

On the Soul Side

Classic
ROCK

TIME
LIFE
MUSIC

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- 1 **Fa-Fa-Fa-Fa (Sad Song)** Otis Redding
- 2 **Pouring Water on a Drowning Man**
James Carr
- 3 **B-A-B-Y** Carla Thomas
- 4 **Let Love Come between Us**
James and Bobby Purify
- 5 **Piece of My Heart** Erma Franklin
- 6 **When Something Is Wrong with My Baby**
Sam and Dave
- 7 **Mustang Sally** Wilson Pickett
- 8 **I Do Love You** Billy Stewart
- 9 **Selfish One** Jackie Ross
- 10 **You Must Believe Me** The Impressions
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- 12 **(There's Gonna Be a) Showdown**
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- 13 **Hey Girl, Don't Bother Me** The Tams
- 14 **I Do** The Marvelows
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- 16 **Giving Up** Gladys Knight and the Pips
- 17 **Eight Men, Four Women** O.V. Wright
- 18 **Security** Etta James
- 19 **If You Need Me** Solomon Burke
- 20 **We're Gonna Make It** Little Milton
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Aretha Franklin
- 22 **Reconsider Me** Johnny Adams

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Classic ROCK

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COMPACT
disc
DIGITAL AUDIO

2CLR-25
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Come between Us 5 Piece of My Heart 6 When Something Is Wrong with My Baby
7 Mustang Sally 8 I Do Love You 9 Selfish One 10 You Must Believe Me
11 Nothing Takes the Place of You 12 (There's Gonna Be a) Showdown 13 Hey
Girl, Don't Bother Me 14 I Do 15 Baby, I'm for Real 16 Giving Up 17 Eight
Men, Four Women 18 Security 19 If You Need Me 20 We're Gonna
Make It 21 Do Right Woman, Do Right Man 22 Reconsider Me
- UNAUTHORIZED DUPLICATION IS A VIOLATION OF THE APPLICABLE LAW.

On the Soul Side



The Marvelous

It's no coincidence that the rise of soul music paralleled that of the civil rights movement, for both had their roots in black spiritual pursuits and both ultimately promised transcendence. Soul music secularized many of the ideas and sounds of the black religious community. Naturally, many of its greatest proponents began in the church.

Not all came from conventional church backgrounds, however. Take Solomon Burke, whose 1961 *Just Out of Reach* established him as one of the founders of the form. Twelve years before his birth in Philadelphia, he appeared to his grandmother in a dream, after which she founded Solomon's Temple, the House of God for All People, to prepare for his arrival. The Boy Wonder Preacher, as he became known, gave his first sermon at age seven, began singing publicly as a teenager, and entered the music business with a series of secular records with spiritual themes. By the early '60s, he was Atlantic Records' top artist.

Atlantic's head Jerry Wexler gave Burke **If You Need Me** after hearing Wilson Pickett's demo of the song. Convinced it was a hit, Wexler spent \$1,000 on the publishing rights but forgot to buy the demo itself. When Burke's version started charting, another label released Pickett's sketchy recording. Wexler had not been directly involved with record promotion for years, but, sensing that Pickett had the better single, he personally worked Burke's version, making it the bigger hit. Pickett didn't harbor any grudges and soon came to Atlantic to say that all was forgiven. Wexler promptly signed him. His hit **Mustang Sally**, which took its title from the sporty Ford automobile, was written by Mack Rice (though it was credited to his wife), Pickett's old partner in the Detroit group the Falcons.

Otis Redding was considered the personification of soul music. His **Fa-Fa-Fa-Fa (Sad Song)** had its beginning in a horn line he scatted to producer Wexler during the recording sessions for his epochal *Dictionary of Soul* album.

Redding and his infrequent collaborator, guitarist Steve Cropper, turned the scat line into a song. "The songs that we wrote together, I used to write about him," Cropper later recalled. "To this day I don't think he knew I was really writing about him. That's how *Mr. Pitiful* and *Fa-Fa-Fa-Fa* came about."

O.V. Wright and James Carr were two lesser-known Memphis artists influenced by Redding's style. Their patron was Roosevelt Jamison, a certified medical technologist at the City of Memphis Hospital who also ran the University of Tennessee's Interstate Blood Bank. Jamison managed several gospel groups on the side, among which were the Harmony Echoes, who included Carr and Wright and rehearsed at the blood bank.

Jamison placed them both with Goldwax, a new Memphis soul label patterned after Stax that had pharmacist Doc Russell handling finances and rockabilly-country producer Quinton Claunch taking care of the music. Wright had one hit for Goldwax, the seminal *That's How Strong My Love Is*, which would soon be covered by both Redding and the Rolling Stones. But Don Robey of Houston, owner of the Peacock and Duke labels, angrily pointed out that he had Wright under contract as part of the gospel group the Sunset Travelers. Robey oversaw Wright's career, leading to such classics as **Eight Men, Four Women**, in which a jury of love contemplates the crime of adultery. Jamison claims that he and co-writer Melvin Carter composed this and many more Wright hits and sold the rights to Robey, who claimed authorship under the pen name Deadric Malone. James Carr's raw, explosive approach to grit such as **Pouring Water on a Drowning Man** led to a short string of minor hits on Goldwax before the singer sank into an inexplicable state of depression that virtually froze him both onstage and in the studio.

Aretha Franklin, a daughter of the famous Detroit

preacher the Reverend C.L. Franklin, found her style in Muscle Shoals, Alabama, alter years of directionless struggle. Franklin proved to be the most potent link between northern and southern soul. Her **Do Right Woman, Do Right Man** grew from the historic sessions that yielded *I Never Loved a Man (The Way I Love You)*, Muscle Shoals



Erma Franklin

mainstays Chips Moman and Dan Penn came up with the tune before the sessions and finished it while on break. As producer Wexler noted, "It was still in the typewriter when we were ready to cut it."

But Wexler and company didn't complete the track that day. Fueled by a long bout of drinking in the studio, Franklin's husband and manager Ted White was picking arguments with the Muscle Shoals band; Wexler was doing the

same with Fame studio owner Rick Hall; and a trumpet player was coming on to the singer herself. The sessions deteriorated so quickly that Wexler left Alabama with a very rough demo featuring just two instruments and Penn's scratchy vocal. Wexler later talked Hall into sending the sidemen to New York to do a King Curtis album, and he kept them there long enough to cut this and other tracks for Franklin's breakthrough album, *I Never Loved a Man (The Way I Love You)*.

The Deep South was a hotbed of soulful activity. Sam and Dave's **When Something Is Wrong with My Baby** was a rare ballad by the Isaac Hayes-David Porter team that wrote and produced all Sam and Dave's rave-ups. **B-A-B-Y**, another Hayes-Porter triumph, was Carla Thomas' ingenious bridge from the girl-group sound to soul. The versatile New Orleans singer Johnny Adams scored with **Reconsider Me**, a country song written by two of his labelmates and recorded in Nashville.

Chicago was becoming an important soul center, thanks largely to writer-producer Curtis Mayfield, leader of the Impressions. They started as a doo-wop group, made the transition to soul, and by the time of **You Must Believe Me** had entered a phase of "secular hymns," as Mayfield called them. These songs of faith and inspiration, such as *Keep on Pushing*, *People Get Ready*, and *We're a Winner*, echoed the messages of Dr. Martin Luther King. The Impressions worked regularly with arranger Johnny Pate, who also cut the Marvelous on **I Do**, a song built around the "do-do-do" phrase the group doo-wopped while warming up to sing in the park each day. It was Pate's idea to record the group a cappella and then embellish the record with instruments.

Chess Records' Billy Stewart was known both as "Motormouth" for his aggressive, stuttering vocal attack and as "Fat Boy" for his girth. When he died in a car wreck in 1970, **I Do Love You** was the Stewart composition played at his funeral. Jackie Ross of St. Louis was 17



The Originals

when she cut **Selfish One**, her only hit, for Chess. Little Milton, a Chess bluesman with a distinct country flavor, managed to hit the soul charts regularly with material like **We're Gonna Make It**. And Etta James was the label's premier soul shouter in the early '60s. After a long heroin-induced drought, she went to Muscle Shoals, cut a version of Otis Redding's **Security**, and shot right back onto the charts. It was one of the last hits cut at Fame studios.

In New York, producer Bert Berns used a standard Latin chord progression as the starting point for **Piece of My Heart** by Aretha's sister Erma Franklin; the song soon became Janis Joplin's calling card. In Detroit, the Originals were Motown's top backup vocal group from 1965 to 1969.

Marvin Gaye reached back to his own doo-wop days when he penned **Baby, I'm for Real** for the group. Archie Bell of Houston, Texas, was actually in Vietnam when his group's breakthrough came with *Tighten Up*. Wounded soon thereafter, Bell was transferred to a West German hospital from which he eventually wrangled a series of 15-day passes to return to the States and cut (**There's Gonna Be a**) **Showdown** with the fledgling writer-producer team of Kenny Gamble and Leon Huff. The Philadelphia pair would eventually mold Archie Bell and the Drells into one of the leading exponents of the Philly International sound.

—John Morthland

Toussaint McCall



DISCOGRAPHY

*Indicates highest Billboard Pop/R&B chart position

1. **Fa-Fa-Fa-Fa (Sad Song)** Otis Redding • Music and lyrics by Otis Redding and Steve Cropper. Irving Music, Inc.-East Memphis. BMI. Volt 138 (1966). Produced under license from Atlantic Recording Corp. No. 29/12*
2. **Pouring Water on a Drowning Man** James Carr • Music and lyrics by Drew Baker and Danny McCormick. Pronto Music/Quincy Music Publ. Co./Adm. by Warner-Tamerlane Publ. Corp. BMI. Goldwax 311 (1966). Produced under license from Arista Records, Inc. No. 85/23*
3. **B-A-B-Y** Carla Thomas • Music and lyrics by Isaac Hayes and David Porter. Irving Music, Inc.-East Memphis. BMI. Stax 195 (1966). Produced under license from Atlantic Recording Corp. No. 14/3*
4. **Let Love Come between Us** James and Bobby Purify • Music and lyrics by Joe Sobotka and Johnny Wyker. Al Gallico Music Corp. BMI. Bell 685 (1967). Produced under license from Arista Records, Inc. No. 23/18*
5. **Piece of My Heart** Erma Franklin • Music and lyrics by Bert Berns and Jerry Ragovoy. Web IV Music/Unichappell Music, Inc. BMI. Shout 221 (1967). Produced under license from CBS Special Products, a Service of CBS Records, a Division of CBS Records, Inc. No. 62/10*
6. **When Something Is Wrong with My Baby** Sam and Dave • Music and lyrics by Isaac Hayes and David Porter. Pronto Music/Irving Music, Inc.-East Memphis. BMI. Stax 210 (1967). Produced under license from Atlantic Recording Corp. No. 42/2*
7. **Mustang Sally** Wilson Pickett • Music and lyrics by Bonny Rice. Fourteenth Hour Music, Inc./Springtime Music, Inc. BMI. Atlantic 2365 (1967). Produced under license from Atlantic Recording Corp. No. 23/6*
8. **I Do Love You** Billy Stewart • Music and lyrics by Billy Stewart. Chess Publ. Corp. BMI. Chess 1922 (1965). Courtesy of Chess/MCA Records, Inc. No. 26/6*
9. **Selfish One** Jackie Ross • Music and lyrics by Wilfred McKinley and Carl William Smith. Chess Publ. Corp. BMI. Chess 1903 (1964). Courtesy of Chess/MCA Records, Inc. No. 11*
10. **You Must Believe Me** The Impressions • Music and lyrics by Curtis Mayfield. Warner-Tamerlane Publ. Corp. BMI. ABC-Paramount 10581 (1964). Courtesy of MCA Records, Inc. No. 15*
11. **Nothing Takes the Place of You** Toussaint McCall • Music and lyrics by Toussaint McCall and Patrick Robinson. Su-Ma Publ. Co., Inc./Toupat Music Publ. Co. BMI. Ronn 3 (1967). Courtesy of Paula Records. No. 52/5*
12. **(There's Gonna Be a) Showdown** Archie Bell and the Drells • Music and lyrics by Kenny Gamble and Leon Huff. Dounstairs Music/Mjoc-Double Diamond Music. BMI. Atlantic 2583 (1968). Produced under license from Atlantic Recording Corp. No. 21/6*
13. **Hey Girl, Don't Bother Me** The Tams • Music and lyrics by Ray Whitley. Low-Tui Music, Inc. BMI. ABC-Paramount 10573 (1964). Courtesy of MCA Records, Inc. No. 41*
14. **I Do The Marvelous** • Music and lyrics by Jesse Smith. Johnny Paden, Frank Paden, Willie Stephenson and Melvin Mason. Music Corporation of America, Inc./Yvonne Publ. Co. BMI. ABC-Paramount 10629 (1965). Courtesy of MCA Records, Inc. No. 37/7*
15. **Baby, I'm for Real** The Originals • Music and lyrics by Marvin Gaye and Anna Gaye. Jobete Music Co., Inc. ASCAP. Soul 35066 (1969). Courtesy of Motown Record Company, L.P. No. 14/1*
16. **Giving Up** Gladys Knight and the Pips • Music and lyrics by Van McCoy. Trio Music Co., Inc. BMI. Maxx 326 (1964). Produced under license from Arista Records, Inc. No. 38*
17. **Eight Men, Four Women** O.V. Wright • Music and lyrics by Deodric Malone. MCA Music, a Division of MCA, Inc. BMI. Back Beat 580 (1967). © 1972 MCA Records, Inc. Courtesy of MCA Records, Inc. No. 80/4*
18. **Security** Elta James • Music and lyrics by Otis Redding and Margaret Wessen. Irving Music, Inc.-East Memphis. BMI. Cadet 5594 (1968). Courtesy of Chess/MCA Records, Inc. No. 35/11*
19. **If You Need Me** Solomon Burke • Music and lyrics by Wilson Pickett, Robert Bateman and Sonny Sanders. Cotillion Music, Inc./Lupine Music. BMI. Atlantic 2185 (1963). Produced under license from Atlantic Recording Corp. No. 37/2*
20. **We're Gonna Make It** Little Milton • Music and lyrics by Raynard Miner, Billy Davis, Carl William Smith and Gene Barge. Chess Publ. Corp. BMI. Checker 1105 (1965). Courtesy of Chess/MCA Records, Inc. No. 25/1*
21. **Do Right Woman, Do Right Man** Aretha Franklin • Music and lyrics by Dan Penn and Chips Moman. Screen Gems-EMI Music, Inc. BMI. Atlantic 2386 (1967). Produced under license from Atlantic Recording Corp. No. 37*
22. **Reconsider Me** Johnny Adams • Music and lyrics by Myra Smith and Margaret Lewis. Ragged Island Music Publ. BMI. SSS International 770 (1969). Courtesy of Sun International. No. 28/8*

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NOTES INSIDE

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