

**THE INDISPENSABLE**  
**VOCAL GROUPS 1934-1962**

**DOO**  
**WOP**



**FRÉMEAUX**  
**& ASSOCIÉS**



*The  
Flamingos*



# THE INDISPENSABLE DOO WOP

## Vocal Groups 1934-1962

par Bruno Blum

Le doo wop est une forme de rock issue de la tradition des groupes d'harmonies vocales afro-américains : gospel et *barber shop*. Ces formations interprétaient aussi des ballades romantiques au tempo très lent (disque 3) — entre tarte et sublime. Ils alliaient l'évocation du rêve américain des années 1950, glaces, décapotables, cinéma *drive-in*, désir ado, radio et rock and roll avec une perfection stylistique insurpassable, emblématique d'une époque d'après-guerre à la fois insouciant et conservatrice, où la croissance économique — et le puritanisme — battait des records. La vague rock 'n' roll était venue bousculer un peu cette candeur et le doo wop en a fait partie de façon bien innocente. Un grand nombre de disques dans ce style sophistiqué, techniquement difficile, souvent publiés par des petites marques locales et indépendantes, a paru au fil des années 1950 mais, en pleine ségrégation raciale, ils sont le plus souvent restés circonscrits à un public très jeune et afro-américain ; beaucoup n'ont eu qu'un succès limité. Les disques originaux sont souvent rares (le 45 original de **There's a Moon Out Tonight** des **Capris** sur Planet Records atteint des sommes folles) et particulièrement recherchés ; ils restent, tant d'années plus tard, appréciés principalement par des connaisseurs. D'une

manière plus générale et à quelques rares exceptions près, les disques de rock afro-américains (doo wop ou non) appelés « race records » ont été très peu diffusés à la radio, d'où ils étaient presque complètement ostracisés par la ségrégation raciale avant 1956. Le succès énorme du **Only You (and you Alone)** des **Platters** en 1955 est en bonne partie dû au fait que leur compositeur et manager blanc et juif Buck Ram a obtenu de leur maison de disques Mercury que la chanson soit publiée sur avec l'étiquette noire normale, habituellement réservée aux artistes blancs, et non sur celle, violette, stigmatisante, des « race records ». Une solide anthologie parue dans cette collection « The Indispensable » réunit un florilège de ce rock noir fondateur, aussi savoureux que méconnu<sup>1</sup>.

Cependant avec la maturité de ce style et des chefs-d'œuvre comme **Smoke From Your Cigarette** ou **Riot in Cell Block Number Nine**, une brusque montée des ventes au milieu de la décennie (**Louie Louie**, **Earth Angel**, « The Great Pretender », **Only You**, etc.) a provoqué la naissance de groupes multiraciaux — c'est à dire incluant des Blancs — et une forte influence musicale qui a touché des artistes de rock grand public comme **Elvis Presley**. Des

1. Lire le livret et écouter *Race Records - Black Rock Music Forbidden on U.S. Radio 1942-1955* dans cette collection.

apparitions télévisées, une nouveauté pour des artistes « de couleur », des films incluant des groupes afro-américains de doo wop, et des revues organisées par le DJ Alan Freed, qui invitait des artistes multiraciaux dans ses spectacles très populaires, notamment les **Flamingos** et les **Clovers**, commença à ouvrir l'esprit du grand public à ce qui était jusque-là réservé à un public restreint. Le rock dans son ensemble fut un vecteur décisif du rapprochement racial qui s'est développé dans les années suivantes et le doo wop n'a pas été en reste. L'âge d'or du genre à la fin des années 1950 a connu un certain nombre de grands succès de groupes blancs comme les excellents **Danny & the Juniors** (*At the Hop*, 1957) ou **Dion & the Belmonts**. Balayé par les changements de mode au début des années 1960, le style doo wop n'en est pas moins resté très marquant dans l'histoire du rock qui a suivi, de la soul à la variété.

Ce coffret vise à montrer tant les racines du doo wop que son âge d'or, ses différentes branches et sa dernière phase au début des années 1960, qui annonçait déjà le son de la décennie à venir.

## ORIGINES

Les groupes d'harmonies vocales afro-américains ont été répandus dès le dix-neuvième siècle au moins. Ils plongeaient leurs racines dans les chants de travail aux champs, initialement répandus en Afrique comme en

Europe. Ces chants de travail se sont métamorphosés en *negro spirituals* américains au dix-neuvième siècle avec l'autorisation progressive donnée aux Afro-Américains de se convertir aux religions chrétiennes. Cette tradition d'harmonies vocales dans les spirituals est ainsi née dans les temples protestants américains et les *camp meetings* apparus au début du 19<sup>e</sup> siècle (rassemblements protestants méthodistes puis pentecôtistes, baptistes et évangéliques, où les chants spontanés, exaltés, mettant en scène des scènes de la Bible tenaient une grande place)<sup>2</sup>.

Par ailleurs les populaires spectacles de vaudeville (sortes de revues itinérantes de type cabaret spectacle) accueillaient parfois des groupes vocaux, mais non-religieux cette fois. Vers 1900 les salons de coiffure afro-américains étaient des lieux de convivialité où les barbiers coiffeurs étaient souvent chanteurs. Des groupes d'amis y formaient des duos, trios, quatuors et quintuors chantant en harmonie. Cette culture musicale *barber shop*, très populaire jusqu'à la fin de la guerre de 1914-18 environ, s'est propagée dans tout le pays. Elle est devenue une forme de musique profondément ancrée dans la rue. Les groupes d'harmonies vocales chantaient devant les salons de coiffure de quartier ou au coin des rues. Ces spectacles conviviaux et gratuits animaient les rues des quartiers noirs.

2. On peut découvrir des exemples du style vocal original des spirituals anciens, d'avant les phases jazz, gospel et doo wop en écoutant notamment les *Moses et Live Humble* de John Davis (enregistré en 1960) accompagné par les voix d'une congrégation religieuse des îles Sea de Georgie, et d'autres titres encore, dans le coffret *Slavery in America 1914-1972* dans cette collection.

## JAZZ

C'est de cette tradition que sont issus les remarquables **Mills Brothers**, quatre frères de Piqua dans l'Ohio dont le père tenait un salon de coiffure. Très influents, leurs disques se sont vendus à des millions d'exemplaires dans les années 1930-40; Comme on l'entend ici ils chantaient la partie de contrebasse et imitaient les solos d'instruments à vent de façon saisissante, accompagnés par une simple guitare. Ils furent les premiers Afro-Américains à atteindre le numéro un de ventes (en 1930) et à animer leur propre émission de radio nationale. **Ida, Sweet as Apple Cider**, avait été composé par un artiste de vaudeville.

Proches du jazz par l'esprit, ces formations interprétaient des versions personnalisées de chansons populaires, avec des arrangements vocaux originaux. Ils chantaient parfois des compositions écrites pour eux, comme ici **That Cat Is High**, où les célèbres **Ink Spots** décrivaient en 1938 un fumeur de *maribuana* qui avait oublié de mettre ses chaussures et marchait pieds nus dans la rue (la prohibition de fait du cannabis avait à peine commencé aux États-Unis avec une très forte taxation de façade, le *Maribuana Tax Act* de 1937). La voix ténor de Bill Kenny a été extrêmement influente et saluée par les plus grands. On peut aussi l'écouter ici dans une ballade lente qui a largement contribué à façonner le genre des ballades du futur doo wop proprement dit : **That's When Your Heartaches Begin** (1941).

3. Lire les livrets et écouter *Golden Gate Quartet : Gospel 1937-1941, & Associates 1941-1952* (vol. 2) et *The Good Book* (2003) parus dans cette collection.

Par opposition aux spirituals informels et spontanés des camp meetings, des chansons religieuses, écrites par des professionnels, ont commencé à connaître un grand succès dans les années 1930. Ce nouveau genre *gospel songs*, dont les partitions se vendaient aux responsables des lieux de culte, a efficacement utilisé la musique à des fins évangéliques, de prosélytisme. Le succès du style barber shop a conquis les chanteurs de gospel, qui de toute façon avaient tous reçu une solide éducation musicale en chantant dans les temples méthodistes, baptistes, pentecôtistes, etc. Il est donc naturel qu'en retour, le gospel ait été perméable à ces influences d'harmonies vocales sophistiquées. Les plus fameux représentants de ces *jubilee groups* (gospel en petites formations d'harmonies vocales) sont sans conteste les virtuoses du **Golden Gate Quartet**<sup>3</sup>.

Les groupes vocaux afro-américains, souvent sans le sou et donc sans instruments, se confrontaient au public en chantant au coin des rues. Ils ont d'abord connu une phase très marquée par le jazz. Ils n'en sont pas moins restés assez variés, comme nous allons le voir.

Ce cycle jazzy a précédé la période rock, c'est à dire le doo wop proprement dit. En studio les groupes vocaux au répertoire non religieux étaient souvent accompagnés par des musiciens de jazz et de blues comme ici les **Moonglows** avec le grand saxophoniste Red Holloway sur **Real Gone Mama**

ou les **Delta Rhythm Boys** dans **Just a-Sittin' and a-Rockin'** en 1946. Ces derniers ont sans doute été la première formation à graver des chœurs prononçant distinctement les fameux mots « doo wop » qui ont fini par donner un nom, une étiquette, à ces groupes vocaux de plus en plus variés. On retrouve aussi le terme “*doo wop*” caractéristique dans : **Roll, Roll Pretty Baby** par les **Swallows** (1951), **I Want You to Be my Girl** de **Frankie Lymon & the Teenagers** (1956) et **Tonight Could Be the Night** des **Velvets** (1961).

Après une longue période où l'expression a été utilisée oralement, le terme « doo wop » n'est apparu par écrit qu'en 1961, dans le *Chicago Defender*, pour décrire la version de **Blue Moon** interprétée par les **Marcells** — c'est à dire à la fin de l'âge d'or du genre. L'étiquette « doo wop » n'est pas appréciée des connaisseurs qui lui préfèrent souvent « groupe de rhythm and blues vocal » car elle catégorise imparfaitement des styles variés et interconnectés de blues, jazz, ballades et rock, mais tous avaient en commun l'utilisation d'un groupe vocal et de paroles simples. Le doo wop originel couvre une période qui va environ de la fin de la Seconde Guerre Mondiale à la mode du twist (1961) et les premiers disques des **Beatles** et des **Beach Boys** (1962). Ces derniers ont été fortement influencés par ce style comme on peut l'entendre ici sur leur **Surfin'**

(écouter aussi **Barbara Ann** par les **Regents**, un titre qu'ils ont bientôt repris avec succès<sup>4</sup>).

Un côté humoristique, fantaisiste, a perduré, notamment chez le jazzman new-yorkais et roi de l'argot jive **Slim Gaillard** qui promène son caniche dans **Serenade to a Poodle** (1947) ou encore le loufoque **Rubber Biscuit** des **Chips** (1956). Les **Clovers** avaient aussi un grand sens de l'humour, et pas seulement comme ici sur **One Mint Julep** (1951) et **Your Cash Ain't Nothing But Trash** (1954)<sup>5</sup>. Citons encore le grand classique de Leiber et Stoller **Riot in Cell Block Number Nine** par les **Robins** (avec la voix grave du narrateur invité **Richard Berry**, le créateur de **Louie Louie**) et bien sûr l'exquise fantaisie *talkin' blues* **Shoppin' for Clothes** des excellents **Coasters**, où un vendeur de costumes de sport fait l'article à un acheteur dont le crédit est refusé à la fin de la chanson<sup>6</sup>.

## ROCK 'N' ROLL

Les premiers groupes vocaux à enregistrer du rock, alors appelé « rhythm and blues » quand les interprètes étaient de peau foncée, ont eu du succès dès 1950. Avec la voix grave de Ricky Ricks, marque de fabrique du groupe, et leur style vocal les **Ravens** ont vendu de grandes quantités de disques à partir de

4. Retrouvez les **Beach Boys** dans *The Birth of Surf Rock 1933-1962* dans cette collection.

5. Retrouvez les **Clovers** avec « Love Potion Number Nine » sur *Voodoo in America 1926-1961* dans cette collection.

6. La version originale méconnue de **Shoppin' for Clothes** des **Coasters** interprétée par son auteur, Kent Harris (Boogaloo and the Gallant Crew), s'appelle « Clothes Line » par Elle est disponible dans le coffret *Roots of Funk 1947-1962* dans cette collection.

1947. Cette mise en avant de la voix grave, influente et populaire, se retrouve chez les **Swallows**, **Billy Ward & his Dominoes** avec Bill Brown, **Riot in Cell Block Number Nine** des **Robins** avec **Richard Berry** en invité, etc.

En 1951 le **Sixty Minute Man** des **Dominoes**, meilleure vente R&B de l'année, a contribué à propager la grande popularité des arrangements vocaux de style « doo wop, » qui était encore presque'exclusivement diffusé dans les circuits afro-américains en ces temps de ségrégation. Et ce a fortiori car certains disques évoquaient la sexualité de façon quasiment frontale, comme dans **Sixty Minute Man**, **It Ain't the Meat** ou **Your Cash Ain't Nothing But Trash**.

Des milliers de disques du genre ont paru au fil des années 1950 et ce coffret ne contient que quelques-uns des meilleurs moments de ce style de rock et de ballades. Ces arrangements vocaux abondants, aux chœurs contenant des syllabes dénuées de sens ont conquis des vedettes comme **Ruth Brown**<sup>7</sup>, **Bo Diddley** et **Little Esther**, qui ont enregistré plusieurs chansons marquées par l'esprit et le style doo wop. Bientôt à New York, ce sont des Américains d'origine italienne des quartiers difficiles (Bronx, Brooklyn) qui ont adopté ce style.

## BALLADES

La tendance excentrique et comique des titres cités ci-dessus contraste fortement avec le côté sentimental, outré, des ballades doo wop très lentes, déchirantes — les plus recherchées —, où les performances vocales à cœur ouvert et les chagrins d'amour adolescents s'évalent sans fard. L'identité adolescente était très marquée avec des noms de groupes comme les **Teen Queens**, les **Juniors**, les **Students** ou les **Teenagers** de **Frankie Lymon**, qui n'avait que treize ans en 1956 à la sortie de son premier disque et gros succès.

Quelques perles dans cette veine contemplative, particulière, presque planante des ballades doo wop



7. « Mambo Baby », la face A du 45 tours Atlantic de **Ruth Brown** inclus ici (**Somebody Touched Me**), est disponible sur *Roots of Funk 1947-1962* dans cette collection.

bien distinctes du rock doo wop, sont à découvrir sur le disque 3 qui lui est entièrement consacré, des **Ink Spots** en 1941 à **Keith & Enid** en 1960.

Venus de Baltimore, ce sont les **Orioles** (loriots) qui ont véritablement lancé la vague des « bird groups. » Avant d'être étiquetés « doo wop » beaucoup de groupes vocaux prenaient ainsi des noms d'oiseaux, comme ici **The Ravens** (les premiers à prendre un nom d'oiseau, les corbeaux), **The Flamingos** (flamants rose), **The Capris** (un type d'ara), **The Penguins** (pingouins), **The Swallows** (hirondelles), **The Crows** (corneilles), **The Larks** (alouettes), **The Regents** (jardinier prince-régent), **The Swans** (les cygnes), **The Robins** (rouge-gorges), etc. Les **Orioles** ont aussi l'honneur d'avoir été le premier groupe vocal à avoir enregistré dans un style véritablement rock (ici **Hold Me Squeeze Me** en 1951) en plus de ballades comme **It's Too Soon to Know** et **Crying in the Chapel**, leur classique repris par **Elvis Presley** et **Bob Marley**, qui en 1968 en changea les paroles pour en faire son premier morceau rasta, « Selassie Is the Chapel. »

**Le Worried Over You** de **Keith & Enid** est caractéristique des duos harmonisés de rhythm and blues enregistrés en Jamaïque au début des années 1960. Cette île anglophone consommait beaucoup de doo-wop importé et a commencé à produire des disques dans à peu près tous les styles afro-américains dès les années 1950<sup>8</sup>. **Bob Marley** lui-même appréciait ce genre et il

a enregistré deux reprises de doo wop dans les années 1960 (« A Teenager in Love » de **Dion & the Belmonds** et « Ten Commandments of Love » de **Frankie Lymon & the Teenagers**). Le trio vocal **Wailers** originel s'est même appelé les **Teenagers** au tout début de sa carrière en hommage au groupe de **Frankie Lymon**. Le rocksteady et le reggae ont, d'une manière générale, toujours été riches en chœurs et harmonies vocales.

Les **Orioles** ont aussi été les premiers du genre à toucher le public blanc avec leur ballade aux voix harmonisées **It's Too Soon to Know** (1948), ce qui leur a valu une réputation de « premier groupe de doo wop », or ce titre honorifique ne devrait pas être décerné simplement parce qu'ils ont su plaire aux Blancs — et ce en bonne partie grâce à leur maison de disques, **Jubilee**, fondée par **Herb Abramson**, futur co-fondateur des célèbres disques **Atlantic**. En réalité les groupes vocaux de rhythm and blues étaient déjà nombreux avant la percée des **Orioles**. Un titre comme **That's When Your Heartaches Begins** par les **Ink Spots** en 1941 a par exemple contribué à établir les stéréotypes des ballades doo wop, avec une influente partie centrale parlée résumant une histoire d'amour poignante, pleine de candeur.

## DOO WOP BLANC

En 1970, trente ans plus tard, le **Velvet Underground** de **Lou Reed** a utilisé cette même formule dans

8. Lire les livrets et écouter *Jamaica - Rhythm and Blues 1956-1961*, *Jamaica - Jazz 1931-1962* et *USA-Jamaica Roots of Ska 1942-1962* dans cette collection.



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une sorte d'hommage au doo wop sur son classique « I Found a Reason. » Avant de devenir une vedette new-yorkaise d'un rock à tendance littéraire et expérimentale, Reed a été fondamentalement marqué par le doo wop, comme on peut l'entendre ici dans son premier enregistrement méconnu, **Merry-Go-Round** (1962)<sup>9</sup>.

L'adolescent Lewis Reed n'a pas été le seul Blanc à se passionner pour le doo wop, qui était simplement une des formes du rock (avec le jump blues, le « rhythm and blues, » le rockabilly, le country boogie, la soul, etc.). C'est vraisemblablement le succès des rocks afro-américains dans ce style très vocal comme le **Gee** des **Crows** ou le **Sh-Boom des Chords** en 1954, et le célèbre **Only You** des **Platters** l'année suivante — sans oublier le début fulgurant de **Frankie Lymon & the Teenagers** en 1956 — qui ont conduit **Elvis Presley** à engager un groupe vocal, les **Jordanaires**. Cette formation de *southern gospel* (gospel blanc du sud) d'un grand professionnalisme, entraîné à chanter de difficiles harmonies, a adopté le langage spécifique des groupes de gospel noirs et ses « bap, bap, bap bap » et autres « pap pa-da » très rythmés, loin du style plus fade du *southern gospel*. Clairement très marqués par le doo wop, les succès monstres d'**Elvis Don't Be Cruel** (1956) et (**Let Me Be Your**) **Teddy Bear** (1957) comptent parmi les tout meilleurs rocks

de son âge d'or. Il a d'ailleurs continué à enregistrer avec les **Jordanaires**, notamment du gospel, reprenant entre autres le **Crying in the Chapel** des **Orioles** et **That's When Your Heartaches Begin** déjà gravé par les **Ink Spots**<sup>10</sup>. Dans un contexte racial très tendu (le mouvement pour les Droits Civiques a commencé fin 1955) et un rejet violent du rock, qui devenait de plus en plus populaire, par la droite américaine, plusieurs groupes vocaux mélangeant Noirs et Blancs ont fait surface : les **Impalas**, les **Crests**, les **Del-Vikings**...

Dans le sillage du succès énorme du **Earth Angel** des **Penguins** (dix millions d'exemplaires) ou du **Oop-Shoop** de **Shirley Gunter & the Queens** à Los Angeles (le premier groupe vocal R&B 100% féminin, vite copié, jamais égalé, quoique les **Bobbettes** soient montées au numéro 1 en 1957), des groupes entièrement blancs ont commencé à apparaître dont les **Mello-Kings**, les **Diamonds**, les **Tokens** et les **Skyliners**; des groupes de doo wop italiens de New York (Bronx, Brooklyn) ont classé des disques dans les meilleures ventes : les **Regents**, les **Capris**, **Danny & the Juniors** et bien d'autres.

Mais le groupe de doo wop blanc le plus significatif reste sans doute **Dion & the Belmonts**, des italo-new-yorkais issus du Bronx à New York. Ils ont connu leurs premiers succès en 1958, dont **I Wonder Why**, puis en 1960 **Dion** s'est embarqué dans une

9. Un autre titre de Lou Reed en 1962, « Your Love » enregistré à la même séance (et disponible sur *The Birth of Surf Rock 1933-1962* dans cette collection) est le plus ancien enregistrement vocal de Lou Reed avec « Merry-Go-Round. »

10. Lire les livrets et écouter *Elvis Presley face à l'histoire de la musique américaine, volume 1 1954-1956* et *volume 2 1956-1957* dans cette collection.

remarquable carrière solo constellée de triomphes comme **Runaround Sue**, qui décrit une femme infidèle, libre.

## SOUL

Les ballades doo wop étaient moins controversées que le rock proprement dit. Par conséquent à partir de 1957 un grand nombre d'artistes a sensiblement ralenti le tempo en raison du scandale et des troubles que provoquaient le rock — et **Elvis Presley** en particulier<sup>11</sup>.

Ces ballades se confondent parfois avec le style de la soul naissante ; le fabuleux **I Only Have Eyes For You** des **Flamingos**, numéro 1 en 1959, présente des chœurs typés « shubap shubap » introduisant ceux de la soul de la décennie suivante ; même chose avec le **Bad Girl** des **Miracles**, qui devinrent un an plus tard l'un des plus grands groupes vocaux soul chez Motown avec le triomphe du très doo wop, mais avec un son nouveau, « Shop Around »<sup>12</sup>.

**Bad Girl** fut le premier d'une série de succès doo wop pour **Smokey Robinson**, qui fut aussi cofondateur de la célèbre maison de disques indépendante Motown alors à ses tout débuts en 1959. Avant de lancer bientôt d'autre groupes vocaux dont les Supremes de Diana

*Smokey Robinson & The Miracles*



Ross, les Temptations, le Jackson Five avec Michael Jackson, sans oublier Stevie Wonder et tant d'autres — Motown chercha à toucher le grand public avec du doo wop avant de s'orienter vers une variété de grande qualité, très marquée par la soul, le rhythm and blues et le gospel.

11. Lire le livret et écouter *Elvis Presley face à l'histoire de la musique américaine, volume 2 1956-1957* dans cette collection.

12. Lire les livrets et écouter *The Roots of Soul 1928-1962* et *New Orleans Roots of Soul 1941-1962* dans cette collection.

La future chanteuse de soul **Little Esther** (Phillips) n'a jamais été une chanteuse de doo wop proprement dite et sa sublime interprétation de **Stop Cryin'** aux chœurs abondants n'a rien à envier à la verve soul d'Aretha Franklin<sup>13</sup>. Citons aussi le très populaire et influent **Clyde McPhatter**, qui interpréta magnifiquement **When the Swallows Come Back to Capitan** avec les **Dominoes** dans le plus pur style doo wop avant de devenir le fondateur et chanteur des **Drifters**.

Les groupes vocaux de rock/r&b ont beaucoup marqué l'histoire du rock qui a suivi. Citons les Mamas and Papas, les Beatles, ou l'album de doo wop des Mothers of Invention de Frank Zappa *Cruisin' with Ruben and the Jets* fin 1968; jusqu'à « Les Playboys » de Jacques Dutronc. Mais le titre le plus influent reste la version originelle de **Louie Louie** par **Richard Berry**

**and the Pharaohs**, sans doute le classique du rock le plus repris de l'histoire — un pur doo wop au *riff* inaltérable. Chanté tour à tour par les Kingsmen qui le rendirent célèbre, les Beach Boys, les Kinks, les Beatles, Otis Redding, Toots and the Maytals, les Stooges, Motörhead, Bruce Springsteen, Lou Reed, Barry White... la chanson évoque l'histoire d'un Jamaïcain qui annonce à son barman Louie qu'il va rentrer chez lui, dans son île, retrouver la femme qu'il aime.

**Bruno Blum**, décembre 2022.

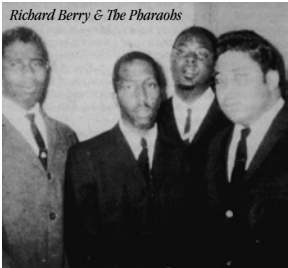
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Christophe Hénault, Brian Setzer, Gilbert Shelton et Roger Steffens.

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13. Lire le livret et écouter *The Indispensable Aretha Franklin 1956-1962* dans cette collection.



## THE INDISPENSABLE DOO WOP

### Vocal Groups 1934-1962

by Bruno Blum

“Doo Wop” is a brand of rock music stemming from the African-American close harmony vocal group tradition: barber shop and gospel. These groups also sang very slow, romantic ballads (Disc 3) — somewhere between corny and sublime. They blended a vision of the 1950s American Dream, complete with ice-cream, drive-in movie theaters, teenage desire, convertible sedans, radio and rock and roll, with an unsurpassable stylistic perfection, emblematic of the post-war era, both conservative and carefree, at a time when economic growth — and puritanism — broke all records.

The rock ‘n’ roll wave had come to shake up this ingenuousness and doo wop was part of it all, in an innocent way. A great number of records in this technically difficult, sophisticated style, often released by small, local or independent labels, were pressed through the 1950s.

But, in racial segregation days, they more often than not reached only a very young African-American audience. Many had only limited success. Original records are often quite rare (the original pressing of **There’s a Moon Out Tonight** by **The Capris** on Planet Records can reach top prices) and are very

much sought after. So, many years later, they remain appreciated mainly by connoisseurs. In a more general way, and with a few exceptions aside, African-American records (doo wop or not) called “race records” then, had very restricted access to radio broadcast and were plainly ostracised by racial segregation before 1956.

The huge success of **Only You (and You Alone)** by **The Platters** in 1955, has much to do with the fact that their white, Jewish, composer and manager Buck Ram obtained from their record company, Mercury, permission that the song be sold under the regular black label, which was routinely used for white artists, instead of the usual, stigmatising, purple one used for “race records.” As tasty as it is little-known, the founding ‘black rock,’ ‘race records’ music is the subject of an anthology issued in this “The Indispensable” series<sup>1</sup>.

However, as vocal groups’ maturity grew and masterpieces like **Smoke From Your Cigarette** or **Riot in Cell Block Number Nine** were released, a sudden sales upsurge in the middle of the decade (**Louie Louie**, **Earth Angel**, **The Great Pretender**, **Only You**, etc.) triggered the birth of new, racially

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1. Read the booklet and listen to *Race Records - Black Rock Music Forbidden on U.S. Radio 1942-1955* in this series.

integrated vocal groups — including white singers, that is — and a powerful musical influence that moved big-name rock artists, such as **Elvis Presley**, to record some of it.

Some TV appearances began to appear, which was a brand new thing for “colored” artists then.

Films including African-American doo wop bands, and revues set up by DJ Alan Freed, who invited multiracial artists onto his very popular shows, including **The Flamingos** and **The Clovers**, began to open the general public’s mind to what was then still limited to a ghetto audience. Overall, rock music became a decisive factor of the racial rapprochement that grew in the ensuing years and doo wop was far from outdone.

The golden age of this genre at the end of the 1950s saw several top hits by white groups such as **Danny & the Juniors (At the Hop, 1957)** and **Dion & the Belmonts**. The doo wop style was swept away by the trend shifts of the early 1960s, but it nevertheless left a lasting mark on the rock music history that followed, including soul and pop music. This set aims to show doo wop’s roots, as well as its golden age, its various branches and its last phase in the early Sixties, which already heralded the new sounds to come.

## ORIGINS

Since at least the nineteenth century, there were plenty of African-American vocal harmony groups. They planted their roots in field work songs and hollers, which were initially found in Africa as well as Europe. These work songs morphed into American negro spirituals throughout the nineteenth century, as permission to convert to Christian religions was increasingly given to African-Americans. This vocal group tradition was therefore born in American Protestant churches and camp meetings of the early nineteenth century (camp meetings were Methodist, Pentecostal, then Baptist and Evangelical gatherings, where spontaneous, exalting chants, staging Bible scenes, played a great part)<sup>2</sup>.

In addition, popular vaudeville shows (touring cabaret shows) sometimes welcomed non-religious vocal groups. Around 1900, African-American barber shops were places for conviviality, where barbers often sang. Friends formed duets, trios, quartets and quintets, and sang in harmony. This barber shop culture was very popular up until about the end of WWI and propagated itself throughout the country. It became a form of music strongly rooted in the streets. Vocal groups would sing outside the local barber shop or on street corners. Such congenial and free shows filled the black ghetto streets with life.

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2. Examples of the original, preserved vocal style used on ancient spirituals, before the jazz, gospel and doo wop phases, and much more, can be heard on *Moses and Live Humble* (recorded in 1960), where John Davis was backed by the voices of a remote religious congregation on the Georgia Sea Islands, on the *Slavery in America 1914-1972* set in this series.

## JAZZ

Out of this tradition sprang the remarkable **Mills Brothers**, from Piqua in Ohio, four brothers whose father kept a barber shop. Their very influential records sold millions in the 1930s and 1940s. As can be heard here, they would sing the acoustic bass part and imitate wind instrument solos in the most striking way, only backed by a single guitar. They were the first African-Americans to reach the number one spot in the charts (in 1930) and to host their own network radio show. **Ida, Sweet as Apple Cider** was composed by a vaudeville singer.

Close to the jazz spirit, these groups sang their brand of personalised, rearranged versions of popular songs. They sometimes sang original compositions written for them, as here with the famous **Ink Spots** in **That Cat Is High**, which describes a marihuana smoker who'd forgotten to put on some shoes and walked the streets barefoot.

Cannabis prohibition had in fact just started in the United States, through a very expensive tax, the 1937 *Marihuana Tax Act*.

Bill Kenny's tenor voice was extremely influential and noted by the greatest. It can be heard here in a slow ballad that widely contributed to shaping the ballad style in the actual doo wop to come: **That's When Your Heartaches Begin** (1941).

Unlike the informal, spontaneous camp meeting spirituals, religious songs written by professionals began to gain popularity in the 1930s. This new gospel songs genre, with sheet music sold by publishers to church keepers, was efficiently used as a proselyte's tool to evangelise people. The barber shop style won over the gospel singers, who'd all gotten a sound musical education singing in methodist, baptist, pentecostal, etc. churches in the first place. It was only natural that, in return, gospel was receptive to sophisticated vocal harmony influences. The most famous representatives of these 'jubilee' groups (small, close harmony gospel groups) are, without a doubt, the mighty **Golden Gate Quartet**<sup>3</sup>.

Often poor and therefore without any instruments, African-American vocal groups faced the public singing on street corners. They first went through a phase where jazz left a strong mark. However, they were still very diverse, as we are going to see.

This jazzy cycle preceded the rock era, where what is actually called "doo wop" took place. In the studio, vocal groups with non-religious songs were often backed by blues and jazz musicians, as can be heard here with **The Moonglows** and the great sax player Red Holloway on **Real Gone Mama**, or the **Delta Rhythm Boys** in **Just a-Sittin' and a-Rockin'** (1946). The latter were perhaps the first band to cut backing vocals actually singing the famous "doo wop"

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3. Read the booklets and listen to *Golden Gate Quartet : Gospel 1937-1941, & Associates 1941-1952 (Vol. 2)* as well as *The Good Book* (2003) in this series.



words, which in the end gave a name, a tag, to this batch of miscellaneous vocal groups. The distinctive “doo wop” line can also be heard on **Roll, Roll Pretty Baby** by **The Swallows** (1951), on **Frankie Lymon & the Teenagers’ I Want You to Be My Girl** (1956) and **The Velvets’ Tonight Could Be the Night** (1961).

After a long phase where the “doo wop” term was used orally, it finally turned up in written form in a *Chicago Defender* 1961 issue, to describe **The Marcels’** version of **Blue Moon** — in fact, this was right at the end of the genre’s golden age. The “doo wop” tag is not welcome amongst some connoisseurs, who often prefer the name “vocal group rhythm and blues”, as it imperfectly categorises varied styles all interconnected with blues, jazz, ballads and rock — but all had in common the use of a vocal group and simple lyrics.

The original doo wop sound covers the time period between roughly the end of WWII until the twist trend (1961) and the early **Beatles** and **Beach Boys** records (1962). The latter were heavily influenced by this style, as can be heard here on their tune **Surfin’**, (listen also to **Barbara Ann** by **The Regents**, a tune they soon covered successfully<sup>4</sup>).

An off-the-wall, whimsical and humourous vein lasted, such as here with New York jazzman and king of jive slang, **Slim Gaillard**, who walks his poodle around on **Serenade to a Poodle** (1947).

Also, there was the zany **Rubber Biscuit**, by **The Chips** (1956) and **The Halos’** 1961 **Nag**. **The Clovers**, too, had a great sense of humour, and not only on **One Mint Julep** (1951) and **Your Cash Ain’t Nothing But Trash** (1954) here<sup>5</sup>. Let us mention also the great Leiber & Stoller classic **Riot in Cell Block Number Nine** by the **Robins** (with the bass voice of **Richard Berry**, the creator of **Louie Louie**) and of course the exquisite talking blues **Shoppin’ for Clothes** novelty song by the excellent **Coasters**, where a sports clothes salesman hypes a buyer to get a jacket, only to find at the end of the song that his credit doesn’t go through<sup>6</sup>.

## ROCK ‘N’ ROLL

The first vocal groups to record some “rock” music, which was called “rhythm and blues” then, if the singers had a darker skin, began to be successful as early as 1950. With signature bass vocalist Ricky Ricks and a vocal style all their own, as from 1947 **The Ravens** sold large amounts of records. This style of putting forward a deep, low voice, which turned out to be popular and influential, can also be found with **The Swallows**, **Billy Ward & his Dominoes** with

4. Find more **Beach Boys** recordings on *The Birth of Surf Rock 1933-1962* in this series.

5. Find another **Clovers** tune, “Love Potion Number Nine” on *Voodoo in America 1926-1961* in this series.

6. The original, obscure version of **The Coasters’ Shopping for Clothes** is named “Clothes Line” by Boogaloo and the Gallant Crew. It is available on the *Roots of Funk 1947-1962* set in this series.

Bill Brown, **The Robins' Riot in Cell Block Number Nine** with guest **Richard Berry**, etc.

In 1951, **The Dominoes' Sixty Minute Man**, best 'R&B' sale of the year, started spreading the great popularity of 'doo wop'-styled vocal groups, which, up to that point in those segregation days, were almost exclusively distributed by African-American networks. And this restriction was further established as some of those records talked about sex in an almost open way, if understated.

As was the case with **Sixty Minute Man, It Ain't the Meat and Your Cash Ain't Nothing But Trash**.

Thousands of such records were released through the 1950s and this set only contains a few good moments in this style of rock and ballad music. These abounding vocal arrangements and backing vocals full of nonsense syllables influenced stars like **Ruth Brown**<sup>7</sup>, **Bo Diddley** and **Little Esther**, who recorded several songs in the doo wop spirit and style. Soon, Italian-Americans in New York City's poorest neighbourhoods (The Bronx, Brooklyn) started emulating the style.

## BALLADS

The eccentric and comical trend of the fun tunes listed above is strongly offset by the over-the-top sentimental edge of harrowing, slow, doo wop ballads — which are the most sought after — where teenagers wore their hearts on the sleeve in vocal performances and where

broken hearts were plainly flaunted. A teenage identity was fully displayed with band names such as the **Teen Queens, The Juniors, The Students** and **Frankie Lymon's Teenagers**. Lymon was only thirteen in 1956 when his first smash hit was released.

Some gems in this peculiar, contemplative, almost trippy doo wop ballad vein are to be discovered on Disc 3, which is fully dedicated to it, starting with the **Ink Spots** in 1941, up to **Keith & Enid** in 1960.

**The Orioles** came from Baltimore and it was they who started the 'bird group' name trend.

Before getting a 'doo wop' tag many of the vocal groups took up bird names, as **The Ravens** (who were the first to choose a bird name), **The Flamingos, The Capris** (a type of macaw), **The Penguins, The Swallows, The Crows, The Larks, The Regents**, The Swans, **The Robins** and so on.

**The Orioles** were also blessed to be the first 'bird group' to record in a truly rock style (hear the 1951 **Hold Me Squeeze Me**) in addition to ballads like **It's Too Soon to Know** and their **Crying in the Chapel** classic later recorded by **Elvis Presley** and Bob Marley, who had the lyrics changed to turn it into his very first rastafarian statement, "Selassie In the Chapel," in 1968.

**Keith & Enid's Worried Over You** is characteristic of the harmonised rhythm and blues duets popular

7. "Mambo Baby", the A-side of **Ruth Brown's** song included here (**Somebody Touched Me**), can be found on *Roots of Funk 1947-1962* in this series.

with teenagers in Jamaica around 1960. As early as the 1950s, this English-speaking island imported plenty of doo wop and started producing records in just about every African-American style<sup>8</sup>.

Bob Marley himself loved it and soon recorded two doo wop compositions in the sixties (**Dion & the Belmonts**' "A Teenager in Love" and **Frankie Lymon & the Teenagers**' "Ten Commandments of Love"). The Wailers vocal trio even called themselves The Teenagers in their very early days as a tribute to Frankie Lymon's group. Later, rocksteady and reggae always used plenty of backing vocals and vocal harmonies.

**The Orioles** were also the first to cross over to the white, general public with their harmonised vocal ballad, **It's Too Soon to Know** (1948).

This gave them a "first ever doo wop group" reputation. However this honorary distinction ought not be awarded simply because they appealed to a white audience — which was mostly thanks to producer Herb Abramson, who soon went on to found the famous Atlantic Records.

In fact, there were already many rhythm and blues vocal groups before The Orioles got their break. A tune like **The Ink Spots**' **That's When Your Heartaches**

**Begin** in 1941 has, for instance, contributed to establish doo wop stereotypes and their influential spoken bridge in the middle of the song, where a poignant, ingenuous love story is summarised.

## WHITE DOO WOP

Thirty years later, in 1970, **Lou Reed**'s Velvet Underground used this same formula in a sort of doo wop tribute, with his classic "I Found a Reason." Way before he became a New Yorker star in part avant-garde, part literary rock style, Reed was basically a doo wop buff, as can be heard on his little-known first vocal recording **Merry-Go-Round** (1962)<sup>9</sup>.

The teenage Lewis Reed was not the only white guy into doo wop, which was simply one form of rock music then (along with jump blues, "rhythm and blues," rockabilly, country boogie, soul, etc.). The success of African American vocal rock, such as **The Crows**' **Gee**, **The Chords**' **Sh-Boom** in 1954, and the world famous **Only You** by **The Platters** the following year, made its mark. **Frankie Lymon & the Teenagers**' spectacular take off in 1956, is, along with the aforementioned, likely to be the reason why **Elvis Presley** hired a vocal group, **The Jordanaires**. This southern gospel group (white gospel from the Southern USA) was very professional and technically able to sing tricky harmonies. They

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8. Read the booklets and listen to *Jamaica - Rhythm and Blues 1956-1961*, *Jamaica - Jazz 1931-1962* and *USA-Jamaica Roots of Ska 1942-1962* in this series.

9. Note: Another Lou Reed track from 1962, "Your Love" recorded at the same session (and available on *The Birth of Surf Rock 1934-1962* in this series), is Lou Reed's earliest vocal recording along with "Merry-Go-Round."

made the specific language used by black gospel groups their own, complete with their very rhythmic “bap, bap, bap bap” and “pap pa-das” only remotely related to the much blander southern gospel style.

Clearly struck by doo wop lightning, Elvis’ monster hits **Don’t Be Cruel** (1956) and **(Let Me Be Your) Teddy Bear** (1957) are some of his very best golden age output. He, in fact, kept recording with The Jordanaires, including some gospel, such as **The Orioles’ Crying in the Chapel** and **That’s When Your Heartaches Begin**, already cut by **The Ink Spots**<sup>10</sup>.

As the Movement for Civil Rights began in 1955, several vocal groups integrating blacks and whites surfaced (The Impalas, The Crests, The Del-Vikings...) in a very tense racial context, not to mention a violent rejection of the increasingly popular rock music of the day by the American right-wing.

Following the huge success of **The Penguins’ Earth Angel** (ten million copies sold) and Los Angeles’ **Shirley Gunter & the Queens’ Oop-Shoop** (they were the first ever all-girl R&B group, often copied, but unrivalled, although **The Bobbettes** went to Number One in 1957), all-white vocal groups began to rise, including The Mello-Kings, The Diamonds, The Tokens and The Skyliners.

Meanwhile, out of New York’s Bronx and Brooklyn, Italian-American groups started getting hit records:

**The Regents, The Capris, Danny & The Juniors** and several others. However, the most significant white doo wop group was probably **Dion & The Belmonds**, Italian New Yorkers from the Bronx. They had their first hit record in 1958 with **I Wonder Why**, and by 1960 Dion had embarked on a remarkable solo career, adorned with triumphs like **Runaround Sue**, which describes an unfaithful, free woman.

## SOUL

Doo wop ballads were less controversial than rock music itself. As a result, considering the scandals and troubles rock ‘n’ roll — and **Elvis Presley** in particular<sup>11</sup> — was causing, as from 1957 many artists noticeably slowed down the tempo.

The line between those ballads and nascent soul music was no longer clear. The fabulous **Flamingos’ I Only Have Eyes For You** (Number One in 1959) displays ‘shubap shubap’ backing vocals that introduced a style typical of the following decade. The same with **Bad Girl** by **The Miracles**, a group that was to become one of the greatest soul acts with their very doo-wop-ish, but new sound “Shop Around” smash hit for Motown Records.

**Bad Girl** was the first of a series of doo wop hits for **Smokey Robinson’s Miracles**, who also co-founded the famous independent Motown record company,

10. Read the booklets and listen to *Elvis Presley and the American Music Heritage, Volume 1 1954-1956* and *Volume 2 1956-1957* in this series.

11. Read the booklet and listen to *Elvis Presley and the American Music Heritage, Volume 2 1956-1957* in this series.

just starting off then in 1959, before he launched several more vocal groups including The Supremes with Diana Ross, The Temptations, The Jackson Five featuring Michael Jackson, and not forgetting Stevie Wonder and so many others.

Motown tried to reach a national audience with doo wop before heading towards a high quality pop music influenced by soul, R&B and gospel.

**Little Esther** (Phillips) was never a true doo wop singer before turning into a fine soul singer, and her sublime rendition of **Stop Cryin'** with abounding backing vocals ranks with anything by Aretha Franklin's soul verve<sup>12</sup>. Let us mention also the very influential **Clyde McPhatter**, who sang a magnificent **When the Swallows Come Back to Capitano** with **The Dominoes** in a pure doo wop style, before turning into the singer and founder of **The Drifters**.

Rock/R&B vocal groups left a huge mark on the history of rock that followed. The Mamas and Papas, The Beatles, Frank Zappa's Mothers of Invention's doo wop album *Cruisin' with Ruben and the Jets* in late 1968, are only a few of the names that come to mind. Even Jacques Dutronc's "Les Playboys" hit in France owes much of its styling to doo wop culture.

But the most influential song of all remains the original version of **Louie Louie** by **Richard Berry and the Pharaohs**, perhaps the most covered rock classic in history — a pure doo wop with a steadfast riff. It was

also sung by The Kingsmen, who made it famous, then The Beach Boys, The Kinks, The Beatles, Otis Redding, Toots and the Maytals, The Stooges, Motörhead, Bruce Springsteen, Lou Reed, Barry White... the song tells the story of a Jamaican explaining to his barman that he is returning back home to his island, to his loved one.

**Bruno Blum**, December, 2022.

Thanks to :

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12. Read the booklet and listen to *The Indispensable Aretha Franklin 1956-1962* in this series.

# DISCOGRAPHIE

## THE INDISPENSABLE DOO WOP

### Vocal Groups 1934-1962

#### DISC 1 - THE ROOTS OF DOO WOP 1934-1947

1. **IDA, SWEET AS APPLE CIDER** - The Mills Brothers (Lemuel Golden Toney as Eddie Leonard) Donald Mills-lead tenor v; Herbert Mills- tenor v; Harry Mills-baritone v; John Junior Mills-v, g. Decca Studios, 799 Seventh Avenue, New York City. Decca 165 A, 1934.

2. **THAT CAT IS HIGH** - The Ink Spots (Jay Mayo Williams)

William Francis Kenny Jr. as Bill Kenny-lead tenor v; Derek Watson-tenor v; Charlie Fuqua-baritone v, g; Orville Jones as Hoppy Jones-bass v; b. March 25, 1938, Decca Studios, 50 West 57<sup>th</sup> Street, New York City. Decca 1789B, 1938.

3. **MY WALKING STICK** - The Golden Gate Jubilee Quartet (Israel Isidore Beilin as Irving Berlin)

Willie Johnson-baritone v; William Langford-tenor v; Henry Owens-second tenor v; Orlandus Wilson-bass v. New York City, December 26, 1939. Bluebird B-8565, 1940.

4. **JUST A-SITTIN' AND A-ROCKIN'** - The Delta Rhythm Boys (Otho Lee Gaines, Edward Kennedy Ellington as Duke Ellington, William Thomas Strayhorn as Billy Strayhorn)

Clinton Holland-tenor v; Traverse Crawford-second tenor v; Otho Lee Gaines-bass v; Kelsey Pharr-baritone v; Charlie Barnet and his Orchestra: Charles Daly Barnet as Charlie Barnet-leader; p; Oscar Pettiford-b; d. Los Angeles, March 11, 1946. Decca 18739 A, 1946.

5. **SERENADE TO A POODLE** - Slim Gaillard and his Trio (Bulee Gaillard aka Slim Gaillard)

Bulee Gaillard as Slim Gaillard-v, g; Tiny Brown as Bam-v, b; Arthur James Singleton as Zutty Singleton-d. New York City, 1947. MGM 10442-A.



**EARLY RHYTHM & BLUES VOCAL GROUPS 1949-1954**

6. **IF IT'S SO BABY** - The Robins (William Gene Richard aka Billy Richard-Terrell Leonard as Ty Terrell Leonard)

Ulysses B. Nunn as Bobby Nunn-lead and bass v; William Gene Richard as Billy Richard-v; Roy Billy Richard-v; Terrell Leonard as Ty Terrell-v; Johnny Otis and his Orchestra: Ioannis Alexandres Veliotas as Johnny Otis-leader; Pete Lewis as Pete «Guitar» Lewis-g; Devonia Williams-p; Mario DeLagarde-b; Leard Bell-d. Masters Recorders Studio, 535 N. Fairfax, Los Angeles, December 1, 1949. Savoy 726-B, January 1950.

7. **GOTTA FIND MY BABY** - The Ravens (William Sanford, James Thomas Ricks)

James Thomas Ricks as Jimmy Ricks or Ricky Ricks-bass lead v; Warren Suttles-v; Maithe Marshall-v; Leonard Puzey as Zeke Puzey-v; William Sanford as Bill Sanford-p, arr.; b, d. Columbia 30<sup>th</sup> Street Studio «The Church», 207 East 30<sup>th</sup> Street, New York City, 1950. Columbia 4-39194, 1950.

**8. CHICKEN BLUES** - The Dominoes

(Robert L. Williams aka Billy Ward, Rose Ann Marks)  
Bill Brown-lead bass v; Clyde McPhatter-tenor v; Charlie White-second tenor v; Joe Lamont-baritone v; Robert L. Williams as Billy Ward-p, arr; René Joseph Hall-g; b, d. New York City, November 14, 1950. Federal 12001-A, 1951.

**9. HOLD ME SQUEEZE ME (HOLD ME TIGHT)** - The Orioles

(Rudolph Toombs aka Rudy Toombs)  
Earlington Carl Tilghman as Sonny Til-lead tenor v; Alexander Sharp-high tenor v; George Nelson-baritone v;  
Ralph Williams-second tenor v, g; Johnny Reed-bass v, b; Jerry Blaine's Orchestra: g, p, b, hand claps. Produced by Jerry Blaine, Atlantic Studios, 234 West 56<sup>th</sup> Street, New York City, 1951. Jubilee 45-5061.

**10. SIXTY MINUTE MAN** - The Dominoes

(Robert L. Williams aka Billy Ward, Rose Ann Marks)  
Bill Brown-lead bass v; Clyde McPhatter-tenor v; Charlie White-second tenor v; Joe Lamont-baritone v; Robert L. Williams as Billy Ward-p, arr; René Joseph Hall-g; b, d. New York City, December 30, 1950. Federal 12022-AA, June 1951.

**11. THE DEACON MOVES IN** - Little Esther and the Dominoes

(Robert L. Williams aka Billy Ward, Rose Ann Marks)  
Esther Mae Jones aka Esther Philips as Little Esther-v; The Dominoes: Clyde McPhatter-tenor v; Charlie White-second tenor v; Bill Brown-bass v; Joe Lamont-baritone v;  
Earle Warren Orchestra: Earle Ronald Warren-as, leader; Don Johnson-ts; George Washington-tb ; Lorenzo Holden-ts; Walter Henry-bs; Pete Lewis-g; Devonia Williams-p; Mario DeLagarde-b; Leard Bell-d. Produced by Sydney Nathan as Syd Nathan. King Studio, 1540 Brewster Avenue, Cincinnati, January 26, 1951. Federal 45-12016-A, 1951.

**12. IT AIN'T THE MEAT** - The Swallows

(Henry Bernard Glover, Sydney Nathan aka Syd Nathan)  
Frederick Johnson as Money Guitar-baritone lead v, g; Eddie Rich-tenor v; Herman Denby as Junior Denby-tenor v; Earl Hurley-tenor v, bongos; Alphonso Thompson as Sonny Thompson-p; Norris Mack as Bunky-b. King Studio, 1540 Brewster Avenue, Cincinnati, 1951. King 45-4501-AA, December, 1951.

**13. ONE MINT JULEP** - The Clovers

(Rudolph Toombs aka Rudy Toombs)  
John Bailey as Buddy Bailey-lead tenor v; Matthew McQuater-tenor v; Harold Lucas-baritone v; Harold Winley-bass v; Bill Harris-g, b. December 19, 1951, Atlantic Studios, 234 West 56<sup>th</sup> Street, New York City. Atlantic, March 1952.

**14. CHILI DOG** - Dusty Brooks and his Four Tones

(Jack Carrington)  
Lucious Holcey Brooks as Dusty Brooks-lead baritone v, b; Art Maryland-v, g; Stanley Casey- tp, ts; Virgil Johnson-p; Rudy Hunter-d. Nashville, Tennessee, circa February, 1951. Bullet 346, September, 1951. Dootone 406-A, January 1952.

**15. ROLL, ROLL PRETTY BABY** - The Swallows

(Herman Denby, Southard)

Frederick Johnson as Money Guitar-baritone lead v, g; Eddie Rich-tenor v; Herman Denby as Junior Denby-tenor v; Earl Hurley-tenor v, bongos; Alphonso Thompson as Sonny Thompson-p; Norris Mack as Bunky-b. King Studio, 1540 Brewster Avenue, Cincinnati, 1951. King 45-4515, 1952.

**16. LET THE BOOGIE WOOGIE ROLL** - Clyde McPhatter & the Drifters

(Ahmet Ertegun, Gerald Wexler as Jerry Wexler)  
Clyde McPhatter-lead high tenor v; Bill Pinkney-tenor v; Andrew



Thrasher second tenor v-Gerhart Thrasher-baritone v; Willie Ferbee-bass v; Walter Adams-g; p, b, d. Produced by Ahmet Ertegun. Atlantic Studios, 234 West 56<sup>th</sup> Street, New York City, August 9, 1953. Atlantic 1108, 1953.

17. **GEE** - The Crows

(William E. Davis, Viola Watkins)

Daniel Norton as Sonny Norton-lead v; Harold Major-tenor v; Bill Davis-baritone v; Gerald Hamilton-bass v; Mark Jackson-g; b, d. Produced by George Goldner. Bell Sound Studios, 237 West 54<sup>th</sup> Street, New York City, 1953. Rama RR-5, 1953.

18. **SOMEBODY TOUCHED ME** - Ruth Brown and her Rhythmakers

(Ahmet Ertegun as Nugetre)

Ruth Alton Weston as Ruth Brown-lead v; The Drifters as The Rhythmakers: Clyde McPhatter-high tenor v; Bill Pinkney-tenor v; Andrew Thrasher second tenor v-Gerhart Thrasher-baritone v; Willie Ferbee-bass v; Mickey Baker-g; Dickie Harris-tb; Ed Lewis-tp; Arnett Cobb-ts; Ed Crist-as; Bu Pleasant-p; Bernie Moten-b; Al Walker-d. Produced by Ahmet Ertegun, Atlantic Studios, 234 West 56<sup>th</sup> Street, New York City, June 1954. Atlantic 45-1044, 1954.

19. **EARTH ANGEL (WILL YOU BE MINE)** - The Penguins

(Curtis Williams)

Cleveland Duncan-lead tenor v; Curtis Williams-bass v; Dexter Tisby-tenor v; Bruce Tate-baritone v; Walter D. Williams as Dootsie Williams-p; Ted Brinson-b; d. Produced by Walter D. Williams as Dootsie Williams. Ted Brinson's home garage, 2190 West 30<sup>th</sup> Street, South Central, Los Angeles, circa September 1954. Dootone 348-B, October, 1954.

20. **REAL GONE MAMA** - The Moonglows

(Albert James Freed aka Alan Freed, Harvey Fuqua)

Robert L. Dallas as Bobby Lester-lead tenor v; Harvey Fuqua-second tenor v; Alexander Graves as Pete Walton-high tenor v; Prentiss Barnes-bass v; Billy Johnson-g; Red Holloway's Orchestra: James Wesley Holloway as Red Holloway-ts; b, d.

Produced by Art Sheridan, Chicago, late 1953. Chance CH-1152, January 1954.

21. **MARIE** - The Four Tunes

(Irving Berlin)

William Henry Best as Pat Best; Jimmy Gordon-bass v; Jim Nabby-tenor v; Danny Owens-v; g, b, d. Produced by Jerry Blaine, 1954, Atlantic Studios, 234 West 56<sup>th</sup> Street, New York City. Jubilee 45-6000, 1954.

22. **YOUR CASH AIN'T NOTHIN' BUT TRASH** - The Clovers

(Jesse Stone as Charles E. Calhoun)

William Joseph Mitchell, Jr. as Billy Mitchell-lead tenor v; Matthew McQuatter-tenor v; Harold Lucas-baritone v; Harold Winley-bass v; Bill Harris-g; ts; b; d. Produced by Jerry Wexler. Atlantic Studios, 234 West 56<sup>th</sup> Street, New York City, April 16, 1954. Atlantic, 45-1035, June 1954.

23. **SH-BOOM** - The Chords

(James Keyes aka Jimmy Keyes, Carl Feaster, Floyd F. McRae aka Buddy McRae, William Edwards aka Ricky Edwards)

Samuel Carl Feaster as Carl Feaster-lead tenor v; James Keyes aka Jimmy Keyes-tenor v; Floyd F. McRae aka Buddy McRae-tenor v; Claude Feaster-baritone v; William Edwards aka Ricky Edwards-bass v; Leroy Taylor, Jr. as Sam «The Man» Taylor-ts; Rupert Branker-p; b, d. Atlantic Studios, 234 West 56<sup>th</sup> Street, New York City, March 15, 1954. Cat 104, June 1954.

24. **OOP SHOOP** - Shirley Gunter & The Queens

(Shirley Gunter, Blondene Taylor)

Shirley Gunter-lead v; Blondene Taylor-alto v; Lula B. Kenney-soprano v; Lula Mae Suggs-middle harmony-v; ts, p; b; d. Produced by Julius Jeremiah Bihari as Jules Bihari aka Jules Taub, Los Angeles, 1954. Flair 1050, 1954.



## DISC 2 - CLASSIC RHYTHM & BLUES VOCAL GROUPS 1954-1962

1. **RIOT IN CELL BLOCK NUMBER 9** - The Robins feat. Richard Berry

(Jerome Leiber aka Jerry Leiber, Michael Stoller aka Mike Stoller) Richard Berry, Jr. as Richard Berry-lead bass v; The Robins: Ulysses B. Nunn, Sr. as Bobby Nunn-tenor & bass v; Terrell Leonard as Ty Leonard-v; Carl Edward Gardner-v; William Gene Richard as Billy Richard-v; Roy Billy Richard-v; Gil Bernal-ts; Barney Kessel-g; Michael Stoller aka Mike Stoller-p; Ralph Albert Hamilton-b; Jesse John Sailes-d. Produced by Michael Stoller as Mike Stoller. Masters Recorders Studio, 535 N. Fairfax, Los Angeles, 1954. Spark 103, May 1954.

2. **ONLY YOU (AND YOU ALONE)** - The Platters

(Samuel Ram aka Buck Ram)

Samuel Edward Williams as Tony Williams-lead tenor v; Zola Taylor-v; David Lynch-v;

Herbert Reed-bass v; Paul Robi-v; Samuel Ram as Buck Ram-p; g; b, d. Produced by Richard Perry. April 26, 1955. Mercury 70633X45, May 1955.

3. **RUBBER BISCUIT** - The Chips

(Charles Johnson, Adam R. Levy) Charles Johnson-lead v; Nathaniel Epps-baritone v; Paul Fulton-bass v; Sammy Strain, Jr.-tenor v; Shedrick Lincoln-tenor v; unknown ts, b, d. New York, 1956. Josie 45-803, 1956.

4. **LOUIE LOUIE** - Richard Berry and the Pharaohs

(Richard Berry, Jr.)

Richard Berry, Jr. as Richard Berry-lead v; Gloria Jones-v; The Pharaohs: Godoy Colbert-first tenor v; Noel Collins-baritone v; Stanley Henderson-second tenor v. Plas John Johnson Jr. as Plas Johnson-ts; Jewel Grant-bar s; John Anderson-tp; Irving Ashby-g; Ernie Freeman-p; Red Callender-b; Ray Martinez-d. Hollywood, January 1957. Flip 45-321, March 1957.

5. **I WANT YOU TO BE MY GIRL** - Frankie Lymon & the Teenagers with Jimmy Wright & His Orchestra

(George Goldner, Richard F. Baret)

Franklin Joseph Lymon as Frankie Lymon-soprano v; Herman Santiago-v; Bobby Jay-v; Terrance Farward-v; Jimmy Merchant-v; Terry King-v; Jimmy Wright & His Orchestra: Jimmy Wright-ts, leader; Clifton Best as Skeeter Best, Jimmy Shirley or Jerome Darr-g; Abie Baker or Al Hal-b; Freddie Johnson or Jimmy Phipps-p; Gene Brooks-d.

Produced by Jimmy Wright. New York City, late 1955. GG-1012, January 1956.

6. **DON'T BE CRUEL** - Elvis Presley with the Jordanaires

(Otis Blackwell)

Elvis Aaron Presley as Elvis Presley-v, rhythm g; Winfield Scott Moore III as Scotty Moore-g; Frederick Earl Long as Shorty Long-p; William Patton Black as Bill Black-b; Dominic Joseph Fontana as D.J. Fontana-d. The Jordanaires: Gordon Stoker-first tenor v; Neal Matthews, Jr.-second tenor v; Hoyt Hawkins-baritone v; Hugh Jarrett-bass v.

Produced by Steve Sholes. RCA Studio, 155 E. 24<sup>th</sup> St., New York City, July 2, 1956. RCA Victor 20-6604, July 13, 1956.

7. **(LET ME BE YOUR) TEDDY BEAR** - Elvis Presley with the Jordanaires

(Kalman Cohen aka Kal Mann, Bernard Lowenthal aka Bernie Lowe)

Elvis Aaron Presley as Elvis Presley-v; Winfield Scott Moore III as Scotty Moore-g; Hilmer J. Timbrell as Tiny Timbrell-rhythm g; Dudley Brooks-p; Gordon Stoker-p; William Patton Black as Bill Black-b; Dominic Joseph Fontana as D.J. Fontana-d. The Jordanaires: Gordon Stoker-first tenor v; Neal Matthews, Jr.-second tenor v; Hoyt Hawkins-baritone v; Hugh Jarrett-bass v.

Radio Recorders, 7000 Santa Monica Boulevard, Hollywood, January 16, 1957

RCA Victor 47-7000, June 11, 1957.

8. **AT THE HOP** - Danny and the Juniors

(Arthur Singer as Artie Singer, John L. Medora, Dave White Tricker aka Dave White )

Daniel Earl Rapp as Danny Rapp-lead tenor v; Frank Maffei-second tenor v; David Ernest White Tricker as Dave White-tenor v; Joe Terranova-baritone & bass v; Lennie Baker-ts; p, b, d. Arthur Singer as Artie Singer-orchestra leader. Produced by Leon Huff & Arthur Singer as Artie Singer. Reco-Art Studios, Philadelphia. Singular S-711, 1957.

9. **MR. LEE** - The Bobbettes

(Emma Ruth Pought, Jannie Pought, Helen Gathers, Laura E. Webb, Reather E. Dixon)

Emma Ruth Pought-lead tenor v; Reather E. Dixon-lead baritone v; Jannie Pought-tenor v; Helen Gathers-tenor v; Laura E. Webb-tenor v; Reggie Obrecht Orchestra-ts, g, b, d. Produced by James Dailey & Jerry Wexler. Atlantic Studios, 234 West 56<sup>th</sup> Street, New York City, February 28, 1957. Atlantic 45-1144, June, 1957.

10. **BAD GIRL** - The Miracles feat. Bill Smokey Robinson

(Berry Gordy, Jr., William Robinson, Jr. aka Smokey Robinson)

William Robinson, Jr. aka Smokey Robinson-lead falsetto v; Claudette Rogers-v; Bobby Rogers-v; Ronald White-v; Pete Moore-v; Marvin Tarplin-g; Thomas Bowles aka Beans-flute; The Funk Brothers: Joseph Edward Hunter-leader, p; Jack Ashford-vibraphone; Clarence Isabell-b; William Benjamin aka Benny aka Papa Zita-d. Produced by William Robinson, Jr. aka Smokey Robinson, Hitsville U.S.A. Studio A, 2648 West Grand Boulevard, Detroit, July 1959. Motown G1, September, 1959.

11. **CANADIAN SUNSET** - The Impacts

(Eddie Heywood, Jr., Norman Gimbel)

Kenneth W. Seymour-lead & baritone v; Steve Liebowitz-tenor &

baritone v; Horace Brooks-tenor v; Robert Baber-bass v; Helen Powell-tenor v; p, b, d. Produced by Luigi Creatore, Hugo Peretti, New York City, 1958. Watts 5600, 1958; RCA Victor 47-7609, September 1959.

12. **DEED AND DEED I DO** - Bo Diddley

(Ellas Bates McDaniel as Bo Diddley)

Ellas Bates McDaniel as Bo Diddley-v, g; Bobby Baskerville-b; Clifton James-d; Jerome Green-maracas; Bo Diddley, Jerome Green, Peggy Jones as Lady Bo-overdubbed background v; Bo Diddley's home studio, Washington D.C., January, 1960. Checker LP-2976.

13. **I WONDER WHY** - Dion & the Belmonts

(Melvin Anderson, Ricardo Weeks)

Dion Francis Di Mucci as Dion-lead v; Carlo Mastrangelo-bass v; Angelo D'Aleao-v; Fred Milano-v; p, b, d. Produced by Gene Schwartz. New York City, April 1958. Laurie 3013, May 5, 1958.

14. **TONIGHT COULD BE THE NIGHT** - The Velvets

(Virgil Johnson)

Virgil Johnson-lead v; Clarence Rigby-t v; Robert Thursby-tenor v; William Solomon-baritone v; Mark Prince-bass v; strings, b, d. Nashville, 1961. Monument 45441, 1961.

> Note: this is a different group from disc 3, track 8.

15. **BLUE MOON** - The Marcells

(Richard Charles Rodgers, Lorenz Hart)

Cornelius Harp-lead tenor v; Fred Johnson-bass v; Allen Johnson-tenor v; Ron Mundy, Walt Maddox-v; g, b, d. Produced by Stuart Phillips and Daniel Weinshall as Danny Winchell, March 1961. Colpix CP 186, 1961.

16. **HEARTACHES** - The Marcells

(Al Hoffman, John Klenner)



Cornelius Harp-lead tenor v; Fred Johnson-bass v; Allen Johnson-tenor v; Ron Mundy, Walt Maddox-v; harmonica, g, b, d. Produced by Stuart Phillips, 1961. Colpix CP 612, 1961.

**17. I REALLY LOVE YOU** - The Stereos  
(Leroy Swearingen)

Ronnie Collins-bass v; Bruce Robinson-tenor v; Nathaniel Hicks-tenor v; Sam Profit-second tenor v; George Otis-baritone v; Orchestra conducted by Ebert Adolphus Mahon as Bert Keyes, g, p, b, d. Possibly New York City, early 1961. Cub K9095, July 1961.

**18. RUNAROUND SUE** - Dion  
(Ernest Peter Maresca aka Ernie Maresca)

Dion Francis DeMucci as Dion-lead v; The Del-Satins: Leslie Cauchi-first tenor v; Stan Zizka-tenor v; Fred Ferrara-baritone v; Tom Ferrara-bass v; Bobby Failla-second tenor v; George Wiltshire as Teacho Wiltshire-p; Alonza Westbrook Lucas as Buddy Lucas-ts; MacHouston Baker as Mickey Baker-g; John Paul Pizzarelli as Bucky Pizzarelli-rhythm g; Milton John Hinton as Milt Hinton-b; Samuel Evans as Sticks Evans or David Albert Francis as Panama Francis-d, Glen Stuart, arr. Produced by Gene Schwartz. Summer of 1961, Bell Sound Studios, 237 West 54<sup>th</sup> Street, New York City, Laurie 3110, September 1961.

**19. RUNAROUND** - The Regents  
(Ernest Peter Maresca aka Ernie Maresca)

Gaetano Villari as Guy Villari-lead v; Sal Cuomo-tenor v; Chuck Fassert-tenor v; Ernest Peter Maresca as Ernie Maresca-lead v; Don Jacobucci-ts; Tony Gravagna-b; d. Orchestra directed by Milton DeLugg. Produced by Louis Cicchetti and George Goldner. Bell Sound Studios, 237 West 54<sup>th</sup> Street, New York City, 1961. Gee G-1071, 1961.

**20. BARBARA-ANN** - The Regents  
(Fred Fassert)

Gaetano Villari as Guy Villari-lead v; Sal Cuomo-tenor v; Chuck Fassert-tenor v; Ernest Peter Maresca as Ernie Maresca-lead v; Don Jacobucci-ts; Tony Gravagna-b; d. Produced by Morris L.

Diamond, Louis Cicchetti & George Goldner, engineered by Bob Thiele. Bell Sound Studios, 237 West 54<sup>th</sup> Street, New York City, 1958. Gee G-1065, March 1961.

**21. SURFIN'** - The Beach Boys  
(Brian Douglas Wilson aka Brian Wilson, Mike Edward Love aka Mike Love)

Brian Douglas Wilson as Brian Wilson-v, hand-tapped snare d; Dennis Wilson-v; Carl Wilson-v, ac g; Mike Edward Love as Mike Love-v; Alan Charles Jardine as Al Jardine-v, ac b. Produced by Brian Douglas Wilson aka Brian Wilson and Murry Gage Wilson. World Pacific Studios, Los Angeles, November, 1961. Candix Records, November 27, 1961.

**22. NAG** - The Halos  
(Arthur Crier)

Arthur Crier-bass v; Al Cleveland-v; James Ralph Bailey-v; Harold Johnson-v; p, b, d, strings. Produced and arranged by Morton Irving Craft as Morty Craft. Bell Sound Studios, 237 West 54<sup>th</sup> Street, New York City, 1961. 7 Arts S709, 1961.

**23. REMEMBER THEN** - The Earls  
(Howard Stanley Puris aka Tony Powers)

Larry Figueiredo as Larry Chance-lead v; Bob Del Din-first tenor v; Eddie Harder-second tenor v; John Wray-bass v; g, b, d. Produced by Hyman Y. Weiss as Hy Weiss. New York City, 1962. Old Town 1130, 1962.

**24. MERRY GO 'ROUND** - Lewis Reed [Lou Reed]  
(unknown, possibly Lou Reed)

Lewis Allen Reed as Lewis Reed aka Lou Reed-lead v; vocal chorus, ts; b, d. Produced by Abraham Shadrinsky aka Robert Abraham Shad as Bob Shad. New York City, 1962.

> Note: Along with «Your Love» recorded at the same session (and available on *The Birth of Surf Rock* in this series), «Merry Go 'Round» is Lou Reed's earliest vocal recording.

1. **THAT'S WHEN YOUR HEARTACHES BEGIN** - The Ink Spots (Alfred Breitenbach as Fred Fisher, William Raskin, William Joseph Hill aka Billy Hill)

William Francis Kenny Jr. as Bill Kenny-lead tenor v; Derek Watson-tenor v; Charlie Fuqua-baritone v, g; Orville «Hoppy» Jones-bass v; p, b. Decca Studios, 50 West 57<sup>th</sup> Street, New York City, 1941. Decca 9-25505, 1941.

2. **IT'S TOO SOON TO KNOW** - The Orioles

(Deborah Chessler aka Shirley Reingold)

Earlington Carl Tilghman as Sonny Til-lead tenor v; Alexander Sharp-high tenor v; George Nelson-baritone v;

Ralph Williams-second tenor v, g; Johnny Reed-bass v, b; Lloyd Thomas Gaither III as Tommy Gaither-g; Jerry Blaine's Orchestra: p, b. Produced by Jerry Blaine, 1951, Atlantic Studios, 234 West 56<sup>th</sup> Street, New York City. Its A Natural 5000, June 1948.

3. **THERE'S RAIN IN MY EYES** - The Robins with the Johnny Otis Orchestra

(Ulysses B. Nunn aka Bobby Nunn, William Gene Richard aka Billy Richard, Roy Billy Richard, Terrell Leonard aka Ty Terrell, Ioannis Alexandres Veliotes as Johnny Otis, Mario DeLagarde)

Ulysses B. Nunn as Bobby Nunn-lead and bass v; William Gene Richard as Billy Richard-v; Roy Billy Richard-v; Terrell Leonard as Ty Terrell-v; Johnny Otis and his Orchestra: Ioannis Alexandres Veliotes as Johnny Otis-vibraphone, leader; Pete Lewis as Pete «Guitar» Lewis-g; Devonia Williams-p; Mario DeLagarde-b; Leard Bell-d. Masters Recorders Studio, 535 N. Fairfax, Los Angeles, December 1, 1949. Savoy 752-A, June 1950.

4. **MY REVERIE** - The Larks

(Larry Clinton)

Eugene Mumford as Gene Mumford-lead tenor v; Theron Ruth aka T. Ruth-lead baritone v; Allen Rathel Bunn aka Tarheel Slim-lead baritone v, g; David McNeil-bass v; Raymond Barnes as Pee

Wee Barns-tenor v; p, percussion. Produced by Bess Berman née Bessie Merenstein, New York, 1950. Apollo 1184, May 1951.

5. **WHEN THE SWALLOWS COME BACK TO CAPISTRANO** - The Dominoes

(Leon T. René)

Clyde McPhatter-lead tenor v; Bill Brown- bass v; Charlie White-second tenor v; Joe Lamont-baritone v; Robert L. Williams as Billy Ward-p, arr; René Joseph Hall-g; bell, organ, b, d. Produced by Sidney Nathan as Syd Nathan. King Studio, 1540 Brewster Avenue, Cincinnati. January 28, 1952. Federal 12059-A, March 1952.

6. **DREAM GIRL** - Jesse & Marvin

(Jesse Lorenzo Belvin, Marvin Phillips)

Jesse Lorenzo Belvin as Jesse Belvin-v; Marvin Phillips-v; p, b, d. Produced and arranged by Robert Alexander Blackwell as Bumps Blackwell, Los Angeles, 1952. Specialty SP-447, 1952.

7. **I ONLY HAVE EYES FOR YOU** - The Swallows

(Alexander Dubin, Salvatore Antonio Guaragna aka Harry Warren)

Herman Denby as Junior Denby-lead tenor v; Eddie Rich- tenor v; Earl Hurlley-tenor v; Norris Mack as Bunky-b; Frederick Johnson as Money Guitar-d. King Studio, 1540 Brewster Avenue, Cincinnati, 1952. Produced by Sidney Nathan as Syd Nathan. King 4533-AA, 1952.

8. **I** - The Velvets

(Charles Sampson, Donald Raysor, George Thorpe, Bearle Ashton, Joe Brisbane)

Charles Sampson-lead v; Donald Raysor as Razor-tenor v; Joe Brisbane-tenor v. Bearle Ashton-baritone v; George Thorpe-bass v; Produced by Morgan Clyde Robinson as Bobby Robinson. Red Robin 122, November, 1953.

> Note: this is a different group from disc 2, track 14.

9. **STOP CRYIN'** - Little Esther

(Rose Marie McCoy née Rose Marie Hinton, Leroy C. Lovett, Jr.)  
Esther Mae Jones aka Esther Philips as Little Esther-v; vocal quartet; ts, ts, bar s, MacHouston Baker as Mickey Baker-g; p, b, d. Decca 9-48305, September 29, 1953.

10. **CRYING IN THE CHAPEL** - The Orioles

(Charles Artice Glenn as Artie Glenn)  
Earlington Carl Tilghman as Sonny Til-lead tenor v; Alexander Sharp-high tenor v; John Carroll as Gregory Carroll-second tenor v; Johnny Reed-bass v, b; bells. Produced by Jerry Blaine, Atlantic Studios, 234 West 56<sup>th</sup> Street, New York City, June 30, 1953. Jubilee 5122, September, 1953.

11. **A SUNDAY KIND OF LOVE** - The Harp-Tones

(Belle Einhorn Newman aka Barbara Belle, Anita Leonard Nye née Anita Leonard, Stanley Wayne Rhodes as Stan Rhodes, Louis Leo Prima)  
Willie Winfield-lead tenor v; Nick Clark-first tenor v; William Dempsey-second tenor v; Bill Galloway as Dicey Galloway-baritone v; Billy Brown-bass v; Raoul J. Cita organ; g, b. Produced and arranged by Morton Irving Craft as Morty Craft. Bell Sound Studios, 237 West 54<sup>th</sup> Street, New York City, 1953. Bruce 101.

12. **SECRET LOVE** - The Moonglows

(Paul Francis Webster, Samuel E. Feinberg aka S. Fain)  
Robert L. Dallas as Bobby Lester-lead tenor v; Harvey Fuqua-second tenor v; Alexander Graves as Pete Walton- high tenor v; Prentiss Barnes-bass v; Billy Johnson-g; Red Holloway's Orchestra: James Wesley Holloway as Red Holloway-ts; p, b, d. Produced by Art Sheridan, Chicago, late 1953. Chance CH-1152, January 1954.

13. **GLORIA** - The Cadillacs

(Esther Navarro)  
Earl Carroll-lead tenor v; Bobby Phillips-v; Lavern Drake-bass v; Gus Willingham-v; James Clark as Poppa Clark-v; The Jesse Powell Orchestra: Jesse Powell as Tex Powell-arr.; p, organ, b. Produced by Jerry Blaine, Atlantic Studios, 234 West 56<sup>th</sup> Street, New York City, 1954. Josie 45-765, July, 1954.

14. **GOODNITE SWEETHEART, GOODNITE** - The Spaniels

(Thornton James Hudson aka Pookie Hudson, Calvin Tollie Carter, Sr.)  
Thornton James Hudson as Pookie Hudson-lead tenor v; Ernest Warren-first tenor v; Opal Courtney-baritone v; Willis C. Jackson-baritone v; Gerald Gregory-bass v; ts, b, d. Produced by Calvin Tollie Carter, Sr. Chicago, 1954. Vee Jay VJ 107, 1954.

15. **STORY UNTOLD** - The Nutmegs

(Leroy Griffin)  
Leroy Griffin-lead tenor v; William Emey-v; James Tyson-v; Thomas McNeil-v; James Griffin-v; b, d. Produced by Fred Mendelsohn. New York City, 1954. Herald H-452, 1955.

16. **SMOKE FROM YOUR CIGARETTE** - The Mellows featuring Lilian Leach

(Harold Johnson)  
Lilian Leach-lead v; Harold Johnson-v; Johnny Wilson-v; Norman Brown; ts; p, b, d. Produced by Joseph Medford Davis as Joe Davis. New York, 1955. Jay-Dee 797-45, 1955.

17. **CLOSE YOUR EYES** - The Five Keys

(Harold Willis aka Chuck Willis)  
Maryland Pierce-lead baritone v; Rudy West-tenor v; Ramon Loper-tenor v; Ripley Ingram-tenor v; Bernard West as Bernie West-bass v; Howard Biggs Orchestra:



Howard Maceo Biggs-p, arr.; b, d. Produced by Howard Biggs, Los Angeles, 1955. Capitol F-3032, 1955.

**18. EDDIE MY LOVE** - The Teen Queens

(Aaron Jun Collins, Thomas Maxwell Davis, Sam Samuel Bihari aka Sam Ling)

Betty Collins-v; Rose Collins-v; as, ts, tp, p, b, d.

Produced by Sam Samuel Bihari aka Sam Ling. Hollywood, 1956. RPM 2271, 1956.

**19. I'M SO YOUNG** - The Students

(William Tyus aka Prez Tyus)

Leroy King-lead v; Dorsey Porter-first tenor v; Roy Ford-second tenor v; John Bolden-baritone v; Richard Johnson-bass v; Ralph Byrd-g, v; Jimmie Coe-arr., conductor; b, d. Chicago, 1958. Checker 10012A, 1958.

**20. LOVERS NEVER SAY GOODBYE** - The Flamingos

(Terry Johnson, Paul Wilson)

Isiah Johnson aka Ike as Terry Johnson-lead tenor v; Ezechiele Carey as Zeke Carey-second tenor v; Jake Carey-bass v; Paul Wilson-baritone v; Tommy Hunt-v; g, b, d. Bell Sound Studios, 237 West 54<sup>th</sup> Street, New York City, New York City, September 26, 1958. End E-1035, 1958.

**21. I ONLY HAVE EYES FOR YOU** - The Flamingos

(Harry Warren)

Same as above. End 1046, 1959.

**22. THERE'S A MOON OUT TONIGHT** - The Capris

(Alfred Striano aka Al Striano, Joseph Liccisano aka Joe Luccisano, Alberico Gentile)

Nick J. Santamaria as Nick Santo-lead tenor v; Mike Mincelli-first tenor v; Frank Reina-second tenor v; Vinnie Narcardo-baritone v; John Caassese-bass v; p, b, d. New York, 1959. Planet P-1010, 1959.

**23. SHOPPIN' FOR CLOTHES** - The Coasters

(Kent Levaughn Harris, Elmo Glick aka Jerome Leiber aka Jerry Leiber & Michael Stoller aka Mike Stoller)

Billy Guy-spoken voice [client]-tenor v; Will J. Jones as Dub Jones-spoken voice [salesman], bass v; Carl Edward Gardner-tenor v; Ulysses B. Nunn, Sr. as Bobby Nunn-tenor v; Carl Leon Hughes-v; Harvey Philip Spector as Phil Spector-g; Elbert McKinley Forriest as Sonny Forriest-g;

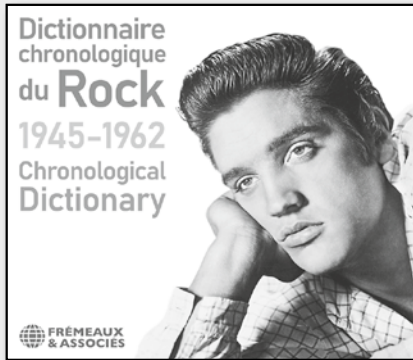
Curtis Montgomery aka Curtis Ousley as King Curtis-ts; Michael Stoller aka Mike Stoller-p; Wendell Marshall-b; Cesario Gurciollo as Gary Chester-d. Atlantic Studios, 234 West 56<sup>th</sup> Street, New York City, July 29, 1960. Atco 45-6178, 1960.

Note: The original version as sung by Kent Levaughn Harris (under the pseudonym Boogaloo & The Gallant Crew) is called «Clothes Line» (available on the *Roots of Funk 1947-1962* set in this series).

**24. WORRIED OVER YOU** - Keith & Enid

(Altamont Stewart, Enid Campbell)

Altamont Stewart as Keith-v; Enid Campbell as Enid-v; Orchestra Trenton Spence and his Group: Trenton Spence-ts; g; possibly Aubrey Adams or Theophilus Beckford-p; Lloyd Brevett-b; Lloyd Knibb-d. Produced by Simeon Smith, Federal Studio, Kingston, Jamaica, 1960. Smiths Records, 1960.



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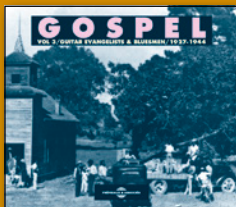
*« Le Rock'n'roll est la plus brutale, la plus hideuse, la plus prostrée, la plus vicieuse des formes d'expressions qu'il m'ait malheureusement été donné d'écouter. » Frank SINATRA*

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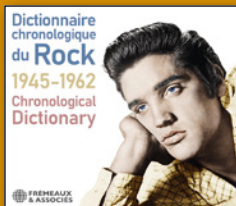
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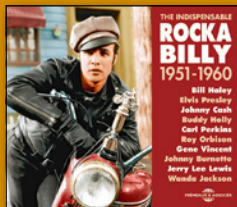
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