

SOUL MUSIC

Fromm Institute

Week One: The Roots and Birth of Soul

Recommended Listening:

Bobby "Blue" Bland, *Greatest Hits, Vol. 1: The Duke Recordings* (Duke/Peacock, 1998). Though Bland never crossed over much to the pop market, he's perhaps the most esteemed of the major R&B performers crossing blues with early soul. The most famous of the songs on this best-of covering his 1957-1969 work is "Turn on Your Love Light," covered by Van Morrison's first group (Them) and the Grateful Dead.

James Brown, *Roots of a Revolution* (Polygram, 1989). He's most often identified with his funk-pioneering output from the mid-1960s to the mid-1970s, but James Brown had been recording R&B hits for a decade before that. This two-CD set has the most essential tracks he recorded prior to 1964's "Out of Sight," which took R&B into tougher early soul music. It doesn't, however, have anything from his famous 1963 album *Live at the Apollo*, the first LP to take earthy soul near the top of the pop charts.

Ray Charles, *The Best of Ray Charles: The Atlantic Years* (Rhino, 1994). This collection of Charles's most popular 1950s recordings is in retrospect the most important material for supplying the foundation of soul music. Includes standards like "I Got a Woman," "Hallelujah I Love Her So," "Drown in My Own Tears," and the hit that made him a pop star, "What'd I Say."

Ray Charles, *His Greatest Hits Vol. 1 & 2* (DCC, 1987). Though Charles passed his artistic and commercial prime after the mid-1960s, the first half of the decade found his stardom at its peak. These two CDs are devoted to his 1960s output for the ABC label, which included the hits "Hit the Road Jack," "Busted," "Unchain My Heart," "Georgia on My Mind," "I Don't Need No Doctor," "One Mint Julep," and "I Can't Stop Loving You." Also of note are volumes one and two of *Modern Sounds in Country and Western Music*, issued in 1962, in which he made huge hit albums by mixing soul with country and pop.

The Coasters, *The Very Best of the Coasters* (Rhino, 1990). One of the finest, and certainly the funniest, of the 1950s African-American rock vocal groups. Their hits "Searchin'," "Yakety Yak," "Charlie Brown," "Along Came Jones," and "Poison Ivy" are as notable for the songwriting and production of Jerry Leiber and Mike Stoller as they are for the performances, taking rock lyrics in a humorous and more sophisticated, socially satirical direction. The two-CD set *50 Coastin' Classics* has some additional fine and notable songs.

Sam Cooke, *Portrait of a Legend 1951-1964* (ABKCO, 2003). Perhaps the most important soul singer of the late 1950s and early 1960s except Ray Charles, Cooke was also a soul-pop pioneer, if a generally smoother one. This goes all the way back to some

of his pre-rock gospel recordings, but has all his big soul-pop hits, like "You Send Me," "Twistin' the Night Away," "Chain Gang," "Bring It on Home to Me," "Another Saturday Night," and "A Change Is Gonna Come."

Fats Domino, *Fats Domino Jukebox: 20 Greatest Hits the Way You Originally Heard Them* (Capitol, 2002). Fats Domino had more than 20 hits, but this has the most famous ones by the greatest exponent of New Orleans rock'n'roll, including "The Fat Man," "Ain't That a Shame," and "Blueberry Hill."

The Drifters, *Let the Boogie-Woogie Roll: Greatest Hits 1953-1958* (Atlantic, 1988). Perhaps the most consistent, and certainly one of the most important, of the doo wop groups that had their first success prior to 1955. This has their mid-1950s R&B hits, some of them featuring lead singer Clyde McPhatter. The Drifters who had numerous early soul hits in the late 1950s and early 1960s had entirely different personnel, and were linked to this version of the group only by the trademark name.

The Drifters, *The Very Best of the Drifters* (Rhino, 1993). All of the major hits from the late '50s-to-mid-'60s version of the band, like "There Goes My Baby," "Save the Last Dance for Me," "Under the Boardwalk," "Up on the Roof," and "On Broadway." All of these married soul to slicker production and orchestration, sometimes with Latin beats, often with Jerry Leiber and Mike Stoller as songwriters and producers. The two-disc *All-Time Greatest Hits & More: 1959-1965* is more comprehensive, and the early-to-mid-'60s work by one-time Drifters lead singer Ben E. King is also recommended.

Little Willie John, *Fever: The Best of Little Willie John* (Rhino, 1993). From the mid-1950s through the early 1960s, Little Willie John was one of the most popular and innovative of the singers starting to mix pop into R&B and rock'n'roll, and was a big influence on James Brown, who later dedicated an album to him. This has all of his most familiar smashes ("Fever," "Need Your Love So Bad," "Talk To Me, Talk To Me," "All Around the World"), all of which were also done with success by other artists. Also here is "Leave My Kitten Alone," recorded in 1964 by the Beatles (though their version didn't come out until the 1990s).

Ben E. King, *The Very Best of Ben E. King* (Rhino, 1998). After singing lead on some Drifters hits in the late 1950s and early 1960s, Ben E. King left for a solo career in which he sang New York soul of similar quality. This has the Drifters hits on which he appeared, as well as solo singles like "Stand By Me" and "Spanish Harlem." Rhino's double-CD *Anthology* has some worthwhile material not on this single-disc collection.

Little Richard, *The Georgia Peach* (Specialty, 1991). A 25-track compilation of his most popular 1950s recordings, including the big hits "Tutti Frutti," "Long Tall Sally," "Rip It Up," "Lucille," and "The Girl Can't Help It," as well as some worthy lesser known tunes like "Ooh! My Soul," covered by the Beatles on the BBC in 1963.

The Platters, *Enchanted: The Best of the Platters* (Rhino, 1998). The best of the most commercially successful doo wop groups, if one of the smoothest, including their big hits "Only You," "The Magic Touch," and "The Great Pretender."

Phil Spector, *Wall of Sound: The Very Best of Phil Spector, 1961-1966* (Sony, 2011). All of the biggest hits Spector produced for the Crystals, the Ronettes, the Righteous Brothers, and others, also throwing in Ike & Tina Turner's "River Deep, Mountain High." These were the densest, most elaborate rock productions of the early (and sometimes mid-) 1960s, and made a huge impact both on other musicians and the way the studio was used to record popular music.

Jackie Wilson, *The Very Best of Jackie Wilson* (Rhino, 1994). Erratic and sometimes overproduced, Jackie Wilson was nonetheless one of early soul music's most electrifying performers. This compilation spans the late 1950s to the late 1960s, with "Lonely Teardrops," "Baby Workout," and "Higher and Higher" the key milestones.

Various Artists, *Blowing the Fuse 1945-1960* (Bear Family, 2004-2006). This sixteen-volume series isn't a casual investment of either money or time. But there's no more extensive, wide-ranging overview of all varieties of rhythm and blues in the fifteen years following World War II, from the jump blues of the mid-1940s to the dawn of soul at the beginning of the '60s. Each disc has about thirty songs and extensive liner notes.

Various Artists, *Crescent City Soul: The Sound of New Orleans 1947-1974* (EMI, 1996). Although this four-CD set spans 1947-1974, much of the music is from the first decade of that period. A great compilation of rhythm and blues from one of the cities most responsible for originating rock and roll, including tracks from the late 1940s and early-to-mid-1950s by the likes of Fat Domino, Professor Longhair, Lloyd Price, and stars who recorded in the city, like Little Richard. The post-mid-1950s selections are classic too, illustrating how strongly the roots of New Orleans R&B endured into the 1960s and 1970s as it mutated into soul.

Various Artists, *The Doo Wop Box Vol. 1-3* (Rhino, 1994/1996/2000). For everyone except doo wop specialists, these three box sets, each of them four CDs in size, should cover every major doo wop hit and top-notch rarity/obscurity from the late 1940s through the mid-1960s. The final disc of volume 3 is devoted to more modern doo wop acts/revivalists, and far less essential.

Various Artists, *The Best of Doo Wop Ballads* (Rhino, 1989). For those whose budget and interest doesn't permit box sets, this and *The Best of Doo Wop Uptempo* (see below) are good single-disc compilations of some of the greatest doo wop hits. This one focuses on slow songs like the Five Satins' "In the Still of the Night," the Flamingos' "I Only Have Eyes for You," the Skyliners' "Since I Don't Have You," and the Penguins' "Earth Angel."

Various Artists, *The Best of Doo Wop Uptempo* (Rhino, 1989). The sister volume to *The Best of Doo Wop Ballads* is also chockful of classics, including the Dell Vikings'

"Come Go with Me," Frankie Lymon's "Why Do Fools Fall in Love?," the Silhouettes' "Get a Job," the Montones' "Book of Love," and the Marceles' "Blue Moon."

Various Artists, *Electric Blues Vol. 1-4* (Bear Family, 2011). Superb four-volume set—and each of the volumes has three CDs, so this adds up to a dozen CDs in all—covering the history of electric blues from the late 1930s to the early twenty-first century. These are presented in roughly chronological order, vol. 1 spanning 1939-1954; vol. 2 1954-67; vol. 3 1960-69 (yes, some of the years overlap with volume 2); and vol. 4 1970-2005. This encompasses the history of electric blues from the time it was first possible to amplify the guitar through the rest of the twentieth century, though the emphasis is very much on the blues from the 1940s through the 1970s. Virtually all of the major names in blues from the 1940s onward are represented, as well as many artists who made significant contributions without becoming famous. The selection mixes some familiar hits and classics with regional hits and rarities that even blues collectors might have never heard, and white blues artists, British blues-rock ones, and soul singers are represented along with the main fare of pure blues guitarists and harmonica players. Each volume comes with a lengthy booklet with detailed track-by-track descriptions. Another good, more extensive series of compilations of all aspects of the blues is Rhino's eighteen-volume *Blues Masters*, each one of which is devoted to a certain theme/instrument/era.

Various Artists, *The Best of the Girl Groups Vol. 1 & 2* (Rhino, 1990). Most of the biggest and best girl group hits of the early and mid-1960s are on these two collections, other than those produced by Phil Spector, including smashes by the Shirelles, Chiffons, Shangri-Las, and Dixie Cups, as well as one-shots like the Jaynetts' "Sally Go Round the Roses." A full four-CD box set of interesting non-familiar girl group '60s recordings, *One Kiss Can Lead to Another: Girl Group Sounds, Lost & Found*, is also available on Rhino.

Various Artists, *Hitsville USA: The Motown Singles Collection 1959-1971* (Motown, 1992). Motown is more properly discussed in a few subsequent sessions. It's worth pointing out, however, that the Motown empire was well underway by the time the Beatles broke the USA in early 1964. There's no stellar compilation of pre-1964 Motown music, but most of disc one of this four-CD box set covers their early breakthrough hits by the Miracles, Marvelettes, Mary Wells, and others.

Various Artists, *Jubilation Vol. 1-2* (Rhino, 1992). Anthologies of black gospel artists who were influential on soul music, such as the Soul Stirrers, the Swan Silvertones, Mahalia Jackson, and the Five Blind Boys. A few soul stars started out in gospel groups like these (such as Sam Cooke in the Soul Stirrers), and a few acts on these compilations, like Aretha Franklin and the Staple Singers, moved into soul after early gospel recordings.

Recommended Books:

Blue Monday: Fats Domino and the Lost Dawn of Rock'n'Roll, by Rick Coleman (Da Capo Press, 2006). Though Domino is not the most colorful or revealing of personalities,

the only detailed biography of the man has a lot of information about his music and recordings, and the New Orleans scene from which it sprung.

Brother Ray: Ray Charles' Own Story, by Ray Charles & David Ritz (The Dial Press, 1978). Charles's autobiography has as much sex and drugs as rock and roll, though he claims here not to be affiliated with the style. But there is a fair amount about his musical development here, even if it's mixed in with some extraneous conversational observations about life, and he seems rather diffident and matter-of-fact about some of his best and most soulful work.

Dream Boogie: The Triumph of Sam Cooke, by Peter Guralnick (Little, Brown, 2005). Rather an exhausting and bumpy read, this isn't as good as a previous biography of Cooke, *You Send Me* (see listing below). But at more than 700 pages, it has a good amount of material not in the other volume.

Girl Groups: The Story of a Sound, by Alan Betrock (Delilah Books, 1982). It's hard to find now, but this is one of the best books devoted to a single rock genre. The evolution and heyday of the girl groups is covered from all angles, including the songwriters, producers, and labels behind the records, and it's bountifully illustrated.

He's a Rebel, by Mark Ribowsky (E.P. Dutton, 1989). Mick Brown's subsequent Phil Spector bio *Tearing Down the Wall of Sound* (see below) uncovered more stories about the legendary producer, but this earlier book is also valuable for its research into his recording career and troubled personal life.

Hound Dog: The Leiber & Stoller Autobiography, by Jerry Leiber & Mike Stoller with David Ritz (Simon & Schuster, 2010). It could have been more detailed, but this autobiography by one of the greatest songwriting/production teams of rock'n'roll's first decade has plenty of interesting stories, as well as first-hand accounts of both the 1950s Los Angeles R&B scene and the more pop-oriented Brill Building one in which they became key figures after moving to New York. They were particularly important to the roots of soul music as producers and songwriters for the Drifters and the Coasters.

Lonely Teardrops: The Jackie Wilson Story, by Tony Douglas (Sanctuary, 1997). Although it's not a scintillating read, this biography packs a lot of information into its 400 pages, following Wilson's career from his days with Billy Ward & the Dominoes to his solo stardom and tough final years in a coma before his death in the 1980s.

Ray Charles: Man and Music, by Michael Lydon (Riverhead Books, 1998). The best biography of the soul pioneer, covering of course not just the 1950s, but also his massively influential soul and pop-country-influenced work in the 1960s.

Rhythm & Blues in New Orleans, by John Broven (Pelican, 1978). Not the most smoothly written volume, but a wide-ranging look at the heyday of New Orleans R&B, covering the performers and the labels, and extending through the 1960s into the 1970s in its later sections.

The Sound of the City: The Rise of Rock and Roll, by Charlie Gillett (Da Capo Press). Although this book covers all facets of rock music through the early 1970s, it's listed here since the second section, "Into the Cities: Rhythm and Blues, 1945-56," has comprehensive coverage of the blues/R&B roots of rock'n'roll. Rock's mid-1950s years are covered in part of the first section, "They Got What They Wanted: Rock'n'Roll, 1954-61," and soul itself from 1958-1971 is given a big chapter.

Spinning Blues into Gold: The Chess Brothers and the Legendary Chess Records, by Nadine Cohodas (St. Martin's Press, 2001). Thorough history of how Chess Records was founded and run by Leonard Chess and Phil Chess, well-researched and clearly written. Chess was known more for blues and early rock'n'roll than soul, but put out all varieties of R&B all along, and quite a bit of pure soul music in the 1960s.

Tearing Down the Wall of Sound: The Rise and Fall of Phil Spector, by Mick Brown (Vintage, 2008). In-depth Spector bio covers both his studio artistry and his controversial personal demons, all the way through the 2003 murder for which he's currently serving a prison sentence.

What'd I Say: The Atlantic Story: 50 Years of Music, by Ahmet Ertegun (Welcome Rain, 2001). A combination coffee table picture book and oral history, with essays by leading critics, on what was arguably the most influential and powerful independent label of the twentieth century. This stretches from its beginnings in jazz and R&B in the 1940s, through its ascendance as a major player in rock'n'roll and soul before becoming a less specialized company that branched into hard rock, psychedelia, art-rock, and other kinds of pop. Administered by late Atlantic Records chief Ahmet Ertegun, the book is huge and hugely expensive.

You Send Me: The Life and Times of Sam Cooke, by Daniel Wolff (Quill, 1996). Bio of one of the first soul stars also covers his gospel roots in the Soul Stirrers, and his still-controversial death by shooting in 1964.

Recommended DVDs:

Ray Charles, *O Genio: Live in Brazil 1963* (Rhino, 2004). Two live concert sets, including several of his classics: "What'd I Say," "You Don't Know Me," "Hit the Road Jack," "Hallelujah I Love Her So," "Take These Chains from My Heart," "I Can't Stop Loving You."

Ray Charles, *On Voice of America, 1960 (Live at the Newport Jazz Festival)* (Rhino, 2005). A 45-minute, black-and-white performance from July 2, 1960, including exciting renditions of highlights of his early repertoire like "What'd I Say," "I Believe to My Soul," "Drown in My Own Tears," "Sticks and Stones," and "Don't Let the Sun Catch You Cryin'." Unfortunately, this is only available as part of the eight-disc box set *Pure Genius: The Atlantic Recordings 1952-1959*.

Sam Cooke, *Legend* (ABKCO, 2003). Though a little on the brief side (70 minutes), this is a decent documentary of the soul star, including vintage footage and interviews with those he worked with and influenced.

Atlantic Records: The House That Ahmet Built (Atlantic, 2007). Two-hour documentary on the most celebrated independent rock label of the twentieth century, starting with its founding in the late 1940s. Includes extensive interviews with label co-founder and executive Ahmet Ertegun, as well as performance footage and interviews with numerous Atlantic artists.

The American Folk Blues Festival, Vols. 1-3 (Hip-O, 2003 & 2004). Although these European performances were filmed in the 1960s, US blues artists were rarely filmed prior to that decade. So these are for the most part the earliest surviving available footage of numerous blues legends, including Muddy Waters, Howlin' Wolf, John Lee Hooker, Sonny Boy Williamson, Otis Rush, Willie Dixon, T-Bone Walker, Big Mama Thornton, Bukka White, Skip James, and others.

The American Folk Blues Festival: The British Tours 1963-1966 (Hip-O, 2007). Following the same format as the three other volumes in the *American Folk Blues Festival* series, this has performances filmed in Britain between 1963-1966 by artists including Muddy Waters, Sonny Boy Williamson, Howlin' Wolf, Big Joe Turner, and Sister Rosetta Tharpe. These British blues tours were influential on the first generation of British blues-rock musicians in the 1960s.

Tom Dowd and the Language of Music (Palm Pictures, 2004). Documentary on longtime engineer and producer for Atlantic Records. From the 1940s onward, he worked with many of the label's artists, including Ray Charles, Aretha Franklin, Otis Redding, John Coltrane, Cream, Rod Stewart, Lynyrd Skynyrd, The Allman Brothers Band, Dusty Springfield, and Eric Clapton. This makes for good complementary viewing with the *Atlantic Records: The House That Ahmet Built* documentary listed above.

On VHS only:

Jackie Wilson, *Shindig! Presents Jackie Wilson* (Rhino, 1991). A half-hour of mid-'60s Wilson performances on the network television show *Shindig!*

Girl Groups (MGM, 1983). Fine hour-long documentary mixing '60s footage of some of the best girl group acts (including the Ronettes, the Shangri-Las, the Dixie Cups, Mary Wells) with interviews done for the project with girl group artists and key songwriters like Jerry Leiber, Mike Stoller, and Ellie Greenwich.

Notable Figures (Excluding Star Musicians):

Mickey Baker: Great session guitarist who played on many 1950s R&B and early rock'n'roll records, and was one of the musicians most instrumental in bridging R&B and

rock'n'roll. Had a big early rock hit in the mid-1950s as half of the duo Mickey & Sylvia, "Love Is Strange."

Dave Bartholomew: Arranger, producer, and songwriter who was involved in many New Orleans R&B and early rock'n'roll records in the 1950s by artists like Fats Domino, Lloyd Price, Shirley & Lee, Smiley Lewis, and Frankie Ford.

Bumps Blackwell: Involved in Little Richard's hits as producer and songwriter, and also involved in Sam Cooke's early career.

Leonard Chess & Phil Chess: Brothers and founders of Chess Records, the premier Chicago electric blues label (Muddy Waters, Howlin' Wolf, Little Walter, Sonny Boy Williamson, many others), and a top early rock'n'roll label with hits by Chuck Berry, Bo Diddley, Dale Hawkins, and others. Leonard was the more active of the brothers in Chess affairs, not only as a label owner, but also as a producer. Chess would continue to have success in the 1960s with soul artists, but remains most known for its electric blues discs and recordings with Berry and Diddley.

Lew Chudd: While he had a lower profile than some other early rock'n'roll label heads, as chief of Imperial Records, he played a role in the success of some important early rock'n'roll acts, including Fats Domino and Ricky Nelson.

Ahmet Ertegun: Co-founder of Atlantic Records, and most important executive with the label in the sixty years after it was founded in the late 1940s.

Frank Guida: Norfolk, Virginia-based producer of Gary U.S. Bonds, a notable transitional figure between rock'n'roll and soul with his murkily produced party rock'n'roll records, especially "Quarter to Three." Some of the records by Bonds and a smaller Guida-produced artist, Jimmy Soul, also mixed in calypso (like Soul's big hit "If You Wanna Be Happy").

Jerry Leiber & Mike Stoller: The songwriting/production team responsible for many hits by the Coasters and the Drifters, as well as writing some smashes for Elvis Presley. Initially based in Los Angeles, then in New York, where they continued to wield heavy influence in the rock industry in the first half of the 1960s.

Cosimo Matassa: Owner of and engineer at J&M Recording Studio in New Orleans, later moving operations to the Cosimo Recording Studio in the same city. Many notable R&B and rock'n'roll records were recorded at his studios, including tracks by Fats Domino, Ray Charles, and Little Richard.

Syd Nathan: Though acknowledged more for his business acumen than his musical expertise, the head of King Records did a great deal to record many major blues, R&B, rock'n'roll, and hillbilly musicians, including Hank Ballard, Wynonie Harris, Roy Brown, the Delmore Brothers, Little Willie John, Moon Mullican, the Stanley Brothers, and Freddie King. By the 1960s, its greatest star and primary focus was James Brown.

Johnny Otis: As musician, talent scout, producer, and all-around music Renaissance man, perhaps the biggest mover and shaker of the Los Angeles post-war R&B scene. Had some success as a rock'n'roll artist in the late 1950s, getting a Top Ten hit with the Bo Diddley-like "Willie and the Hand Jive."

John Richbourg: Known as "John R.," this DJ on Nashville's WLAC might have been more widely heard than any other playing R&B and rock'n'roll from the mid-1950s through the mid-1960s, as the station's signal was so strong it could be heard in many states at night. Also moved into artist management and production, most notably with soul singer Joe Simon in the 1960s.

Jesse Stone: Producer, arranger, and songwriter for Atlantic Records in the late 1940s and 1950s who helped establish the sound of R&B. He was involved in several of the records most important to the transition between R&B and rock'n'roll, including the Drifters' "Money Honey," the Chords' "Sh-Boom," and Joe Turner's "Shake, Rattle, and Roll" (covered by Bill Haley & His Comets for one of the first rock hits to make the Top Ten).

Jerry Wexler: *Billboard* magazine editor and writer responsible for devising the term "rhythm and blues," which replaced "race records" as the label for African-American popular music, aiding its rise toward acceptability to all ethnicities. Subsequently became a partner and important producer at Atlantic Records.

Notable Places:

The Apollo Theater: Harlem's premier venue for African-American entertainment, hosting countless jazz, blues, R&B, and soul performers from the 1930s through the 1970s.

Central Avenue: Though known more for jazz than R&B, from the 1920s through the mid-1950s, this was Los Angeles's main thoroughfare for live African-American music.

The Chitlin Circuit: The unofficial network of African-American clubs specializing in jazz, blues, R&B, and soul music in the mid-twentieth century. Many performers got their start and sustained their careers on the chitlin circuit, particularly in the era of segregation.

Notable Record Labels:

Atlantic Records: Notable artists: Ray Charles, the Drifters, Joe Turner, Ruth Brown, LaVern Baker, Ivory Joe Hunter.

Chess Records: Notable artists: Muddy Waters, Howlin' Wolf, Little Walter, Sonny Boy Williamson, Chuck Berry, Bo Diddley.

Duke/Peacock: Notable artists: Johnny Ace, Bobby "Blue" Bland, Big Mama Thornton.

Imperial Records: Notable artists: Fats Domino, Smiley Lewis, T-Bone Walker.

King Records: Notable artists: Tiny Bradshaw, Wynonie Harris, Roy Brown, Hank Ballard, Little Willie John.

Modern Records: Notable artists: B.B. King, Johnny "Guitar" Watson, Richard Berry, Etta James, Pee Wee Crayton.

Okeh: Actually an R&B-oriented subsidiary of Columbia Records whose artists included Chuck Wilis and Screamin' Jay Hawkins.

Philles: Phil Spector's label was a vehicle for his productions by the Crystals, the Ronettes, the Righteous Brothers, and a few others.

Scepter: Home of the Shirelles and what was labeled "uptown" New York pop-soul by Dionne Warwick, Chuck Jackson, and Maxine Brown.

Specialty Records: Notable artists: Little Richard, Percy Mayfield, Guitar Slim, Lloyd Price, Roy Milton, Joe Liggins, the Soul Stirrers.

Vee Jay: Chicago label that recorded plenty of blues (Jimmy Reed and John Lee Hooker) and R&B, and became instrumental to the birth of soul with its records by Jerry Butler, the Impressions, Dee Clark, and Gene Chandler. Had some huge success in white rock with early records by the Four Seasons and the Beatles before losing those acts to other labels.

Notable Publications:

Billboard: The leading US music trade magazine, and the one that popularized the term "rhythm and blues," also keeping track of record sales and radio/jukebox play with its R&B charts.

Week One Audiovisual Clips (note that some might not be played due to time restrictions):

Ray Charles: What'd I Say (DVD)

John Lee Hooker: Boom Boom (DVD)

The Soul Stirrers: I'm a Soldier (DVD)

The Platters: Only You (DVD)

Frankie Lymon & the Teenagers: Why Do Fools Fall in Love (DVD)

Fats Domino: Ain't That a Shame (DVD)

Little Richard: Lucille (DVD)

Little Richard: Tutti Frutti (DVD)

The Southern Tones: It Must Be Jesus (CD)

Ray Charles: I've Got a Woman (DVD)
Sam Cooke: You Send Me (DVD)
Sam Cooke: Chain Gang (CD)
Jackie Wilson: That Is Why (DVD)
Jackie Wilson: Baby Workout (DVD)
The Isley Brothers: Shout (DVD)
James Brown: Please Please Please (DVD)
Little Willie John: Need Your Love So Bad (CD)
Bobby Blue Bland: Turn On Your Love Light (CD)
The Silhouettes: Get a Job (DVD)
The Coasters: Along Came Jones (DVD)
The Drifters: There Goes My Baby (CD)
Ben E. King: Stand By Me (DVD)
Dee Clark: Raindrops (CD)
Gene Chandler: Duke Of Earl (DVD)
Barbara Lynn: You'll Lose a Good Thing (DVD)
Gary US Bonds: Quarter to Three (DVD)
Sam Cooke: Twistin' the Night Away (DVD)
The Ronettes: Be My Baby (DVD)
Ray Charles: Hit the Road Jack (DVD)
Ray Charles: I Can't Stop Loving You (DVD)
Ray Charles: I Can't Stop Loving You (CD)
The Isley Brothers: Shout (DVD)
The Isley Brothers: Twist and Shout (CD)
Jerry Butler & the Impressions: For Your Precious Love (CD)
Jerry Butler: He Will Break Your Heart (CD)
The Impressions: Gypsy Woman (CD)
James Brown: I've Got Money (CD)
Marv Johnson: I Love the Way You Love (DVD)
Barrett Strong: Money (CD)
The Miracles: Shop Around (DVD)
The Miracles: You Really Got a Hold on Me (DVD)
The Marvelettes: Please Mr. Postman (DVD)
Mary Wells: Bye Bye Baby (DVD)
Mary Wells: Two Lovers (DVD)
The Contours: Do You Love Me (DVD)
The Contours: Do You Love Me (CD)
Martha & the Vandellas: Heat Wave (DVD)