

THE GREAT R&B FILES

(# 12 of 12)

Updated February 2, 2019

An R&B Pioneers Series Special Feature:

Clyde McPhatter

- the Original Soul Star



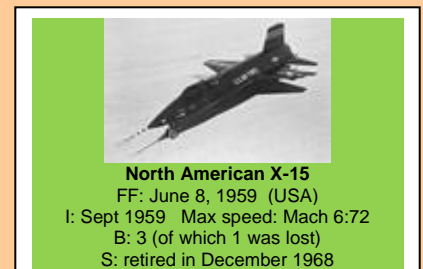
Presented by Claus Röhnisch

The R&B Pioneers Series Volume Twelve of twelve

The R&B Pioneers Series: find them all at
The Great R&B-files Created by Claus Röhnisch
<http://www.rhythm-and-blues.info>

BONUS FEATURES:

- Ink Spots (grandfathers of "Doo Wop")
- Combat Jet Aircraft and Top Interests
- El Coyote (pulp character)
- JLA (Justice League of America) comics
- From Joel Whitburn's Top 10 R&B Hits



North American X-15

FF: June 8, 1959 (USA)

I: Sept 1959 Max speed: Mach 6.72

B: 3 (of which 1 was lost)

S: retired in December 1968

Clyde McPhatter & Bonus



Clyde McPhatter – the Original Soul Star



*near Durham, North Carolina 1932 (raised in Teaneck, New Jersey) †New York City, 1972

Introduction

The R&B Pioneers Series Volume Twelve (of twelve)

Although Clyde McPhatter is not featured as a solo act in "The R&B Pioneer Series Top 30 Favorites" special edition, he sure is to be recognized as one of the most important pioneers of all, and he was absolutely the first "Soul Star", paving the way for Sam Cooke, Jackie Wilson, Little Willie John, Nolan Strong, Dee Clark, Sammy Turner, Marv Johnson, Smokey Robinson, the second generation Drifters, and James Brown et al (with probably only Roy Brown as the forerunner). This presentation pays tribute to this great entertainer, who surely deserves his very own special essay in the series. He was the most successful lead of the pioneering Dominoes and later formed the outstanding Drifters (with Clyde waxing the definitely most classic of all of The Drifters hits). Although without his own credit he led seven of The Dominoes R&B Top 10 hits; he was lead (with his own name credited on the record labels) in seven of The Drifters original R&B Top 10 hits. As a solo artist he had a further ten R&B Top 10 hits. Two of his classic recordings hit the Pop Top 10. Enjoy this nostalgic presentation of "The Original Soul Star".

This edition also has an essay over the **Ink Spots** – "The Grandfathers of Doo-Wop". Their famous lead singer Bill Kenny was Clyde McPhatter's true idol and foremost inspiration. Plus five special bonuses: "El Coyote", "Combat Jet Aircraft", "Top Interests", "JLA", and "From Joel Whitburn's R&B Top 10 Hits"
Claus Röhrnisch - updated June 10, 2018



Clyde McPhatter Essay

from Wikipedia, the free encyclopedia: (slightly edited)

Clyde McPhatter (November 15, 1932 – June 13, 1972) was an American R&B and rock n' roll singer. He was immensely influential, perhaps the most widely imitated R&B singer of the 1950s and 1960s, making him a key figure in the shaping of doo-wop and R&B. His high-pitched tenor voice was steeped in the gospel music he sang in much of his younger life. He is best known for his solo hit "A Lover's Question". McPhatter was lead tenor for The Mount Lebanon Singers, a gospel group he formed as a teenager, and later, lead tenor for the Dominoes. McPhatter was largely responsible for the success the Dominoes initially enjoyed. After his tenure with the Dominoes, McPhatter formed his own group, the Drifters, before going solo. Only 39 at the time of his death, he had struggled for years with alcoholism and depression and was, according to Jay Warner's *On This Day in Music History*, "broke and despondent over a mismanaged career that made him a legend but hardly a success." At the time of his passing, Clyde McPhatter left a legacy of over 22 years of recording history. He was the first artist in music history to become a double inductee into the Rock and Roll

Hall of Fame, first as a member of the Drifters, and later as a solo artist, and as a result, all subsequent double and triple inductees into the Rock and Roll Hall of Fame are said to be members of "The Clyde McPhatter Club."

Blanch Roosevelt (later Clyde Lensay) McPhatter was born in the tobacco town community of Dutchville Township, Granville County (near Durham), North Carolina, on November 15, 1932, and raised in a religious Baptist family; the son of Rev. George McPhatter and wife Beulah (though some accounts refer to her as Eva). Starting at the age of five, he sang in his father's church gospel choir along with his three brothers and three sisters. When he was ten, Clyde was the soprano-voiced soloist for the choir. In 1945, Rev. McPhatter moved his family to Teaneck, New Jersey, where Clyde attended Chelsior High School. He worked part-time as a grocery store clerk, and eventually was promoted to shift manager upon graduating high school. The family then relocated to New York City, where he formed a non-recording gospel group, The Mount Lebanon Singers (probably around 1948).



In 1950, after winning the envied "Amateur Night" at Harlem's Apollo Theater, McPhatter returned to his job as store manager but later was recruited by Billy Ward for his new secular group the Dominoes, and was present for the recording of "Sixty Minute Man" for Federal Records, a song regarded as the "first record of rock 'n roll," produced by Ralph Bass.

The Dominoes were one of the top R&B vocal groups in the country, garnering more popularity than the Clovers, the Ravens and the Five Keys, largely due to Clyde's fervent, high-pitched tenor. He is regarded as the main singer to infuse a gospel-steeped singing style into mainstream R&B, though blues singer Roy Brown was actually the first to do so. Even though Roy Brown started the trend, McPhatter was more widely imitated, and was a much bigger influence in the shaping of Doo-Wop/R&B. In his book *The Drifters*, Bill Millar names Ben E. King, Smokey Robinson of the Miracles, Sammy Turner, and Marv Johnson among the vocalists who patterned themselves after McPhatter. "Most important," he concludes, "McPhatter took hold of the Ink Spots' simple major chord harmonies, drenched them in call-and-response patterns and sang as if he were back in church. In doing so, he created a revolutionary musical style from which---thankfully---popular music will never recover." But McPhatter didn't think much of his own singing abilities. The countless imitators tell a different story, including

Bobby Hendricks, an interim Drifter, Nolan Strong of the Diablos, Bobby Day and Dee Clark. Patsy Cline shows McPhatter's influence (listen to his version of "Someday You'll Want Me to Want You", recorded in 1954 with the Drifters. Compare it to Cline's version, which seems to follow that example). In the course of his career Elvis Presley recorded several of McPhatter's songs. Presley's version of "White Christmas" has strong similarities to McPhatter's. After recording several songs, including "Do Something for Me", "Have Mercy Baby", "I'd Be Satisfied", (which was the first Dominoes record issued as Billy Ward And His Dominoes), and "The Bells", McPhatter left the Dominoes on May 7, 1953. He was sometimes passed off as "Clyde Ward, Billy's little brother." Others assumed it was Billy Ward doing the lead singing. Because of such occurrences, and because he was frequently at odds with Ward, McPhatter decided he would quit the Dominoes, intent on making a name for himself. McPhatter announced his intent to quit the group which Billy Ward agreed to if Clyde would stay on long enough to coach a replacement. Later, auditions for a replacement were held at Detroit's Fox Theater and a young Jackie Wilson would later take over as lead tenor for the Dominoes, influencing Wilson's singing style and stage presence. "I fell in love with the man's voice. I toured with the group and watched Clyde and listened..."—and apparently learned. Privately, McPhatter and Ward often argued, but publicly Clyde expressed his appreciation to Ward for giving him his start in show business.

Clyde McPhatter & Bonus

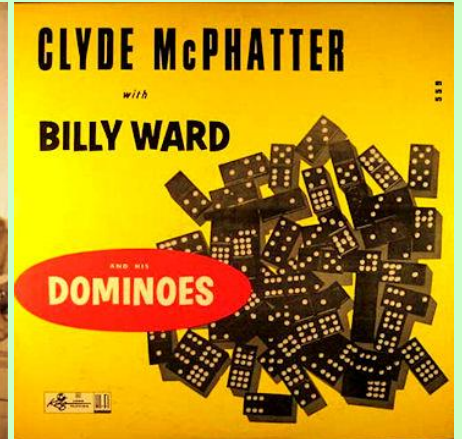
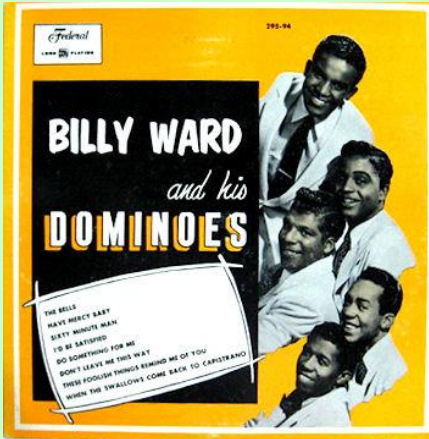


Ahmet Ertegun and Jerry Wexler, the heads of Atlantic Records, eagerly sought McPhatter after noticing he was not present for an appearance the Dominoes once made at Birdland, which was "an odd booking for the Dominoes", in Ertegun's words. After locating him, McPhatter was then signed to Atlantic on the condition that he form his own group. McPhatter promptly assembled a group and called them the Drifters. They recorded a few tracks in June 1953, including a song called "Lucille," written by McPhatter himself. This group of Drifters did not have the sound Atlantic executives were looking for however, and Clyde was prompted to assemble another group of singers. The revised lineup recorded and released such hits as "Money Honey," "Such a Night," "Honey Love," "White Christmas" and "What'cha Gonna Do," with the record label proudly displaying the group name "Clyde McPhatter & the Drifters." (The story of the Drifters is full of personnel changes. The first group of Drifters Clyde assembled were mostly members of the Mount Lebanon Singers.) In late 1954, McPhatter was inducted into the Army and assigned to Special Services in the continental United States, which allowed him to continue recording. After his tour of duty was up, he left the Drifters and launched a solo career. (Editor's note: The first record with Clyde's name on the label and no Drifters credited (but "with Vocal Quartet") was "Everyone's Laughing" - rumours says it was the Cues who backed him vocally. His first "solo" hit occurred just after being discharged - "Love Has Joined Us Together" (with Ruth Brown). He released several R&B recordings in the next few years, including "Rock and cry", "Seven Days" (later a bigger hit for Tom Jones), "Treasure of Love," "Just to Hold my Hand", and his biggest solo hit, "A Lover's Question," written by Brook Benton and Jimmy T. Williams, which peaked at No. 6 in 1958. In 1962, the song "Lover Please," written by country artist Billy Swan was released. His 1956 recording "Treasure of Love" saw his first solo No. 1 on the R&B charts and one week in the UK Singles Chart. It reached No. 16 on the U.S. Pop charts.

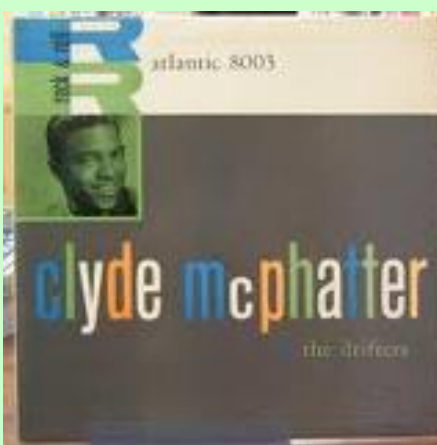
Clyde's classic Drifters: Bill Pinkney, Gerhart Thrasher, Clyde (top), Willie Ferbie, and Andrew Thrasher.

After leaving Atlantic Records, McPhatter signed on with MGM Records, and released several more songs, including "I Told Myself a Lie" and "Think Me a Kiss" (1960) and his first single for Mercury Records "Ta Ta." His tenure on these labels proved to be less fruitful than his time with Atlantic. He recorded more singles, moving to other record labels, including "I Never Knew" and his final Top Ten hit "Lover Please," which made it to No. 7 in 1962. It was after "Lover Please" that McPhatter saw a downward turn in his career, as musical styles and tastes were constantly changing during the 1960s. These directional changes were the main reason McPhatter turned to alcohol abuse, as more sporadic recordings failed to chart. In 1968, McPhatter moved to England, where he was still highly revered, utilizing UK band "ICE" as backup. McPhatter returned to America in 1970, making a few appearances in rock 'n roll revival tours, but remaining mostly a recluse. Hopes for a major comeback with a Decca album were crushed on June 13, 1972, when he died in his sleep at the age of 39 from complications of heart, liver, and kidney disease, brought on by alcohol abuse. That abuse was fueled by a failed career and resentment he harbored towards the fans he felt deserted him. In a 1971 interview with journalist Marcia Vance, McPhatter told Vance "I have no fans." He died at 1165 East 229th Street, Bronx, New York, where he had been living with Bertha M. Reid; they were traveling together as he tried to make a comeback. McPhatter was a resident of Teaneck, New Jersey, at the time of his death. He was buried at George Washington Memorial Park in Paramus, New Jersey. Ruth Brown acknowledged in her later years that McPhatter was the actual father of her son Ronald, born in 1954. Ron later occasionally was touring with a show of off-shoot Drifters.

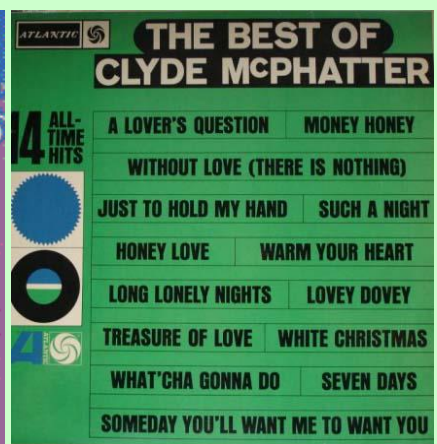
The original LPs featuring Clyde (1955-1970)



Billy Ward and his Dominoes: Federal 295-94 (1955), Billy Ward and his Dominoes featuring Clyde McPhatter: Federal 548 (1957), Clyde McPhatter with Billy Ward and his Dominoes: King 559 (1958),



Billy Ward and his Dominoes featuring Clyde McPhatter and Jackie Wilson: King 733 (1961 - reissue of 548); Clyde McPhatter & the Drifters – Rock & Roll: Atlantic 8003 (1956), Clyde McPhatter – Love Ballads: 8024 (1958),

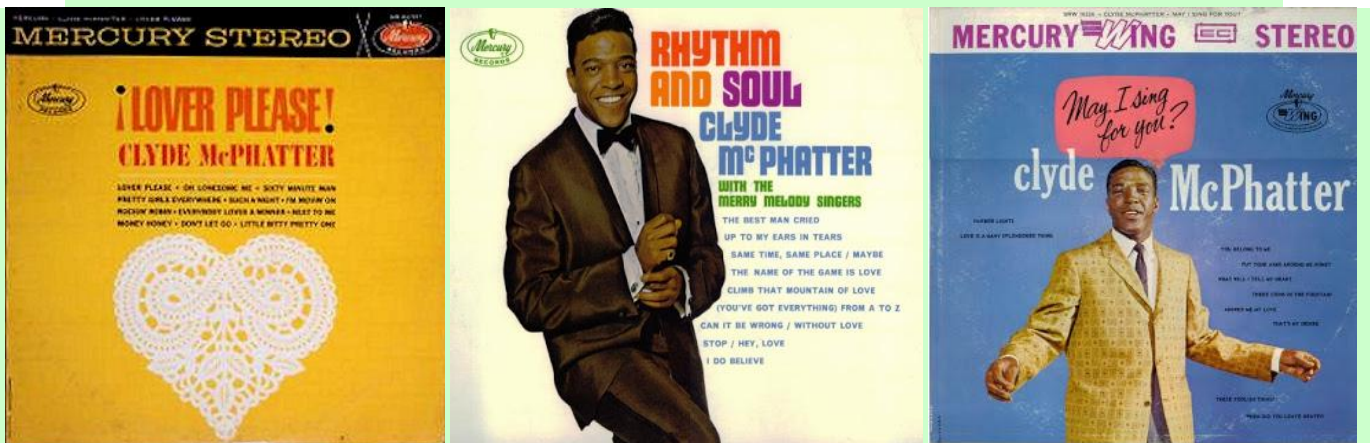


Clyde: Atlantic 8031 (1959), The Best of Clyde McPhatter: 8077 (1963), MGM 3775 1959 Let's Start Over Again (1959)

Clyde McPhatter & Bonus



MGM 3866 Greatest Hits (1960), Mercury 20597 Ta Ta (1960), 20655 Golden Blues Hits (1961),

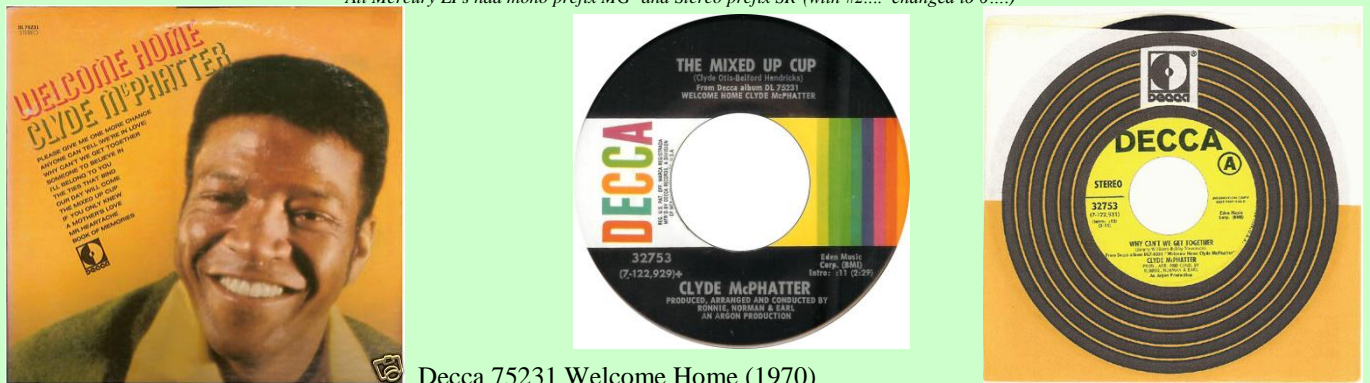


20711 Lover Please (1962), 20750 Rhythm and Soul (1962), Wing 12224/16224 May I Sing For you (1962),



Mercury 20785 Greatest Hits (1963), 20902 Songs of the Big City (1964), Live at the Apollo 20915 (1964).

All Mercury LPs had mono prefix MG- and Stereo prefix SR-(with #2.... changed to 6....)



Decca 75231 Welcome Home (1970)



ATLANTIC 

THE BEST OF CLYDE MCPHATTER

14 ALL-TIME HITS

A LOVER'S QUESTION	MONEY HONEY
WITHOUT LOVE (THERE IS NOTHING)	
JUST TO HOLD MY HAND	SUCH A NIGHT
HONEY LOVE	WARM YOUR HEART
LONG LONELY NIGHTS	LOVEY DOVEY
TREASURE OF LOVE	WHITE CHRISTMAS
WHAT'CHA GONNA DO	SEVEN DAYS
SOMEDAY YOU'LL WANT ME TO WANT YOU	



Read more on Clyde at <http://www.uncamarcy.com/ClydeMcPhatter/clydemcphatter.html>

Clyde McPhatter

OVERVIEW: (from DigitalDreamDoor.com)

– image below Clyde with Ruth Brown and LaVern Baker



As a 20 year old lead vocalist of the Dominoes in 1950 he used his gospel background to create an entirely new and unique style within secular recordings, stating he preferred to "take liberties with the melody" rather than adhering to what was written. The result was startling in its power and reach as he could turn simple heartbreak into anguished torment or radiant joy into pure ecstasy, something downright shocking in an era known for smooth vocal crooners and tight-knit, strictly by the book, harmonies. By contrast the Dominoes records were dynamic affairs with McPhatter's soaring tenor out front backed by wailing saxes and jumping vocal support. Even the ballads were emotional powerhouses as he'd wring out every ounce of drama from them until both he and the listener were drained. The group was such a

sensation that McPhatter routinely created hysteria among the females in the audience during his tortured performance of "The Bells" night after night. His three year run fronting the Dominoes resulted in nine Top Ten hits, including two of the biggest #1 smashes of all-time, "Sixty Minute Man" and "Have Mercy Baby", which reigned for a combined twenty-four weeks in the top spot on the R&B charts. In March of 1952 the group headlined the first major rock 'n' roll concert ever given (Alan Freed's Moondog Coronation Ball in Cleveland). The show erupted into a full scale riot almost before it began and the resulting public outcry over it helped to forever seal rock's social status as a dangerous entity. Despite this nearly unrivaled success and overwhelming acclaim in the black community, McPhatter became increasingly frustrated with his lack of star billing and his status as a salaried employee to group founder, leader and songwriter Billy Ward, who ran the group with an iron hand. In 1953 McPhatter finally had enough of Ward's stifling control and quit the group, replaced by a young Jackie Wilson whom he had been grooming as his successor for months. While the Dominoes following his departure abruptly veered away from the raw and raucous style they'd practically invented, consciously distancing themselves from their immediate past, McPhatter was only just beginning to cement his legacy by spearheading the even more drastic advances on the musical horizon. As soon as word spread of his contractual release from the group that made him famous Atlantic Records president Ahmet Ertegun offered McPhatter the chance to form his own group with Clyde guaranteed top billing and in the spring of 1953 The Drifters were born sending him to an even higher level of celebrity. His two years with the Drifters came when R&B was crossing over into white teen awareness and being publicly rechristened "rock 'n' roll" in an effort to make the image of the music less racially stigmatized to an integrated audience. The Drifters set the stage for that cultural transformation with a series of scintillating songs fueled by McPhatter's incredible voice. Their debut, "Money Honey", topped the charts for 11 weeks, giving him the distinction of having sung on the biggest R&B hit for three consecutive years, something no other artist in the history of the American Pop and R&B charts has done since.

A year later the salacious "Honey Love", which he co-wrote, gave them another two month stay at #1 and actually crossed into the then nearly all-white Pop Charts, a rarity at the time, especially for a song that was banned in many places due to its explicitly sexual lyrics and suggestive, almost obscene, delivery. At this point there was no question remaining as to who was poised to be the biggest star in rock 'n' roll as it reached the masses, for McPhatter had it all the already devoted following, the support of the most forward thinking record label in the business, and above all else, vocal ability that was unmatched. He was held in the highest esteem by his peers, such as Fats Domino and Chuck Berry who were ardent fans of his, and Domino would even stand in the stage wings on tours with McPhatter to watch him sing each night. His future seemed truly limitless.

But it didn't last. Drafted by the Army in 1954 at the peak of his popularity, McPhatter had only one more recording session with the Drifters while on leave, resulting in the #2 smash, "What'cha Gonna Do", the melody of which was later adapted as the basis of "The Twist". The Drifters carried on in their personal appearances without him but upon his discharge in 1955 McPhatter sensed opportunity knocking to reach an even higher personal level of stardom and wasted no time in embarking on a solo career with the full backing of Atlantic Records, a move that seemed destined to pay off handsomely for all involved. The stage was set for McPhatter to rise to unprecedented heights in 1955, for as popular as vocal groups had been when rock first began making inroads into the wider marketplace, it quickly became evident that solo acts were the better bet for rapid career advancement and maybe more importantly for the kind of personal recognition that all gifted performers crave. For McPhatter, who had suffered the indignities of his mentor Billy Ward trying to conceal and downplay Clyde's role in the success of the Dominoes, and then having to share the spotlight to a degree within the Drifters, a solo career offered the opportunity to receive all of the accolades due him for once and to have a greater degree of control in his own musical destiny than ever before.

Clyde McPhatter & Bonus



Clyde McPhatter didn't set his sights low either, for it was his hope to become the first young black crossover star, able to appeal to both teenage rock fans of both races as well as to older pop fans and in the process take his place alongside the Perry Comos and Nat "King" Coles of the world as one of the biggest vocal entertainers in the business. But it was a case of misreading the landscape, as figures like Elvis Presley and Little Richard, both of whom were heavily influenced by Clyde, were leading the rock 'n' roll charge that would soon all but obliterate the old rules of the business, in the process forcing traditional pop to go the way of the dinosaur when it came to younger record buyers who were now the primary audience for hit singles. The kind of genteel tailored pop star that had once seemed infallible and held aloft as the pinnacle of success was now seen as yesterday's news, while the wild rockers, perceived as uncouth and uncontrollable to the older generation, were rapidly taking over the airwaves and steering the direction of popular music towards a frenzied new frontier.

McPhatter's efforts to combine the two vastly conflicting styles in his solo career compromised his material too much for him to fully overcome. His fervent rock 'n' roll fanbase were not as pleased with his pop concessions, his drastically toned down and increasingly mannered delivery along with the intrusive addition of syrupy female choruses on many tamer songs, while white adult society could not have cared less about a black superstar trying to reach out to them, no matter how talented he was. Furthermore, the bigger the rock audience itself became with each passing day, the more recent fans of their growing ranks had no idea of McPhatter's past glories with the Dominoes and Drifters that had created this style of music to begin with. They were only looking forward now, to each new artist and record that captured their fancy, and so unlike the audience that had started the rock 'n' roll boom this newer generation didn't even have the same connection and loyalty to him that would've at least sustained interest in what he was doing as he attempted to branch out. Consequently the more McPhatter deviated from the straight-forward rock material they craved, the more irrelevant he became to the ever younger rock audience. He still scored a number of hits with his more artistically pure performances throughout the next eight years, including his final chart topper, 1958's "A Lover's Question", showing that he was more than capable of delivering with the right material, but those types of records were becoming fewer and farther between and his once invulnerable reputation within the music industry began to slowly crumble.

Meanwhile both of his old groups were facing even tougher times. Billy Ward had taken the Dominoes even farther away from their racy beginnings and, like McPhatter, had hoped to conquer the traditional pop style that once had ruled the music world. Even with the astounding vocal talents of Jackie Wilson, the group floundered commercially the farther away from rock they got. Hoping to break into the still lucrative adult club scene they began playing Las Vegas casinos, most of whose audiences had never heard of their original greatness and wouldn't have liked that old style if they had, and the one whiff of mainstream success they craved came after Wilson had gone solo and Eugene Mumford sang lead for them on a comparatively tame version of the old standard "Stardust". It was a long way from Clyde's wild histrionics of "Have Mercy Baby".

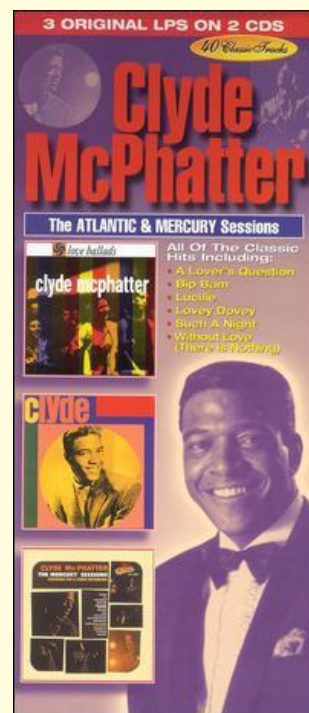
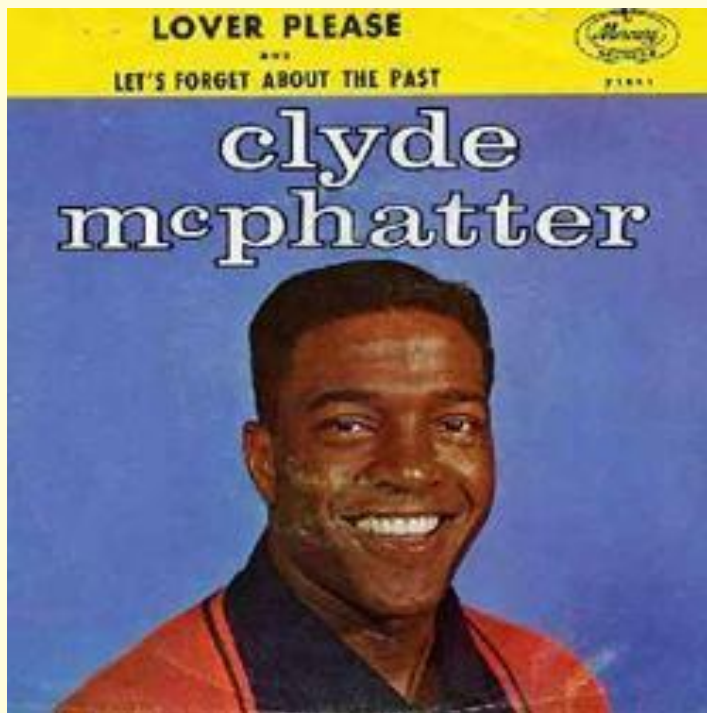
The Drifters too faced diminishing popularity once Clyde left them. They managed to briefly hold onto their momentum with a series of McPhatter-styled replacements at the helm, including notching another #1 R&B hit in 1955 with "Adorable", but as time wore on they slowly began losing relevance without their charismatic and instantly identifiable lead. The frustration of having to try and connect with a new younger and whiter audience proved harder than anticipated and soon the group's core began to split up, with several members leaving, rejoining and eventually getting fired by the group's thrifty manager, until finally, in 1958, they were disbanded completely and an entirely new group of singers with a far different style were brought in to carry on the name and restore them to their former glory.

By the time the new Drifters hit the top again in 1959 with "There Goes My Baby", with Ben E. King on lead, McPhatter's own days as a star were mostly behind him and increasingly it seemed like there was no escaping the downward spiral of his own career. Changing record labels multiple times couldn't produce more than a few tantalizing glimpses to his past glories, 1960's "Ta Ta" going Top Ten R&B and Top 25 Pop, while 1962's "Lover Please" marked his final entry into the Pop Top Ten. Even with those successes fresh on his mind, proving that rock 'n' roll was the best avenue to follow, he stubbornly continued to try and achieve mature pop acceptance with outdated material and arrangements, insisting on strings and lush touches that neutralized his own greatest strengths as a singer and were almost guaranteed of being ignored by the larger rock

Clyde McPhatter & Bonus

audience. In the past when he had tackled standards with the Dominoes ("Harbor Lights") or Drifters ("White Christmas"), he had totally remade them in his own image, retaining only the barest essentials of the originals while imprinting them with his own idiosyncratic stamp. The results had been both aesthetically dazzling and commercially appealing to a young and enthusiastic rock fandom. Now, incomprehensibly, he was hell-bent on abandoning that exhilarating style entirely and sought a return to the very type of music that his early work had helped send packing a decade earlier.

The frustrations of his dwindling sales, coupled with his growing anger over racial hostilities he and his fellow black performers still faced on the road, made Clyde all the more despondant and unstable. A fervent Civil Rights advocate, McPhatter was adamant about organizing black performers to stand up to social injustice, including famously leading an artist boycott of a concert in which he and Sam Cooke grabbed headlines when they refused to perform in Memphis since the audience would be segregated by race. But the slow progress made across the industry and in society on that front, the increasing violence down south by racist whites in retaliation to even these gradual cultural changes and the apathetic reactions to racial unrest he saw up north, plus the overall pressures of having to balance that civic duty he felt was his obligation with the demands of a performer further chipped away at his emotional well-being and he began drinking more and more and consequently his musical output suffered greatly.



By the mid-60's his new records had largely stopped selling and he was forced to ignominiously record cover versions of hit songs done by the "new" Drifters as well as their other famous ex-lead singer, Ben E. King who scored big with his own recently launched solo career, in hopes of finding an unlikely hit by appealing to those curious about the intended irony of the situation. Even Clyde's own last Top 100 Pop hit, 1964's "Deep In The Heart Of Harlem", though a good song and performance, was little more than a quasi-takeoff on the Drifters current style. Although his live appearances still were popular with longtime fans who remembered him from when he ruled the early 50's R&B kingdom, promoters were growing tired of his erratic alcohol-fueled behavior and he began wearing out his welcome even in those venues. When his last record of note, the near-brilliant "Crying Won't Help You Now", done in a thoroughly modern uptown soul style that was ruling the rock airwaves at the times, fizzled out at just #117 on the Pop Charts, it seemed as if McPhatter was fast nearing the brink of irrelevance.

Faced with this unwelcome truth McPhatter subsequently moved to England where a new generation of fans were just discovering his legacy of a decade earlier and he was at least ensured fairly steady work in front of smaller, but at least fairly enthusiastic audiences which must have seemed a relief to him after years of declining interest at home. His personal outlook however remained increasingly bleak and trouble followed him wherever he went, eventually leading to an embarrassing arrest in Great Britain that all but ended his tenure as a viable live performer in that country as well. Even the few potential rays of hope that shone through in these days were quickly dimmed, as when one of his biggest admirers, Otis Redding, had plans to ask McPhatter to record on Redding's newly formed label in an updated style with Otis himself producing, only to see Redding die in a plane crash before the offer could be made. As the turbulent sixties drew to a close McPhatter's career and life were in tatters, so much so that when an interviewer approached him and began by saying what a fan she was of his, Clyde despondently replied, "I have no fans".

By the dawn of the 70's, sensing promise in the 50's rock revival that was sweeping America, McPhatter was determined to make a comeback, reuniting with his old producer Clyde Otis and cutting new tracks in a last-ditch attempt to revive his career. He never got the chance to carry out those plans however, as an alcohol-related heart attack killed him at age 39 in June of 1972, silencing one of the greatest and most influential voices rock 'n' roll music has ever known.

THE CLYDE McPHATTER SINGLES DISCOGRAPHY

(thanks to Marv Goldberg)

<http://www.uncamarcy.com/ClydeMcPhatter/clydemcphatter.html>

THE DOMINOES (with Clyde McPhatter) - with masters numbers

FEDERAL

- 12001 Do Something For Me (F 102 CMP) / Chicken Blues (F 100 BB) - 12/50
12010 Harbor Lights (F 109 CMP) / No! Says My Heart (F 101 CMP) - 1/51
12016 The Deacon Moves In (F 121 LE/CW) / [Other Lips, Other Arms - Little Esther] - 2/51
12022 I Can't Escape From You (F 123 CMP) / Sixty-Minute Man (F 108 BB) - 3/51
12036 Heart To Heart (F 120 LE/CMP) / [Lookin' For A Man - Little Esther] - 7/51
12039 Weeping Willow Blues (F 103 CMP) / I Am With You (F 153 CMP/BB) - 7/51
12059 That's What You're Doing To Me (FX 122 CMP) / When The Swallows Come Back To Capistrano (F 1059 CMP) - 2/52
12068 Deep Sea Blues (F 1056 CMP) / Have Mercy Baby (F 1057 CMP) - 4/52
12072 That's What You're Doing To Me (F 152 CMP) / Love, Love, Love (F 154 BB) - 5/52
12105 I'd Be Satisfied (F 1069 CMP) / No Room (F 1068 JO)/ - 10/52
12106 Yours Forever (F 1074 CMP) / I'm Lonely (F 1073 JO) - 10/52
12114 The Bells (F 1071 CMP) / Pedal Pushin' Papa (F 1070 DMN) - 12/52
12129 These Foolish Things Remind Me Of You (F 156 CMP) / Don't Leave Me This Way (F 155 CMP) - 4/53

Note: A later version of "These Foolish Things" (F1075) issued with same catno.

UNRELEASED FEDERAL

I Ain't Gonna Cry For You (F 1072 BW/DMN) - on a 1966 King LP

FEDERAL LEADS (Clyde is on all the above recordings, other than the Little Esther solos)

CMP = Clyde McPhatter; BB = Bill Brown; LE = Little Esther [Jones];

CW = Charlie White; JO = Johnny Oliver; DMN = David McNeil;

BW = Billy Ward

CLYDE McPHATTER'S ATLANTIC RECORDINGS

(Including his songs with the Drifters - with master numbers)

ATLANTIC

- 1006 Money Honey (1105 CMP) / The Way I Feel (1104 CMP) - 9/53
1019 Lucille (1087 CMP) / Such A Night (1152 CMP) - 1/54
1029 Honey Love (1203 CMP) / Warm Your Heart (1153 CMP) - 5/54
1036 Oh What A Dream (**RB**) / Please Don't Freeze (**RB**) - 6/54
1043 Someday You'll Want Me To Want You (1229 CMP/BP) / Bip Bam (CMP) - 10/54
1044 Somebody Touched Me (**RB**) / [Mambo Baby - Ruth Brown] - 10/54
1048 White Christmas (1202 BP/CMP) / The Bells Of St. Mary's (1201 CMP) - 11/54
1055 Gone (1106 CMP) / What'cha Gonna Do (1204 CMP) - 2/55
1070 Everyone's Laughing (1339 CMP-1) / Hot Ziggety (1341 CMP-1) Clyde McPhatter (Vocal Quartet) - 8/55
1077 I Gotta Have You (1852) / Love Has Joined Us Together (1853) Clyde & Ruth Brown duets - 10/55
1081 Seven Days (1850) / I'm Not Worthy Of You (1849)- 1/56
1082 Old Man River (**RB**) / [I Wanna Do More - Ruth Brown] - 1/56
1092 Treasure Of Love / When You're Sincere - 4/56
1106 Thirty Days / I'm Lonely Tonight - 9/56
1117 Without Love (There Is Nothing) / I Make Believe - 12/56
1133 Just To Hold My Hand / No Matter What - 4/57
1149 Long, Lonely Nights / Heartaches - 7/57
1158 Rock And Cry / You'll Be There - 9/57
1170 No Love Like Her Love / That's Enough For Me - 1/58
1185 Come What May / Let Me Know - 5/58
1199 A Lover's Question [bass is Noah Hopkins] / I Can't Stand Up Alone - 9/58
2018 Lovey Dovey / My Island Of Dreams - 2/59
2028 Try, Try, Baby (1231 CMP-1) / Since You've Been Gone - 6/59
2038 There You Go (1230 CMP-1) / You Went Back On Your Word - 9/59
2049 Don't Dog Me (1151 CMP-1) / Just Give Me A Ring - 1/60
2060 Let The Boogie Woogie Roll (1108 CMP-1) / Deep Sea Ball - 4/60
2082 If I Didn't Love You Like I Do (1228 CMP-1) / Go! Yes Go! - 11/60

UNRELEASED DRIFTERS

Three Thirty Three (1342 CMP) - on *Their Greatest Recordings - The Early Years* - Atco SD33-375 - 1971

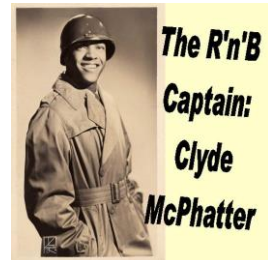
Sugar Coated Kisses (1340 CMP) - never released in any form; master assumed destroyed

ATLANTIC LEADS (if no lead is listed, it's a Clyde McPhatter solo)

CMP = Clyde McPhatter, leading the Drifters;

CMP-1 = Clyde McPhatter, leading the Drifters (who were uncredited - or the Cues on 1070);

RB = Ruth Brown, prob. backed up by Clyde McPhatter & the Drifters (uncredited); BP = Bill Pinkney



THE REST OF CLYDE'S SINGLES

MGM

- 12780 I Told Myself A Lie / (I'm Afraid) The Masquerade Is Over - 1959
- 12816 Twice As Nice / Where Did I Make My Mistake - 1959
- 12843 Let's Try Again / Bless You - 1959
- 50134 Let's Try Again / Bless You - 1959 (stereo version)
- 12877 Think Me A Kiss / When The Right Time Comes Along - 1960
- 12949 One Right After Another / This Is Not Goodbye - 1960
- 12988 The Glory Of Love / Take A Step - 1961

MERCURY

- 71660 Ta Ta / I Ain't Givin' Up Nothin' (If I Can't Get Somethin' From You) - 1960
- 71692 I Just Want To Love You / You're For Me - 1960
- 71740 One More Chance / Before I Fall In Love Again - 1960
- 71783 Tomorrow Is A-Comin' / I'll Love You Till The Cows Come Home - 1961
- 71809 A Whole Heap O'love / You're Movin' Me - 1961
- 71841 I Never Knew / Happiness - 1961
- 71868 Same Time, Same Place / Your Second Choice - 1961
- 71941 Lover Please / Let's Forget About The Past - 1962
- 71987 Little Bitty Pretty One / Next To Me - 1962
- 72025 Maybe / I Do Believe - 1962
- 72051 The Best Man Cried / Stop - 1962
- 72166 So Close To Being In Love / From One To One - 1963
- 72220 Deep In The Heart Of Harlem / Happy Good Times - 1963
- 72253 Second Window, Second Floor / In My Tenement - 1964
- 72317 Lucille / Baby, Baby - 1964
- 72407 Crying Won't Help You Now / I Found My Love - 1965

AMY

- 941 Everbody's Somebody's Fool / I Belong To You - 1965
- 950 Little Bit Of Sunshine / Everybody Loves A Good Time - 1966
- 968 A Shot Of Rhythm And Blues / I'm Not Going To Work Today - 1966
- 975 Sweet And Innocent / Lavender Lace - 1967
- 993 I Dreamt I Died / Lonely People Can't Afford To Cry - 1967

DERAM

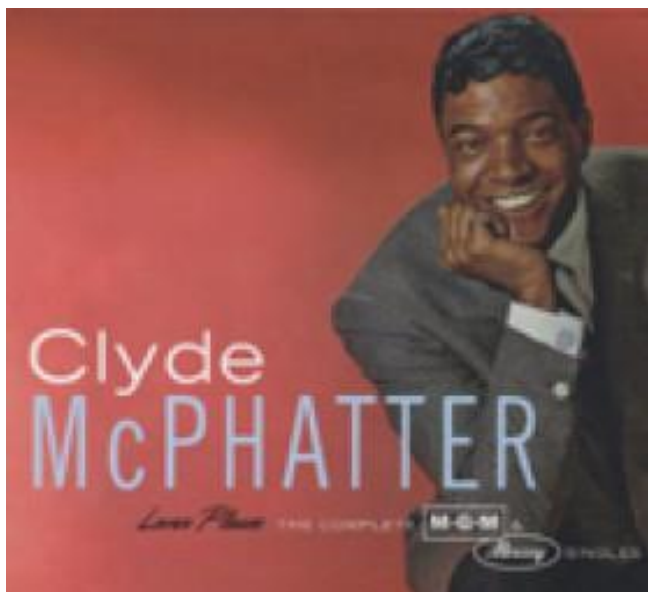
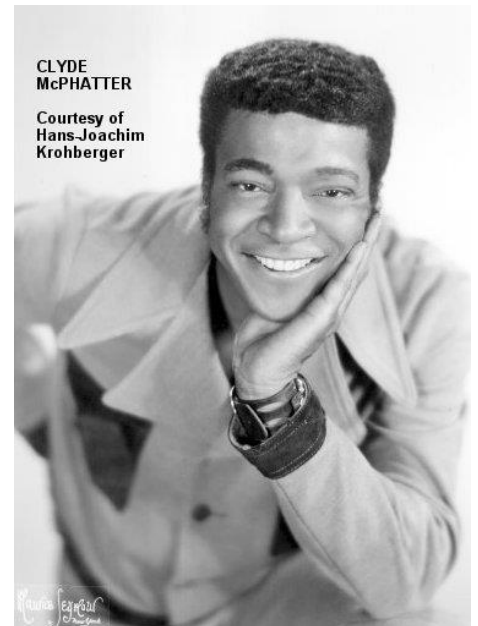
- 85032 Thank You Love / Only A Fool - 1968
- 85039 Baby You've Got It / Baby I Could Be So Good At Loving You - 1969

B & C

- 106 - Denver / Tell Me - 1969

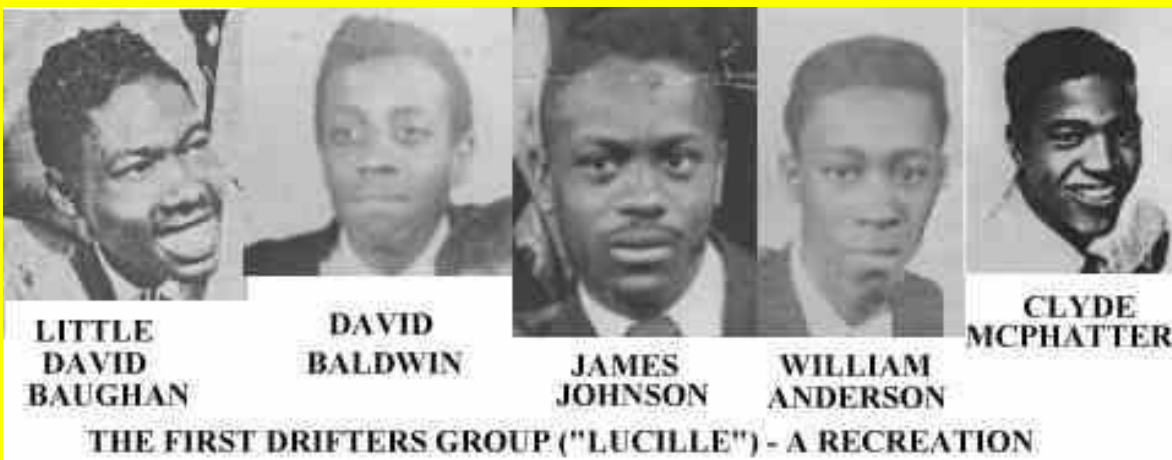
DECCA

- 32719 Book Of Memories / I'll Belong To You - 1970
- 32753 Why Can't We Get Together / Mixed-Up Cup - 1970



Lover Please – Complete MGM and Mercury (2CD) HIP CDHIP4233

Clyde McPhatter & Bonus



Clyde's R&B Top 10 Hits for Federal

All as uncredited lead for **The Dominoes** (the last three issued as **Billy Ward and his (or the) Dominoes**)

		
<p>Do Something For Me February 1951 #6 Rec in N.Y. Nov 14, 1950 w. Charlie White, Joe Lamont, Bill Brown, Billy Ward</p>	<p>I Am With You November 1951 #8 Rec in N.Y. May 14, 1951 w. Charlie White, Joe Lamont, Bill Brown, Billy Ward</p>	<p>That's What You're Doing To Me April 1952 #7 Rec in Cinc. Ohio Jan 26 or N.Y. May 14, 1951 w. Charlie White, Joe Lamont, Bill Brown, Billy Ward (there actually exist three masters of this song)</p>

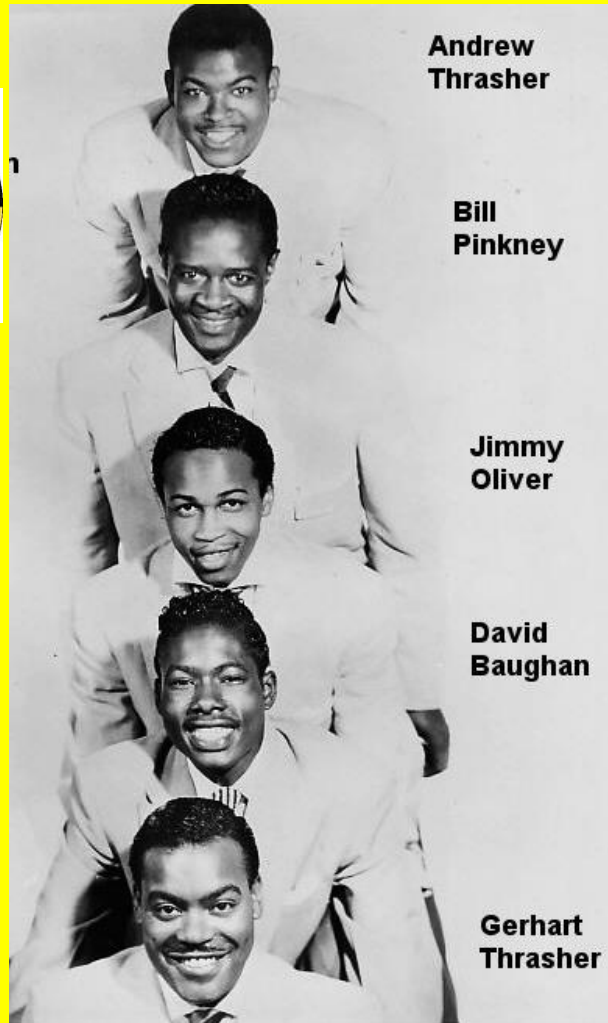
		
<p>Have Mercy Baby June 1952 #1 for 10 weeks Rec Cincinnati, Ohio Jan 28, 1952 w. James Van Loan, Joe Lamont, David McNeil, Billy Ward</p>		

		
<p>I'd Be Satisfied December 1952 #8 Rec Cinc, Ohio Sep 17, 1952 w. James Van Loan, Joe Lamont, David McNeil, Billy Ward</p>	<p>The Bells February 1953 #3 Rec Cinc, Ohio Sep 17, 1952 w. James Van Loan, Joe Lamont, David McNeil, Billy Ward</p>	<p>These Foolish Things Remind Me Of You June 1953 #5 Rec Cinc, Ohio Sep 17, 1952 w. James Van Loan, Joe Lamont, David McNeil, Billy Ward</p>

Clyde McPhatter & Bonus



The Drifters in 1953 (above and below left), mid 1954 (below right – w guitarist Jimmy Oliver), and in 1955 (bottom left). Center image nrlow left: Bill P, Willie F, Clyde, Andrew, and Gerhart.



Clyde's R&B Top 10 Hits for Atlantic

All as (differing) credited lead for **The Drifters**



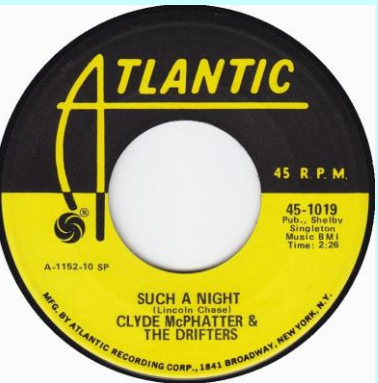
The image shows three Atlantic Records singles for the song "Money Honey". The left and right singles are A-1108 (45-1006) with a yellow label, featuring the Atlantic logo and song details. The middle single is A-1108 (45-1006) with an orange label, featuring the Atlantic logo and song details. The song is "Money Honey" (J. Stone) by Clyde McPhatter and The Drifters, recorded in New York City on August 9, 1953.

Money Honey
November 1953 #1 for 11 weeks
Rec New York City Aug 9, 1953
w. Andrew Thrasher, Gerhart Thrasher, Bill Pinkney, Willie Ferbie



The image shows an Atlantic Records single for "Lucille" (Clyde McPhatter) by The Drifters, catalog number A-1087-10 SP (45-1019). The label is yellow with the Atlantic logo and song details. It was recorded in New York on June 28, 1953.

Lucille
March 1954 #7
Rec in N.Y. June 28, 1953
w. Little David Baughan, William Anderson, David Balwin, James Johnson



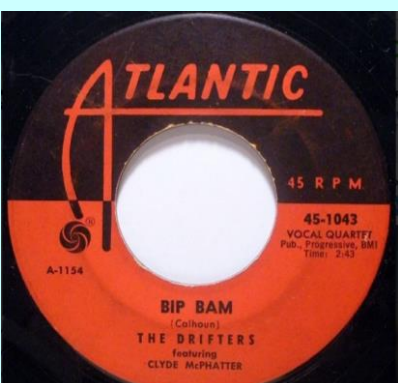
The image shows an Atlantic Records single for "Such A Night" (Lincoln Chase) by The Drifters, catalog number A-1182-10 SP (45-1019). The label is yellow with the Atlantic logo and song details. It was recorded in New York on November 12, 1953.

Such A Night
April 1954 #2
Rec in N.Y. Nov 12, 1953
w. Andrew Thrasher, Gerhart Thrasher, Bill Pinkney, Jimmy Oliver (gtr)



The image shows an Atlantic Records single for "Honey Love" (McPhatter - Gerald) by The Drifters, featuring Clyde McPhatter, catalog number A-1203 (45-1019). The label is orange with the Atlantic logo and song details. It was recorded in New York on February 4, 1954.

Honey Love
July 1954 #1 for 8 weeks
Rec in N.Y. Febr 4, 1954
w. Andrew Thrasher, Gerhart Thrasher, Bill Pinkney, Jimmy Oliver (gtr)



The image shows an Atlantic Records single for "Bip Bam" (Cathouse) by The Drifters, featuring Clyde McPhatter, catalog number A-1154 (45-1043). The label is orange with the Atlantic logo and song details. It was recorded in New York on November 12, 1953.

Bip Bam
November 1954 #7
Rec in N.Y. Nov 12, 1953
w. Andrew Thrasher, Gerhart Thrasher, Bill Pinkney, Jimmy Oliver (gtr)



The image shows an Atlantic Records single for "White Christmas" (Berlin) by The Drifters, featuring Clyde McPhatter and Bill Pinkney, catalog number A-1202 (45-1048). The label is red with the Atlantic logo and song details. It was recorded in New York on February 4, 1954.

White Christmas
Jan 1955 #2 and Jan 1956 #5
Rec in N.Y. Febr 4, 1954
w. Andrew Thrasher, Gerhart Thrasher, Bill Pinkney, Jimmy Oliver (gtr)



The image shows an Atlantic Records single for "What'Cha Gonna Do" (Nepaire) by The Drifters, catalog number A-1204 (45-1055). The label is yellow with the Atlantic logo and song details. It was recorded in New York on February 4, 1954.

What'Cha Gonna Do
May 1955 #2
Rec in N.Y. Febr 4, 1954
w. Andrew Thrasher, Gerhart Thrasher, Bill Pinkney, Jimmy Oliver (gtr)

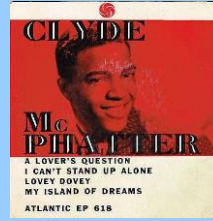
Clyde's "solo" R&B Top 10 Hits

<p>ATLANTIC 45 R.P.M. A-1433 45-1077 VOCAL Pub. Music, BMI Time: 2:35 LOVE HAS JOINED US TOGETHER (James Sink) RUTH BROWN and CLYDE McPHATTER with Orchestra</p>	<p>ATLANTIC 45 R.P.M. A-1450 45-1081 VOCAL Pub. Progressive P Time: 2:25 SEVEN DAYS (Carroll-Taylor) CLYDE McPHATTER with Vocal Chorus and Orchestra</p>	<p>ATLANTIC 45 R.P.M. A-1924 45-1092 VOCAL Pub. Progressive P Time: 2:27 TREASURE OF LOVE (Hudson-Jagels) CLYDE McPHATTER with Vocal Chorus and Orchestra</p>	<p>ATLANTIC 45 R.P.M. A-2158 45-1117 VOCAL Pub. Progressive P Time: 2:31 WITHOUT LOVE (There Is Nothing) (Danny Small) CLYDE McPHATTER</p>
<p>Love Has Joined Us Together December 1955 #8 Rec in N.Y. Aug 29, 1955 Ruth Brown and Clyde McPhatter with Orchestra</p>	<p>Seven Days January 1956 #2 Rec in N.Y. Aug 25, 1955 with Vocal Chorus and Orchestra</p>	<p>Treasure Of Love July 1956 #1 for 1 week Rec in N.Y. March 4, 1956 with Vocal Chorus and Orchestra</p>	<p>Without Love (There Is Nothing) January 1957 #4 Rec in N.Y. Oct 10, 1956</p>

<p>ATLANTIC 45 R.P.M. A-2342 45-1133 VOCAL Pub. Lion, BMI Time: 2:18 JUST TO HOLD MY HAND (Ferryman-Robey) CLYDE McPHATTER Orchestra and Chorus directed by RAY ELLIS</p>	<p>ATLANTIC A-2657 Vocal Pub. G & H, BMI Time: 2:26 LONG LONELY NIGHTS (Uniman - Abbott - Andrews - Henderson) CLYDE McPHATTER Orchestra & Chorus directed by BUDD JOHNSON 1149</p>	<p>ATLANTIC A-2921 45-AT-1185 Vocal Time: 2:42 COME WHAT MAY (Tabernash) CLYDE McPHATTER with HOWARD BIGGS Orch.</p>
<p>Just To Hold My Hand May 1957 #6 Rec in N.Y. Feb 13, 1957 Orchestra and Chorus directed by Ray Ellis</p>	<p>Long Lonely Nights September 1957 #1 for 1 week Rec in N.Y. June 30, 1957 Orchestra and Chorus directed by Budd Johnson</p>	<p>Come What May July 1958 #3 Rec in N.Y. Feb 26, 1958 with Howard Biggs Orch.</p>

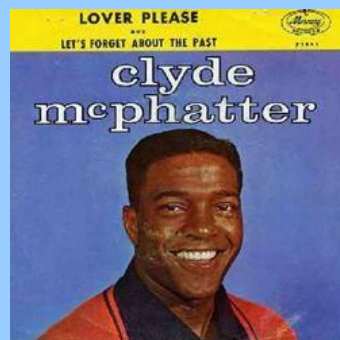
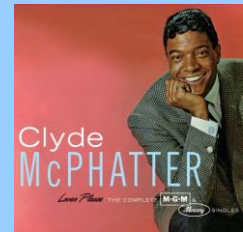
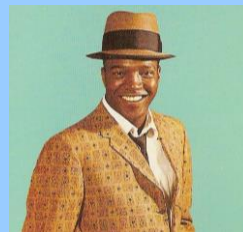
<p>ATLANTIC 78 R.P.M. A-3117 Pub. Edon-Progressive AT. 1199 Vocal BMI-Time: 2:36 A LOVER'S QUESTION (Benton - Williams) CLYDE McPHATTER</p>	<p>Mercury RECORDS HIGH FIDELITY 71660X45 YW20164 Olinde Music Inc. (BMI) 2:10 Vocal TA TA (Oliver-McPhatter) CLYDE McPHATTER MERCURY RECORD CORPORATION MADE IN U.S.A.</p>	<p>Mercury RECORDS HIGH FIDELITY 72220 YW1-25467 The January Music Group (BMI) 2:29 Vocal Produced by Shelby Stapleton DEEP IN THE HEART OF HARLEM (Jimmy Yodanis - Carl Spencer) CLYDE McPHATTER Arranged and conducted by Alan Lorber VENDOR: MERCURY RECORD CORPORATION</p>
<p>A Lover's Question December 1958 #1 for 1 week Rec in N.Y. Aug 7, 1958 featuring Noah Hopkins, bass vcl</p>	<p>Ta Ta September 1960 #7 Rec in N.Y. June 20, 1960 f. Belford Hendricks, cond; Jimmy Oliver, gtr</p>	<p>Deep In The Heart Of Harlem February 1964 #10 Rec in N.Y. Oct 23, 1963 Arranged and Conducted by Alan Lorber</p>

The two Top 10 Pop Hits of Clyde McPhatter



A Lover's Question

January 1959 Pop #6 (Billboard), Pop #10 (Cash Box)
Rec in N.Y. Aug 7, 1958 featuring Noah Hopkins, bass vcl (Clyde's photo 1959)



Lover Please

April 1962 Pop #7 (Billboard and Cash Box)
Rec in N.Y. ca Febr 1962 (featuring King Curtis, tenor sax)
Arranged by Stan Applebaum



Is this his Very Best?

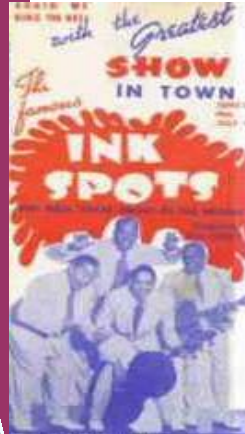
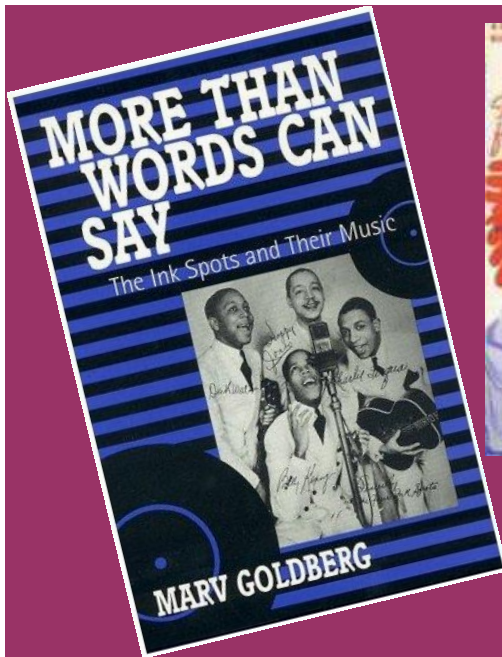


Original A-side of "Bip Bam"
Released in October, 1954 – recorded in New York City March 14, 1954
with Bill Pinkney co-lead (bass), Andrew Thrasher, Gerhart Thrasher,
and Jimmy Oliver, gtr.

Produced by Ahmet Ertegun and Jerry Wexler.

the original Ink Spots – the “Grandfathers of Doo Wop”

From Wikipedia, the free encyclopedia (slightly edited)



The Ink Spots	
Origin	Indianapolis, Indiana and New York
Genres	Vocal
Years active	1934–1954
Labels	Victor, Decca (Brunswick in UK)
Early members	Jerry Daniels Charlie Fuqua Deek Watson Hoppy Jones Bill Kenny Bernie Mackey Adriel McDonald Huey Long Billy Bowen Cliff Givens Herb Kenny

They first recorded for Victor Records in 1935, but although the group was growing rapidly in popularity their early record releases were not commercially successful. Their first recordings included songs such as "Swingin' On The Strings", "Your Feet's Too Big", "Don't Low No Swingin' In Here" and "Swing, Gate, Swing".

Bill Kenny (June 12, 1914 – March 23, 1978) **joins**

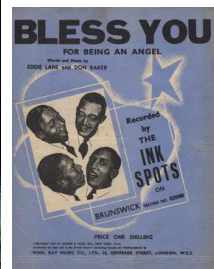
The Ink Spots (aka Ink Spots) were an American vocal group popular in the 1930s and 1940s. Their music led to the rhythm and blues and rock and roll musical genres, and the subgenre doo-wop. The group was widely accepted in both the white and black communities, largely due to the ballad style introduced to the group by lead singer Bill Kenny. The group was inducted into the Rock & Roll Hall of Fame in 1989. Since the Ink Spots disbanded in 1954, there have been well over 100 vocal groups calling themselves "the Ink Spots" without any right to the name, and without any original members of the group. These groups often have claimed to be "2nd generation" or "3rd generation" Ink Spots. Many such groups are still touring today. The Ink Spots songs often began with a four-bar guitar riff, using the chords I - #dim - ii7 - V7, followed by the tenor Bill Kenny, who sang the whole song through. After Kenny finished singing, the bass would either recite the first half, or the bridge of the song, or would speak the words, almost in a free form, that were not part of the song, commonly using the words "Honey Child", or "Honey Babe", expressing his love for his darling in the song. This was followed by Kenny, who finished up singing the last refrain or the last half of the song. On some songs Deek Watson would sing the lead rather than Bill Kenny. This was mostly on the uptempo "Jive" songs.

In 1936 Jerry Daniels was replaced by a young singer from Baltimore (born in Philadelphia) named Bill Kenny. Kenny signed with The Ink Spots after winning 1st place in an amateur contest at Harlem's Savoy Ballroom. Three years later Kenny would be credited for bringing the group to global success with his unusual high tenor ballad singing (he led the majority of Ink Spots hits). In 1938 after being in the group for two years, Bill Kenny started to introduce the group to a new format that he called "Top & Bottom". This format was used primarily for ballads rather than the uptempo "jive" songs the group was used to performing. This format called for the tenor (Bill Kenny or Deek Watson) to sing the lead for one chorus followed by a chorus performed by Bass singer Hoppy Jones where he would recite the lyrics rather than sing them. After a chorus of the "talking bass" the lead tenor would carry out the rest of the song until the end. The earliest example of their "Top & Bottom" format is from a radio broadcast from 1938. The song entitled "Tune In on My Heart" features Bill Kenny taking the lead and Hoppy Jones performing the talking bass. The year 1938 also saw Bill Kenny taking his first feature solo in Decca studios. His feature was on a song entitled "I Wish You the Best of Everything". Although it wasn't in the "Top & Bottom" format it was a ballad and did use the signature Ink Spots guitar intro. Even though this record did get a good response it wasn't very successful in terms of record sales and didn't reach the pop charts. Kenny died in New Westminster, Canada (he recorded as soloist 1951-1978).

The 1930s

The Ink Spots formed in the early 1930s in Indianapolis. The founding members were:

- Orville "Hoppy" Jones** (born 17 February 1902, Chicago, Illinois – d. 18 October 1944, New York City) sang bass. He played cello in the manner of a stand up bass.
- Ivory "Deek" Watson** (born 18 July 1909, Mounds, Illinois – d. 4 November 1969, Washington, D.C.) sang tenor and played tenor guitar.
- Jerry Daniels** (b. 14 December 1915 – d. 7 November 1995, Indianapolis, Indiana) sang tenor and played guitar and ukulele.
- Charlie Fuqua** (b. 20 October 1910 – d. 21 December 1971, New Haven, Connecticut) had a baritone voice and played guitar.



As "Jerry and Charlie", Daniels and Fuqua had formed a vocal duo performing in the Indianapolis area around 1931. About the same time, Jones and Watson were part of a quartet, "The Four Riff Brothers", who appeared regularly on radio station WLW in Cincinnati, Ohio. In 1933, that group disbanded, and Watson, Daniels and Fuqua got together to form a new vocal, instrumental and comedy group, which was initially called "King, Jack, and Jester". They continued to appear regularly on radio in Ohio, and became a foursome when Jones was added to the group the following year. In July 1934 they accepted a booking at the Apollo Theater, New York, supporting Tiny Bradshaw. At that point they changed their name to "The Four Ink Spots" at the request of bandleader Paul Whiteman, to avoid confusion with his vocal group "The King's Jesters". Later that year, The Ink Spots achieved international success touring the UK with Jack Hylton's Orchestra.

On January 12, 1939, The Ink Spots entered Decca studios to record a ballad written by a young songwriter named Jack Lawrence. This ballad, "If I Didn't Care", was to be one of their biggest hits, selling over 19 million copies and becoming the 7th-best-selling single of all time. It was also the first recording by the group to reach the US Pop Charts. Despite its popularity, "If I Didn't Care" never reached #1 on the US Pop Charts, staying at #2 for several weeks. This is the first studio recorded example of The Ink Spots "Top & Bottom" format with Bill Kenny singing lead and Hoppy Jones performing the "talking bass". For this recording, each member was paid \$37.50; however, after the record sold 200,000 Decca destroyed the original contract and the group was paid an additional \$3,750. This was the recording that brought the group to global fame and also the recording that would establish the "Top & Bottom" format as The Ink Spots "trademark". From 1939 until the group's

Clyde McPhatter & Bonus

disbanding in 1954, most of their songs would employ this format. The year 1939 also saw The Ink Spots at the top of the US Pop Charts with five other recordings that featured Bill Kenny in the "Top & Bottom" format. Their biggest hit of 1939 was the Lombardo, Marks & Hill ballad "Address Unknown". This was their first #1 hit on the US Pop Charts. Other chart toppers from 1939 included "My Prayer", "Bless You", "Memories of You", and "I'm Gettin' Sentimental Over You".

The 1940s

Recordings

Between the years 1940 and 1949 the Ink Spots had well over 30 hits on the US Pop Charts. Many of these records made # 1 on early versions of the US pop charts - "The Gypsy" was their biggest chart success (Kenny, lead), staying at the # 1 position for 13 weeks in 1946. In 1944 The Ink Spots teamed up with Ella Fitzgerald to record "I'm Making Believe", and "Into Each Life Some Rain Must Fall". Both of these recordings featured Bill Kenny and reached #1 on the US Pop Charts. Fitzgerald teamed up with The Ink Spots again in 1945 to record "I'm Beginning to See the Light" and "That's the Way It Is".

Movies

In 1941 The Ink Spots were featured in *The Great American Broadcast* starring John Payne and Alice Faye. In the film The Ink Spots played Pullman porters who would sing during their break. Later in the movie The Ink Spots "make it big time" and sing live on the radio. In the movie the group can be seen singing "Alabamy Bound", "I've Got a Bone to Pick with You" and a short segment of "If I Didn't Care".

In 1942 The Ink Spots were featured in an Abbott and Costello film, *Pardon My Sarong*. In this film The Ink Spots playing singing waiters. The group can be seen singing "Do I Worry?" and "Shout Brother Shout". "If I Didn't Care" was also featured in the opening scene of the 1994 film *The Shawshank Redemption*. "If I Didn't Care" was also featured at the end of the 2013 documentary "We Steal Secrets: The Story of WikiLeaks".



Splintering

Charlie Fuqua was drafted in 1943, and was replaced by Bernie Mackey. Hoppy Jones, an important personality to the group, died in October, 1944 after collapsing on stage at the Cafe Zanzibar in New York City, near the height of their popularity. Hoppy Jones had been having cerebral hemorrhages for a year, and had fallen ill from it. In June 1944 Bill Kenny and Deek Watson began feuding, leading to fragmentation in 1945. Watson went on to form a group called the Brown Dots (which later became the Four Tunes). He later formed a host of offshoot Ink Spots groups in the 1950s and 1960s.

Watson's place was taken in the original group by Billy Bowen (born 3 January 1909 -d. 27 September 1982), and Jones was replaced by Cliff Givens (who was replaced eventually by Herbert Kenny, Bill's twin brother, consequently born on the same date and died 11 July 1992). Mackey left at this time and was briefly replaced by Huey Long of Houston, Texas.

Charlie Fuqua was discharged in 1945 and returned to the group later that year, replacing Huey Long. This lineup of Bill Kenny, Billy Bowen, Charlie Fuqua, and Herb Kenny recorded into the early 1950s, when Herb Kenny left and was replaced by Adriel McDonald. Bowen left the next year and was replaced by Teddy Williams. Ernie Brown substituted for Williams for a short time and Fuqua left in 1952 to form his own group. He was replaced first by Jimmy Cannady, then by Everett Barksdale. Fuqua would lead a separate Ink Spots group in the future. In 1954 Bill Kenny officially disbanded The Ink Spots after an appearance at the "Bolero Bar" in Wildwood, New Jersey.



Charlie Fuqua's Ink Spots

In 1952, Charlie Fuqua left the original Ink Spots led by Bill Kenny to form his own Ink Spots group. A court ruled that Fuqua would have to use the name "The 'New' Ink Spots" but after a short time, he dropped the 'New' and called his group "The Ink Spots". Starting sometime in 1953, Fuqua's Ink Spots was recording for King Records.

This group's lineup changed for different recording sessions but the group always consisted of four members. Individual members who recorded with Fuqua's Ink Spots for King Records included Charles Fuqua, Jimmy Holmes, Harold Jackson, Leon Antoine, Isaac Royal, and Essex Scott. They recorded popular tunes of the day such as "Ebb Tide" (1953), "Changing Partners", "Stranger in Paradise" (1954) and "Melody of Love" (1954, 1955). Their 1954 version of "Melody of Love" was recorded prior to the Billy Vaughn version, which was released in late-1954 and became a #1 hit in 1955; it was re-released in 1955. Later on, Charlie Fuqua's Ink Spots recorded a couple of albums and a few singles for Verve Records.

Charlie Fuqua's Ink Spots continued until the early 1970s. Although the members of Fuqua's Ink Spots changed several times through its existence, notable members included Jimmy Holmes, Deek Watson, Charlie Owens, Essex Scott, Leon Antoine, Isaac Royal and Harold Jackson. Fuqua's pianist and arranger was Herman Flintall, formerly with the Golden Gate Quartet. Harold Jackson, who toured and recorded with both Deek Watson and Charlie Fuqua, toured Australia with them in the early 1950s. He died at the age of 102 on December 6, 2012.

Deek Watson's Ink Spots

Deek Watson, who had been forced out of the original Ink Spots in 1944 and briefly sang with Charlie Fuqua's Ink Spots in 1952-1953, started his own Ink Spots group in 1954. He also called his group "The Ink Spots". Watson made numerous recordings with his and various other "Ink Spots" groups in the 1950s and 1960s.

Other groups called The Ink Spots

Starting in 1954, groups calling themselves "The Ink Spots" sprang up all around the United States. Some groups contained original members Charlie Fuqua or Deek Watson, but most had no ties to the original group whatsoever. Many groups claimed to have the rights to the name, but no one did. Still, lawsuits were filed between various groups and there was great confusion as to who owned the naming rights. Some groups avoided lawsuits by naming themselves "The Fabulous Ink Spots", "The 5 Fabulous Ink Spots", "The Famous Ink Spots", "The Amazing Ink Spots", "The Original Ink Spots," and more. From 1954 to the present, more than 100 groups have used the name "The Ink Spots".

Legitimate members of The Ink Spots

Legitimate members of The Ink Spots included Bill Kenny, Deek Watson, Charlie Fuqua, Hoppy Jones, Bernie Mackey, Huey Long, Cliff Givens, Billy Bowen, Herb Kenny, Adriel McDonald, Jimmy Cannady, Ernie Brown, Henry Braswell, Teddy Williams and Everett Barksdale. Pianists and arrangers included Bob Benson, Asa "Ace" Harris, Bill Doggett, Ray Tunia, Harold Francis and Fletcher Smith. Some singers have tenuous ties to Deek Watson's or Charlie Fuqua's offshoot groups; many, with no credentials whatsoever, claim to be "original" members.

Clyde McPhatter & Bonus

Hit singles (The U.S. R&B Charts were actually labelled "Harlem Hit Parade" and then from 1945 "Race Records").



Year	Single	Chart positions	
		US ^{POP}	US R&B
1939	"If I Didn't Care"	2	—
	"You Bring Me Down"	14	—
	"Address Unknown"	1	—
	"My Prayer"	3	—
	"Bless You"	15	—
1940	"Memories of You"	29	—
	"I'm Gettin' Sentimental Over You"	26	—
	"When the Swallows Come Back to Capistrano"	4	—
	"Whispering Grass (Don't Tell the Trees)"	10	—
	"Maybe"	2	—
	"Stop Pretending"	16	—
	"You're Breaking My Heart All Over Again"	17	—
	"We Three (My Echo, My Shadow and Me)"	1	—
	"My Greatest Mistake"	12	—
	"Java Jive"	15	—
	1941	"Please Take a Letter, Miss Brown"	25
"Do I Worry?"		8	—
"I'm Still Without a Sweetheart (Cause I'm Still in Love with You)"		19	—
"So Sorry"		24	—
"Until the Real Thing Comes Along"		24	—
"I Don't Want to Set the World on Fire"		4	—
"Someone's Rocking My Dreamboat"		17	—
1942	"Ev'ry Night About This Time"	17	6
	"This Is Worth Fighting For"	—	9
	"Just as Though You Were Here"	—	10
1943	"Don't Get Around Much Anymore"	2	1
	"If I Cared a Little Bit Less"	20	10
	"I'll Never Make the Same Mistake Again"	19	—
	"I Can't Stand Losing You"	—	1
1944	"Don't Believe Everything You Dream"	14	6
	"Cow Cow Boogie" (with Ella Fitzgerald)	10	1
	"A Lovely Way to Spend an Evening"	2	—
	"I'll Get By (As Long as I Have You)"	7	4
	"Someday I'll Meet You Again"	14	—
	"I'm Making Believe" (with Ella Fitzgerald)	1	2
1945	"Into Each Life Some Rain Must Fall" (with Ella Fitzgerald)	1	1
	"I'm Beginning to See the Light" (with Ella Fitzgerald)	5	—
1946	"The Gypsy"	1	1
	"Prisoner of Love"	9	5
	"To Each His Own"	1	3
1947	"You Can't See the Sun When You're Crying"	19	—
	"Ask Anyone Who Knows"	17	5
1948	"The Best Things in Life Are Free"	—	10
	"Say Something Sweet To Your Sweetheart"	22	—
	"You Were Only Fooling (While I Was Falling in Love)"	8	15
1949	"You're Breaking My Heart"	9	—
	"Who Do You Know In Heaven That Made You the Angel You Are?"	21	—
1950	"Echoes"	24	—
	"Sometime"	26	—
1951	"If"	23	—
	"It Is No Secret" (Bill Kenny solo)	18	—
1952	"(That's Just My Way of) Forgetting You" (Bill Kenny solo)	23	—



USAF COMBAT JET FIGHTERS CENTURY SERIES



(Numbers built and service period)

F-100 (2,294, in service 1954-79), **F-101** (807, 57-72), **F-102** (1,000, 56-79), **XF-103** (mockup 1953), **F-104** (2,578, 1958-2004), **F-105** (833, 58-84), **F-106** (342, 59-98), **(Y)F-107A** (3 prototypes 56-57, not in service), **XF-108** (mockup 1959), **XF-109** (mockup 1960), **F-110** (F4 Phantom II, built: 5,195, in service 1960-2016 - still in service abroad), **F-111** (563, 1967-2010), **F-117** (64, 1983-2008).



Insert top left: F-110, right F111 (later USAF bomber EF-111A Raven). Above: XF-103 (mockup), F-107A (second prototype), XF-108 (mockup), XF-109 (mockup). Insert bottom right: F-117.

North American F-100C, Super Sabre
First Flight: May 1953
United States Air Force Thunderbirds, 1956-1963
Nellis Air Force Base, Nevada

McDonnell F-101A, Voodoo
First Flight: September 1954
81st Tactical Fighter Wing
RAF Bentwaters, UK

Convair F-102, Delta Dagger
First Flight: October 1953
157th Fighter Intercept Squadron
South Carolina Air National Guard

Republic XF-103, Thunderwarrior
Builder's Mock-up, March 1953

Lockheed F-104C, Starfighter
First Flight: March 1954
479th Tactical Fighter Wing
George Air Force Base, California

Republic F-105D, Thunderchief
First Flight: October 1955
"The Polish Glider"
44th Tactical Fighter Squadron
Takhli, Thailand
Major Don Kutyna, 1970

Convair F-106, Delta Dart
First Flight: December 1956
87th Fighter Intercept Squadron
K. I. Sawyer Air Force Base, Michigan

North American F-107A, Ultra Sabre
Second Prototype: 1956
Displayed At USAF Museum

North American XF-108, Rapier
Builder's Mock-up, September 1959

Bell XF-109
Vertical Take-off and Land Fighter
Builder's Mock-up, December 1960

McDonnell Douglas F-110 Spectre
Redesignated F-4 Phantom II
First Flight: May 1958
Colonel Robin Olds
Scat XXVII
433 TFS/8 TFW, Vietnam

General Dynamics F-111A, Aardvark
First Flight: December 1964
27th Tactical Fighter Wing
Cannon Air Force Base, New Mexico

Lockheed Martin F-117, Nighthawk
First Flight: June 1981
49th Fighter Wing
Holloman Air Force Base, New Mexico

United States Air Force Century Series Fighters, 1953 - 2009

Original Artwork by Steve Freeman, Copyright 2010, Email: steve@aeronautarts.com

US COMBAT JET AIRCRAFT ACTIVE IN 2017

From Wikipedia List of active United States military aircraft (with introduction and numbers in service, and serves until...)

Air Force



Fairchild Republic A-10C Thunderbolt II (1977:283) up to 2040, Rockwell B-1B Lancer (1986:62), Northrop Grumman B-2A Spirit (1997:20), Boeing B-52H Stratofortress (1955:76) up to 2045



McDonnell Douglas F-15 Eagle (1976:192) up to at least 2022, F-15E Strike Eagle (1988:257) up to after 2025, General Dynamics F-16 Fighting Falcon aka Viper (1978:947) Below left: Lockheed Martin F-22A Raptor (2005:195), Lockheed Martin F-35A Lightning II (2016:71).



Note: The USAF also has three MIG-29 and two Su-27 still in service.

Two Mega-Prototypes: the first two images: Avro Canada CF-105 Arrow (5 built) March 1958 - February 1959. Right: North American XB-70 Valkyrie (2 built) September 1964 - February 1969

Marine Corps and Navy



Northrop Grumman EA-6B Prowler (MC 1971:27) phased out from 2015 on, McDonnell Douglas F/A-18A,B,C Hornet (MC 1984/N 1983:495) will be phased out for F-35C, and F/A-18D (MC 1987:92)



Northrop F-5N Tiger II (MC/N:41), McDonnell Douglas AV-8B+ Harrier II (MC:127), Boeing EA-18G Growler (N:113)



General Dynamics F-16 Fighting Falcon (N:26), Boeing / Northrop Grumman F/A-18E/F Super Hornet "Rhino" (N 1999:517), Lockheed Martin F-35B/C Lightning II (MC 2015/N 2018:50)

USAF 1950s' "TRUE" CENTURY SERIES



F-100



F-101



F-102



F-104



F-105



F-106

FUTURE US COMBAT JET AIRCRAFT

Future military aircraft of the United States?



US COMBAT JET NOSTALGIA GALLERY



TOP FIGHTER JETS OF THE WORLD - "MODERN SUPERJETS"

In "Ranking Order" (FF: first flight; I: introduced; P: produced, M: # of models designed, B: # built; S: status)

[Fifth-generation jet fighters](#)

<p style="text-align: center;">1</p>  <p>Lockheed Martin / Boeing F-22 Raptor FF: September 7, 1997 (USA) I: Dec 2005 P: 1996-2011 M: 6 B: 195 S: In service</p>	<p style="text-align: center;">2</p>  <p>Lockheed Martin F-35 Lightning II FF: December 15, 2006 (USA) I: July 2015 P: from 2006 M: 7 B: 231 (March 2017) S: In service</p>	<p style="text-align: center;">3</p>  <p>Eurofighter Typhoon FF: March 27, 1994 (Germany/EU) I: Aug 2003 P: from 1994 M: 24 B: 510 (June 2017) S: In service</p>
<p style="text-align: center;">4</p>  <p>Sukhoi Su-35 "Flanker" FF Su-27M: June 28, 1988 (Russia) Su-35S: February 19, 2008 I: 2014 P: from 2007 B: 16 Su-27+62 S: In service</p>	<p style="text-align: center;">5</p>  <p>Dassault Rafale FF: July 4, 1986 (France) Rafale C: May 19, 1991 I: May 2001 P: from 1986 M: 11 B: 160 (July 2017) S: In service</p>	<p style="text-align: center;">6</p>  <p>General Dynamics / Lockheed Martin F-16 Fighting Falcon FF: January 20, 1974 (USA) I: Aug 1978 P: from 1973 M: 14 B: 4,573 S: In service</p>
<p style="text-align: center;">7</p>  <p>McDonnell Douglas / Boeing F-15 Eagle FF: July 27, 1972 (USA) Strike Eagle F-15E: December 11, 1986 I: Jan 1976 P: from 1978 / 1985 M: 29 B: 1,198 + 421 S: In service</p>	<p style="text-align: center;">8</p>  <p>Boeing F/A-18E/F Super Hornet FF: November 29, 1995 (USA) I: 1999 P: from 1996 M: 23 B: 500 (April 2011) S: In service Based on McDonnell Douglas F/A-18 Hornet FF: Nov 18, 1978 (1,480 built - in service from Nov 1983)</p>	<p style="text-align: center;">9</p>  <p>SAAB JAS 39 Gripen FF: December 9, 1988 (Sweden) I: November 1997 P: from 1987 M: 11 B: ca 247 S: In service</p>
<p style="text-align: center;">10</p>  <p>Mikoyan MiG-35 "Fulcrum" FF: 2007 (Russia) I: planned for 2018 B: 3 by 2010, plus 2 by 2016</p>	<p style="text-align: center;">10</p>  <p>Sukhoi SU-57 (PAK FA T-50) FF: January 29, 2010 (Russia) I: planned for 2019 P: from 2009 B: 8 prototypes S: testing + pre-prod</p>	<p style="text-align: center;">10-10</p>  <p>Chengdu J-20 Chenyang J-31/FC-31 "Falconhawk" FF: January 11, 2011 (China) FF: October 31, 2012 (China) I: March 2017 P: from 2009 M: 3 I: Estimated 2018-2019 B: 28 (March 2017) S: In service B: 2 prototypes testing</p>

SOME MORE SUPERJET FIGHTERS – "NOW & THEN"

(FF: first flight; I: introduced; P: produced, M: # of models designed, B: # built; S: status)



Chengdu J-10 "Firebird"
 FF: March 23, 1998 (China)
 I: 2006
 P: from 2002
 B: ~400 S: In service

CAC/PAC JF-17 Thunder
 FF: August 25, 2003
 I: March 2007 (China/Pakistan)
 P: from 2007
 B: 86+ S: In service



Sukhoi Su-30 "Flanker"
 FF: December 31, 1989 (Russia)
 I: 1996 P: from 1992
 B: 540+ S: In service



Shenyang J-11 "Flanker B+"
 FF: 1998 (China)
 (based on Sukhoi Su-27)
 I: 1998 P: from 1998
 B: 253+ S: In service



Mikoyan MiG-31 "Foxhound"
 FF September 16, 1975 (Russia)
 I: May 1981 P: 1975-1994
 B: 519 S: In service

Sukhoi Su-32/34 "Fullback"
 FF April 13, 1990 (Russia)
 I: March 2014 P: from 2006
 B: 106 (2017) S: In service



Grumman F-14 Tomcat
 FF: December 21, 1970 (USA)
 I: Sept 1974 P: 1969-1991 M: 4
 B: 712 S: In service by Iran A.F.



Lockheed F-117 Nighthawk
 FF: June 18, 1981 (USA)
 I: Oct 1983 P: unkn M: 3
 B: 64 S: In service up to 2008 (reserve)



Dassault Mirage 2000
 FF: March 10, 1978 (France) I: July 1984
 P: 1978-2007 M: 17 B: 601 S: In service
 Based on Mirage III (1961), 4 (1964),
 5 (1967), 50 (1967), and F1 (1973)



General Dynamics - F-111 Aardvark /
 General Dynamics - Grumman EF-111A Raven
 FF: December 21, 1964 (USA) M: 10
 I: July 1967 P: up to circa late 1970s
 B: 563 S: Retired from 1990s up to 2010



Lockheed F-104 Starfighter
 FF: February 17, 1956 (USA) M: 21
 I: Febr 1958 P: up to 1989 outside US
 B: 2,578 S: Retired in Italy in 2004
 (phased out in US from 1969, 10 are now private)



McDonnell Douglas F-4 Phantom II
 FF: May 27, 1958 (USA)
 I: Dec 1960 P: 1958-1981 M: 23
 B: 5,195 S: in service outside US

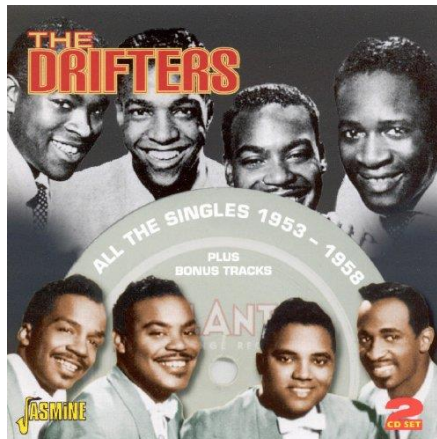
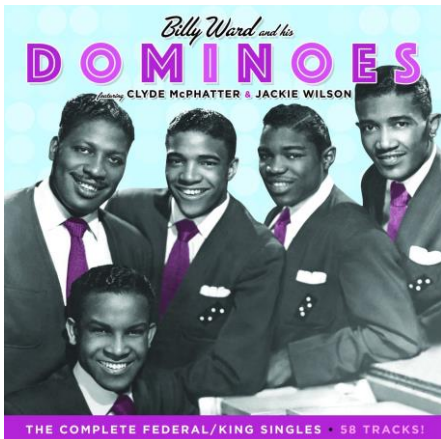


Northrop F-5 Freedom Fighter / Tiger II
 FF: F-5A July 30, 1959, F-5E: Aug 11, 1972 (USA)
 I: 1962 P: 1959-1987 M: 48
 B: 847 plus 1,399 S: In service

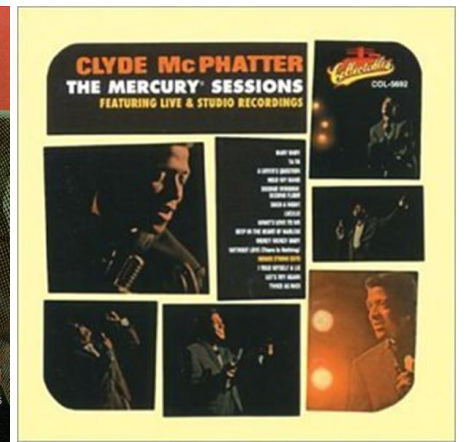
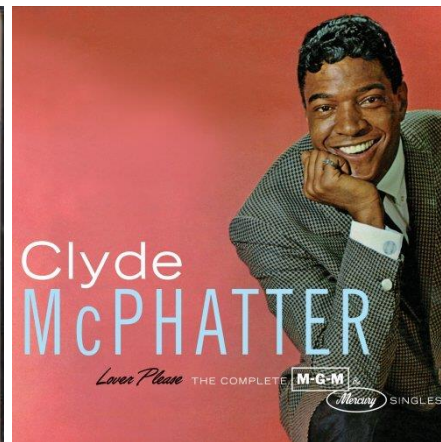


Panavia Tornado
 FF: Aug 14, 1974 (UK, Germany, Italy)
 I: 1979 P: 1979-1998 M: 7
 B: 992 S: In service

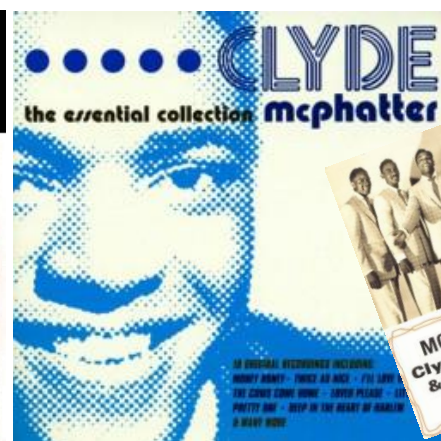
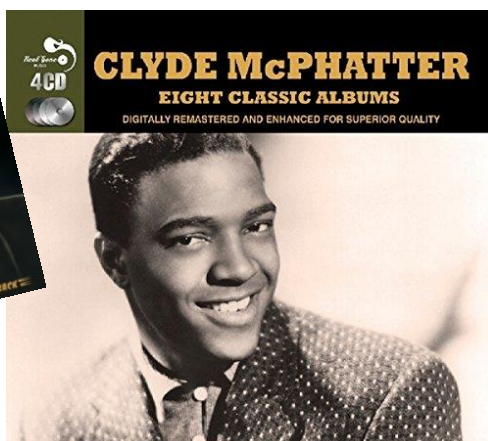
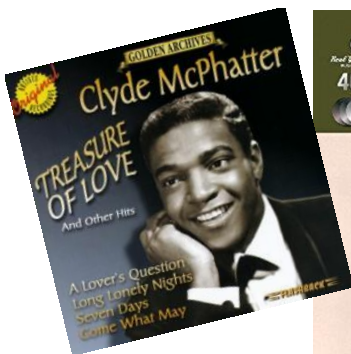
Some of the important CD Compilations



Real Gone (2CD) RGM 0349: Billy Ward and his Dominoes / The Complete Federal/King Singles (1951-1956+)
Jasmine (2CD) JASCD 526: The Drifters - All The Singles 1953-1958
Atlantic 82314-2 (1CD): Deep Sea Ball / The Best of Clyde McPhatter (1955-1959)



Jasmine (2CD) CDJAS200: Twice As Nice 1959-1961 (two LPs on MGM and his first two for Mercury)
Hip CDHIP4233: Lover Please/ The Complete MGM & Mercury Singles (1959-1965)
Collectables (1CD). The Mercury Sessions



Real Gone (4CD): covering Love Ballads (1958), Let's Start Over Again (1959), Ta Ta (1960), Greatest Hits (1960), Rhythm And Soul (1962), Lover Please (1962), Golden Blues Hits (1962) and May I Sing For You? (1962).
Universal (1CD) CD063105: The Essential Collection 1959-1971 (incl remakes of Dominoes and Drifters hits)

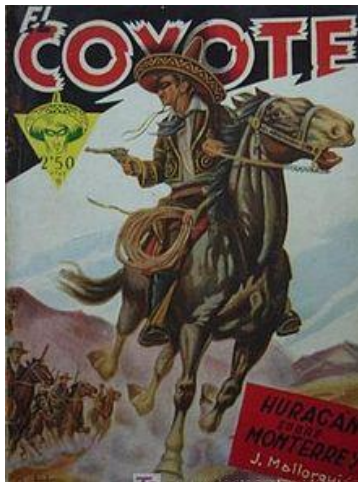
... and (inserted) two more (public domains).

Some of the great singers Clyde really "inspired"

Sam Cooke, Jackie Wilson, Little Willie John, Nolan Strong, Dee Clark (inserted), Sammy Turner, Marv Johnson, Smokey Robinson, the second generation Drifters, and James Brown (inserted).



EL COYOTE (CHARACTER) - as presented by Claus Röhnisch at [https://en.wikipedia.org/wiki/El_Coyote_\(character\)](https://en.wikipedia.org/wiki/El_Coyote_(character))



Head images and information

Cover illustrated by *Francisco Batet* Spanish Ediciones Cliper, Barcelona
El Coyote pulp novel #2, October 1944
 Character first appeared in *Novelas del Oeste*, novel N° 9, late 1943,
El Coyote (Editorial Molino, Barcelona)^[1]
 by José Mallorquí^[2] with César de Echagüe alias **El Coyote** -
 (aka José Martínez and Commander Delharty)
 A pulp novel series from Spain 1944-1953, with 192 stories from California
 1846-1876, published by Ediciones Cliper
El Coyote (from Ediciones Cliper) illustrated by Francisco Batet, 1946
 Novel cover by Harald Damsleth Lindqvists Förlag, Stockholm
 Coyote #33 1958 *El código del Coyote*
 Cover image (and at the links): Swedish 1971 Semic version of the first novel

Introduction

El Coyote (the Coyote)^[3] is the name of a fictional character very similar to Zorro (El Zorro), the Fox, although acting several years later (when California had transformed to be a part of USA's "Wild West"). He first appeared in a Spanish *Novelas del Oeste* ("Stories of the West") Number 9 pulp novel, written by Carter Mulford,^[4] in one of several pseudonyms of the successful Spanish author José Mallorquí Figuerola from Barcelona (1913-1972).^[5] The novel was issued by the Spanish publishing house Editorial Molino. Mallorquí now started writing a series of extremely popular novels, with the character "El Coyote" in the head role, for Ediciones Cliper. Between September 1944 and late 1953 the hero appeared in a series of 192 pulp-like **EL COYOTE** novels,^[6] with several revivals throughout the years.^[7] They covered 30 years of chronological adventures from 1851 (and earlier) until around 1876, or possibly later (the original Cliper novels were not published in strict chronological order). Cover illustrators were not always identical to inside illustrators. The novels (a Cliper edition already in 1947)^[8] - and the comics - were also glued in nice collections and sold in hardbound "limited bookform" (Forum had one with all its novels,^[9] and also one with the comics).

The Spanish Editions

- **Cliper** (1944-1953)^[10] - the original editions (which also featured the very first novel, *El Coyote*)^[11] - 192 novels (2.50 pesetas each - later 3, and 4), covers and insides illustrated by Francisco Batet (Pellejero).^[12] The first 120 "El Coyote" started with *La vuelta del Coyote* ("The return of El Coyote"),^[13] in September 1944.^[14] There also were 10 Numero Extra (6 pesetas - see below - including one Extra Especial) - and finally 62 "Nuevo Coyote" (4 and later 5 pesetas) were published.^[15]
- **Cid** (1961-1964)^[16] with reeditions of above in one series (18,4x10,8 cm) illustrated by Jano (Francisco Fernandez Zarza-Pérez) and possibly others.^[17]
- **Bruguera** (1968-1971)^[18] with 110 of the early novels (including nine Extras, but not the Especial) - with *El proscrito de las lomas* as the last (17,5x10,5 cm) illustrated by Antonio Bernal (Romero).
- **Favencia** (1973-1977)^[19] with the 192 novels (18x11 cm) illustrated by Jano, Carlos Prunés, Pedro Alféres Gonzales and others.
- **Forum** (1983-1984)^[20] with 96 reedited double volumes (19x14 cm)^[21] - covers illustrated by Salvador Fabá; insides by Julio Bosch and José María Bellalta.^[22]
- **Planeta DeAgostini** (2003-2004)^[23] with the above 96 (21x15 cm) illustrated by Tony Fejzula & R.M. Gera.^[24]

The Hero and the Novels

California was incorporated into the USA in 1848 as a result of the **Mexican-American War** 1846-1848 (after some turbulent years as part of Mexico and even twice as a short-lived independent republic), and registered as the 31st State of the United States in 1850.^[25]

El Coyote's identity

César de Echagüe (the III - with Mexican and Spanish roots) was a wealthy, elegant **California** nobleman, resident at the large 40.000 ha (100.000 ac) ranch, Rancho San Antonio,^[26] just north-east of **Los Angeles**.^[27] He had an affable, charming appearance - lazy, comfortable, cynical and sceptic, and with false **superficiality**.^[28] He was educated and refined, a master of expression, and a practical, pragmatic man. Behind his facade he doubled as El Coyote, a masked vigilante hero and defender of the weak - fighting for freedom, honesty and justice.^[29] Coyote protected the original **Hispanics** (and the **native Indians**) of California from the Anglo Americans, and certainly from all "bad ones". Mallorquí did address the Afro American question only briefly.^[30]

The stories continued the mythical traditions of **Robin Hood**, **Dick Turpin**, and **The Scarlet Pimpernel** - published in 1905, which was the very first popular novel with the "double identity" plot. **Dime novel** detective **Nick Carter** debuted in 1886. **Tarzan** was introduced in 1912, and **Zorro** found its way to the public in 1919, but El Coyote became even bigger - in Spain. Among other early famous, often masked American novel and/or radio heroes were **The Shadow**, debuting 1930 (and 1931), plus **The Phantom Detective**, **Doc Savage**, **The Spider** and **Lone Ranger** in 1933, and **Green Hornet** in 1936. Some of the very early comic strip superheroes were **Buck Rogers** introduced in 1928, **Dick Tracy** 1931, and **Flash Gordon** in 1934. The most famous comic book (or strip) hero is **Superman** originated in 1933 (and commercially published in 1938). In 1934 **Mandrake** debuted, and in 1936 **The Phantom comic strip** (**The Phantom**), **Batman** and the original **Captain Marvel** entered in 1939. **Captain America** and the originals of **The Flash**, **Green Lantern** and **Daredevil** made their debuts in 1940. **Wonder Woman**, **Blackhawk** and **Green Arrow** debuted in 1941, and in 1947 **Black Canary** entered the scene. (*American Masked Heroes*)

Coyote's appearance

Coyote wore a black (mostly illustrated as dark blue, also in the comics - and sometimes brown) Mexican, decorated **charro** costume.^[31] He had high black boots (mostly outside the trousers) and a decorated sombrero, a black shirt - neither blue nor red - although most drawings show a white shirt (on the Scandinavian covers blue), with a black (sometimes shown as red or blue) silk scarf or a red tie. He also had a broad black silk belt (sometimes illustrated as a red silk one - although mostly as an American brown belt), plus two holstered revolvers hanging low on a "double" ammunition belt. Some illustrations show only one revolver with ammunition belt and holster - others two revolvers on one holster. He also had a knife - and a rifle, a lasso and a Mexican **sarape** on his horse - and he wore gloves. The mask covered more of his upper face than shown on most of the fine drawings by Francisco Batet (and especially by several others). The Scandinavian covers presented a relatively large mask (illustrated by Harald Damsleth). In at least one of the early pulps Mallorquí wrote he wore "Mexican peasant clothes" (black - shown brown on some early illustrations).^[32] Coyote had two "marks" - one was shooting at an ear lobe of his villains, one was a drawing of a wolf's head on messages.^[33]



Covers by Batet. Some early Cliper novels plus the very first Cliper **Nuevo Coyote** novel #1, mid 1951

The original Spanish novels

The novel series mostly comprised the years from December 1851 (and with Cliper number 6 from early 1865) to around 1875. Published in Spain, they originally consisted of 120 volumes 1944-1951 - the last titled *Alias el Coyote* in March 1951. The novels were not always strictly chronological.^[34] One example was the 1850/1852 (extended, 6 pesetas) story *El diablo, Murieta y el Coyote*.^[35] Cliper novel number 100. The original novel number 115, *El hogar de los valientes*, and its sequel, takes us back to around 1855, before Jr. was born. There was also the very late *La gloria de don Goyo* (which told a story of April 1865 - late civil war era soon after César's "second arrival" in Los Angeles, where the *Bella Union* and *Fort Moore* were two frequently featured establishments in the novels). A late original Cliper novel, the six-year-celebration novel *La casa de los Valdez* and its sequel, told a story César picked up in Spain in 1857 about César I (his grandfather arriving in California in 1767 - the story begins and ends in 1872 at home at the San Antonio ranch). Simultaneously published were 10 Numero Extra (1945-1946), including a reedited version of the original 1943 pulp *El Coyote* (issued as Edición Cliper Extra #0 in 1945) and the Especial of 1946 noted below (no numbering at all). The Extras told stories of pre-1851, early (and also late) 1850s and mid/late 1860s. Later came 62 "reformed" Nuevo Coyote (still on Cliper 1951-1953)^[36] - the first published in mid 1951 (*Vuelve el Coyote*) and telling later, new stories - some intervening in the old chronology (some relating to 1872) - and with a pocket size, turning from 19.7x14.7 cm and 64 pages to 15.5x10.7 cm and 128 pages.^[37] The last Nuevo Coyote was titled *Los asesinos llegan a Monterrey*,^[38] aka *El Coyote Los asesinos van a Monterrey*.^[39]

International publishing

The early "Coyote" novels were published in 16 countries in nine different languages.^[40] Italy published all 192, often with the same covers as Cliper and with the later ones (with non-Cliper covers) illustrated by Emilio Uberti (and especially Sergio Tarquinio inside).^[41] Germany published 84 novels,^[42] mostly with Batet's original Cliper illustrations - plus reeditions (different publishers) with new illustrators. Finland had 78 volumes, mostly with Batet illustrations.^[43] The original editions in Norway, Denmark and Sweden (with no illustration inside) often had identical covers (special unique ones made for these three countries 18x12 cm). The illustrations on the Scandinavian editions, by *Harald Damsleth*,^[44] are by many ranked as the finest. Only one of the Cliper cover illustrations was "recycled" in Scandinavia - the original Cliper cover of *Huracán sobre Monterrey* was "covered" by Damsleth in the Swedish (and Norwegian) versions of *Plomo en una estrella*, which actually was a circa 1874 story, featuring the father and his grown-up son in *San Lorenzo Valley* (fictional Farish City), not fitting chronologically with the other later Swedish novels. Brazil, often Batet and Bernal covers (but also several others),^[45] published all novels in different editions, except for the high-ranked (extended, 6 pesetas) Extra Especial on the elder *Don César de Echagüe*.^[46]

The ten Numero Extra

- *El Coyote* (Extra N° 0) - the reedition of the Carter Mulford 1943 pulp - in most of the new editions the original/first story - but on Cliper published in circa mid 1945, probably directly after #12 (now with Mallorquí as official writer), covering César's arrival in Los Angeles in late 1851
- *La justicia del Coyote* (Extra N° 1, published in 1945) - a story in San Francisco of the mid 1860s, when the railway between East and West was established (*First Transcontinental Railroad*). Coyote works with Captain Farrell
- *La primera aventura del Coyote* (Extra N° 2, the last two issued after the original novel #9) - César in around 1969/70, remembering Coyote's debut 23 years earlier
- *La mano del Coyote* (issued after the original novel #11) - a late 1860s story featuring Ricardo Yesares and Teodomiro Mateos
- *El precio del Coyote* (issued after the original novel #12) - a story in San Francisco around the mid/late 1860s, featuring Guadalupe and Matias Alberes
- *Vieja California* (published around mid 1946) - a story of turbulent California in 1846 and 20 years later, based on actual historic events with César in the head role
- *El jinete enmascarado* (published in September 1946) - a story of goldfinding in 1850, where José Martínez - alias El Coyote - alias César de Echagüe actually meets Edmond Greene before Greene was engaged to Beatriz
- *Trueno negro* (published in late 1946, the last three after the original novel #35) - a story of the secret "Coyote" of 1859 before César's second official arrival in L.A.
- *Una sombra en Capistrano* (Extra N° 8, published in December 1946 - issued directly after original novel #38) - Coyote of 1869 looks back on another story of 1859, featuring Fray Jacinto
- and *Extra Especial Don César de Echagüe* (published in May 1946, soon after the original novel #31) - about César's father and his death - featuring Leonor, Guadalupe, Julian, Adelia and Los Lugones,^[47] where the story jumps from around 1870 back to the early 1850s, soon after César's first marriage, and then to "real time" again

Although the Extras, numbered 0-8, and the Extra Especial (no number at all - 6 pts) on Ediciones Cliper - all issued during the very first years (1945-46) - did not have any of the other first 120 novels' issue numbers, they have later "entered" the 192 numbering - just like the "Nuevo Coyote" series (which was originally numbered 1-62 on Cliper).^[48]



Cover by Francisco Batet Queromon Editores, Argentina *El Coyote* novel # 28, 1949; plus José Coronado in the 1998 "El Coyote - La Película" (The Movie)

Main Plot and Characters

César was born in *Los Angeles* (originally called "el Pueblo de Nuestra Señora la Reina de los Ángeles"), which he left around late 1843 for Mexico and later Havana (Cuba) to study and "become a man". He "officially" returned in December 1851, described in the very first novel, *El Coyote*, although operating as El Coyote in California several times before that, secretly leaving Mexico during his years abroad.

César de Echagüe alias "El Coyote"

In Mallorquí's first novel, *El Coyote*,^[49] one can trace that César must have been born around 1827 (the novel says he was 25 by his arrival in Los Angeles in late 1851).^[50] One can read about Coyote's debut in *La primera aventura del Coyote*.^[51] an early Extra novel,^[52] where César was inspired by a masked female actress and by the Zorro legend when he started operating as El Coyote.^[53] Coyote later told his son, "El Cuervo", in the stories on César Jr's adventures of late 1972 (when Jr was around 17 years old), that "El Coyote" debuted even younger than his son, long before aged 20.^[54]

Coyote's original family

Coyote's father, who had experienced the turbulent years of Spanish and Mexican California, was Don César de Echagüe (II), who found out Coyote's true identity just prior to his death soon after César's first marriage.^[55] César's sister Beatriz (aka Beatrice) was born in 1833 - she married *Washington* resident, political employee and member of the U.S. government, Edmond Greene (aka Edmonds or Edmons, nicknamed Edmondo), who spoke fluent Spanish. Edmond found out Coyote's true identity in late 1851 - Beatriz probably a bit later. They settled in Washington in 1853 (although later often visiting California).^[56] César's first wife Leonor de Acevedo (aka Leonora/Leonore) was born around 1830 (on yet another big ranch nearby San Antonio - and was betrothed to César already as a child). She became aware of Coyote's double identity by the end of the very first written novel. They married in 1852 during a two years period of Coyote retirement. She died around 1856 (or early 1857), when César Jr was born.^[57] Jr called himself El Cuervo (no mask), the *Raven*, from around late 1872 - although he later abandoned it. César (Coyote) left Los Angeles again directly after his wife's death (even travelling to Europe and Spain) for several years (handing over the child-care to maiden Guadalupe Martineze).

Coyote's second wife

César was abroad again (Europe this time) during 1857-early 1865. Long before his official return in the spring of 1865 César secretly worked as Coyote, and outside California as unmasked José Martínez, after only a few years abroad - one adventure was specifically dated 1859, *La sombra del Coyote* (with a preface of 1849). At least for a while during the *civil war* (1861-65) César secretly worked as a neutral Union (northern) Commander at a *San Carlos, San Diego* fortress under the alias of "Delharty" (shortly before his second return to L.A. in early 1865 - encouraged by Edmond Greene), working to keep *California out of the war*, helping both northernness and southernness in *El Capataz del Ocaso* and its sequels (where César looks back from the mid 1870s to the last year of the war). César Jr was reported being eight years of age in 1865. Guadalupe was nicknamed Lupe/Lupita (aka Guadalupe).^[58] She was the daughter of Julian Martinez, Coyote's very first close allied (from 1851) and chief servant (and foreman at César's father Don César's ranch). Julian died just prior to Guadalupe's marriage. Lupe was born in 1835 and married César around late 1870 - in *El Diablo en Los Angeles*. She and Julian had known of César's double identity from very early on - Julian was told by Coyote (probably even before 1851 - and Lupe found out by "accidental coincidence" in 1853 - *La vuelta del "Coyote"*). César's and Lupe's child Leonorin was born in 1871 - and fosterchild Eduardito (Gomez de la Mata) that same year (in *Rapto*). Guadalupe later became de Torres (Julian's real name) and suddenly - in 1872 (*El código del Coyote* and its sequels) - was even much richer than César, inheriting a huge farm (Rancho del Todo) in *Coahuila* in north Mexico, where she had to spend several months each year with her daughter (the formal heiress) to claim her rights.^[59] Around 1874 she gave birth to a son (*Apostando su vida*, original novel N° 87).



Cover by Francisco Batet Spanish Ediciones Cliper El Coyote pulp novel #1, September 1944, and Damsleth cover The Coyote novels' issue #2, 96 pages Lindqvists Förlag, Stockholm 1954 Swedish version of *La Vuelta del Coyote*

Coyote's allies

Coyote had some interesting early allies (friends). Among the first (besides Julian) were the Lugones brothers - Los Lugones - Juan, Timoteo, Evilio, and Leocadio (originally four, but Leo died early) and the old Indian woman Adelia. They helped Coyote from the very first beginning through all the years, and did not know about Coyote's real identity. Two other characters, though, knew - Ricardo Yesares and Matias Alberes. Yesares (from *Paso Robles* in **San Luis Obispo**), Coyote's sub/double throughout the years from 1865 (who Coyote had saved from "unfair" hanging that year) debuted in *El otro Coyote*,^[60] ediciones Cliper number 6 - the first adventure in Coyote's "second arrival". Ricardo was born around 1839/40, and married Serena Morales in Los Angeles in 1866, where he had become the owner of **Hotel del Rey Don Carlos III** (Coyote's new and "secret headquarters").^[61] Coyote's closest allied from 1865 was César's servant (and "bodyguard"), the dumb Indian Matias Alberes (who even sometimes acted as a third Coyote, and was a Coyote allied at least up to around 1874 - he even was featured with Pedro Bienvenido in *Los apuros de don César* and later novels).^[62] Gunman Mario Lujan (who initially was an enemy of Coyote in *Al servicio del Coyote*) helped him several times in later novels (and ended up as foreman at the San Antonio ranch). César Jr (the heir of the Acevedo farm) had two good friends in Joao da Silveira and César de Guzmán.^[63] He met them in around late 1872 (*El Cuervo en la pradera*). The skilled Indian Pedro Bienvenido (who was some kind of mind-reader) became an important allied of Coyote and his son César de Echagüe y Acevedo soon after (he debuted in *La reina del valle*, also featuring Analupe de Monreal).^[64]

Other early Coyote characters

Several of the novels' characters appeared throughout the series. Among them, Fray Jacinto at the mission station **San Juan de Capistrano**, who knew of Coyote's identity (and tried to get César to marry Lupe - he was the only one knowing Julian's true background). He was murdered in late 1872. Later there was Fray Anselmo at **San Benito de Palermo**. Don Goyo Paz fought in the Mexican-USA war and was a ranchowner not too far from San Antonio - Los Lugones were hired bodyguards at Don Goyo's. His son Gregorio Paz was to marry Guadalupe, but "El Diablo" forced César to marry her instead. There were solisitor José Covarrubias, doctor Garcia Oviedo, and Los Angeles sheriff Teodomiro Mateos - sheriff twice (1860s and 1870s), and in later years one of César's best friends. Former civil war spy Ginevra St. Clair appeared in 1869 (*El exterminio de la Calavera*, where César fell in love with her, but she died). There also were three more adventurers who appeared in several novels - Chris Wardell, "El Diablo" (Juan Nepomuceno Mariñas), and "Princess Irina" (Odile Garson - she debuted in *Otra lucha* in early 1870, and soon tried to charm César, but ended up as the partner of "El Diablo" after César's marriage). All three started out as some kind of enemies of Coyote. Anita was Guadalupe's maiden, and **San Francisco** chief **vigilante** Captain Farrell became a good friend of Coyote.^[65] Another noble ranchowner was Don Rómulo Hidalgo (with his son Justo). In the novels there were of course also a lot of villains - Coyote's worst and toughest enemy probably was Robert Toombs (featured in *Guadalupe* and its sequels around 1872).^[66] Several novels were adventures in sequels (one special long one was Coyote's adventures with Analupe De Monreal around 1873).^[67]

Films

- El Coyote, 1955 Spain & Mexico starring Mexican Abel Salazar (shot 1954)
- La justicia del Coyote (The Coyote's justice), 1956 Spain & Mexico with Abel Salazar (also shot 1954)
- El vengador de California - in Italy aka Il segno del Coyote,^[68] in Brazil and Portugal as A Marca do Coyote,^[69] (also on DVD), 1963 Italy & Spain starring Mexican actor Fernando Casanova
- La vuelta del Coyote (The return of El Coyote),^[70] 1998 Spain starring José Coronado,^[71] (shot in 1997).^[72] Film aka La vuelta de El Coyote (often listed as a Portugal film)^[73], and aka El Coyote - La Pelicula (the movie)^[74]

Comics and Radio

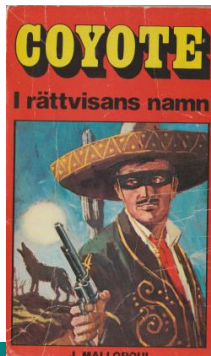
El Coyote had a comic series adaptation in Spain, Cliper comics - 113 in the first series by Jose Mallorquí and Francisco Batet (from 1947 up into 1953)^[75] with a total of 189 adventures up to 1955,^[76] plus 14 more (2a Epoca) later on - with a late revival 1983 on Comics Forum,^[77] and even later Batet's originals on Aguilar hard-bound.^[78] There was also a long-running Spanish radio series on SER with many episodes,^[79] featuring Vicente Mullor.^[80] Cliper also published 490 *Coyote picture cards* in 1946.

References and Notes

1. [^] *El Coyote*, the first novel was published by Editorial Molino, but all the novels in the "El Coyote" series (starting a year later - including a reissue of the "debut novel") were published by Ediciones Cliper (Germán Plaza, editor)
2. [^] José Mallorquí Biografía with short presentation and rare images at El Bibliófilo Enmascarado
3. [^] "el" is Spanish for "the" (in Italy and Brazil "o"), the German and Scandinavian novels mostly were published without prefix
4. [^] *El Coyote* in *Novelas del Oeste* at pinterest.se, with images of lots of Mallorquí novels (including his pseudonyms) by different publishers (note the "Batle" signature for Batet)
5. [^] from p.239, López, Enrique Ávila *MODERN SPAIN - Understanding modern nations*, ABC-CLIO, USA Dec 2015, 978-1-61069-600-5: "José Mallorquí Figuerola (1913-1972) was the best selling writer of Spain's 20th century. Although relatively unknown among Spanish academia, Mallorquí was the pioneer of Spanish pulp fiction. He started as a translator of Agatha Christie and Earl Derr Biggers's works for Molino Publisher. Mallorquí also created a series of novels inspired by the Wild West, including *Tres Hombres Buenos*, *Jibaro*, and *Miss Moniker*. He brought to Spain the American pulp magazine "Weird Tales" and was a pioneer on radio shows with series such as *Los Bustamante*, *Dos Hombres Buenos*, and *El Coyote*. The latter derived from his short novel *El Coyote* (1943) written under the pseudonym Carter Mulford. The figure of El Coyote would become the main character of more than 190 novels and (ed: as much) comics, and several movie adaptions. Mallorquí was a great aficionado of North American history as well as the role of Spain in the conquest of America. Like many great storytellers of his caliber, Mallorquí put emphasis on the adventure, making his writing educational while also entertaining."
6. [^] Coyote Bibliography reviewed at web.archive
7. [^] p.314 Stephan, Alexander *The Americanization of Europe: Culture, Diplomacy, and Anti-Americanism after 1945* Berghahn Books, 2006
8. [^] Cliper hardbound early novels
9. [^] Forum hardbound
10. [^] the Ediciones Cliper novels the original pulps presented by Miguel Angel Muñoz Rodriguez on the *Novelas Coyote* web site
11. [^] the very first written novel - *El Coyote* - full novel on an "easy-read" pdf-file (Forum version)
12. [^] Comiclopedia index of illustrators
13. [^] which tells a story of Anglo-American tries of cheating a small farm out of an innocent native Californian (in 1853 after César's marriage to Leonor), featuring Leonor, Julian Martinez, the young Guadalupe (Julian's daughter, who plays a key role in the novel) and at this time unexperienced solisitor José Covarrubias, plus Adelia and Los Lugones
14. [^] Ediciones Cátedra In September 2013 Cátedra published a 432 page (with six inside images) 20x13 cm pocket book, **El Coyote**, which featured *El Diablo en Los Angeles* and *Don César de Echagüe* (both from the original Cliper novels). It was edited by expert Ramón Charlo (with introduction and special notes) plus prologues by César Mallorquí and Louis Alberto de Cuenca.
15. [^] Ediciones Cid a complete collection imaged in one photo with a link to Coyote pulps and comics for sale
16. [^] **Editions and illustrators** at La Nueva Web El Coyote
17. [^] Editorial Bruguera complete collection
18. [^] Favencia complete collection
19. [^] Ediciones Forum complete collection
20. [^] First novel *El Coyote* replica preview
21. [^] **For collectors**: Forum and Planeta DeAgostini each had their "El Coyote: Numero 0" with differing short articles on the novels (some by Mallorquí himself) and complete listings of their novel series
22. [^] Planeta DeAgostini complete collection
23. [^] Coyote exhibition in Madrid in 2016
24. [^] The very first capital of California was **Monterey**, in the old **Alta California** under Spain and Mexico. Soon after the U.S. take-over, **San Jose** was chosen - and in 1854 **Sacramento** became the capital. Mallorquí spelt it Monterey (as the city in Mexico). **Baja California** is the northern part of Mexico's **Baja California Peninsula**.
25. [^] Fictive - not the **San Antonio Valley** outside San Francisco, but inspired from the **San Antonio Heights** in the **Los Angeles** and **San Bernardino** two counties
26. [^] **Los Angeles population** and synopsis of the original "El Coyote" novel; L.A. population **1830**: 770, **1850**: 1.610, **1870**: 5.730
27. [^] "El Coyote" **Personajes**, J. Mallorquí cited in *Novelas Coyote Characters*
28. [^] "El Coyote" Ediciones Cliper Extra #0 (the chrorical-first Coyote-novel of 1945 - originally published in "Novelas Del Oeste" in 1943)
29. [^] **Novelas Coyote web site** at La Nueva Web El Coyote
30. [^] Louis Alberto on Coyote with several clips of the 1998 Mario Camus and César Mallorquí (son of José) movie "La vuelta del Coyote" and links to two earlier films, "El Coyote" and "El vengador de California"
31. [^] Some of the very early novels (and the first drawings by Batet)
32. [^] *Novelas Coyote* - Ed. Cliper (1944-1953) The 192 Spanish pulps on different editions at La Nueva Web El Coyote by Miguel Muñoz
33. [^] Coyote expert Ramón Charlo tried to sort the novels chronological in one of his books on Mallorquí (on Planeta deAgostini) and Coyote (three on Padilla - characters, places, and facts) - *reference* books of 2000-2005
34. [^] Cliper number 100 *El diablo*, *Murrieta* y *el Coyote* (diablo is not the later "El Diablo" - diablo here is Murrieta)
35. [^] Nuevo Coyote #35 *El Hombre Tras La Máscara*, a late novel featuring César, Guadalupe, Bienvenido (who had taken over Alberes' role at the San Antonio ranch, where the hosts held weekly poker playing events), César Jr, Leonorín, Anita, Yesares, Mateos, Los Lugones and Adelia (mid 1870s), where César is accused having had love affairs, not only with Ginevra St. Clair, but also with

Clyde McPhatter & Bonus

- Princess Irina, Analupe de Monreal, and Thalia Coppard (from an earlier Nuevo Coyote, *El hijo de Thalia Coppard*), and finds César Jr getting very upset
36. ^ The first 130 novels had the text in two columns - the Nuevo Coyotes in one (with issue numbers 51 and 52 lacking the "Nuevo stamp")
 37. ^ *Los asesinos llegan a Monterrey* text
 38. ^ *Los asesinos van a Monterrey* cover and inside
 39. ^ After the first issues in Spain from 1944 followed Italy (1947), Argentina (1948), Austria and Germany (1949), England (1951, only a total of 11 novels were published), France (14 issues on Librairie Moderne) and Norway (1952), Denmark (probably around 1953), Finland (1953), Sweden (1954), Brazil (1956), and Portugal (1968, ten issues) - plus Mexico (Ediciones Cliper), Belgium (Librairie Moderne) and Switzerland (German publisher). Coyote international publishers
 40. ^ "Catalogo El Coyote" by Ernesto Vegetti at fantascienza.net with 13 different countries' editions presented and the international publications. Actually only 47 of the 51 Swedish flagged novels were issued (so the flags at *La hacienda tragica*, *La ley de los Vigilantes*, *Al servicio del Coyote*, and *De tal palo...* should not be there)
 41. ^ The original first 74 German Coyote pulps (out of 84) at "Good Old West"
 42. ^ The novels of Finland at perubanaa.net
 43. ^ Harald Damsleth at www.dast.nu
 44. ^ Novels of Brazil at Gibi Raro
 45. ^ Italy, Austria, Finland (and possibly Mexico) were the only countries outside Spain, who published this unique extra novel (fantascienza.net)
 46. ^ Leocadio Lugones was featured frequently in the novel. This "Extra Especial" also had Mallorquí presenting the main characters of the early novels in a supplement, not featured in all of the later Spanish editions
 47. ^ The order of the Extras' original publishings (in comparison to the regular issues) are approximative (with differing information given in later presentations).
 48. ^ No absolute year of birth is given in the novels, although different, conflicting, ages are mentioned several times throughout the stories (in *El otro "Coyote"*, an around 30 year old César is mentioned, and that story takes place in early 1865). Mallorquí deliberately may have made Coyote a bit younger after 1865
 49. ^ *La primera aventura del Coyote* - In the novel César looks back 23 years from around 1869/1870. The date of the early happenings in the story is somewhat conflicting - it tells a story of 1846 and January 1847 (when California/Mexico was at war with the U.S.A.). Other novels tells us César was in Mexico or Cuba in 1846, leaving the San Antonio ranch in around 1843 (so it looks like one of César's secret visits to California, even though the novel says he was at home here)
 50. ^ The ten Extras of the Novelas Coyote - Edition Cliper (1945-1946)
 51. ^ In the very early novel *Huracán sobre Monterrey* (a story of around 1855 - and in the first *El Coyote* Mallorquí writes César "officially" was abroad for eight years up to December 1851, meaning he left his family around 1843 (maybe yet another try by Mallorquí to make Coyote a bit younger after the first novels)
 52. ^ Mathematics: 1827 plus 16 equals 1843 (and 1831 plus 16 equals 1847). His second absence, from 1857, also lasted for almost exactly eight years
 53. ^ in the Extra Especial Cliper novel
 54. ^ Several novels in the series feature César, and later also Guadalupe, visiting Washington, and meeting President Grant (1869-77) - the first time already in 1869
 55. ^ Roberto Barreiro on César Jr in later years, and his connections to Nick Carter, where Barreiro states the birth of César Jr to 1855 - and refers to a story of César Jr after 1887. Jr marries Wallace (unknown first name) and they go to Spain for a honeymoon, where a son James is born, who becomes Jim Wallace "subbing" for Nick Carter in Spanish Molino pulps). He also states that El Coyote more or less retired for good in around 1875 to concentrate on his ranch together with Jr
 56. ^ The Swedish Coyote novels and its original Spanish editions
 57. ^ Ramón Charlo El Coyote - Los Personajes, Padilla Libros, 2000
 58. ^ *El otro Coyote* E-book replica preview at de.scribd.com - the novel of César's return to L.A. in 1865 (with several more preview replicas to find)
 59. ^ with secret passage from Yesares' office to at least one of the guest rooms (to which Yesares directed the villains staying in the hotel)
 60. ^ Characters in early Coyote pulps with illustrations of several characters (as presented in different editions of the novels)
 61. ^ A Portuguese and a Spaniard, who had "ridden" with young Mexican Diego de Abriles in several early pulps, written by Mallorquí under the pseudonym of Amadeo Conde on Molino 1942-1947, *3 hombres buenos*, and a movie in 1963. The two adventurers later "rode again" in further pulps in the long-running *Dos hombres buenos* Cid novel series (around 100 volumes) from 1955 for several years (also in a radio show).
 62. ^ Swedish Coyote novels, Lindqvists Förlag, Stockholm-Sweden, 46 volumes published 1954-1960
 63. ^ "Frisco" was much larger than L.A. in those days and had almost 25 times the population in 1870, with 30.000 in 1850
 64. ^ All the characters are picked from the original 130 pulps. The datings are either picked directly from the novels or approximately interpreted through the stories' chronology (dates are sometimes slightly conflicting in the various novels)
 65. ^ *Analupe De Monreal* Cliper novel #61
 66. ^ Il segno del Coyote film poster
 67. ^ A Marca do Coyote (The sign of Coyote) film on dvd
 68. ^ La vuelta del Coyote (La vuelta de El Coyote) film poster
 69. ^ 1998 film trailer
 70. ^ La Vuelte del Coyote clips at Filmtotech
 71. ^ La vuelta de El Coyote the full film on fulltv.com
 72. ^ Release Guide at todocollection.net with José Coronado images
 73. ^ Studio Comics
 74. ^ The original Cliper comics with lots of cover images
 75. ^ Comic Vine 1983
 76. ^ Batet comics hardbound
 77. ^ Coyote Review by Armando Boix
 78. ^ Vicente Mullor
extra: [Coyote Picture Cards](#)



Damsleth covers with the first Swedish Coyote novel, "The masked rider" ("El Coyote" 1943) and Victoria Secreta Lindqvists Förlag, Stockholm

External links

Complete Audio Files

Las Aventuras del Coyote - Full Audio files of all 192 novels at ivoox.com channels by kitsume (with short text intro for each novel and the audio files divided in short episodes - the first novel starting with a short annotation by Antonio Martín (Forum editions) - click on Descargar (choose channel ... and learn some Spanish - and possibly some Catalan).

Right: *La Firma del Coyote* (Swedish version, 1960).



El Coyote fan sites

- ["La Nueva Web El Coyote"](#) www.novelascoyote.blogspot.se (Spanish Coyote Site, created by Miguel Muñoz) - with the first 130 novels in chrono order - not with their original issue numbers (107 with synopsis, and the total 192 listed) plus lots of information, including images of Spanish covers of all editions from 1944 to 2004 (a total of 686 novel covers), except for Cid
- [El Coyote Catalog](#) www.fantascienza.net (Italian Coyote Site) - including Ediciones Cid - and the novels from the whole world, imaged in order of the Italian pulp series
- [Coyote Bibliography](#) dreamers.com - with Cliper in publ. order
- [Swedish Coyote Site](#) serielagret.se - with images of all Swedish Coyote novels and the complete Cliper catalog (in order of original publishing)
- [Swedish Coyote Blog](#) coyote-bloggen.se - with synopsis of the first 125 pulps in Swedish (same chronological numbering as the Spanish Coyote Site)
- [Archive Novels List](#) of Finland's 78 novels at Makedonia & Moog (with covers of them all, but also some other countries' equivalents)

Other sites

- Short presentation and El Coyote portrayed (in 1998 by José Coronado) very close to how Mallorquí originally "pictured" him (although he operated in California - not Baja, Mexico as the site says)
- Coyote Collection shown live Collection of El Coyote novels shown at biblioteca del Museo Etnográfico in Madrid
- El Coyote Cabalga de Nuevo "Coyote Rides Again" at elcoyotecabalga.blogspot (with images of back covers of the Favencia novels - and more)
- Manuel Collado Luque reflects on El Coyote
- Mallorquí presented chronological at sugarhoover (treasures)
- Coyote on Facebook: El Coyote, de José Mallorquí and EL COYOTE
- Forum and DeAgostini Coyote pulps to buy
- Lots of Coyote novels for sale with covers and inside illustrations imaged and one more list



Justice League of America (the original)

In 1960 JLA (Justice League of America), today just **Justice League**, was formed by seven of the early DC Comics superheroes. Here they are (with an effort to "simplify" from presentations in [Seriefrämjandet Sweden](#) and [Fandom DC Database](#)). Also featured are the ones who joined the team very early on. The Justice League was conceived by writer [Gardner Fox](#), and first appeared in [The Brave and the Bold #28 - March 1960](#). The team roster has rotated throughout the years, consisting of many superheroes from the DC Universe. The Justice League received its own comic book called **Justice League of America** in **November 1960 - JLA #1**. The information below is taken from the original "Silver Age" presentations, [the origin of the JLA, #9, 1962; JLA #144, 1977](#); and the Swedish magazine *Gigant* 1963-1985 (with some later info in parentheses). Creators listed beside original creators below are main examples.



The characters below are the ones from the 1960-1983 JLA era. The JLA comic series had original editor [Julius Schwartz](#), writer [Gardner Fox](#), artist [Mike Sekowsky](#) (cover and inside), inker [Bernard Sachs](#), and cover artist [Murphy Anderson](#). Soon different new cover artists entered, [Carmine Infantino](#), [Sid Greene](#), [Dick Giordano](#), [Neal Adams](#), [Joe Giella](#), [Joe Kubert](#), and [Rich Buckler](#); and from late 1968 new writers, a.o. [Dennis O'Neil](#), [Cary Bates](#), [Mike Friedrich](#), [Gerry Conway](#) and [Steve Englehart](#). In the late 1960s artist [Dick Dillin](#) entered for several years (cover and inside) with inker [Frank McLaughlin](#). Editor [Schwartz](#) quit the JLA editing in the early 1980s and was replaced by several different new editors.

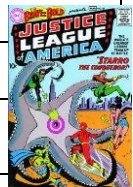


The seven original members of the Justice League from 1959: Green Lantern, the Flash, Superman, Batman, Wonder Woman, Aquaman, and Martian Manhunter; art by [Alex Ross](#) (who, with [Jim Krueger](#) and [Doug Braithwaite](#), was responsible for a limited 12-volume series, [Justice](#), in 2005-2007 – [reviving the original JLA](#)). Batman was the original (and natural) leader of JLA (although leadership normally rotated). Green Arrow, member number 8, has later been credited originally secretly financing the team, soon becoming member number six, and with Black Canary co-founder (with Superman, Batman and Wonder Woman not yet fully in, and with Hal Jordan not yet a Green Arrow). Several of the characters appeared throughout the years with different alternate identities and looks, especially after the original JLA – the [Silver](#) 1956-ca 1972 and [Bronze](#) ca 1972-1985 Ages. [The Golden Age](#) 1938–1955 had the [Justice Society of America](#) in 1940-1951. **Note:** Heading links to Fandom DC Database Silver Age Earth-One, to Alex Ross' Justice presentations, and to Wikipedia - and DC disambiguation (a try to clear out the conflicting stories) at *Real name*. *Artists in italics below*. All of the heroes had their "own" magazines for differing periods (with Superman, Batman and Wonder Woman the best-sellers through all the years). [The Original Magazines](#) - [Swedish Wikipedia](#) [Top 25 DC Comics Heroes](#)

Batman - Bruce Wayne - art: Neal Adams - Swedish -



Real name	Bruce Wayne (the Dark Knight) - disambiguation
Creators	Bob Kane , concept-artist and Bill Finger , writer, later Jerry Robinson and Dick Sprang – revamped by Julius Schwartz , John Broome , Gardner Fox , Carmine Infantino , and later Dennis O'Neil , Neil Adams , and Dick Giordano (list of creators)
First appearance	Detective Comics #27, May 1939 / Earth-Two Batman /
Civil status	American billionaire, playboy, philanthropist, and owner of Wayne Enterprises
Resident	Gotham City, and wears a belt with different tools and gadgets
Superpowers	None, but genius intellect and detective skills
Early partners	Robin - originally Dick Grayson (later Jason Todd and Tim Drake), - also Batwoman - Kathy Kane , and Batgirl - Barbara Gordon
Trivia note	Mother and father murdered with Bruce watching. Both Batman and Superman were presented as older on Earth-Two



Superman – Clark Kent - art: Alex Ross - Swedish -



Real name	Clark Kent , Kal-El (Man of Steel) - disambiguation
Creators	Jerry Siegel , creator and Joe Shuster , later Curt Swan , Bill Finger , Wayne Boring and John Byrne - revamped by Mort Weisinger , later Julius Schwartz (list of creators)
First appearance	Action Comics #1, June 1938 / Earth-Two Superman /
Civil status	First journalist at Daily Planet, (later head TV reporter)
Resident	Metropolis - first as Superboy in Smallville
Superpowers	Superhuman strength, durability, indestructable, flight, X-ray vision
Early "partners"	Supergirl - Kara Zor-El (later known as Powergirl) and Louis Lane
Trivia note	Born on the destroyed planet Krypton, raised by Kansas farmers



Clyde McPhatter & Bonus

Wonder Woman – Princess Diana - art: Alex Ross - Swedish -



<i>Real name</i>	Princess Diana, Diana Prince , sculpted from clay by Queen Hippolyta and given life by Athena (later she was daughter of Zeus). (reshaped in 1987) – disambiguation (Two identities: Princess Diana Earth I and Diana Prince (Trevor) Earth II).
<i>Creators</i>	W. Moulton Marston , creator and Elizabeth Holloway Marston , H. G. Peter , and Olive Byrne - revamped by Robert Kanigher and later Mike Sekowsky (Wonder Woman II by George Pérez) (list of creators)
<i>First appearance</i>	All Star Comics #8, December 1941 / Earth-Two Wonder Woman /
<i>Civil status</i>	Princess Diana of Themyscira in Amazonas on the Paradise Islands, (and United Nations Executive Ambassador; owner of a mod boutique in New York)
<i>Resident</i>	In the Bermuda Triangle, New York City and Washington DC (also Georgetown, Boston, and Gateway City)
<i>Superpowers</i>	Glide flight or in almost invisible airplane, lasso of truth, indestructable bracelets, and a tiara which returns when thrown (and later a shield and a sword)
<i>Early partners</i>	Steve Trevor - US military officer, Teen Titans as the young Wonder Girl
<i>Trivia note</i>	Originally member of the Justice Society of America - out of JLA several years - back to Justice Society to join the resurrected Steve Trevor – returned to JLA

Aquaman – Arthur Curry - art: Ivan Reis - Swedish -



<i>Real name</i>	Arthur Curry, "C. King", (Orin) - Aquaman portal - (died and resurrected as Arthur Joseph Curry)
<i>Creators</i>	Mort Weisinger, editor and Paul Norris , (later David Michelinie)
<i>First appearance</i>	More Fun Comics #73, November 1941 / Earth-Two Aquaman /
<i>Civil status</i>	King of Atlantis (named Orin - King of the Seven Seas) Overthrown as King and lived on a ship wreck under sea
<i>Resident</i>	(San Diego and Detroit)
<i>Superpowers</i>	Can breath under water, talk with fish, telepathy, superhuman strength
<i>Early partners</i>	Mera - his wife under water, they had a son, Arthur Curry Jr. (Later appeared Aqualad and Aquagirl)
<i>Trivia note</i>	Was absent of JLA for a rather long period to search for his missing wife. Possessed the Trident of Poseidon and/or Neptune

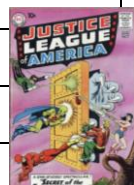


the Flash – Barry Allen - art: Alex Ross

the Flash (summary) - Swedish -



<i>Real name</i>	Barry Allen , the second Flash – disambiguation - the first was Jay Garrick (Earth II)
<i>Creators</i>	Robert Kanigher and Carmine Infantino and later John Broome Originally Garrick by Gardner Fox , writer and Harry Lampert , artist
<i>First appearance</i>	Showcase #4, October 1956 - Garrick already in 1940
<i>Civil status</i>	Born in Fallville, Iowa. Police and forensic scientist (died and resurrected)
<i>Resident</i>	Central City, Missouri married to Iris West (grandson Bart Allen)
<i>Superpowers</i>	Immense superhuman speed, phase through objects via vibration
<i>Early sidekick</i>	Wally West - Kid Flash of Teen Titans, (later the third Flash)
<i>Trivia note</i>	Gained his powers in scientific experiment, stroke by a lightning




Clyde McPhatter & Bonus

Martian Manhunter – J'onn J'onzz - art: Alex Ross - Swedish -



	<i>Real name</i>	J'onn J'onzz, John Jones - disambiguation
	<i>Creators</i>	Joseph Samachson and Joe Certa; later Archie Goodwin, writer-artist - and even later John Ostrander and Tom Mandrake
	<i>First appearance</i>	Detective Comics #225, November 1955
	<i>Civil status</i>	Detective - left the JLA early on for several years (but briefly returned)
	<i>Resident</i>	Citizen of Mars, Middletown (later Denver, Colorado; and Detroit, Michigan)
	<i>Superpowers</i>	Telepathy, flight, making himself invisible
	<i>Early partners</i>	Diana Meade, Zook,  (Cyborg disambiguation)
	<i>Trivia note</i>	(In the 2011 reboot of "Justice League", Cyborg - Vic Stone of the New Teen Titans, created in 1980 - was made an original member instead of Manhunter)

Magazine images: *The Brave and the Bold* #28, and the first four *Justice League of America*.

Green Lantern – Hal Jordan - art: Alex Ross Green Lantern (summary) - Swedish -

	<i>Real name</i>	Hal Jordan, the 2nd Lantern of the Earth, after Alan Scott (Earth II) - disambiguation
	<i>Creators</i>	Julius Schwartz, concept and John Broome, Gil Kane and Gardner Fox - later Dennis O'Neil and Neal Adams. Originally Scott by Bill Finger, writer and Martin Nodell , artist (list of creators)
	<i>First appearance</i>	Showcase #22, October 1959 - Scott already in 1940
	<i>Civil status</i>	Testpilot at Ferris Aircraft, now member of the universal Green Lantern Corps
	<i>Resident</i>	Coast City, California – later salesman, insurance agent and private detective
	<i>Superpowers</i>	Flight, a ring powered by a lantern, that Hal controls by will to create anything
	<i>Early love and "villain"</i>	Carol Ferris - Star Sapphire (Hal not yet a Lantern in some stories of origin)
	<i>Trivia note</i>	Selected as the Earth's Lantern by the Green Lantern Corps (Later new substitute versions of Green Lantern were introduced - Guy Gardner , John Stewart - also his semi-partner, Kyle Rayner and more; Jordan died later, but resurrected)

Green Arrow – Oliver Queen - art: Alex Ross - Swedish -

	<i>Real name</i>	Oliver Queen - the first Arrow - (the second was Connor Hawke , his son and sub from 1994). Oliver became member of JLA from JLA magazine #4 - disambiguation – Originally there was an Arrow (1938) with no relations to DC Comics
	<i>Creators</i>	Originally Mort Weisinger and George Papp - later Jack Kirby (w & a) - revamped by Julius Schwartz, Gardner Fox, writer and Mike Sekowsky , artist - redesigned by Dennis O'Neil and Neal Adams in 1969. Later Alan Moore , and Mike Grell (w & a).
	<i>First appearance</i>	More Fun Comics #73, November 1941 / Earth-Two Arrow / 
	<i>Civil status</i>	Millionaire - later loses his fortune and becomes PR-man
	<i>Resident</i>	Star City and (also Seattle). Left the JLA for periods, but became a highly appreciated and complicated superhero
	<i>Superpowers</i>	None, but a superb archer (became truly resurrected in the Arrow TV-series)
	<i>Early partners</i>	Speedy / Roy Harper -Red Arrow, Miss Arrowette , Black Canary, Hal Jordan
	<i>Trivia note</i>	Stranded on an island, learning his skills. (Died in a late adventure, but rose).

Clyde McPhatter & Bonus

Black Canary – Dinah Drake-Lance - art: Alex Ross - Swedish -



<i>Real name</i>	Dinah Drake-Lance – disambiguation - member no. 11 of JLA after Atom and Hawkman, when her husband Lance died on Earth II, replacing the absent Wonder Woman from #74 in 1969. (Later turned to two identities: Dinah Drake Earth II and Dinah Laurel Lance Earth I - mother and daughter)
<i>Creators</i>	Robert Kanigher, writer and <i>Carmine Infantino</i> , artist. Later creators: Joe Giella , Dick Dillin and Dennis O'Neal, (Black Canary II by Roy Thomas 1983)
<i>First appearance</i>	Flash Comics #86, August 1947. / Dinah Drake (Earth Two, Park City) /
<i>Civil status</i>	A superheroine – originally criminal, (musician, later active in Birds of Prey) (Was temporarily a founding member of JLA instead of Wonder Woman)
<i>Resident</i>	Gotham City and Star City, California (and also Seattle)
<i>Superpowers</i>	High-powered sonic scream, martial artistry
<i>Early partners</i>	Detective Larry Lance - early husband I (later portrayed as father of Laurel), Barbara Gordon - Batgirl , Johnny Thunder , and later Green Arrow
<i>Trivia note</i>	Originally appearing in Justice Society of America, but later joined JLA

the Atom – Ray Palmer - art: Alex Ross

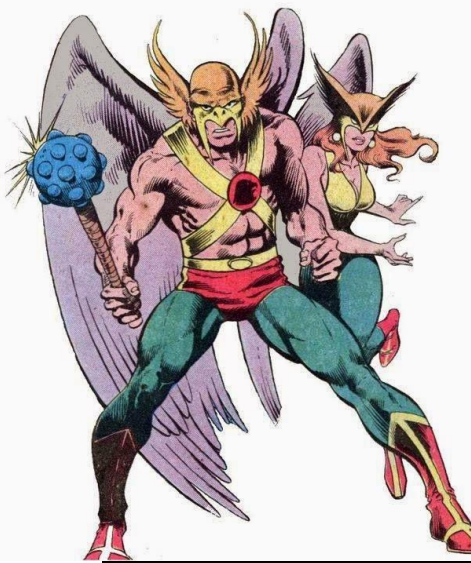


the Atom (summary) - Swedish -

<i>Real name</i>	Ray Palmer , the second Atom – disambiguation - the first was Al Pratt Earth II (and several followed). The ninth member of JLA from #14
<i>Creators</i>	Julius Schwartz, Gardner Fox, Mike Sekowsky , later Gil Kane . Originally Pratt by Bill O'Connor and Ben Flinton
<i>First appearance</i>	Showcase #34, October, 1961 - Al Pratt already in 1940
<i>Civil status</i>	Physicist and professor, (Agent of S.H.A.D.E)
<i>Resident</i>	Originally Morlaid, Brazil; later Ivy Town, New England, USA
<i>Superpowers</i>	Ability to shrink and grow his body, weight control, super-intellect
<i>Early partners</i>	Teen Titans . Girlfriend/(wife) Jean Loring . Soon a good friend of Hawkman
<i>Trivia note</i>	Originally a member of the Justice Society of America, Earth-Two



Hawkman and Hawkgirl – Carter and Shiera Hall - art: unknown - Swedish - **disambiguation** (Hawkman)



<i>Real names</i>	Carter Hall (Earth II) or Katar Hol - and his wife Shiera Sanders Hall or Shayera Hol . Hawkman member no.10 of JLA from # 31, and Hawkgirl member no.14 from #146. (At least three different identities each of this pair have been presented)
<i>Creators</i>	Gardner Fox and Dennis Neville , later a. o. Mike Sekowsky , and Joe Kubert - revamped by Tim Truman (artist-writer 1989) as Katar Hol and Shayera Thal
<i>First appearance</i>	Flash Comics #1, January 1940, Carter came from JSA – he was their chairman - Both came to Earth I in The Brave and the Bold #34, February–March 1961
<i>Civil status</i>	Police and Curator of a museum (both turned into several "Hawk" characters)
<i>Resident</i>	Originally Thanagar - Polaris Solar system, and later Midway City, Michigan
<i>Superpowers</i>	Flight and strength. (Hawkgirl later was transformed to Hawkwoman-Shayera Thal)
<i>Early "partners"</i>	Atom, Doctor Fate . (Katar, and Shayera Thal are later Hawkworld characters)
<i>Trivia note</i>	Carter was originally imperial prince of his home planet of Thanagar. (Hawkgirl from Earth-Two aka Kendra Saunders). (Hawkman left JLA resurrected as Fel Andar - New Earth , who later died)

Clyde McPhatter & Bonus

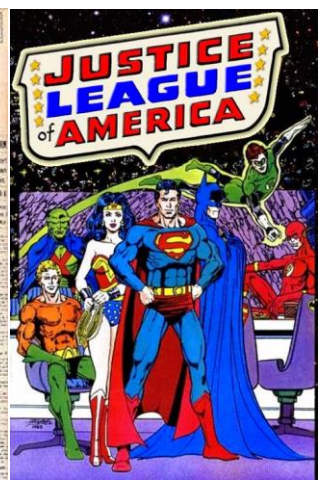
Red Tornado – John Smith

- art: Ed Benes

- Swedish -



<p><i>Alias</i></p> <p><i>... and some more early members</i></p>	<p>John Smith - android/semi-human (aka Uthroon) "created" by the villain T.O. Morrow - originally a comical female, Ma Hunkel Member no. 13 JLA #106 after Elongated Man - followed by Hawkgirl and Zatanna in the late 70s, and Firestorm early '80s. Snapper Carr had honorary member status early on but was out later. With a "limit" of maximum 12 members Martian Manhunter, Aquaman, Wonder Woman, and Hawkman were later often absent, and so was Green Arrow, and later Red Tornado for a while (who had several identities). Adam Strange, Metamorpho and Phantom Stranger were nominated, but never true members.</p>
<p><i>Creators</i></p>	<p>Gardner Fox and artist Dick Dillin; Originally Hunkel by writer-artist Sheldon Mayer</p>
<p><i>First appearance</i></p>	<p>All-American Comics #3, June 1939, as Red Tornado in 1940 - Ma Hunkel, and John Smith in Justice League of America #64, August 1968</p>
<p><i>Civil status</i></p>	<p>Teacher on the Earth. Was destroyed during the Silver Era (but returned later)</p>
<p><i>Resident</i></p>	<p>Originally Planet Rann Polaris Star System; later probably Rhode Island</p>
<p><i>Superpowers</i></p>	<p>Able to generate tornado speed, flying, originally created to destroy JLA</p>
<p><i>Early alias and a friend</i></p>	<p>Tornado Champion - the good side; and Earth girl friend (wife) Kathy Sutton</p>
<p><i>Trivia note</i></p>	<p>Originally depicted as comical superheroine, Ma Hunkel, and later working with the Justice Society of America before joining JLA</p>



No **Hawkgirl** here, but **Zatanna**, **Elongated Man**, and **Firestorm** (the latter entered the League as member number 16 in early 1980s). The stories of the superheroes are often very conflicting (and why shouldn't they – having been told for about 80 years – some have even died and resurrected again). Below right: The new Justice League (JL) of February 2017 is to feature **Batman**, **Superman**, **Cyborg**, **Wonder Woman**, **Flash** (**Barry Allen**) and **Aquaman** and his wife **Mera**, plus poss more. Imaged below right are a.o. **Vixen**, **Hawkgirl**, (poss the **Ray**) - and **Black Lightning** (who had "guested" the JLA already in the 1980s), **Black Canary** and **Roy Harper** (**Red Arrow**). Center: **Captain America** (created by **Joe Simon** and **Jack Kirby** in 1941).

[The History \(Synopsis\) of JLA](#) - [The origin of the JLA](#) - [Alternate origin of the JLA](#)

Comic Books: / [Golden Age](#) / [Silver Age](#) / [Bronze Age](#) / [Modern Age](#) /

The [Swedish Seriefrämjandet](#) presentations have educational summaries of the characters.

[Justice League of America](#) (a list of members)

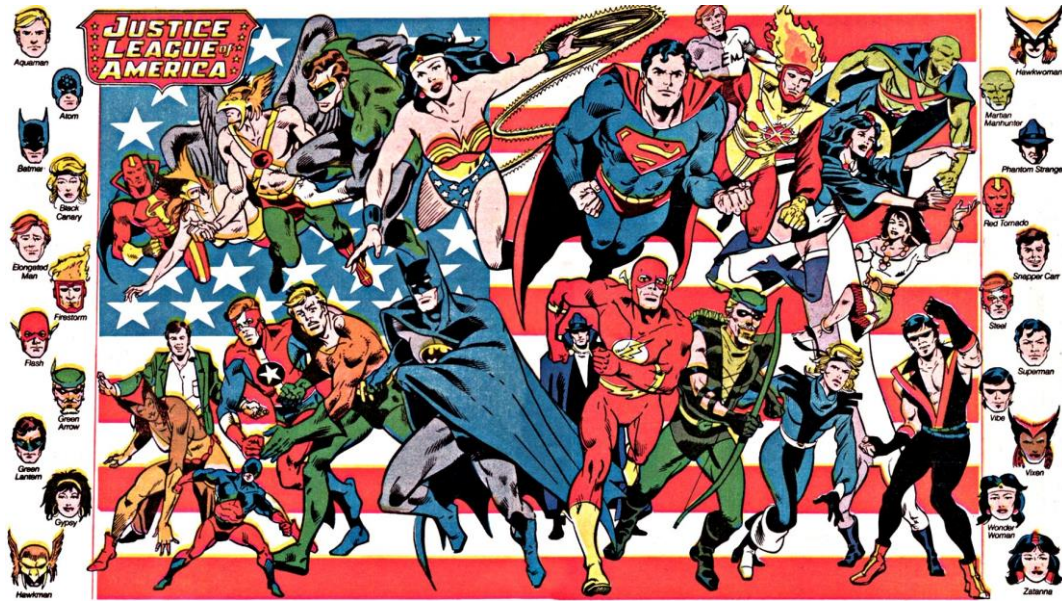
[Justice League disambiguation](#) including Prime Earth (from 2011) (Most of the original Silver Age characters of the early JLA were revamped and made younger in later years).



Justice Society of America (JSA) (a list of members)

was conceived by editor **Sheldon Mayer** and writer **Gardner Fox**. The JSA first appeared in *All Star Comics* #3 (Winter 1940–1941), making it the first team of superheroes. The team initially included: **Doctor Fate**, **Hour-Man** (as his name was then spelled), the **Spectre**, the **Sandman**, the **Atom**, the **Flash**, **Green Lantern**, and **Hawkman**. Later came **Johnny Thunder**, **Wonder Woman**, **Mister Terrific**, **Wild Cat**, **Black Canary**, **grown-up Robin**, **Supergirl**, **Red Tornado** and many more. JSA was established as existing on "Earth -Two" and the JLA on "Earth -One" during the Silver Age. Soon **Blackhawk** and his team, **Vigilante**, and an **old Superman** and an **old Batman** appeared. Fine [Swedish Seriefrämjandet](#) [Wikipedia](#) presentation of JSA.

Clyde McPhatter & Bonus



Batman and Superman were seldom shown on the original covers of JLA - [JLA at DC Comics Database](#)



[Fandom DC Comics Database Characters](#). "Fictive" JLA Cartoon (with Aquaman and Green Arrow subbing for Hawkgirl and Green Lantern). [Captain America](#) was the first great [Marvel comics hero](#). Below left: [Black Panther](#), created by Marvel (Stan Lee and Jack Kirby) in 1966, is the first superhero of African descent. Right: From the Justice League movie premier November 2017 (with Barry Allen first left). Bottom: the "revised original Justice League" with John Stewart (Green Lantern sub), featuring black Cyborg (second from right) and (unknown version of) the Flash. Finally: Supergirl, Green Arrow, Batman, Wonder Woman, Superman, the Flash. Next two pages: 11 original super-heroes and their "developments".

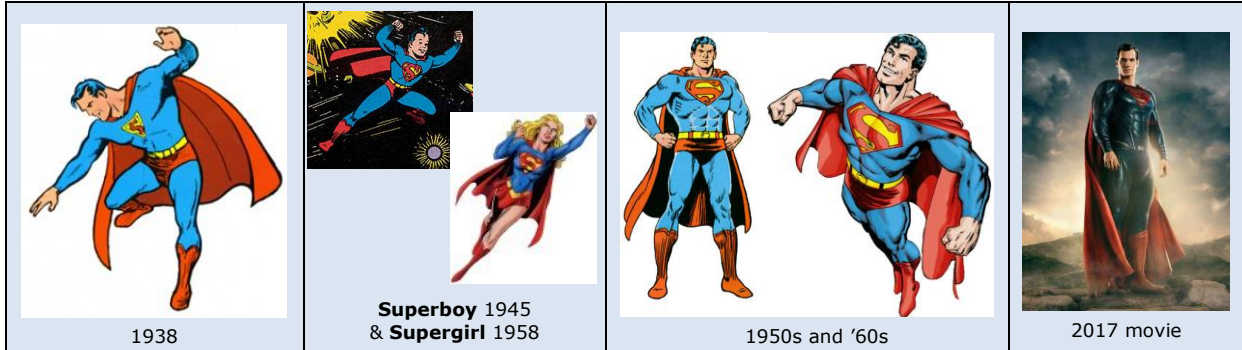


Justice League (and Society) Gallery - pt 1

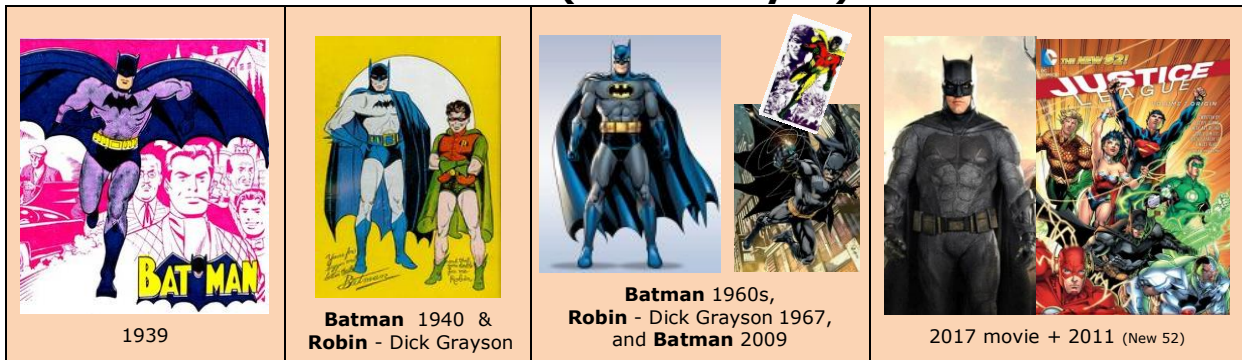
Justice League

The first eleven JLA Super-Heroes in different shapes with some of their "closest" (with year of introduction). Some dates approx.

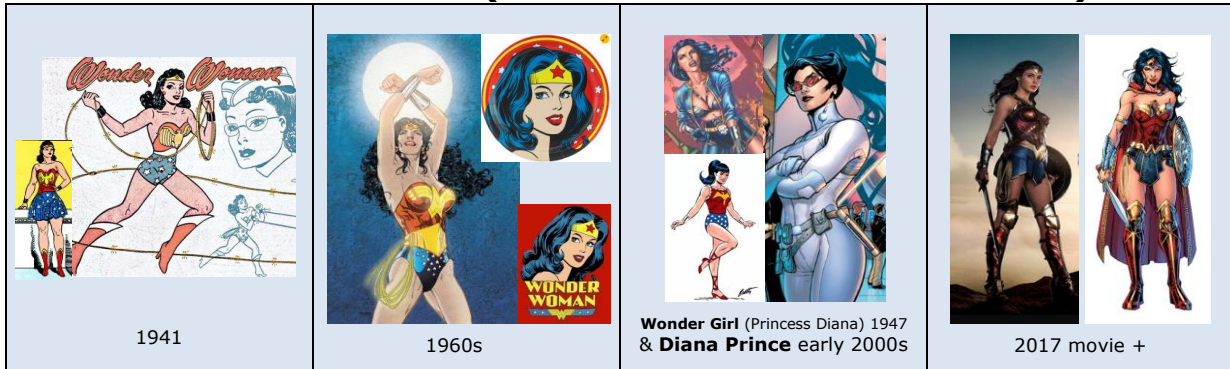
Superman (Clark Kent)



Batman (Bruce Wayne)



Wonder Woman (Princess Diana - Diana Prince)

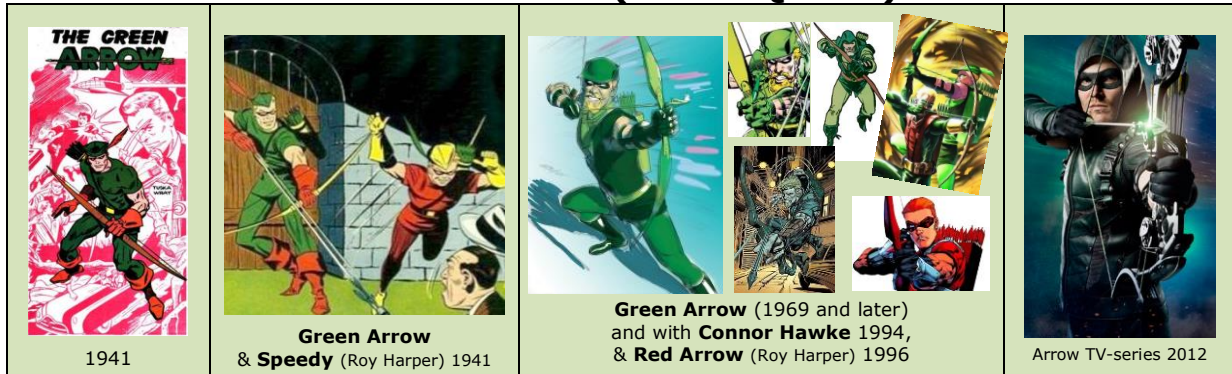


Hawkman (Carter Hall) & Aquaman (Arthur Curry)



Justice League (and Society) Gallery - pt 2

Green Arrow (Oliver Queen)



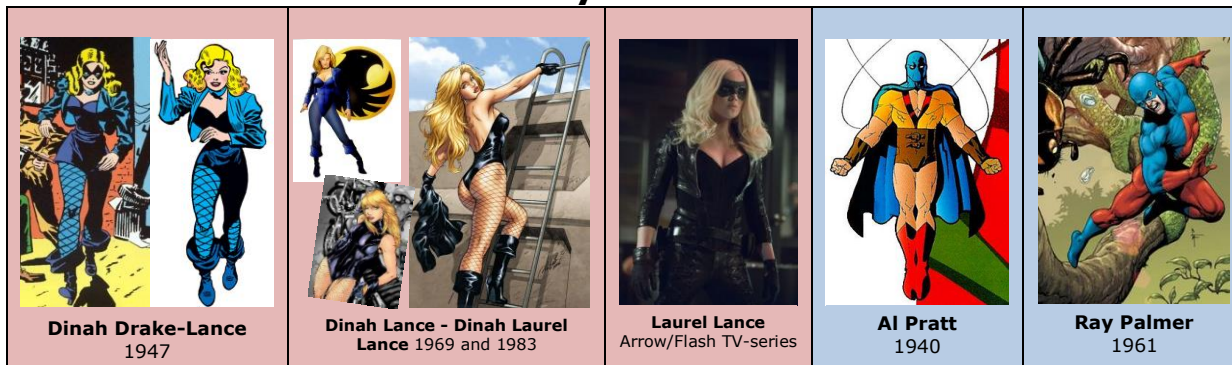
the Flash

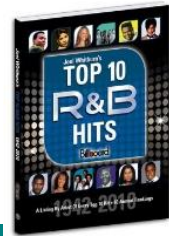


Martian Manhunter - and Green Lantern



Black Canary – and the Atom





From Joel Whitburn's Top 10 R&B Hits (published 2011)

The Top R&B Hits of each year (according to weeks at number one... plus)

1942

1

1. **Trav'lin' Light**...Paul Whiteman
2. **White Christmas**...Bing Crosby
3. **When The Lights Go On Again (All Over The World)**...Lucky Millinder (Trevor Bacon)
4. **Mr. Five By Five**...Freddie Slack (Ella Mae Morse)
5. **Stormy Monday Blues**...Earl Hines
6. **Take It And Git**...Andy Kirk

1943

1

1. **Don't Cry, Baby**...Erskine Hawkins (Jimmy Mitchell)
2. **I Can't Stand Losing You**...Ink Spots
3. **Don't Stop Now**...Bonnie Davis
4. **See See Rider Blues**...Bea Booze
5. **You'll Never Know**...Dick Haymes
6. **Don't Get Around Much Anymore (Never No Lament)**...Duke Ellington
7. **Don't Get Around Much Anymore**...Ink Spots
8. **Apollo Jump**...Lucky Millinder
9. **All For You**...King Cole's Trio
10. **Shoo-Shoo Baby**...Ella Mae Morse
11. **Sweet Slumber**...Lucky Millinder (Trevor Bacon)
12. **Sentimental Lady**...Duke Ellington
13. **A Slip Of The Lip (Can Sink A Ship)**...Duke Ellington
14. **What's The Use Of Getting Sober (When You Gonna Get Drunk Again)**...Louis Jordan
15. **I've Heard That Song Before**...Harry James (HeLEN Forrest)
16. **That Ain't Right**...King Cole Trio

2

17. **Paper Doll**...Mills Brothers
18. **Let's Beat Out Some Love**...Buddy Johnson
19. **I Started All Over Again**...Tommy Dorsey (Frank Sinatra/Pied Pipers)
20. **There Are Such Things**...Tommy Dorsey (Frank Sinatra/Pied Pipers)
21. **It Can't Be Wrong**...Dick Haymes
22. **That Old Black Magic**...Charlie Barnet (Frances Wayne)

1944

1

1. **Into Each Life Some Rain Must Fall**...Ink Spots & Ella Fitzgerald
2. **Straighten Up And Fly Right**...The King Cole Trio
3. **Do Nothin' Till You Hear From Me**...Duke Ellington
4. **G.I. Jive**...Louis Jordan
5. **Hamp's Boogie Woogie**...Lionel Hampton
6. **Gee, Baby, Ain't I Good To You**...The King Cole Trio
7. **Main Stem**...Duke Ellington
8. **I'm Lost**...Benny Carter
9. **When My Man Comes Home**...Buddy Johnson (Ella Johnson)
10. **Ration Blues**...Louis Jordan
11. **Till Then**...Mills Brothers
12. **Cow-Cow Boogie (Cuma-Ti-Yi-Yi-Ay)**...Ink Spots & Ella Fitzgerald
13. **Solo Flight**...Benny Goodman
14. **G.I. Jive**...Johnny Mercer

2

15. **Red Blues**...Cootie Williams (Eddie "Cleanhead" Vinson)
16. **It Must Be Jelly ('Cause Jam Don't Shake Like That)**...Glenn Miller
17. **Hurry, Hurry!**...Benny Carter (Savannah Churchill)
18. **I Can't See For Lookin'**...The King Cole Trio

1945

1

1. **The Honeydripper (Parts 1 and 2)**...Joe Liggins
2. **Who Threw The Whiskey In The Well**...Lucky Millinder (Wynonie Harris)
3. **Caldonia**...Louis Jordan
4. **I Wonder**...Roosevelt Sykes
5. **Tippin' In**...Erskine Hawkins
6. **I Wonder**...Pvt. Cecil Gant
7. **Mop! Mop!**...Louis Jordan
8. **Somebody's Gotta Go**...Cootie Williams

2

9. **The Honeydripper**...Jimmie Lunceford & Delta Rhythm Boys
10. **You Can't Get That No More**...Louis Jordan
11. **Beulah's Boogie**...Lionel Hampton
12. **That's The Stuff You Gotta Watch**...Buddy Johnson (Ella Johnson)
13. **Strange Things Happening Every Day**...Sister Rosetta Tharpe
14. **Caldonia**...Erskine Hawkins (Ace Harris)
15. **I'm A Shy Guy**...The King Cole Trio
16. **I'm Making Believe**...Ink Spots & Ella Fitzgerald
17. **Left A Good Deal In Mobile**...Herb Jeffries/Joe Liggins



1946

1

1. **Choo Choo Ch Boogie**...Louis Jordan
2. **Hey! Ba-Ba-Re-Bop**...Lionel Hampton
3. **Buzz Me**...Louis Jordan
4. **Stone Cold Dead In The Market (He Had It Coming)**...Ella Fitzgerald & Louis Jordan
5. **The Gypsy**...Ink Spots
6. **Ain't That Just Like A Woman (They'll Do It Every Time)**...Louis Jordan
7. **Don't Worry 'Bout That Mule**...Louis Jordan

2

8. **Salt Pork, West Virginia**...Louis Jordan
9. **I Know**...Andy Kirk & The Jubalines
10. **R.M. Blues**...Roy Milton
11. **Got A Right To Cry**...Joe Liggins
12. **Reconversion Blues**...Louis Jordan
13. **Driftin' Blues**...Johnny Moore
14. **I've Got A Right To Cry**...Erskine Hawkins
15. **Beware**...Louis Jordan
16. **Sunny Road**...Roosevelt Sykes
17. **Playful Baby**...Wynonie "Blues" Harris w/ Johnnie Alston
18. **Buzz Me**...Ella Mae Morse

1947

1

1. **Ain't Nobody Here But Us Chickens**...Louis Jordan
2. **Boogie Woogie Blue Plate**...Louis Jordan
3. **(Opportunity Knocks But Once) Snatch And Grab It**...Julia Lee
4. **I Want To Be Loved (But By Only You)**...Savannah Churchill & The Sentimentalists
5. **Jack, You're Dead**...Louis Jordan
6. **Old Maid Boogie**...Eddie Vinson
7. **Texas And Pacific**...Louis Jordan

2

8. **Let The Good Times Roll**...Louis Jordan
9. **Open The Door, Richard!**...Louis Jordan
10. **He's A Real Gone Guy**...Nellie Lutcher
11. **Hurry On Down**...Nellie Lutcher
12. **New Orleans Blues**...Johnny Moore
13. **Open The Door, Richard! (Parts 1 & 2)**... "Dusty" Fletcher
14. **Open The Door Richard!**...Jack McVea
15. **Across The Alley From The Alamo**...Mills Brothers
16. **I Want To Be Loved (But Only By You)**...Lionel Hampton
17. **Hawk's Boogie**...Erskine Hawkins
18. **Open The Door, Richard!**...Count Basie

1948

1

1. **King Size Papa**...Julia Lee
2. **I Can't Go On Without You**...Bull Moose Jackson
3. **Tomorrow Night**...Lonnie Johnson
4. **Chicken-Shack Boogie**...Amos Milburn
5. **Bewildered**...Red Miller Trio
6. **Corn Bread**...Hal Singer Sextette
7. **Long Gone (Parts I & II)**...Sonny Thompson
8. **I Love You Yes I Do**...Bull Moose Jackson
9. **Pretty Mama Blues**...Ivory Joe Hunter
10. **Bewildered**...Amos Milburn
11. **Blues After Hours**...Pee Wee Crayton
12. **Messin' Around**...Memphis Slim
13. **Run Joe**...Louis Jordan
14. **Good Rockin' Tonight**...Wynonie Harris
15. **My Heart Belongs To You**...Arbee Stidham
16. **'Long About Midnight**...Roy Brown
17. **It's Too Soon To Know**...The Orioles
18. **Am I Asking Too Much**...Dinah Washington
19. **Late Freight**...Sonny Thompson

Clyde McPhatter & Bonus

1949

1

1. **Trouble Blues**...Charles Brown
2. **The Huckie-Buck**...Paul Williams
3. **Saturday Night Fish Fry (Parts I & II)**...Louis Jordan
4. **For You My Love**...Larry Darnell
5. **All She Wants To Do Is Rock**...Wynonie Harris
6. **Baby Get Lost**...Dinah Washington
7. **Roomin' House Boogie**...Amos Milburn
8. **Ain't Nobody's Business (Parts 1 & 2)**...Jimmy Witherspoon
9. **Tell Me So**...The Orioles
10. **Boogie Chillen'**...John Lee Hooker
11. **The Deacon's Hop**...Big Jay McNeely's Blue Jays
12. **Beans And Corn Bread**...Louis Jordan

2

13. **Little Girl Don't Cry**...Bull Moose Jackson
14. **Drinkin' Wine Spo-Dee-O-Dee**...Stick McGhee
15. **Broken Hearted**...Eddie Williams
16. **Rockin' At Midnight**...Roy Brown
17. **Wrapped Up In A Dream**...Do Ray & Me
18. **Hold Me Baby**...Amos Milburn
19. **Sneakin' Around**...Rudy Render
20. **Guess Who**...Ivory Joe Hunter
21. **Blue And Lonesome**...Memphis Slim
22. **Why Don't You Haul Off And Love Me**...Bull Moose Jackson
23. **Trees**...Al Hibbler
24. **Confession Blues**...The Maxin Trio
25. **Jealous Heart**...Ivory Joe Hunter

1950

1

1. **Pink Champagne**...Joe Liggins
2. **Teardrops From My Eyes**...Ruth Brown
3. **Double Crossing Blues**...Johnny Otis/The Robins/Little Esther
4. **Blue Light Boogie - Parts 1 & 2**...Louis Jordan
5. **I Almost Lost My Mind**...Ivory Joe Hunter
6. **Anytime, Any Place, Anywhere**...Joe Morris
7. **Blue Shadows**...Lowell Fulson w/ Lloyd Glenn
8. **Mona Lisa**...Nat "King" Cole
9. **Mistrustin' Blues**...Little Esther/Mel Walker/Johnny Otis
10. **Hard Luck Blues**...Roy Brown
11. **Please Send Me Someone To Love**...Percy Mayfield
12. **I Need You So**...Ivory Joe Hunter
13. **Cupid Boogie**...Johnny Otis/Little Esther/Mel Walker

2

14. **Why Do Things Happen To Me**...Roy Hawkins
15. **Well Oh Well**...Tiny Bradshaw
16. **I'll Get Along Somehow (Part One and Two)**...Larry Darnell
17. **Love Don't Love Nobody**...Roy Brown
18. **Information Blues**...Roy Milton
19. **The Fat Man**...Fats Domino

3

20. **Everyday I Have The Blues**...Lowell Fulson w/ Lloyd Glenn
21. **Old Time Shuffle Blues**...Lloyd Glenn

1951

1

1. **Sixty-Minute Man**...The Dominoes
2. **Black Night**...Charles Brown
3. **Fool, Fool, Fool**...The Clovers
4. **Rocket "88"**...Jackie Brenston
5. **Fleming**...Earl Bostic
6. **I'm In The Mood**...John Lee Hooker
7. **The Glory Of Love**...The Five Keys
8. **Bad, Bad Whiskey**...Amos Milburn
9. **Don't You Know I Love You**...The Clovers
10. **I Got Loaded**...Peppermint Harris
11. **Chica Boo**...Lloyd Glenn
12. **Because Of You**...Tab Smith
13. **"T" 99 Blues**...Jimmie Nelson

2

14. **I'm Waiting Just For You**...Lucky Millinder
15. **Rockin' Blues**...Johnny Otis/Mel Walker
16. **Chains Of Love**...Joe Turner
17. **Lost Love**...Percy Mayfield
18. **Tend To Your Business**...James Waynes
19. **I Will Wait**...The Four Buddies
20. **Seven Long Days**...Charles Brown
21. **How High The Moon**...Les Paul & Mary Ford
22. **Tennessee Waltz Blues**...Stick McGhee
23. **Gee Baby**...Johnny Otis

1952

1

1. **Have Mercy Baby**...The Dominoes
2. **My Song**...Johnny Ace w/ The Beale Streeters
3. **Juke**...Little Walter & his Night Cats
4. **I Don't Know**...Willie Mabon
5. **Lawdy Miss Clawdy**...Lloyd Price
6. **Night Train**...Jimmy Forest
7. **5-10-15 Hours**...Ruth Brown
8. **Five Long Years**...Eddie Boyd
9. **3 O'Clock Blues**...B.B. King
10. **Mary Jo**...Four Blazes
11. **Weepin' & Cryin'**...Griffin Brothers w/ Tommy Brown
12. **You Know I Love You**...B.B. King
13. **Goin' Home**...Fats Domino
14. **Cry**...Johnnie Ray & The Four Lads
15. **Ting-A-Ling**...The Clovers
16. **Booted**...Roscoe Gordon

2

17. **One Mint Julep**...The Clovers
18. **No More Doggin'**...Roscoe Gordon
19. **My Story**...Chuck Willis
20. **Wheel Of Fortune**...Eddie Wilcox w/ Sunny Gale

1953

1

1. **Money Honey**...Clyde McPhatter and The Drifters
2. **Shake A Hand**...Faye Adams
3. **Honey Hush**...Joe Turner
4. **Hound Dog**...Willie Mae "Big Mama" Thornton
5. **Crying In The Chapel**...The Orioles
6. **(Mama) He Treats Your Daughter Mean**...Ruth Brown
7. **Help Me Somebody**...The "5" Royales
8. **The Clock**...Johnny Ace w/ The Beale Streeters
9. **Please Love Me**...B.B. King
10. **Baby Don't Do It**...The "5" Royales
11. **I'm Mad**...Willie Mabon

2

12. **Good Lovin'**...The Clovers
13. **Going To The River**...Fats Domino
14. **I'm Gone**...Shirley & Lee
15. **One Scotch, One Bourbon, One Beer**...Amos Milburn
16. **Dream Girl**...Jesse Belvin & Marvin Phillips
17. **Blues With A Feeling**...Little Walter & his Jukes
18. **Sad Hours**...Little Walter & his Night Caps
19. **Yes! I Know (What You're Putting Down)**...Linda Hayes
20. **Marie**...The Four Tunes



1954

1

1. **The Things That I Used To Do**...Guitar Slim
2. **Hearts Of Stone**...The Charms
3. **Honey Love**...The Drifters Feat. Clyde McPhatter
4. **You'll Never Walk Alone**...Roy Hamilton
5. **Oh What A Dream**...Ruth Brown & Her Rhythmakers
6. **Work With Me Annie**...The Midnighters
7. **Hurts Me To My Heart**...Faye Adams
8. **Shake, Rattle And Roll**...Joe Turner
9. **Annie Had A Baby**...The Midnighters
10. **You Upset Me Baby**...B.B. King
11. **I'll Be True**...Faye Adams
12. **Mambo Baby**...Ruth Brown and her Rhythmakers

2

13. **Lovey Dovey**...The Clovers
14. **Such A Night**...Clyde McPhatter And The Drifters
15. **You're So Fine**...Little Walter & His Jukes
16. **Sh-Boom**...The Chords
17. **Gee**...The Crows
18. **Saving My Love For You**...Johnny Ace
19. **Sexy Ways**...The Midnighters
20. **Rags To Riches**...Billy Ward & His Dominoes
21. **White Christmas**...The Drifters

3

22. **I Didn't Want To Do It**...The Spiders
23. **Reconsider Baby**...Lowell Fulson
24. **I'm Your Hoochie Cooche Man**...Muddy Waters
25. **I Don't Hurt Anymore**...Dinah Washington

Clyde McPhatter & Bonus

1955

1

1. Ain't That A Shame...Fats Domino
2. Maybellene...Chuck Berry
3. Pledging My Love...Johnny Ace
4. Only You (And You Alone)...The Platters
5. My Babe...Little Walter & His Jukes
6. The Wallflower...Etta James
7. Earth Angel (Will You Be Mine)...The Penguins
8. Hands Off...Jay McShann
9. Unchained Melody...Roy Hamilton
10. All By Myself...Fats Domino
11. Bo Diddley...Bo Diddley
12. Sincerely...The Moonglows
13. I Got A Woman...Ray Charles
14. Unchained Melody...Al Hibbler
15. A Fool For You...Ray Charles
16. Poor Me...Fats Domino
17. Adorable...The Drifters

2

18. Feel So Good...Shirley & Lee
19. Play It Fair...LaVern Baker
20. Don't Be Angry...Nappy Brown
21. Every Day (I Have The Blues)...Count Basie
22. I Hear You Knocking...Smiley Lewis
23. It's Love Baby (24 Hours A Day)...Louis Brooks
24. What'cha Gonna Do...The Drifters
25. Flip Flop And Fly...Joe Turner
26. Story Untold...The Nutmegs
27. Thirty Days (To Come Back Home)...Chuck Berry

3

28. Rock Around The Clock...Bill Haley & His Comets
29. Hide And Seek...Joe Turner
30. Why Don't You Write Me?...The Jacks
31. Don't Start Me Talkin'...'Sonny Boy' Williamson
32. Bop-Ting-A-Ling...LaVern Baker
33. When You Dance...The Turbans

4

34. Tweedlee Dee...LaVern Baker
35. Come Back...Ray Charles



Note the "modern" spellings of "Ain't It A Shame" and "I've Got A Woman". Some artists credits are diff on the original issues.

1956

1

1. Honky Tonk (Parts 1 & 2)...Bill Doggett
2. Blueberry Hill...Fats Domino
3. The Great Pretender...The Platters
4. I'm In Love Again...Fats Domino
5. Long Tall Sally...Little Richard
6. Don't Be Cruel...Elvis Presley
7. Hound Dog...Elvis Presley
8. Fever...Little Willie John
9. Why Do Fools Fall In Love...Frankie Lymon & The Teenagers
10. Let The Good Times Roll...Shirley & Lee
11. My Prayer...The Platters
12. Rip It Up...Little Richard
13. Drown In My Own Tears...Ray Charles
14. At My Front Door...The El Dorados
15. Treasure Of Love...Clyde McPhatter

2

16. Tutti-Frutti...Little Richard
17. Blue Suede Shoes...Carl Perkins
18. Seven Days...Clyde McPhatter
19. Corrine Corrina...Joe Turner
20. Slippin' And Slidin' (Peepin' And Hidin')...Little Richard
21. Honey Chile...Fats Domino
22. Eddie My Love...The Teen Queens
23. When My Dreamboat Comes Home...Fats Domino
24. Roll Over Beethoven...Chuck Berry

1957

1

1. Searchin'...The Coasters
2. Blue Monday...Fats Domino
3. I'm Walkin'...Fats Domino
4. You Send Me...Sam Cooke
5. Jailhouse Rock...Elvis Presley
6. School Day...Chuck Berry
7. All Shook Up...Elvis Presley
8. Mr. Lee...The Bobbettes
9. Since I Met You Baby...Ivory Joe Hunter
10. C. C. Rider...Chuck Willis
11. Love Is Strange...Mickey & Sylvia
12. Send For Me...Nat "King" Cole
13. Lucille...Little Richard
14. Farther Up The Road...Bobby "Blue" Bland
15. Honeycomb...Jimmie Rodgers
16. Whole Lot Of Shakin' Going On...Jerry Lee Lewis
17. Diana...Paul Anka
18. Jim Dandy...LaVerne Baker
19. Short Fat Fannie...Larry Williams
20. (Let Me Be Your) Teddy Bear...Elvis Presley
21. Young Blood...The Coasters
22. Wake Up Little Susie...The Everly Brothers
23. Long Lonely Nights...Clyde McPhatter

1958

1

1. Lonely Teardrops...Jackie Wilson
2. Yakety Yak...The Coasters
3. Get A Job...The Silhouettes
4. Topsy Il...Cozy Cole
5. At The Hop...Danny & The Juniors
6. All I Have To Do Is Dream...The Everly Brothers
7. Little Star...The Elegants
8. Tequila...The Champs
9. It's All In The Game...Tommy Edwards
10. Rock-in Robin...Bobby Day
11. Twilight Time...The Platters
12. Sweet Little Sixteen...Chuck Berry
13. Wear My Ring Around Your Neck...Elvis Presley
14. Raunchy...Ernie Freeman
15. Patricia...Perez Prado
16. Splish Splash...Bobby Darin
17. A Lover's Question...Clyde McPhatter
18. What Am I Living For...Chuck Willis
19. Just A Dream...Jimmy Clanton
20. Witch Doctor...David Seville
21. Raunchy...Bill Justis
22. I'll Come Running Back To You...Sam Cooke
23. When...Kalin Twins

2

24. Don't Let Go...Roy Hamilton
25. Bird Dog...The Everly Brothers
26. Johnny B. Goode...Chuck Berry

1959

1

1. It's Just A Matter Of Time...Brook Benton
2. Kansas City...Wilbert Harrison
3. Stagger Lee...Lloyd Price
4. Personality...Lloyd Price
5. Poison Ivy...The Coasters
6. Thank You Pretty Baby...Brook Benton
7. The Clouds...The Spacemen
8. I'm Gonna Get Married...Lloyd Price
9. So Many Ways...Brook Benton
10. Don't You Know...Della Reese
11. Try Me...James Brown
12. There Goes My Baby...The Drifters
13. What'd I Say (Part I & II)...Ray Charles
14. I Want To Walk You Home...Fats Domino
15. Sea Of Love...Phil Phillips
16. You Better Know It...Jackie Wilson

2

17. I Cried A Tear...LaVern Baker
18. That's Why (I Love You So)...Jackie Wilson
19. Come Into My Heart...Lloyd Price
20. You're So Fine...The Falcons
21. Dance With Me...The Drifters
22. Charlie Brown...The Coasters
23. Everybody Likes To Cha Cha Cha...Sam Cooke

Clyde McPhatter & Bonus

1960

1

1. Baby (You've Got What It Takes)...Dinah Washington & Brook Benton
2. Kiddio...Brook Benton
3. He Will Break Your Heart...Jerry Butler
4. White Silver Sands...Bill Black's Combo
5. A Woman, A Lover, A Friend...Jackie Wilson
6. A Rockin' Good Way (To Mess Around And Fall In Love)...Dinah Washington & Brook Benton
7. Smokie — Part 2...Bill Black's Combo
8. Doggin' Around...Jackie Wilson
9. Let's Go, Let's Go, Let's Go...Hank Ballard & The Midnighters
10. Fannie Mae...Buster Brown
11. This Bitter Earth...Dinah Washington
12. Save The Last Dance For Me...The Drifters
13. There's Something On Your Mind Part 2...Bobby Marchan
14. Cathy's Clown...The Everly Brothers

2

15. Money (That's What I Want)...Barrett Strong
16. Chain Gang...Sam Cooke
17. The Twist...Chubby Checker
18. You Got What It Takes...Marv Johnson
19. Finger Poppin' Time...Hank Ballard & The Midnighters
20. Wonderful World...Sam Cooke
21. A Fool In Love...Ike & Tina Turner

1961

1

1. Tossin' And Turnin'...Bobby Lewis
2. Shop Around...The Miracles
3. Please Mr. Postman...The Marvelettes
4. Mother-In-Law...Ernie K-Doe
5. Hit The Road Jack...Ray Charles
6. Stand By Me...Ben E. King
7. My True Story...The Jive Five
8. Blue Moon...The Marcels
9. Pony Time...Chubby Checker
10. I Pity The Fool...Bobby Bland
11. Every Beat Of My Heart...Pips
12. Ya Ya...Lee Dorsey
13. One Mint Julep...Ray Charles

2

14. The Boll Weevil Song...Brook Benton
15. Will You Love Me Tomorrow...The Shirelles
16. Last Night...Mar-Keys
17. It's Gonna Work Out Fine...Ike & Tina Turner
18. Just Got To Know...Jimmy McCracklin
19. All In My Mind...Maxine Brown
20. Dedicated To The One I Love...The Shirelles
21. Don't Cry No More...Bobby Bland
22. Turn On Your Love Light...Bobby Bland

1962

1

1. I Can't Stop Loving You...Ray Charles
2. Duke Of Earl...Gene Chandler
3. Green Onions...Booker T. & The MG's
4. I Know (You Don't Love Me No More)...Barbara George
5. Mashed Potato Time...Dee Dee Sharp
6. Do You Love Me...The Contours
7. Release Me...Little Esther Phillips
8. You'll Lose A Good Thing...Barbara Lynn
9. Big Girls Don't Cry...The 4 Seasons
10. You Are My Sunshine...Ray Charles
11. Twistin' The Night Away...Sam Cooke
12. The Loco-Motion...Little Eva
13. Soul Twist...King Curtis & The Noble Knights
14. Unchain My Heart...Ray Charles
15. You Beat Me To The Punch...Mary Wells
16. Sherry...The 4 Seasons

2

17. Lost Someone...James Brown
18. Bring It On Home To Me...Sam Cooke & Lou Rawls
19. Don't Play That Song (You Lied)...Ben E. King
20. Any Day Now (My Wild Beautiful Bird)...Chuck Jackson
21. Twist And Shout...The Isley Brothers
22. Snap Your Fingers...Joe Henderson
23. The One Who Really Loves You...Mary Wells
24. Nothing Can Change This Love...Sam Cooke

1963

1

1. Louie Louie...The Kingsmen
2. Fingertips - Pt 2...Little Stevie Wonder
3. It's All Right...The Impressions
4. Heat Wave...Martha & The Vandellas
5. Two Lovers...Mary Wells
6. He's So Fine...The Chiffons
7. Baby Workout...Jackie Wilson
8. Cry Baby...Garnet Mimms & The Enchanters
9. It's My Party...Lesley Gore
10. That's The Way Love Is...Bobby Bland
11. Hello Stranger...Barbara Lewis
12. Our Day Will Come...Ruby & The Romantics
13. Hey Paula...Paul & Paula
14. Easier Said Than Done...The Essex
15. Part Time Love...Little Johnny Taylor
16. You've Really Got A Hold On Me...The Miracles
17. If You Wanna Be Happy...Jimmy Soul
18. Another Saturday Night...Sam Cooke
19. I Will Follow Him...Little Peggy March
20. Sugar Shack...Jimmy Gilmer and The Fireballs

2

21. If You Need Me...Solomon Burke
22. Pride And Joy...Marvin Gaye
23. The Monkey Time...Major Lance
24. Mockingbird...Inez Foxx w/ Charlie Foxx

1964

1

1. My Guy...Mary Wells
2. Funny (How Time Slips Away)...Joe Hinton
3. The Shoop Shoop Song (It's In His Kiss)...Betty Everett
4. Let It Be Me...Betty Everett & Jerry Butler
5. Under The Boardwalk...The Drifters
6. Walk On By...Dionne Warwick
7. Baby Love...The Supremes
8. What Kind Of Fool (Do You Think I Am)...The Tams
9. Hi-Heel Sneakers...Tommy Tucker
10. Amen...The Impressions
11. Keep On Pushing...The Impressions
12. Where Did Our Love Go...The Supremes
13. Reach Out For Me...Dionne Warwick
14. Mercy, Mercy...Don Covay & The Goodtimers
15. Um, Um, Um, Um, Um...Major Lance
16. Good Times...Sam Cooke
17. The Way You Do The Things You Do...Temptations
18. Good News...Sam Cooke

1965

1

1. I Can't Help Myself...Four Tops
2. Papa's Got A Brand New Bag (Part I)...James Brown
3. I Got You (I Feel Good)...James Brown
4. My Girl...The Temptations
5. Rescue Me...Fontella Bass
6. Shotgun...Jr. Walker & The All Stars
7. We're Gonna Make It...Little Milton
8. Got To Get You Off My Mind...Solomon Burke
9. I Want To (Do Everything For You)...Joe Tex
10. Hold What You've Got...Joe Tex
11. Ain't That Peculiar...Marvin Gaye
12. I'll Be Doggone...Marvin Gaye
13. In The Midnight Hour...Wilson Pickett
14. Back In My Arms Again...The Supremes
15. The Jerk...The Larks

2

16. Stop! In The Name Of Love...The Supremes
17. It's The Same Old Song...Four Tops
18. Yes, I'm Ready...Barbara Mason
19. Tonight's The Night...Solomon Burke
20. The "In" Crowd...Ramsey Lewis Trio
21. Shake...Sam Cooke
22. I Hear A Symphony...The Supremes
23. The Tracks Of My Tears...The Miracles
24. You've Lost That Lovin' Feelin'...The Righteous Brothers
25. I've Been Loving You Too Long (To Stop Now)...Otis Redding
26. Treat Her Right...Roy Head

Editor's Top Interests - pt 1

Rhythm & Blues Music 1940-1970



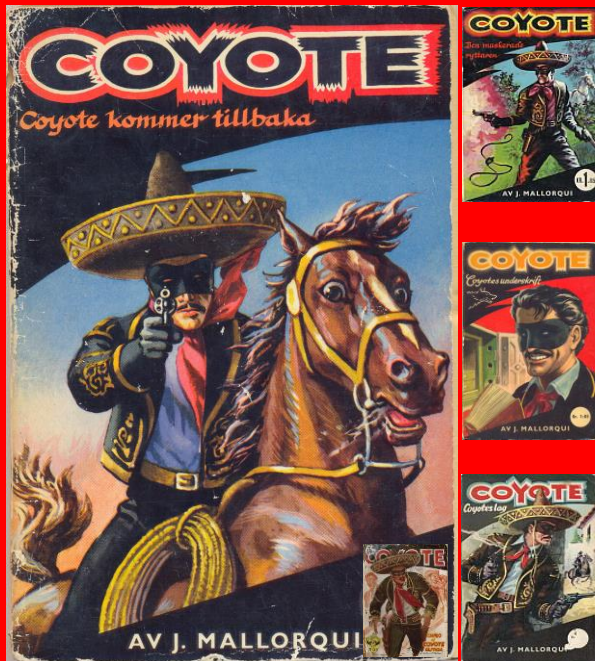
Chubby Checker & Claus Röhnisch 1963 (JLH inserted).

Certainly Women & Playing Bridge Tournaments



Editor plays bridge since late 1979.

El Coyote



"El Coyote" Spanish pulp books (1944-1953; with several revivals) by José Mallorqui Figuerola (Coyote active in California circa 1847-1875) Published in Sweden 1954-1960, plus a short revival.

Combat Jet Aircraft & The Blackhawk



F-35 Lightning II, The "Century Series" F-100 to F-107 of the 50s-80s (no F-103), the F-104 Starfighter and F-16 Fighting Falcon ("Viper").
The Blackhawk (Quality and DC Comics from 1941 - on).

Editor's Top Interests - pt 2

Justice League of America



The original JLA (DC Comics from 1960 - on):
The Atom, Hawkman, **Aquaman**, **The Flash**, **Wonder Woman**, **Superman**, **Batman**, **The Martian Manhunter**, **Green Lantern**, Green Arrow, and Black Canary (*charter members are highlighted*). Then followed Elongated Man, Red Tornado, Hawkgirl, and Zatanna.

The Big Cats



The Big Panthera Four

Leopard/Pardus, and bottom: Tiger/Tigris, Lion/Leo, and Jaguar/Onca.
Shown top center: Snow Leopard/Ounce (uncia). Center: Caracal, Cougar/Puma, Clouded Leopard, Cheeta, and Lynx. [The Cat Family Tree](#)

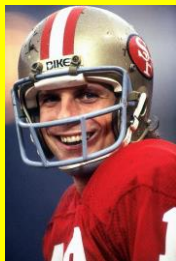
Brazil Football Team, Biathlon and San Francisco 49ers (American Football)



Didi #8 (#6 in 1958)
(Waldyr Pereira)
1928-2001
National team 1952-1962



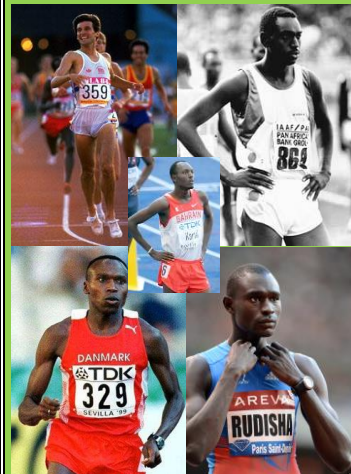
Sven Fischer
born 1971
German biathlon
team 1992-2007



Joe Montana
born 1956
(QB #16) 49ers'
team 1979-1992



800 m Track Athletics & The Phantom







Sebastian Coe 1981 (1:41.73)
Billy Konchella 1987 (1:43.06 WCR)
Wilson Kipketer 1997 (1:41.11)
David Rudisha 2012 (1:40.91 W&OR)
Inserted: Yusuf Saad Kamel 2009 (1:42.79)

Phantom -
The Phantom (King Features from 1936)
Created by Lee Falk Later on Few Publications
[In Sweden](#) also a comic series from 1950.



Editor's Top Interests - pt 3

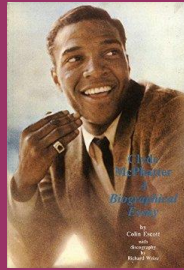
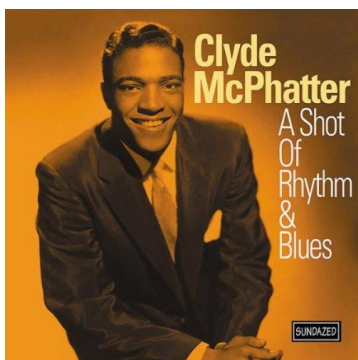
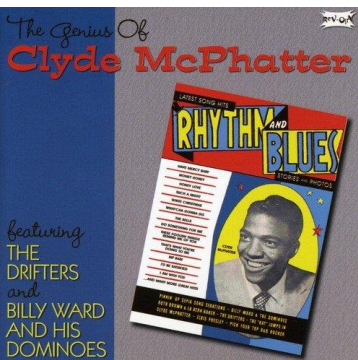
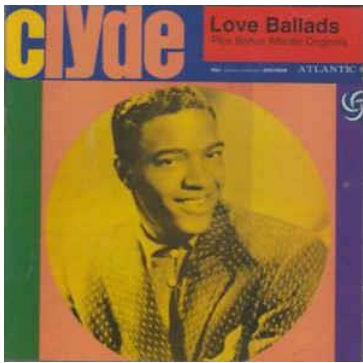
<p>Wolfs & Bears</p>  <p>Gray wolf, Coyote - Brown bear, American black bear, and Polar bear</p> <p>Elephants & Dolphins</p>  <p>The D'Artagnan Romances (Alexandre Dumas' 1844-47 Musketeers novels) & Mission: Impossible</p>  <p>Dumas' Musketeers 1625-1673 The Original Mission: Impossible</p>	<p>Primates</p>  <p>Imaged: Gorilla, Orangutan, Chimpanzee, Bonobo, Macaque, Baboon, Lemur</p>
---	--

Top 3 Favorite Performers (Artists)





Clyde McPhatter & Bonus



“Clyde McPhatter - possibly the most influential of all R&B Pioneers”.

Only three of all 68 “R&B Pioneers” have been granted their own Special Features: The Coasters (the greatest Vocal Group), John Lee Hooker (the greatest Blues Singer), ... and Clyde McPhatter (the original Soul Star).

Albums imaged left:

- Clyde / Love Ballads – Sequel UK RSACD 802 (1997) – featuring a total of 16 tracks.
- Rhythm & Soul – Bear Family BFX 15271 (1987) – 8LP-set featuring all MGM/Mercury recordings.
- The Latest & The Greatest – Plaza CD 505 (1995) - 32 MGM/Mercury tracks.
- The Genius of Clyde McPhatter – Revola CD (2005) – 27 Dominoes/Drifters tracks.
- A Shot of Rhythm & Blues – Sundazed CD (2000) – 14 Amy recordings incl alternates.

And don't forget to find this book:

Clyde McPhatter – A Biographical Essay by Colin Escott with discography by Richard Weize.



An R&B Pioneers Series Special Feature:

Clyde McPhatter - the Original Soul Star with bonus features - presented by Claus Röhnisch