)
2 CHESS (2,607)
3 KING (1,862)
4 DUKE (1,626)
5 APOLLO (1,452)
6 ALADDIN (1,214)
7 HERALD (1,084)*
8 RPM (1,006)
9 JUBILEE (902)
10 SPECIALTY (831)
11 IMPERIAL (829)
12 RCA VICTOR (714)
13 OKEH (681)
14 SUN (505)*
15 STATES (402)
16 MERCURY (387)
17 PRESTIGE (356)
18 SAVOY (350)
19 RECORDED IN
HOLLYWOOD (324)
20 RED ROBIN (185)
21 CAPITOL (166)
22 CHANCE (125)
23 METEOR (109)*
24 EXCELLO (84)*
25 BIG TOWN (56)*

NOTES

2-A: Joe Morris Orch.
4-Also known to exist on Parrot No. 1050
5-Alternate title on early pressing: "Yakity-Yak"
7-A: Kansas City Bill/Bell Orch.
8-A: Charlie "Little Jazz" Ferguson Orch. (1, 2)
9-with The Beale Streeters
10-A: see 8
17-A: Dave Bartholomew Band
19-and his Nite Caps (1, 2)
23-A: see 8
28-A: see 8
29-with The Beale Streeters
30-A: Red Callender Sextette
42-and his Jukes (all Checker issues from No. 770-838)
43-with The Beale Streeters
45-and his 3-D music
46-and his Chess Men
51-V: Gloria Irving
53-A: Leroy Kirkland Orch.
61-A: Leroy Kirkland Orch.
62-V: Bob White
63-V: Ella Johnson
65-V: Thomas Braden
68-A: Leroy Kirkland Orch.
71-A: Nelson Riddle Orch.
72-A: Billy May Orch.
74-A: Sax Mallard Orch.
75-A: Sax Mallard Orch.
76-V: Frankie Ervin
80-and his All-Stars
1-and his Gay Cats of Rhythm (both States issues)
2-Billed as Moose Jackson
3-and his Blockbusters
4-A: Ben Smith Orch.
5-A: Buddy Lucas Orch.
6-A: Leroy Kirkland Orch.
7-A: King Kolax Orch.
8-A: Red Holloway Orch.
9-A: Buddy Lucas Orch.
10-A: Buddy Lucas Orch. (1, 2)
11-and his Honey Jumpers (all Modern issues)
12-A: Charlie "Little Jazz" Ferguson (1, 2)
13-V: Bob White
14-A: J. Moore's Three Blazes
16-A: Benny Carter Orch.
17-A: Don Archer Orch.
18-A: Jimmy Cobb Orch.
19-V: Mildred Anderson
20-V: Joe Carroll
21-A: Red Callender Orch.
22-A: Vi Hamilton Trio
23-A: Doc Bagby Orch.
24-A: Leroy Kirkland Orch.
25-A: Cecil Hayes Orch.
26-Features Ravens
27-A: Monroe Tucker Orch.
28-A: King Kolax Orch.
29-and The Bradford Specials

LATEST SONG HITS

RHYTHM *and* BLUES

STORIES and PHOTOS

ONE SCOTCH ONE BOURBON ONE BEER

BLUES WITH A FEELING

HONEY HUSH

PLEASE HURRY HOME

SHAKE A HAND

NADINE

ROSE MARY

FEELIN' GOOD

IN THE MISSION OF ST. AUGUSTINE

DRUNK

GOOD LOVIN'

THE PROPOSAL

MONEY HONEY

TEARS KEEP TUMBLING DOWN

BLOOD STAINS ON THE WALL

CRYING IN THE CHAPEL



SOLID SCOOPS AND FRACTURED FOTOS

WHY COOL STARS GET VOODOO CHILLS • R&B REVIEWS '53
THE MAN WHO TEACHES SEXY SINGERS • SEPIA PIGSKIN SPOTLIGHT

LATEST SONG HITS

No. 11
Twentyfive Cents

RHYTHM *and* BLUES

STORIES and PHOTOS

I'LL BE TRUE

TV IS THE THING

I HAD A NOTION

RAGS TO RICHES

MONEY HONEY

MAD LOVE

BABY DOLL

MY COUNTRY MAN

HONEY HUSH

FAT DADDY

TV MAMA

SOUL ON FIRE

TAKE ME BACK

GOOD GOOD WHISKEY

SOMETHING'S WRONG

THE FEELING IS SO GOOD



SOLID SHOTS OF SEPIA SENDERS

**DO MARRIAGES OF THE STARS WORK OUT? • CRAZY CARTOON QUIPS
PATTER FROM CLYDE McPHATTER • HEP KAT KALENDAR KUTIES**

LATEST SONG HITS

No. 12
Twenty-Five Cents

RHYTHM AND BLUES

HD. F.P.I.

STORIES and PHOTOS

THE THINGS THAT I USED TO DO

I'M JUST YOUR FOOL

YOU'RE SO FINE

YOU'LL NEVER WALK ALONE

SAVING MY LOVE FOR YOU

I DIDN'T WANT TO DO IT

PRAYING TO THE LORD

I'LL BE TRUE

LUCILLE

GEE

ROBE OF CALVARY

DEAD BROKE

TOO LATE FOR TEARS

WELL I DONE GOT OVER IT

YOU'RE THE ONE

LOVEY DOVEY

GUITAR SLIM



GONE PICS OF CHIC CHICKS

ARE MUSICIANS AND DRUGS GOING STEADY? • TOP BRONZE BELTERS
I FOUND LOVE by Edna McGriff • THE NEW RAGE - ROY HAMILTON

1954

As the year began, there were few experts, if any, within the record industry who could or would have dared predict the phenomenal popularity of rhythm and blues by year's end, no matter how much affection they may have had for the idiom. Yet, within twelve months, "unknown" R & B artists on independent labels would mount a successful challenge to the pop music establishment, which would eventually change the shape of the music world. Few outside the circle of rhythm and blues had much knowledge of the goings-on within. Few noticed that

and blues tune of the fifties to become a major pop hit via the cover version. The honors were done by the McGuire Sisters (their first top ten hit) and also by Sunny Gale, who came in a distant second. Although it was a hint of things to come, "Goodnite, Sweetheart, Goodnite" was not the record that inspired the wholesale covering of R & B material. Shortly however, another cover would open a door through which would flow the culmination of ten years of musical evolution.



R & B had worked itself into shape. While Atlantic, King, and Chess weren't major-label size, they were as dominant within the area of rhythm and blues as the majors were in their pop music stronghold. These three labels, along with Specialty, Modern, Imperial, Savoy, and Aladdin were the rhythm and blues field. And, during the nine years following the end of the Second World War, these companies were pretty much responsible for the musical developments that led black music away from its jazz/blues past toward its rock and roll future. These "Big Eight" had thirty-one of the top fifty R & B performers from 1950-1954 (the remaining nineteen artists appeared on fifteen different labels). They also held the lion's share of chart records during the same period.

The success of indie labels in the world of rhythm and blues increased relative to their ability to amass sales from the nation's leading black population centers: New York City, Los Angeles, Chicago, Detroit, St. Louis, Washington, Baltimore, Philadelphia, New Orleans, Memphis, and Atlanta. These cities were vital links in a chain of exposure and distribution that the average R & B record would have to travel as it moved its way up the chart. Black-oriented radio stations in these markets provided the exposure. Independent distributors (whose stability increased along with the lines they carried) in these territories got them into the stores.

In their world, indies actually wielded a little more power than the majors, because unlike the majors they owned their own publishing companies. Much of the material recorded by the independents was composed by either the recording artist or someone else involved with the session. It wasn't necessary to have the song handled by an outside publisher, since an "official" publisher's first chore would be to try to get the song recorded. In the world of pop, songs rarely made it to a recording studio until they were published, while in the world of R & B they usually weren't published until they were recorded. In essence, independent publishing affiliates generally provided a cheap and an effortless way for the indies to grab some extra loot.

With their own publishing, promotion, distribution, and their own stable of recording artists, the indies were able to function quite well indeed.

R & B success was determined by a combination of luck and ability. This year, both started working for the brand new Chicago-based Vee-Jay label founded by Vivian and James Bracken and Calvin Carter. Actually, Vee-Jay's first success came in 1953 with the Spaniels' "Baby It's You" which they dealt to Chance Records for national distribution, but "Goodnite, Sweetheart, Goodnite" was the first charted record to bear the Vee-Jay logo. It was also the very first rhythm

and blues tune of the fifties to become a major pop hit via the cover version. The honors were done by the McGuire Sisters (their first top ten hit) and also by Sunny Gale, who came in a distant second. Although it was a hint of things to come, "Goodnite, Sweetheart, Goodnite" was not the record that inspired the wholesale covering of R & B material. Shortly however, another cover would open a door through which would flow the culmination of ten years of musical evolution.

It was only fair that if R & B were to make its mark on the pop music world, Atlantic would be involved in the initial breakthrough, since the company was truly "leading the field in rhythm and blues." Atlantic had the cream of the R & B crop, Joe Turner, Ruth Brown, the Clovers, Clyde McPhatter and the Drifters, and Ray Charles, but the record that really started it all was not by one of the label's standout performers. Nor was the record typical of the well thought out musical experiments that had made Atlantic a force. No one at Atlantic could have expected "Sh-Boom" by the Chords, released on their newly-formed Cat subsidiary, to have the impact it did.

The "A" side of the disc was an R & B cover of Patti Page's then-current pop hit "Cross Over The Bridge," a version obviously aimed at the R & B market. It wasn't spectacular and almost surely would have disappeared in the shuffle, but on the "B" side was the onomatopoeic "Sh-Boom." A better fate awaited this recording. "Sh-Boom" was reminiscent of the Four Knights' "I Get So Lonely (Oh Baby Mine)" which was a giant pop hit at the time the Chords were cutting "Sh-Boom." Both were bouncy, bright, lightweight novelties, but "Sh-Boom" had an edge in craziness. The result was a record that was not only a novelty by pop music standards, but also a novelty within the field of rhythm and blues.

The Chords' disc got airplay on pop stations in Los Angeles and shortly was one of the top ten best selling singles in town. The phenomenon of an R & B novelty breaking pop paralleled the 1947 success of "Open The Door, Richard!" and was difficult to miss. Insuring that history would repeat itself, "Sh-Boom" was heavily covered. Enter the Crew-Cuts. This Canadian group had just had their first pop hit, the self-penned "Crazy 'Bout You Baby," another in the "I Get So Lonely" lightweight novelty class, and "Sh-Boom" was ideal material for a follow-up. Shortly, both the Chords' original and the Crew-Cuts' cover were racing up the pop charts. The Chords' version ended up on the *Billboard* pop chart at No. 9, marking the first time in the fifties that an R & B original on an independent label made the top ten, but the Crew-Cuts did even better, reaching No. 1 during the last week in July and remaining there for seven weeks.

This single event had two major repercussions. First, it focused the attention of the entire record industry on the rhythm and blues field as a potential source of hit song material. Secondly, it caused a rash of similar sounding records within the R & B field itself, which resulted in a swelling of the vocal group ranks, an area that had already experienced remarkable gains. Vocal groups sporting their flashiest onomatopoeia tried to concoct another "Sh-Boom," and in so doing created a sub-genre which in retrospect would be called doo-wop.

1954

Another R & B record which crossed over two months earlier than "Sh-Boom" was the Crows recording of "Gee." This record featured a handful of doo-wop clichés and was actually more representative of that style than "Sh-Boom," but it wasn't the catalyst for change that "Sh-Boom" became.

The onomatopoeia continued. The Crew-Cuts, shopping around for a follow-up to "Sh-Boom," selected "Oop Shoop" by Shirley Gunter and the Queens, another West Coast breakout. Jerry Leiber and Mike Stoller "went pop" for the first time with their "Sh-Boom"-inspired "Bazoom (I Need Your Lovin')" recorded by the Cheers. Rhythm and blues, born in the ashes of the swing era and virtually ignored for nine years, was just starting to make its presence felt.

"Sh-Boom's" success would also draw R & B's first heavy critical acrimony by the popular press. Musical trade papers *Billboard* and *Cashbox* were supportive of rhythm and blues. But, everywhere else it seemed, "Sh-Boom" specifically and rhythm and blues generally were knocked. Critical standards for "good" music were uncomfortably high. So high, in fact, that many pop artists had difficulty meeting them. And, it seemed that pop vocal groups had the hardest time of all. From an article by Charles Emge which appeared in the December 30, 1953 issue of *Down Beat*: "MOST OF TODAY'S VOCAL GROUPS 'LOUSY' CLAIMS CHUCK LOWRY, EX-PIED PIPER"

"Present-day vocal groups scream and shout like the drunks that get together at the peak of a party. They feel the urge to sing and think they can harmonize because they manage to hit a three-part chord now and then.....Those lousy Ink Spots started the decline. That Bill Kenny whining with three nondescript, so-called singers moaning in the background."

And, this was six months before "Sh-Boom." Indicted in this article were pop groups including the Ames Brothers, the Four Knights, and the Four Lads.

Combine this contempt for vocal groups with the musical establishment's ignorance of contemporary rhythm and blues and you've got the beginning of a first class conflict. Few knew or cared that "Sh-Boom" and its onomatopoeic cousins were just a few evolutionary years away from the music they loved.

In August, another rhythm and blues song "Shake, Rattle And Roll" by Bill Haley and his Comets hit the pop charts. In its way, it added yet another dimension to the idiom that stood on the doorstep of the pop mainstream. Bill Haley was turned on to R & B as far back as the late forties when he fronted a country and western band. During 1951, he recorded R & B items ("Rocket 88," "Pretty Baby," and "I'm Crying"), while his outfit the Saddlemen retained their country stance. When he cut rhythm and blues, he made no attempt to perform exact copies. Instead, he swung away with the instruments at hand, and since they were C & W instruments, the sounds that resulted were a unique fusion of rhythm and blues and country and western. Shortly it would be called, correctly, rock and roll. In early 1952, he had his first regional hit "Rock The Joint," a revival of Jimmy Preston's 1949 R & B charter. In the summer of 1953, his "Crazy, Man Crazy" (which he wrote) reached No. 15 on *Billboard's* pop chart, making it rock and roll's first national hit record. This year, Haley parlayed Joe Turner's R & B smash "Shake, Rattle And Roll" into his biggest hit to date. It should also be noted that Atlantic Records had the Joe Turner original, the label's second hit to be covered successfully by a "pop" artist.

"Atlantic leads the field in being covered" could have been the line on its record sleeves by the end of August, as Patti Page's version of Ruth Brown's "Oh What A Dream" also hit *Billboard's* pop chart. This ballad, penned by Chuck Willis, was a softer sound for Ruth. Unlike the jumpers which she had been scoring with for over five years, "Oh What A Dream" was an extremely pretty song, and the track was helped by the addition of a male vocal group. Overall, it was similar to Patti Page's 1952 smash "I Went To Your Wedding," which may have inspired Patti to cover it.

There were two types of rhythm and blues records which seemed immune to pop covering. The first was the double-entendre novelty. For years, risqué blues was a feature of race music and often produced some of the idiom's biggest hits (Tampa Red's "It's Tight Like That," Julia Lee's forties hits). Few of these discs were sensual, but they cleverly, and often humorously, discussed the taboo subject of sex, using colorful innuendo to spell out the details. Of course, much depended upon the listener's imagination.

Johnny Ray covered the Drifters' mildly erotic "Such A Night" and drew a little heat, some stations even banned it, but there would have been more than a few raised eyebrows had he covered any of the Midnighters' 1954 smashes. The Midnighters, formerly the Royals, led the league in double-entendre hits, and with good reason. Unlike most risqué discs, "Work With Me Annie," "Annie Had A Baby," and "Sexy Ways" had special qualities which went far beyond their blue references, such as a good beat, catchy melodies, and superb performances.

Although the Midnighters became the top R & B act of the year, their timing couldn't have been worse. Doomed by their image as purveyors of "dirty" R & B, they were virtually exiled as acceptance of R & B increased and the idiom tried to clean up its image. Since the Midnighters were the most visible double-entendre act, they suffered for the remainder of the decade, which was a real shame, because the group's later sanitized recordings were some of the rockiest jams on vinyl. Without a doubt, the Midnighters are the most underrated rock and roll act of the fifties.

The second most ignored type of R & B was the blues - specifically Chicago blues, since that was the dominant blues sound in 1954. Ironically, the year's biggest blues hit did not originate in Chicago, but in New Orleans. Guitar Slim's "The Things That I Used To Do" was the only big hit Specialty Records had in 1954, but it was enough. It hit the R & B chart in January and stayed on for twenty-one weeks (six at No. 1). Like the label's other No. 1 record that originated in New Orleans, "Lawdy Miss Clawdy," this one also featured a well-known "guest," Ray Charles (you can pick out Ray's voice at the end of the cut). "The Things That I Used To Do" was the only R & B song to finish in the top ten of the Hot Chart (along with the Midnighter hits) that did not get covered. Who could have done it? Needless to say, the same held true for the 1954 hits of Muddy Waters, Little Walter, and Howlin' Wolf.

By the late fall of 1954, it was obvious to most industry observers that rhythm and blues was one of the big stories of the year, at least as important as the mambo craze, but few suspected that those seemingly ridiculous rhythm and blues records on those funny little labels would be practically the only story in 1955. Who could possibly imagine the imminent upheaval after considering the pop music scene.

Pop from the end of 1945 until the end of 1954 consisted mostly of pretty ballads, cute novelties, and pretty and/or cute instrumentals, sung or played by a plethora of superstars like Eddie Fisher, Perry Como, Teresa Brewer, Nat "King" Cole, the Four Aces, and Les Paul and Mary Ford for a handful of major labels. And, all of it was big business. The average pop hit sold in the vicinity of 200,000 copies, and major hits could go well over a million. Meanwhile, small labels and their artists rarely had a chance.

But, the strong often underestimate the weak. The simple fact that R & B was able to not only beat established pop artists, but to eventually wipe out their hold on the record buying public is not only a testament to the talent and quality of rhythm and blues artists and their records, but also points up the weaknesses in the fifties pop sound. Put simply, most pop music during the post-war years lacked excitement, drive, and experimentation - the very qualities that rhythm and blues had in abundance. The swing era which preceded it was an intensely exciting musical period which produced some of the hottest music ever made. Not surprisingly, it was also a period of extensive interplay between black and white musicians, and mainstream success for many black artists. At the end of 1954, black music in its latest form prepared to re-enter the pop mainstream.

BRIEFLY

Shirley Gunter and the Queens became the first femme group on the R & B charts...On their way in, these new subsidiaries: Josie (Jubilee), Cat (Atlantic), Groove (RCA Victor), and Epic (Columbia). Epic was off to a flying start with Roy Hamilton, whose grandly produced pop revivals ("You'll Never Walk Alone" and "If I Loved You") seemed out of place on 1954's R & B chart...Leiber and Stoller's Spark caught fire on the West Coast...other entries: Sol Rabinowitz's Baton, Sam and Hy Weiss' Old Town (both N.Y.)...On their way out: Chance, one of Chicago's great blues labels...Transfers: Moonglows to Chess, Flamingos to Parrot, and Louis Jordan to Aladdin after sixteen fantastic years at Decca. Ravens to Jubilee, Five Keys to Capitol, Ivory Joe Hunter to Atlantic, and "5" Royales to King.

TERRITORIAL BREAKOUTS

LOS ANGELES: "Hey, Little Girl"-Richard Lewis, "All Night Long"-Joe Houston, "I Wonder Why"-Cadillacs, and "Bye Bye"-Dreamers...BALTIMORE-WASHINGTON: "Cooperation"-Prince Patridge...ATLANTA: "Don't Drop It"-Wilbert Harrison...PHILADELPHIA, NEW YORK, BALTIMORE-WASHINGTON: "God Only Knows"-Capris...NEW ORLEANS: "Shim Sham Shimmy"-Jack Dupree...CHICAGO: "When The Lights Go Out"-Jimmy Witherspoon.

1954

HOT CHART

- 1 **WORK WITH ME ANNIE**
Midnighters (Federal 12169)
- 2 **HEARTS OF STONE**
Charms (DeLuxe 6062)
- 3 **YOU'LL NEVER WALK ALONE**
Roy Hamilton (Epic 9015)
- 4 **HONEY LOVE**
Clyde McPhatter/Drifters (Atlantic 1029)
- 5 **THE THINGS THAT I USED TO DO/
WELL, I DONE GOT OVER IT**
Guitar Slim (Specialty 482)
- 6 **SHAKE, RATTLE AND ROLL**
Joe Turner (Atlantic 1026)
- 7 **LOVEY DOVEY/LITTLE MAMA**
Clovers (Atlantic 1022)
- 8 **HURTS ME TO MY HEART**
Faye Adams (Herald 434)
- 9 **OH WHAT A DREAM/PLEASE DON'T FREEZE**
Ruth Brown (Atlantic 1036)
- 10 **I'LL BE TRUE**
Faye Adams (Herald 419)
- 11 **ANNIE HAD A BABY**
Midnighters (Federal 12195)
- 12 **SH-BOOM**
Chords (Cat 104)
- 13 **I DIDN'T WANT TO DO IT/
YOU'RE THE ONE**
Spiders (Imperial 5265)
- 14 **MAMBO BABY/
SOMEBODY TOUCHED ME**
Ruth Brown (Atlantic 1044)
- 15 **SEXY WAYS**
Midnighters (Federal 12185)
- 16 **GEE**
Crows (Rama 5)
- 17 **YOU UPSET ME BABY/WHOLE LOTTA' LOVE**
B.B. "Blues Boy" King (RPM 416)
- 18 **I DON'T HURT ANYMORE/DREAM**
Dinah Washington (Mercury 70439)
- 19 **JUST MAKE LOVE TO ME**
Muddy Waters (Chess 1571)
- 20 **SAVING MY LOVE FOR YOU**
Johnny Ace (Duke 118)
- 21 **SUCH A NIGHT/LUCILLE**
Clyde McPhatter/Drifters (Atlantic 1019)
- 22 **GOODNITE, SWEETHEART, GOODNITE**
Spaniels (Vee-Jay 107)
- 23 **YOU'RE STILL MY BABY**
Chuck Willis (OKeh 7015)
- 24 **IF I LOVED YOU/SO LET THERE BE LOVE**
Roy Hamilton (Epic 9047)
- 25 **YOU'RE SO FINE**
Little Walter (Checker 786)
- 26 **I'VE GOT MY EYES ON YOU/
YOUR CASH AIN'T NOTHIN' BUT TRASH**
Clovers (Atlantic 1035)
- 27 **EBB TIDE**
Roy Hamilton (Epic 9068)
- 28 **I UNDERSTAND/SUGAR LUMP**
Four Tunes (Jubilee 5132)
- 29 **SOMETHING'S WRONG**
Fats Domino (Imperial 5262)
- 30 **MARIE**
Four Tunes (Jubilee 5128)
- 31 **I'M READY**
Muddy Waters (Chess 1579)
- 32 **I'M JUST YOUR FOOL**
Buddy Johnson (Mercury 70251)
- 33 **BIP BAM**
Clyde McPhatter/Drifters (Atlantic 1043)
- 34 **IT SHOULD'VE BEEN ME**
Ray Charles (Atlantic 1021)
- 35 **I'M YOUR HOOCHIE KOOCHIE MAN**
Muddy Waters (Chess 1560)
- 36 **I FEEL SO BAD/
NEED ONE MORE CHANCE**
Chuck Willis (OKeh 7029)
- 37 **WHITE CHRISTMAS**
Clyde McPhatter/Drifters (Atlantic 1048)
- 38 **OOP SHOOP**
Shirley Gunter/Queens (Flair 1050)
- 39 **TICK TOCK/
CHERRY PIE**
Marvin and Johnny (Modern 933)
- 40 **DARLING DEAR**
Counts (Dot 1188)
- 41 **TV MAMA**
Joe Turner (Atlantic 1016)
- 42 **YOU'D BETTER WATCH YOURSELF**
Little Walter (Checker 799)
- 43 **I'M SLIPPIN IN**
Spiders (Imperial 5291)
- 44 **PLEASE FORGIVE ME**
Johnny Ace (Duke 128)
- 45 **YOU DONE ME WRONG/LITTLE SCHOOL GIRL**
Fats Domino (Imperial 5272)
- 46 **WHEN MY HEART BEATS LIKE A HAMMER**
B.B. "Blues Boy" King (RPM 412)
- 47 **DON'T YOU KNOW**
Ray Charles (Atlantic 1037)
- 48 **NEVER LET ME GO**
Johnny Ace (Duke 132)
- 49 **ANNIE'S AUNT FANNIE**
Midnighters (Federal 12200)
- 50 **WELL ALL RIGHT**
Joe Turner (Atlantic 1040)
- 51 **GOOD, GOOD WHISKEY**
Amos Milburn (Aladdin 3218)
- 52 **OH BABY/ROCKER**
Little Walter (Checker 793)
- 53 **ANSWER ME, MY LOVE**
Nat "King" Cole (Capitol 2687)
- 54 **DO**
"5" Royales (Apollo 452)
- 55 **DEAR ONE**
Scarlets (Red Robin 128)
- 56 **OVERFLOW/DON'T WORRY 'BOUT ME**
Tiny Bradshaw (King 4713)
- 57 **EVIL IS GOIN' ON**
Howlin' Wolf (Chess 1575)
- 58 **BUICK 59/THE LETTER**
Medallions (Dootone 347)
- 59 **LOVE ME/DON'T YOU HEAR ME CALLING YOU**
Fats Domino (Imperial 5313)
- 60 **NO PLACE TO GO**
Howlin' Wolf (Chess 1566)
- 61 **MAMBOSTIC/
THESE FOOLISH THINGS**
Earl Bostic (King 4730)
- 62 **YOU'RE MINE**
Danny Overbea (Checker 796)
- 63 **MY DEAR MY DARLING**
Counts (Dot 1210)
- 64 **A SUNDAY KIND OF LOVE**
Harp-Tones (Bruce 101)
- 65 **DON'T STOP DAN/HOUSE WITH NO WINDOWS**
Checkers (King 4710)
- 66 **"I"**
Velvets (Red Robin 122)
- 67 **SPIDER WEB**
Tiny Bradshaw (King 4727)
- 68 **IN THE CHAPEL IN THE MOONLIGHT**
Orloles (Jubilee 5154)
- 69 **ZIPPITY ZUM (I'm In Love)**
Chords (Cat 109)
- 70 **MAMBOLINO**
Earl Bostic (King 4723)

1954

EXTRAS

ADIOS, MY DESERT LOVE - 1

Diablos (Fortune 509)
ALL NIGHT LONG
 Joe Houston (Money 203)
ALL NITE LONG - 2
 Rusty Bryant (Dot 15134)
ALL RIGHTY OH SWEETIE
 Clovers (Atlantic 1046)
ANNIE PULLED A HUM-BUG
 Midnights (Music City 746)
ANY DAY NOW - 3
 Buddy Johnson (Mercury 70421)
BABY
 Crows (Rama 29)
BABY
 Serenaders (DeLuxe 6022)
BABY, BABY, ALL THE TIME
 Amos Milburn (Aladdin 3248)
BABY PLEASE
 Fats Domino (Imperial 5283)
THE BE-BOP SANTA CLAUS
 Babs Gonzales (Bruce 122/Essex 377)
BIG HEAVY
 Cozy Eggleston (States 133)
BLUE HOURS
 Hot Shots (Savoy 1128)
**BLUE MONDAY/
 DOWN THE ROAD**
 Smiley Lewis (Imperial 5268)
BLUE VALENTINE
 Solitaires (Old Town 1000)
BUMP ON A LOG
 Lula Reed (King 4703)
BYE BYE - 4
 Richard Berry/Dreamers (Flair 1052)
CALL BEFORE YOU GO HOME
 Memphis Slim (United 166)
CHANGING PARTNERS - 5
 Crickets (Jay-Dee 785)
CHOCOLATE SUNDAE
 Kid King's Combo (Excello 2025)
COME TO ME DARLING
 Crystals (Luna 5001/10-101)
COOPERATION (1 & 2) - 6
 Prince Patridge (Blaze 104/Cat 105)
CRACKED ICE
 Earl Bostic (King 4699)
CRY SOME MORE/ LIKE IT LIKE THAT - 7
 "5" Royales (Apollo 454)
DAD GUM YA HIDE, BOY
 Louis Jordan (Aladdin 3223)
DARK MUDDY BOTTOM
 Mercy Dee (Specialty 481)
DO-DO-DO-DO-DO-DO DO IT AGAIN!
MY WILD IRISH ROSE - 8
 Four Tunes (Jubilee 5135)
DON'T DROP IT
 Wilbert Harrison (Savoy 1138)
EBB TIDE
 Ink Spots (King 1297)
EL BAION
 Joe Loco (Tico 208)
EVERYTHING I DO IS WRONG
 B.B. "Blues Boy" King (RPM 411)
15-40 SPECIAL - 9
 Joe Weaver (DeLuxe 6006)
GLORIA/ WONDER WHY
 Cadillac (Josie 765)
GOD ONLY KNOWS
 Capris (Gotham 7304)
HEARTS OF STONE
 Jewels (R and B 1301)
HELLO LITTLE BOY/IF I HAD ANY SENSE
 Ruth Brown (Atlantic 1027)

HEY, LITTLE GIRL

Richard Lewis (Aladdin 3238)
HOLD ME, BABY
 Sue Allen/Oscar Black (Groove 4G-0012)
HOT TAMALES
 Counts (Dot 1199)
I AM IN LOVE
 Five Jets (DeLuxe 6018)
I CAN'T HOLD OUT ANY LONGER
 Lavern Baker (Atlantic 1030)
I CRIED
 Velvets (Red Robin 127)
I DON'T KNOW WHAT I'LL DO - 10
 Sugar Boy (Checker 783)
I LOVE YOU MADLY
 Charlie and Ray (Herald 438)
I OWE MY HEART TO YOU
 Faye Adams (Herald 439)
I SMELL A RAT - 11
 Willie Mae "Big Mama" Thornton (Peacock 1632)
I WAS WRONG - 12
 Moonglows (Chance 1156)
I'M A FOOL TO CARE
 Castelles (Grand 114)
I'M STUCK
 Five Jets (DeLuxe 6053)
IT'S MY OWN FAULT
 John Lee Hooker (Chess 1562)
JAM UP
 Tommy Ridgley (Atlantic 1039)
JUNGLE DRUMS
 Earl Bostic (King 4708)
KISS ME - 13
 Marvin and Johnny (Modern 941)
LAY YOUR HEAD ON MY SHOULDER
 "5" Willows (Herald 433)
LEE GOOFED
 Shirley and Lee (Aladdin 3222)
(I Love To Play Your Piano) LET ME BANG YOUR BOX
 Toppers (Jubilee 5136)
LET'S MAKE UP
 Spaniels (Vee-Jay 116)
LET'S START ALL OVER AGAIN! - 14
AIN'T CHA GOT ME (Where You Want Me)
 Buddy Johnson (Mercury 70377)
LET'S WALK - 15
 Charles Brown (Aladdin 3235)
LET'S WORK
 Big Jay McNeely (Federal 12186)
'LIZABETH
 Thrillers (Herald 432)
LOLLY POP
 Oscar McLollie (Modern 920)
LOOP DE LOOP MAMBO
 Robins (Spark 107)
LOVE ALL NIGHT/TELL THE WORLD
 Platters (Federal 12188)
LOVE CONTEST
 Ruth Brown (Atlantic 1018)
LOVE ME
 Willie and Ruth (Spark 105)
MEET ME AT GRANDMA'S JOINT
 Georgie Stevenson (Savoy 1123)
MILK AND WATER
 Amos Milburn (Aladdin 3240)
A MOTHER'S LOVE
 Earl King (Specialty 495)
**MY BABY'S 3-D/
 UNTIL THE REAL THING COMES ALONG**
 Billy Ward/Dominoes (Federal 12162)
MY FRIENDS
 Strangers (King 4697)
**MY MAN'S AN UNDERTAKER/
 SINCE MY MAN HAS GONE AND WENT - 16**
 Dinah Washington (Mercury 70284)

MY MEMORIES OF YOU

Harp-Tones (Bruce 102)
MY NAME AIN'T ANNIE
 Linda Hayes (King 4752)
MY SADDEST HOUR
 Five Keys (Aladdin 3214)
OFF SHORE
 Earl Bostic (King 4683)
OH YES I KNOW
 Jewels (R and B 1303)
PERDIDO MAMBO
 Larry Liggett (Chess 1558)
PING PONG - 17
 Tiny Bradshaw (King 4687)
PINK CHAMPAGNE
 Rusty Bryant (Dot 15164)
PRAYING TO THE LORD
 B.B. King (RPM 403)
THE REAL THING
 Spiders (Imperial 5305)
RED HEADED WOMAN - 18
 Baby Face (Savoy 1122)
RIOT IN CELL BLOCK No. 9
 Robins (Spark 103)
ROBE OF CALVARY/THERE'S NO ONE BUT YOU
 Orioles (Jubilee 5134)
ROCKY MOUNTAIN
 Amos Milburn (Aladdin 3226)
SECRET LOVE - 19
 Orioles (Jubilee 5137)
SHIM SHAM SHIMMY
 Champion Jack Dupree (Red Robin 130)
**THE STORY OF MY LIFE/
 A LETTER TO MY GIRL FRIEND**
 Guitar Slim (Specialty 490)
SWEET SUE MAMBO
 Chris Powell/Blue Flames (Grand 108)
TEARS BEGAN TO FLOW
 Spiders (Imperial 5280)
TELL ME
 5 C's (United 172)
TEN DAYS IN JAIL
 Robins (RCA Victor 47-5489)
A THOUSAND STARS
 Rivleers (Baton 200)
THREE COINS IN THE FOUNTAIN
 Billy Ward/Dominoes (King 1364)
TIPITINA - 20
 Professor Longhair (Atlantic 1020)
TOO LATE FOR TEARS
 Lloyd Price (Specialty 483)
TOOTSIE ROLL!
I'M GONNA MOVE TO THE OUTSKIRTS OF TOWN
 Billy Ward/Dominoes (Federal 12178)
TOY BELL
 Bees (Imperial 5314)
UNTIL SUNRISE
 Dinah Washington (Mercury 70336)
WATCH DOG/YOUR KEY DON'T FIT IT NO MORE
 Lula Reed (King 4688)
WEDDING BELLS ARE RINGING IN MY EARS
 Angels (Grand 115)
WHEN THE LIGHTS GO OUT
 Jimmy Witherspoon (Checker 798)
WHISKEY, WOMEN AND LOADED DICE
 Stick McGhee (King 4628)
WHITE CLIFFS OF DOVER
 Checkers (King 4675)
THE WIND - 21
 Diablos (Fortune 511)
WISH ME WELL
 Memphis Slim (United 176)
**YOU CAN PACK YOUR SUITCASE/
 I LIVED MY LIFE**
 Fats Domino (Imperial 5301)

TOP ARTISTS

1 MIDNIGHTERS (1,954)
 2 CLYDE McPHATTER/
 DRIFTERS (1,424)
 3 ROY HAMILTON (1,316)*
 4 FAYE ADAMS (1,227)
 5 RUTH BROWN (1,137)
 6 CLOVERS (942)
 7 JOE TURNER (898)
 8 MUDDY WATERS (781)
 9 CHARMS (777)*
 10 GUITAR SLIM (726)*
 11 SPIDERS (641)*
 12 JOHNNY ACE (606)
 13 CHORDS (586)*
 14 B.B. KING (576)
 15 FOUR TUNES (541)
 16 LITTLE WALTER (508)
 17 CHUCK WILLIS (491)
 18 FATS DOMINO (474)

19 CROWS (469)*
 20 DINAH WASHINGTON (401)
 21 SPANIELS (349)
 22 RAY CHARLES (298)
 23 BUDDY JOHNSON (261)
 24 COUNTS (206)*
 25 MARVIN & JOHNNY (156)*
 26 AMOS MILBURN (153)
 27 SHIRLEY GUNTER/QUEENS (150)*
 28 EARL BOSTIC (145)
 29 TINY BRADSHAW (130)
 30 HOWLIN' WOLF (125)
 31 NAT "KING" COLE (84)
 31 "5" ROYALES (84)
 32 ORIOLES (75)
 33 HARP-TONES (68)*
 34 SCARLETS (66)*
 34 CHECKERS (66)*
 35 VELVETS (65)*

TOP LABELS

1 ATLANTIC (4,811)
 2 KING (2,921)
 3 EPIC (1,633)
 4 CHESS (1,207)
 5 HERALD (1,194)
 6 IMPERIAL (965)
 7 RPM (768)
 8 SPECIALTY (728)
 9 DUKE (630)
 10 MERCURY (592)
 11 JUBILEE (536)
 12 RAMA (446)*
 13 VEE-JAY (314)*
 14 ALADDIN (167)
 15 DOT (161)
 16 RED ROBIN (75)
 17 CAPITOL (49)
 17 STATES (49)
 17 APOLLO (49)
 18 BRUCE (45)*
 19 SAVOY (36)
 19 GRAND (36)*
 19 SPARK (36)*
 20 DOOTONE (28)*

NOTES

1-Billed as Royals on early issue
 6-and his Blues Kings (all Atlantic issues from No. 1016-1131 except Nos. 1088 and 1100)
 9-and her Rhythm Makers (1,2) (all Atlantic issues thru No. 1082 except No. 1072)
 10-A: Joe Morris Orch.
 16-A: Hal Mooney Orch. (1,2)
 24-A: O.B. Masingill Orch. (1,2)
 26-Alt. title: "Got My Eyes On You/See Everything You Do!"
 27-A: O.B. Masingill Orch.
 28-A: Sid Bass Orch. (1,2)-Alternate title: "I Understand Just How You Feel!"
 30-A: Sid Bass Orch.
 32-V: Ella Johnson
 36-A: Leroy Kirkland Orch. (2)
 37-Bill Pinckney shared lead
 39-A: Marvin Phillips Orch. (1,2)
 44-A: Johnny Otis Orch.
 48-A: Johnny Board Orch.
 53-A: Nelson Riddle Orch.
 54-A: Charlie "Little Jazz" Ferguson Orch.
 64-Billed as Harp-Tones feat. Willie Winfield (both Bruces)

68-A: Sid Bass Orch.
 1-Ork direction: George Annis
 2-and Carolyn Club Band (all Dots)
 3-V: Ella Johnson
 4-Billed as Dreamers featuring Richard Berry
 5-Featuring Dean Barlow
 6-A: Monroe Tucker Orch.
 7-See 54
 8-A: Sid Bass Orch. (1,2)
 9-and his Blue Notes
 10-and his Cane Cutters
 11-A: Johnny Otis Orch.
 12-A: Red Holloway Orch.
 13-A: Marvin Phillips Orch.
 14-V: Nolan Lewis (1)
 Ella Johnson (2)
 15-A: J. Moore's Three Blazers and The Song Stylists
 16-with The R. Charles Singers (11)
 17-Featuring Sylvester (Sil) Austin, tenor sax
 18-Originally issued on Parkway No. 104 ('50) as by Baby Face Leroy Trio
 19-A: Sid Bass Orch.
 20-and his Blues Scholars
 21-A: Maurice King-director

1955

The rhythm and blues bandwagon rolled on. During the closing months of 1954, both the R & B and pop cover versions of "Hearts Of Stone" (the Charms, Fontane Sisters) charted pop. Then "Ling, Ting, Tong" by the Charms and the Five Keys scored. In December, "Earth Angel" by the Penguins charted pop, and by the early months of 1955 it was one of the nation's top ten pop best sellers, ahead of all cover versions. This marked the first time in the fifties that an R & B original on an indie label not only made the top ten, but also beat out its



competition. Then, in February, Johnny Ace's "Pledging My Love" beat a Teresa Brewer cover to become the top version of that song. While the scattered success of a few left-field novelties could be written off as "musical-acts-of-God," ballads like "Earth Angel" and "Pledging My Love" could not, and as the barrage increased, one fact became startlingly clear: *the rhythm and blues field itself was breaking pop!*

Alan Freed noticed as early as 1952 that white teenagers would respond to R & B if they were exposed to it. As the legendary story goes, he was spinning classical music on WJW in Cleveland when record dealer Leo Mintz told him that some white teenagers were purchasing R & B discs. Freed then talked his bosses into letting him follow his classical music show with an R & B segment. The rest, as they say, is history. Freed's move to New York's WINS happened at the right time: just as the interest in R & B on the industry level was taking off. Freed wasn't the first disc jockey to expose rhythm and blues in the city. The area had a number of black-oriented radio stations, and the average New York teenager could easily have been exposed to R & B by tuning in WLIB or WWRL, or any one of the similarly-formatted New Jersey stations. But, Alan Freed did not treat rhythm and blues as a musical fact of ghetto life. Rather, he presented the music as *brand new*. He was aware that if white teenagers were willing to support a form of music that was being made for and bought almost exclusively by blacks, then *something big* was happening. Freed saw the parallel between the R & B flash and the beginning of the swing era, and he was clever enough to take advantage of the situation.

Freed realized that the first order of business was finding an appropriate new term of reference for these rhythm and blues records. After all, a "new" music deserves a new name. *Rock and Roll* was the term that Alan Freed decided to call this "new" music. Up to now, the term "Rock and Roll" had been used occasionally by Freed and had cropped up sporadically in R & B lyrics. In fact, "Rock and Roll" was a perfect name for this new phenomenon, because much of rhythm and blues did rock and roll. And, since rhythm and blues was defined as music by and for black folks, a different term was essential to define records that had some R & B characteristics, but were not made by blacks (like the kind that Bill Haley and his Comets were making). The label "rock and roll" made it possible to lump together, under one banner, records that previously had belonged to different fields of music. Of course, the bulk of rock and roll at this time was still rhythm and blues.

The rock and roll era officially started in January 1955, because that's when

the elements really came together, but it would be a year before the term stuck. Between December 1954 and January 1956, rhythm and blues was the term of reference that was generally used, occasionally even for pop cover versions of songs that had originated in the R & B field. In other words, had there been no rhythm and blues, there would have been no rock and roll.

Rhythm and blues/rock and roll picked up steam, and as it did detractors came out of the woodwork in droves. How they felt about R & B is best expressed using their own words: "off-key trash," "monotonous rhythm," "bad harmonies," "musically infantile, lyrically ignorant," "vulgar and ungrammatical," and "sheer garbage." And, when these ignorant though outspoken critics joined forces with the handful of pop music folks who were appalled at the sales they were losing to those "inferior" rhythm and blues records, the "war" started. Mostly it was a war of words which could not possibly slow down the rock and roll express. The following Alan Freed rebuttal appeared in the liner notes of Sam (The Man) Taylor's extended play album titled "The Big Beat" (MGM X293):

"The Big Beat has arrived! The New Swing Era for the new Teen-Age generation has finally burst loose on the popular music horizon. It has not arrived unheralded. Just as with the emergence of "The Swing Era" of 1936 - so has this new musical thrill been "panned" and "knocked" by those in the music industry who don't like it and don't understand it. The few "Voices in the Wilderness," who "panned" those Benny Goodman days of the early birth of swing, are 'at work again with false warnings and synthetic moral-righteous tears for the teen-agers of what will be coined as the "Frantic Fifties" - "The Big Beat in America" - "Rock 'N Roll" Music.

The hysterical narrow voices will scream out shrilly once again, and their sounds will form a cacophony of louder noises than those found between these covers - and, as in every new popular music era in American history, the combined thrills of millions of youngsters all over America to something new and wonderful - a strong solid beat, to set their toes tapping all over again - will rush like a gigantic tidal wave of happiness. And, as in the past - the shrill outraged cries of those same critics will gurgle and gasp and be lost beneath the new birth of the dance business - the new excitement of a new generation seeking to "let off steam" the happy way - to the new "Big Beat In American Popular Music"

IT IS AMERICAN - after all! AT LAST, AMERICANS everywhere will be able to see for themselves the great artists who were the "midwives" during the birth of the "Off-Spring" of the only basic AMERICAN MUSICAL HERITAGE we can claim as our own - the great blues chant of the levees - and the plantations - which has nurtured and grown through oppressions, prejudices and such critic-inflicted terminology as "Race Music" and "Honkey-Tonk Rhythm and Blues." "The Big Beat in American Music" was here a hundred years ago - it will be here a thousand years after we are all gone. IT'S GREAT! IT'S WONDERFUL! IT'S EXCITING! IT'S AMERICAN! And I am very proud to have helped expose the "Big Beat" to music loving AMERICANS - instead of suppressing it! SO - LET'S "ROCK 'N ROLL"!

As 1955 progressed, it became apparent that those in the pop world who weren't knocking rhythm and blues were busy covering it, but the cover record didn't start with R & B. It all went back to the beginning of the recording era. During the forties and fifties, when the lines between the idioms were distinct, everyone covered everyone else. There were R & B covers of R & B, pop, and C & W, country covers of C & W, pop, and R & B, and pop covers of everything. Sometimes things became confusing. Doc Sausage's "Rag Mop" was an R & B cover of a pop cover of a country original. Of all the "fringe" areas prior to 1955, the country field was by far the most productive. Hit potential of C & W material, proven during the forties by such smashes as "Pistol Packing Mama" and "Smoke, Smoke, Smoke (That Cigarette)," continued into the fifties as numerous pop hits were cover versions of songs that had originated in the country market ("Don't Let The Stars Get In Your Eyes," "Your Cheatin' Heart," "Crying In The Chapel"), and rarely did the original outscore the pop cover (Red Foley's "Chattanooga Shoe Shine Boy" is a vivid exception). Country folks were proud that their C & W tunes were able to do well, and few if any were upset that original country artists were buried on the charts by "inferior" pop versions of the real stuff. They understood that C & W was a specialty market. They appreciated and accepted the difference and never expected the national sales and popularity that pop versions managed.

Rhythm and blues was as much a distinctly separate musical idiom as country and western, but when the covering started in earnest the attitude was entirely different. First of all, country covering usually involved one major covering another (they had the C & W market sewn up). Secondly, it was a white artist covering another white artist. R & B covering meant big companies and white artists covering small companies and black artists. As far as the majors were concerned, they were merely making pop records using songs from the R & B field. After all, pop and R & B were separate fields, each with its own special audience. But, what no one had expected was the ability of rhythm and blues originals to compete with and beat their pop covers. When it became obvious that R & B originals could stand up to their covers, then such copies were viewed not as an effort to popularize a fringe music, but an attempt to wipe out a small

1955

competitor. And, since the victims were black, it began to look like racial prejudice, which it wasn't. It was *show-biz*.

For the record, independents were themselves guilty of covering even smaller indies. Atlantic, for instance, covered the Voices' "Two Things I Love" and the Wrens' "Come Back My Love" with the Cardinals. The Drifters' "Adorable" was a cover of the Colts' version. Modern Records had the Cadets cover the Marigolds' "Rollin' Stone," Nappy Brown's "Don't Be Angry," and had Marvin and Johnny

brought the hot Penguins to that label. Ironically, the Penguins, whom Mercury was eager to sign, never had another big hit, while the Platters, whom they were reluctant to handle, scored with their very first Mercury release "Only You (And You Alone)."

One of the few giant R & B hits of 1955 that refused to go pop was Count Basie's "Every Day." The song was originally written and recorded by Memphis Slim as "Nobody Loves Me" and appeared on the flip side of his 1949 hit "Angel



cover Gene and Eunice's "Ko Ko Mo." Their Jacks' hit "Why Don't You Write Me?" was originally cut by the Feathers. Louis Brooks and the Hi-Toppers' "It's Love Baby (24 Hours A Day)" drew covers from Ruth Brown on Atlantic and the Midnighters on Federal. The Charms, victims of the Fontane Sisters on "Hearts Of Stone," had picked up the song when the original version by the Jewels took off on the West Coast. In fact, the Charms probably covered as many tunes during their career as Pat Boone ("Ling, Ting, Tong," "Whadaya Want," "Bazoom," "Ko Ko Mo," "Ivory Tower," "United," "Image Of A Girl," and so on).

For all the brouhaha over cover records, the eighteen month period from the summer of 1954 to the end of 1955 was the only time for heavy cover activity. By the end of 1955, the cover record was virtually a thing of the past, at least as far as R & B was concerned. From 1956 through 1959, only a handful of rhythm and blues originals would be covered successfully.

What killed the R & B cover? First and foremost, the originals were vastly superior to their covers. Most pop versions of R & B tunes fell into three categories: competent, mediocre, and awful. For one thing, R & B originals were difficult to copy effectively, and getting harder. Pat Boone could get away with "Two Hearts," but his "Long Tall Sally" was a disaster. One can almost imagine Little Richard thinking during the session, "O.K. Pat, cover this!" Secondly, the media's anti-R & B blitz succeeded in turning established pop stars away from R & B material. By the time the press got through, few self-respecting pop artists wanted to deal with it. Thirdly, there were so many different rhythm and blues singles charting that it became impossible for the majors to spot the hottest items early enough. Fourth, the stature of R & B performers had increased to the extent that pop stars no longer had the advantage of competing against unknown artists.

One new R & B artist, Chuck Berry, more than held his own in the cover sweeps. Chuck's career started when he walked into the office of Chess Records with a demo of a country-ish tune called "Ida Red." After a few adjustments, it was released as "Maybellene" and, amidst heavy covering, crossed over, marking the Chess label's first appearance in the pop top ten and introducing to the world one of the most talented and dynamic figures in the history of rock and roll. Chuck's ability to compose clever songs dealing with teen situations made his material refreshing and remarkably on target, considering R & B's new-found audience. In addition, Chuck's flashy guitar antics put him in a class by himself.

The biggest surprise hit of the year came from the Platters, whom Buck Ram (their manager) forced Mercury Records to sign as part of a package deal which

Child." The following year, Lowell Fulson cut it, retitled it "Every Day I Have The Blues," and the song became a hit for the first time. B.B. King was spinning discs on WDIA when Fulson's version was popular, and he was also aware of another hit version issued in 1952 by Joe Williams. In 1955, B.B. decided to cut the song himself, and his version made the charts as well. Then to completely confuse matters, Joe Williams ended up as Count Basie's vocalist and, doubtlessly inspired by B.B. King's then-current success with the tune, he decided to recut it with Basie. Shortly, the Basie-Williams' version took over, eventually becoming the best-selling version of the song ever. This Basie-Williams collaboration was a musical throwback to the jazz era, and as such, was one of the last popular examples of the male classic-blues sound.

A brilliant example of the antithesis to the classic-blues sound was found in the grooves of another smash. "Bo Diddley" by Bo Diddley (Ellas McDaniel) was a gutsy, swampy track melodically reminiscent of Red Saunders' 1952 hit "Hambone." The flip side, "I'm A Man," bore a strong resemblance to the macho/funk groove featured on Muddy Waters' hits. Neither side of Bo's first record sounded as if it could have been made by the bespectacled student type projected on his publicity photos. But, you can't judge a book by its cover. Marshall Stearns, one of the few R & B supporters in the jazz world, described Bo Diddley in an article which appeared in *Esquire* magazine February 1958:

"Young Bo Diddley combines the drone effect on two guitars (one played by an accompanist, highly amplified, and the source of unearthly sounds) with Afro-Cuban rhythms. The blend may be fairly described as a gimmick, but the effect is galvanic. Crouched double over his own guitar, Bo Diddley executes a tantalizing shuffle, which looks something like a mixture of Tahitian and Congo steps, and sings everything from nursery rhymes to his savage *I'm A Man* (on the Checker label), where he spells it out 'M-A-N.' At the same time, his voice creates a fine rhythmic counterpoint to the thundering rhythms behind him."

While critic Stearns had positive things to say about most areas of the R & B field, including country blues, gospel, and city blues, a certain hesitancy crept in when he dealt with R & B vocal groups.

".....include a wide variety of singing by four-to-seven-man combinations, with and without accompaniment. Some of the most sentimental slop of all time has been recorded by such groups" (not included in this put down: the Dominoes, the "5" Royales, the Five Keys, the Clovers, and the Orioles - ed.)

It's easy to see why R & B vocal groups had trouble reaching jazz fans. While much of everything else in rhythm and blues could be traced back to jazz/blues,

1955

R & B vocal groups rooted in the pop style of the Ink Spots and their late-forties and early fifties students could not. Their material, more often than not, was the very same type of moon-June-spoon tune that Tin Pan Alley loved, and for which jazz aficionados had little use. But, no matter what the experts thought, vocal groups were the dominant troops in R & B's assault on the pop world during 1954 and 1955. During those two years, vocal groups accounted for twenty-six of the forty R & B tunes (sixty-five percent) that went pop.



The rise of vocal groups in the rhythm and blues field paralleled the growth of vocal groups in pop music. From 1950 to 1954, the pop field experienced many hits by a host of male and female groups, notably, the Ames Brothers, the Four Aces, the Hilltoppers, the Gaylords, the Fontane Sisters, the McGuire Sisters, and the DeCastro Sisters. Prior to this pop explosion, the only hot groups were the Ink Spots, the Mills Brothers, the Andrews Sisters, the Boswell Sisters, and a handful of mixed groups like the Modernaires and the Pied Pipers. When rhythm and blues started crossing over, affection for group harmony probably helped smooth the way for the rest of the R & B field. Certainly a key to the accelerated growth of R & B interest on the East Coast was the rise of doo-wop styled rhythm and blues vocal groups. Doo-wop has often been tagged as "street corner singing," but it also took place in school gyms, basements; anywhere four or five vocalists gathered to harmonize. In New York City, there are more street corners and school gyms than anywhere else in the world, so its not surprising that New York would lead the country in this sort of vocal group activity. The rest of the country was no slouch however, especially in 1954 when the West Coast seemed to be providing most of the group hits ("Earth Angel," "Oop Shoop," etc). But, the East Coast had Alan Freed. The location of the country's hottest rhythm and blues show, coupled with increased vocal group recording, soon made New York the doo-wop capitol of the U.S.A.

This resulted in a significant number of local group hits. Several groups were able to extract eternal fame from a string of territorial hits. Foremost among them were the Pearls, the Harptones, the Solitaires, the Fi-Tones, the Rivileers, and the Valentines.

Not unexpectedly, there were a number of New York-based indies whose output relied almost entirely on the vocal group sound, particularly George Goldner's Rama/Gee-Gone/End empire; Bobby Robinson's Red Robin, Whirlin Disc, and Fury enterprises; Baton, Hull, and so on (on the West Coast, Dootone and Music City).

The strong attachment many of R & B's earliest fans had for black vocal groups was reflected in the first rock and roll record collecting boom in 1960, when black vocal group discs were the *only* kind of rock and roll records to be

seriously collected.

Blazing instrumentals were as much a part of the mid-fifties rhythm and blues sound as doo-wop harmony. It was mostly an alto/tenor saxophone genre, in which the key seemed to be to play as few notes as possible (as often, fast, and loudly as possible), reaching and sustaining as many high notes as possible. Charlie Parker it wasn't, but exciting it was. Foremost among the honkers, wailers, and screamers: Rusty Bryant, Red Prysock, Joe Houston, Sil Austin, Sam "The Man" Taylor, Al Sears, Freddie Mitchell, and, last but not least, Big Jay McNeely who liked to do it lying on his back. This sort of exhibitionism was frowned on within the jazz community from whence many of these musicians came, but the honkers were the last real connection to the jazz era. And, who's to say that "Hand Clappin'" wasn't the "Mahogany Hall Stomp" of its day?

Once again, it should be obvious, as rhythm and blues wound up its first big pop year, that one of the idiom's great strengths was its wide variety: diverse enough to encompass both sugary-sweet pop stylings and gutsy, blues drenched rock and roll. Within the rather short space of sixteen months (summer 1954 - winter 1955) rhythm and blues burst out of the ghetto - to pop radio, and directly to white teenagers' turntables. The main reason was that R & B was the most exciting music to emerge in over two decades. In January of 1955, they called it a fad. By the end of the year, they were calling it a trend. Who knew that it was going to be an era!

BRIEFLY

The rock 'n roll era's first tragedy: Johnny Ace lost at Russian roulette on Christmas Eve, 1954. Recorded tributes included Varetta Dillard's "Johnny Has Gone" and Johnny Moore/Blazers' "Johnny Ace's Last Letter" b/w Linda Hayes' "Why Johnny Why?"...Jimmy Durante and Peter Lawford teamed up on "Swingin' With Rhythm And Blues" (Decca)...An R & B group, the Nuggets, accompanied Frank Sinatra on his version of "Two Hearts" and backed up Dean Martin on one of his stiffs...Members of Chess' Moonglows moonlighted as Moonlighters on Checker label...Smiley Lewis scored a much deserved hit "I Hear You Knocking." Huey Smith was the Fats Domino-styled pianist on the session...Otis Williams and the Charms split, but Otis formed a new group and didn't miss a beat. Meanwhile, a group billed as the Charms appeared on Henry Stone's Florida-based Chart label...Clyde McPhatter and the Drifters came to a parting of the ways...Little Willie John hit with his first King release "All Around The World." Tune was written by Titus Turner who also had a version out on Mercury's new Wing subsidiary...Another artist/composer Chuck Willis scored with the Five Keys' smash "Close Your Eyes" and the Cardinals' "The Door Is Still Open"...Leiber-Stoller's hot Spark disc "Smokey Joe's Cafe" by the Robins was turned over to Atco (Atlantic's new subsidiary - replacing Cat)...The Clovers had a relatively quiet year. Their biggest hit was a revival of Tony Bennett's "Blue Velvet" from 1951...Joe Tex made his King Records debut with "Davy You Upset My Home," R & B's answer to the Davy Crockett fad...Hello: Flip, Hull, Glory, Ace...Transfers: Gene & Eunice to Aladdin, Flamingos to Checker, Annisteen Allen to Capitol, Jewels to Imperial.

TERRITORIAL BREAKOUTS

NEW YORK: "Crazy For You"-Heartbeats, "Ship Of Love"-Nutmegs, "Harlem Nocturne"-Sam "The Man" Taylor, "Paradise Princess"-Al Savage, and "I Gotta New Car"-Big Boy Groves...ATLANTA: "Those Lonely Lonely Nights"-Johnny "Guitar" Watson, "I Wanna Ramble"-Little Junior Parker, "Don't Do It"-Penguins, and "Dog Gone It"-Donna Hightower...DETROIT: "In The Still Of The Night"-Della Reese and "Daddy Rocking Strong"-Diablos...ST. LOUIS: "I Want To Be Loved"-Muddy Waters, "Do Wah"-Spaniels, "Alright, Okay, You Win"-Ella Johnson, and "Telephone Blues"-Little George" Smith...CINCINNATI: "How Come My Dog Don't Bark (When...)"-Prince Patridge; "Come Back Maybelline"-John Greer; and "Pardon My Tears"-Moroccos...NEW ORLEANS: "Bells In My Heart"-Spiders, "There Goes That Train"-Rollee McGill, "Mardi Gras Mambo"-Hawketts, and "When It Rains It Pours"-Billy (The Kid) Emerson...PHILADELPHIA: "Tears In My Eyes"-Dreamers, "Newly Wed"-Orchids, "Mr. Sandman (Mambo)"-Chris Powell and the Blue Flames, "Love Me Always"-Arthur Lee Maye/Crowns, and "It's Bout To Break My Heart In Two"-Ella Johnson.

1955

HOT CHART

- 1 ONLY YOU (And You Alone)**
Platters (Mercury 70633)
- 2 AIN'T IT A SHAME**
Fats Domino (Imperial 5348)
- 3 MAYBELLENE**
Chuck Berry (Chess 1804)
- 4 PLEDGING MY LOVE**
Johnny Ace (Duke 136)
- 5 EARTH ANGEL (Will You Be Mine)**
Penguins (Dootone 348)
- 6 UNCHAINED MELODY**
Roy Hamilton (Epic 9102)
- 7 MY BABE**
Little Walter (Checker 811)
- 8 HANDS OFF**
Jay McShann (Vee-Jay 155)
- 9 I'VE GOT A WOMAN/COME BACK**
Ray Charles (Atlantic 1050)
- 10 DON'T BE ANGRY**
Nappy Brown (Savoy 1155)
- 11 UNCHAINED MELODY**
Al Hibbler (Decca 29441)
- 12 AT MY FRONT DOOR**
El Dorados (Vee-Jay 147)
- 13 SINCERELY**
Moonglows (Chess 1581)
- 14 THE WALLFLOWER (ROLL WITH ME HENRY)**
Etta James (Modern 947)
- 15 TWEEDEE DEE**
Lavern Baker (Atlantic 1047)
- 16 EVERY DAY**
Count Basie (Clef 89149)
- 17 I HEAR YOU KNOCKING**
Smiley Lewis (Imperial 5356)
- 18 BO DIDDLEY/I'M A MAN**
Bo Diddley (Checker 814)
- 19 A FOOL FOR YOU/
THIS LITTLE GIRL OF MINE**
Ray Charles Atlantic 1063)
- 20 IT'S LOVE BABY (24 Hours A Day)**
Louis Brooks/Hi-Toppers (Excelfo 2056)
- 21 STORY UNTOLD**
Nutmegs (Herald 452)
- 22 POOR ME/I CAN'T GO ON**
Fats Domino (Imperial 5369)
- 23 WHAT'CHA GONNA DO**
Clyde McPhatter/Drifters (Atlantic 1055)
- 24 FLIP FLOP AND FLY**
Joe Turner (Atlantic 1053)
- 25 ALL BY MYSELF**
Fats Domino (Imperial 5357)
- 26 LING, TING, TONG**
Five Keys (Capitol 2945)
- 27 WHY DON'T YOU WRITE ME?**
Jacks (RPM 428)
- 28 SOLDIER BOY**
Four Fellows (Glory 234)
- 29 PLAY IT FAIR**
Lavern Baker (Atlantic 1075)
- 30 FEEL SO GOOD**
Shirley and Lee (Aladdin 3289)
- 31 RECONSIDER BABY**
Lowell Fulson (Checker 804)
- 32 LING, TING, TONG**
Charms (DeLuxe 6076)
- 33 ALL AROUND THE WORLD**
Little Willie John (King 4818)
- 34 ADORABLE/STEAMBOAT**
Drifters (Atlantic 1078)
- 35 BOP-TING-A-LING/THAT'S ALL I NEED**
Lavern Baker (Atlantic 1057)
- 36 TEACH ME TONIGHT**
Dinah Washington (Mercury 70497)
- 37 AS LONG AS I'M MOVING/
I CAN SEE EVERYBODY'S BABY**
Ruth Brown (Atlantic 1059)
- 38 CLOSE YOUR EYES**
Five Keys (Capitol 3032)
- 39 WALKING THE BLUES**
Jack Dupree/Mr. Bear (King 4812)
- 40 DON'T START ME TALKIN'**
Sonny Boy Williamson (Checker 824)
- 41 JOHNNY HAS GONE**
Varetta Dillard (Savoy 1153)
- 42 KO KO MO**
Gene and Eunice (Combo 64/Aladdin 3276)
- 43 WHEN YOU DANCE**
Turbans (Herald 458)
- 44 POISON IVY**
Willie Maboh (Chess 1580)
- 45 HURT**
Roy Hamilton (Epic 9086)
- 46 THIRTY DAYS (To Come Back Home)**
Chuck Berry (Chess 1610)
- 47 GREENBACKS/BLACKJACK**
Ray Charles (Atlantic 1076)
- 48 THE DOOR IS STILL OPEN**
Cardinals (Atlantic 1054)
- 49 LONELY NIGHTS**
Hearts (Baton 208)
- 50 YOU DON'T HAVE TO GO/
BOOGIE IN THE DARK**
Jimmy Reed (Vee-Jay 119)
- 51 THAT'S ALL I WANT FROM YOU**
Dinah Washington (Mercury 70537)
- 52 TWO HEARTS**
Charms (DeLuxe 6065)
- 53 ANYMORE**
Johnny Ace (Duke 144)
- 54 MANISH BOY**
Muddy Waters (Chess 1602)
- 55 EVERY DAY I HAVE THE BLUES/
SNEAKIN' AROUND**
B.B. "Blues Boy" King (RPM 421)
- 56 THOSE LONELY, LONELY NIGHTS**
Earl King (Ace 509)
- 57 MOST OF ALL**
Moonglows (Chess 1589)
- 58 IT'S LOVE BABY (24 Hours A Day)**
Midnighters (Federal 12227)
- 59 PIDDILY PATTY PATTY**
Nappy Brown (Savoy 1162)
- 60 HIDE AND SEEK/MIDNIGHT CANNONBALL**
Joe Turner (Atlantic 1069)
- 61 ROLLIN' STONE**
Marigolds (Excelfo 2057)
- 62 SMOKEY JOE'S CAFE**
Robins (Spark 122/Atco 6059)
- 63 I CONCENTRATE ON YOU**
Dinah Washington (Mercury 70694)
- 64 SUGAR SWEET**
Muddy Waters (Chess 1612)
- 65 ADORABLE**
Colts (Vita 112)
- 66 DON'T YOU KNOW**
Fats Domino (Imperial 5340)
- 67 TEN LONG YEARS**
B.B. "Blues Boy" King (RPM 437)
- 68 ROLLER COASTER**
Little Walter (Checker 817)
- 69 YOU TICKLE ME BABY**
Royal Jokers (Atco 9052)
- 70 THIS IS MY STORY**
Gene and Eunice (Aladdin 3282)
- 71 "21"**
Spiders (Imperial 5318)
- 72 DIDDLEY DADDY**
Bo Diddley (Checker 819)
- 73 I DIDDLE/
IF IT'S THE LAST THING I DO**
Dinah Washington (Mercury 70600)
- 74 GOOD ROCKIN' DADDY**
Etta James (Modern 962)
- 75 DON'T TAKE IT SO HARD**
Earl (Connelly) King (King 4780)
- 76 HE**
Al Hibbler (Decca 29660)
- 77 WHITE CHRISTMAS**
Clyde McPhatter/Drifters (Atlantic 1048)
- 78 I'M LOST WITHOUT YOU TONIGHT/
YOU MIGHT HAVE TOLD ME**
Dinah Washington (Mercury 70728)
- 79 YOU PAINTED PICTURES**
Spaniels (Vee-Jay 154)
- 80 (Gotta Go) UPSIDE YOUR HEAD/
CRAZY 'BOUT A SAXOPHONE**
Buddy Johnson (Mercury 70523)
- 81 CHOP CHOP BOOM**
Danderliers (States 147)
- 82 MELLOW DOWN EASY/LAST NIGHT**
Little Walter (Checker 805)
- 83 BLUE VELVET**
Clovers (Atlantic 1052)
- 84 HENRY'S GOT FLAT FEET (Can't Dance No More)**
Midnighters (Federal 12224)
- 85 GUM DROP**
Otis Williams/Charms (DeLuxe 6090)
- 86 THE WEDDING**
Solitaires (Old Town 1014)
- 87 BYE BYE YOUNG MEN**
Ruth Brown (Atlantic 1051)
- 88 PRETTY THING/BRING IT TO JEROME**
Bo Diddley (Checker 827)
- 89 ANYTHING FOR A FRIEND**
Faye Adams (Herald 444)
- 90 SONG OF THE DREAMER**
Billy Brooks (Duke 142)
- 91 EVERYONE'S LAUGHING/HOT ZIGGITY**
Clyde McPhatter (Atlantic 1070)
- 92 STINGY LITTLE THING**
Midnighters (Federal 12202)
- 93 IT'S OBDACIOUS**
Buddy Johnson (Mercury 70695)
- 94 THE VERDICT**
Five Keys (Capitol 3127)
- 95 NIP SIP**
Clovers (Atlantic 1073)
- 96 NITE OWL**
Tony Allen/Champs (Specialty 560)
- 97 HAND CLAPPIN'**
Red Prysock (Mercury 70674/70698)
- 98 HEY! HENRY**
Etta James (Modern 957)
- 99 BABY LET'S PLAY HOUSE**
Arthur Gunter (Excelfo 2047)
- 100 CONVICTED**
Oscar McLollie (Modern 970)

1955

EXTRAS

ALL IS WELL

Amos Milburn (Aladdin 3293)

ALRIGHT, OKAY, YOU WIN

Count Basie (Clef 89152)

ALRIGHT, OKAY, YOU WIN

Ella Johnson (Mercury 70580)

ANGEL IN MY LIFE

Jewels (Imperial 5351)

ANGELS SAY - 1

Four Fellows (Glory 236)

BABY LET'S MAKE SOME LOVE/

KISS A FOOL GOODBYE

Penguins (Dootone 362)

BACK STREET

Rusty Bryant (Dot 15324)

BE MINE OR BE A FOOL/DON'T DO IT

Penguins (Mercury 70610)

BELLS IN MY HEART

Spiders (Imperial 5354)

BIG BOY

Bill Jennings (King 4760)

BIG JOHN

Titus Turner (Wing 90033)

BLUES IN THE CLOSET

Tritones (Grand 126)

CINDY

Cobras (Modern 964)

COME BACK MAYBELLINE

John Greer (Groove 4G-0119)

COME BACK MY LOVE

Cardinals (Atlantic 1067)

(Will You) COME BACK MY LOVE

Wrens (Rama 65)

COME ON/QUEEN OF HEARTS

Smiley Lewis (Imperial 5372)

CRAZY FOR YOU

Heartbeats (Hull 711)

DADDY ROCKIN' STRONG

Diablos (Fortune 516)

DAVY, YOU UPSET MY HOME

Joe Tex (King 4840)

DEAREST ONE/CERTAINLY BABY

Charlie and Ray (Herald 454)

DEATH OF AN ANGEL - 2

Donald Woods/Vel-Aires (Flip 306)

DEEP FREEZE

Roamers (Savoy 1147)

DEVIL THAT I SEE

Penguins (Mercury 70703)

DO-WAH

Spaniels (Vee-Jay 131)

DOG GONE IT - 3

Donna Hightower (RPM 432)

DON'T CHANGE YOUR PRETTY WAYS

Midnighters (Federal 12243)

DON'T YOU KNOW I LOVE YOU - 4

Five Keys (Capitol 3185)

DOWN THE ROAD - 5

Cadillacs (Josie 778)

EDNA/SPEEDIN'

Medallions (Dootone 364)

EMILY

Turks (Money 211)

EVERYBODY NEEDS SOMEBODY

Jimmy Scott (Savoy 1154)

FOOLISH DREAMS

Fi-Tones (Atlas 1050)

FOOL'S PARADISE/HOT LIPS AND SEVEN KISSES

Charles Brown (Aladdin 3290)

(I Love You) FOR SENTIMENTAL REASONS

Rivileers (Baton 207)

FOREVER

Dean Barlow (Jay-Dee 803)

FORGIVE THIS FOOL/

YOU WANTED TO CHANGE ME - 6

Roy Hamilton (Epic 9111)

FUJIYAMA MAMA - 7

Annisteen Allen (Capitol 3048)

GET OUT OF THE CAR - 8

Treniers (Okeh 7050)

GOT THE WATER BOILING

Regals (Atlantic 1062)

GREEN EYES - 9

Ravens (Jubilee 5203)

HARLEM NOCTURNE

Sam "The Man" Taylor (MGM 11977)

HEAVEN AND PARADISE

Don Julian/Meadowlarks (Dootone 359)

HEAVEN CAME DOWN TO EARTH - 10

Ivory Joe Hunter (Atlantic 1066)

HIPPIFY HA

Miller Sisters (Herald 455)

HOT FUDGE/

RIDIN' WITH RUSTY

Rusty Bryant (Dot 15376)

HOW COME MY DOG DON'T BARK (When

You Come 'Round) - 11

Prince Patridge (Crest 1006)

I CAN TELL - 12

Chuck Willis/Sandmen (Okeh 7055)

I DON'T GO FOR THAT

Jimmy Reed (Vee-Jay 153)

I GOTTA NEW CAR

Big Boy Groves (Spark 114)

I KNOW/THINKING OF YOU

Fats Domino (Imperial 5323)

I KNOW I WAS WRONG

Barons (Imperial 5359)

I WANNA HUG YA, KISS YA, SQUEEZE YA - 13

Buddy and Claudia (Chess 1586)

I WANNA RAMBLE - 14

Little Junior Parker (Duke 137)

I WANT TO BE LOVED

Muddy Waters (Chess 1596)

I WANT TO LOVE YOU

Flamingos (Checker 821)

I WISH YOU WOULD

Billy Boy (Vee-Jay 146)

I'LL STRING ALONG WITH YOU

Dean Barlow (Jay-Dee 799)

I'M A NATURAL BORN LOVER

Muddy Waters (Chess 1585)

I'M CRACKING UP OVER YOU

B.B. "Blues Boy" King (RPM 450)

I'M GONNA RUIN YOU

Jimmy Reed (Vee-Jay 132)

I'M SO GLAD (Tra-La-La-La-La-La-La)

Mickey and Sylvia (Rainbow 316)

IF I CAN'T HAVE THE ONE I LOVE

Four Pals (Royal Roost 610)

IN LOVE

Moonglows (Chess 1605)

IN MY DIARY

Moonglows (Chess 1611)

IT MAY SOUND SILLY

Ivory Joe Hunter (Atlantic 1049)

IT'S 'BOUT TO BREAK MY HEART IN TWO

Ella Johnson (Mercury 70628)

IT'S LOVE BABY (24 Hours Of The Day)

Ruth Brown (Atlantic 1072)

IT'S MY LIFE, BABY - 15

Bobby "Blue" Bland (Duke 141)

JAILBIRD

Smiley Lewis (Imperial 5325)

JOHNNY ACE'S LAST LETTER

Johnny Fuller (Rhythm 1782/Aladdin 3278)

JOHNNY ACE'S LAST LETTER - 16

Johnny Moore's Blazers (Hollywood 1031)

JUMP MAN JUMP

Piano Red (Groove 4G-0101)

JUMP WITH YOU BABY

B.B. "Blues Boy" King (RPM 425)

LATER ALLIGATOR

Bobby Charles (Chess 1609)

LATER FOR YOU BABY

Solitaires (Old Town 1015)

LIFE IS BUT A DREAM

Harptones (Paradise 101)

LILY MAEBELLE

Valentines (Rama 171)

LOVE BUG

Clovers (Atlantic 1060)

LOVE HAS JOINED US TOGETHER/

I GOTTA HAVE YOU

Ruth Brown/Clyde McPhatter (Atlantic 1077)

LOVE ME ALWAYS

Arthur Lee Mays/Crowns (RPM 429)

LOVE-STRUCK - 17

Chuck Willis (Okeh 7051)

LOVING YOU (Is All I Crave)

Lowell Fulson (Checker 812)

LUCKY STAR

Charles and Carl (Red Robin 137)

MAGGIE DOESN'T WORK HERE ANYMORE

Platters (Federal 12204)

MAMMA TALK TO YOUR DAUGHTER

J.B. Lenore (Parrot 809)

MARDI GRAS MAMBO

Hawketts (Chess 1591)

MARY LEE

Rainbows (Red Robin 134)

MARY LOU - 18

Young Jessie (Modern 961)

MR. SANDMAN (Mambo)

Chris Powell/Blue Flames (Grand 120)

MOODY OVER YOU - 19

Orioles (Jubilee 5221)

MOONLIGHT GARDEN STOMP

Rusty Bryant (Dot 15420)

MY DEAR

Solitaires (Old Town 1012)

MY LOVIN' BABY

Charlie and Ray (Herald 447)

NATURAL NATURAL DITTY

Jewels (Imperial 5362)

NEWLY WED

Orchids (Parrot 815)

NO CHANCE - 20

Cadillacs (Josie 773)

OH GEE-OO-WEE

Charlie and Ray (Herald 461)

OH MY DARLIN'/BURN THAT CANDLE

Cues (Capitol 3245)

OOKEY OOK/

LOVE WILL MAKE YOUR MIND GO WILD

Penguins (Dootone 353)

PARADISE PRINCESS

Al Savage (Herald 480)

PARDON MY TEARS

Moroccos (United 188)

PISTOL PACKIN' MAMA

Hurricanes (King 4817)

PLEASE LET ME KNOW

Five Pearls (Aladdin 3265)

ROCK 'N ROLL

Red Prysock (Mercury 70540)

ROCK LOVE

Lula Reed (King 4767)

SEARCH MY HEART/RING-DING DOO - 21

Chuck Willis (Okeh 7062)

THE SEVENTH SON

Willie Mabon (Chess 1608)

SHIP OF LOVE

Nutmegs (Herald 459)

SHOO DOO-BE DOO (My Loving Baby)

Bobby Lester/Moonlighters (Checker 806)

SHTIGGY BOOM

Joe Houston (RPM 426)

1955

EXTRAS

SHUT YOUR MOUTH
B.B. "Blues Boy" King (RPM 430)

SINDY
Squires (Mambo 105)

THE \$64,000 QUESTION
Bobby Tuggle (Checker 823)

SMOKE FROM YOUR CIGARETTE - 22
Mellows (Jay-Dee 797)

SOMEWHERE OVER THE RAINBOW
Moroccos (United 193)

STORMY WEATHER - 23
Leaders (Glory 235)

SWITCHIE WITCHIE TITCHIE
Midnighters (Federal 12220)

TALK THAT TALK
Du Droppers (Groove 4G-0104)

TEARS IN MY EYES
Dreamers (Grand 131)

TEEN AGE PRAYER - 24
Dolly Cooper (Modern 977)

THE TELEGRAM
Medallions (Dootone 357)

TELEPHONE BLUES
"Little George" Smith (RPM 434)

THAT'S MY BABY (Chick-A-Boom)
Flamingos (Checker 815)

THERE GOES THAT TRAIN - 25
Rollee McGill (Piney 104/Mercury 70582)

THOSE LONELY, LONELY NIGHTS
Johnny "Guitar" Watson (RPM 436)

TICK TOCK A-WOO
Turbans (Money 209)

TIPPITY TOP
Rays (Chess 1613)

A TOAST TO LOVERS
Danny Overbea (Checker 808)

TOO LATE
Little Walter (Checker 825)

TRAVELIN' MOOD/I REMEMBER
Wee Willie Wayne (Imperial 5355)

TREES, TREES
Charles Brown (Aladdin 3296)

TRUE LOVE
Cornell Gunter/Ermines (Loma 701)

TWO THINGS I LOVE
Voices (Cash 1011)

VACATION TRAIN
Doc Starks/Nightriders (Sound 119/Capitol 3236)

VERY TRULY YOURS
Evergreens (Chart 605)

WALKING THE BLUES - 26
Willie Dixon (Checker 822)

THE WAY YOU DOG ME AROUND
Diablos (Fortune 518)

WHADAYA WANT?/KO KO MO (I Love You So)
Charms (DeLuxe 6080)

WHADAYA WANT?
Robins (Spark 110)

WHEN IT RAINS IT POURS
Billy (The Kid) Emerson (Sun 214)

WHO WILL BE NEXT
Howlin' Wolf (Chess 1593)

WHY DON'T YOU WRITE ME?
Feathers (Showtime 1105)

W-P-L-J
4 Deuces (Music City 790)

YESTERDAY'S MEMORIES
Mellows (Jay-Dee 807)

YOU'RE THE ANSWER TO MY PRAYER/
PROMISE MR. THOMAS - 27
Varetta Dillard (Savoy 1160)

ZINDY LOU
Chimes (Specialty 555)

ZONKED/
THE HORN BLOWS
Red Prysock (Mercury 70602)

TOP ARTISTS

1 FATS DOMINO (2,474)
2 RAY CHARLES (1,833)
3 LAVERN BAKER (1,582)*
4 PLATTERS (1,332)*
5 CHUCK BERRY (1,331)*
6 JOHNNY ACE (1,292)
7 ROY HAMILTON (1,195)
8 PENGUINS (1,103)*
9 DRIFTERS (1,047)
10 LITTLE WALTER (1,028)
11 DINAH WASHINGTON (932)
12 MOONGLOWS (926)*
13 NAPPY BROWN (909)*
14 FIVE KEYS (906)
15 ETTA JAMES (854)*
16 AL HIBBLER (851)
17 BO DIDDLEY (814)*
18 JAY McSHANN (811)
19 EL DORADOS (734)*
20 CHARMS (732)
21 CLYDE McPHATTER (698)
22 COUNT BASIE (686)
23 SMILEY LEWIS (681)
24 JOE TURNER (675)
25 NUTMEGS (607)*
28 LOUIS BROOKS/
HI-TOPPERS (514)*
27 FOUR FELLOWS (515)*
28 JACKS (501)*
29 LOWELL FULSON (498)
30 SHIRLEY & LEE (486)

31 RUTH BROWN (482)
32 LITTLE WILLIE JOHN (436)*
33 GENE & EUNICE (379)*
34 MUDDY WATERS (352)
35 B.B. KING (348)
36 MIDNIGHTERS (320)
37 VARETTA DILLARD (301)
38 JACK DUPREE (289)*
39 SONNIE BOY WILLIAMSON (288)*
40 WILLIE MABON (272)
41 TURBANS (270)*
42 JIMMY REED (241)*
43 CARDINALS (229)
44 HEARTS (211)*
45 EARL KING (JOHNSON) (163)*
46 ROBINS (151)*
48 BUDDY JOHNSON (146)
47 CLOVERS (145)
49 MARIGOLDS (137)*
50 COLTS (129)*
51 SPIDERS (122)
52 SPANIELS (108)
52 ROYAL JOKERS (108)*
53 SOLITAIRES (103)*
54 EARL (CONNELLY) KING (98)*
55 RED PRY SOCK (87)*
56 DANDERLIERS (77)*
57 FAYE ADAMS (64)
58 BILLY BROOKS (62)*
59 TONY ALLEN (53)*
60 ARTHUR GUNTER (52)*

TOP LABELS

1 ATLANTIC (5,485)
2 CHESS (5,162)
3 IMPERIAL (3,136)
4 MERCURY (2,278)
5 VEE-JAY (1,773)
6 MODERN (1,649)
7 KING (1,648)
8 DUKE (1,284)
9 EPIC (1,193)
10 SAVOY (1,140)
11 DOOTONE (1,085)
12 HERALD (923)
13 CAPITOL (853)
14 DECCA (781)
15 EXCELLO (679)
16 CLEF (651)*
17 ALADDIN (608)
18 GLORY (497)*
19 COMBO (237)*
20 BATON (193)*
21 ACE (128)*
22 VITA (111)*
23 OLD TOWN (85)*
24 STATES (76)
25 JOSIE (68.4)
25 JAY-DEE (68.4)

NOTES

4-A: Johnny Otis Orch.
6-A: O.B. Masingill Orch.
8-V: Priscilla Bowman
11-A: Jack Pleis Orch.
14-with The Peaches
15-and The Gliders (Atlantics
thru No. 1116 except No. 1104)
16-V: Joe Williams (both Clefs)
20-V: Earl Gaines
28-A: Abie Baker Orch.
42-A: Jonesy's Combo (Combo)
as Johnny's Combo (Aladdin)
45-A: O.B. Masingill Orch.
53-A: Johnny Board Orch.
56-and The Kings Men (2)
58-Featuring Fats on piano
70-A: Johnny's Combo
73-A: Hal Mooney Orch. (2)
74-A: Maxwell Davis Orch.
76-A: Jack Pleis Orch.
78-A: Hal Mooney Orch. (1,2)

79-Alternate title: "Painted
Picture"
80-V: Ella Johnson (1), Buddy
Johnson (2)
81-Lead: Dallas Taylor
85-Billed as Otis Williams and his
New Group on most issues
90-A: Red Saunders Orch.
93-V: Buddy Johnson, Gil Askey
97-Different flip sides-No. 70674-
"Shoe String"....No. 70698-
"Jumbo"
98-with Richard Berry
A: Maxwell Davis Orch.
1-A: Abie Baker Orch.
2-A: Ray Johnson Combo
3-A: Maxwell Davis Orch.
4-A: Howard Biggs Orch.
5-A: Jesse Powell Orch.
6-A: O.B. Masingill Orch. (1,2)
7-A: Howard Biggs Orch.

8-A: Quincy Jones Orch.
9-A: Sid Bass Orch.
10-and his Ivorytones (both Atlantics)
11-A: Monroe Tucker Orch.
12-A: Quincy Jones Orch.
13-A: Buddy Griffin Orch.
14-and The Blue Flames
15-A: Bill Harvey Orch.
16-V: Frankie Ervin
17-Feat. Freddy Jackson, sax
18-A: Maxwell Davis Orch.
19-A: Sid Bass Orch.
20-A: Jesse Powell Orch.
21-A: Quincy Jones Orch. (1,2)
22-Featuring Lillian Leach (all
Jay-Dee issues)
23-A: Abie Baker Orch.
24-A: Maxwell Davis Orch.
25-and his Rhythm Rockers
26-and The Allstars
27-with The Roamers (1)