

On the Soul Side II

A man in a white dress shirt and a yellow tie is kneeling on a stage, singing passionately into a microphone. He is wearing glasses and has a joyful expression. In the background, three men in dark suits are playing trumpets. The scene is lit with dramatic stage lights, and there are some light spots in the air, possibly from a light show or confetti.

Classic
ROCK

TIME
LIFE
MUSIC

On the Soul Side II

- | | |
|--|--|
| <p>1 Everybody Needs Somebody to Love Solomon Burke</p> <p>2 Ninety-Nine and a Half (Won't Do) Wilson Pickett</p> <p>3 Seesaw Don Covay</p> <p>4 The Oogum Boogum Song Brenton Wood</p> <p>5 Sitting in the Park Billy Stewart</p> <p>6 It Tears Me Up Percy Sledge</p> <p>7 Memphis Soul Stew King Curtis</p> <p>8 We Got More Soul Dyke and the Blazers</p> <p>9 Back Up Train Al Greene and the Soul Mates</p> <p>10 Love Is a Hurtin' Thing Lou Rawls</p> <p>11 The Dark End of the Street James Carr</p> <p>12 Mr. Pitiful Otis Redding</p> | <p>13 Searching for My Love
Bobby Moore and the Rhythm Aces</p> <p>14 Dirty Man Laura Lee</p> <p>15 Too Weak to Fight Clarence Carter</p> <p>16 Ain't Nobody Home Howard Tate</p> <p>17 Hypnotized Linda Jones</p> <p>18 Never Give You Up Jerry Butler</p> <p>19 Pucker Up Buttercup
Junior Walker and the All Stars</p> <p>20 Get Out of My Life, Woman Lee Dorsey</p> <p>21 The Love You Save (May Be Your Own)
Joe Tex</p> <p>22 Love Makes a Woman Barbara Acklin</p> |
|--|--|

SEE PROGRAM NOTES INSIDE

The high resolution of this compact disc may reveal limitations inherent in the original analog recordings.

WARNING: Copyright subsists in all recordings issued under this label. Any unauthorized rental, broadcasting, public performance, copying or recording in any manner whatsoever will constitute infringement of such copyright and will render the infringer liable to an action at law. In case there is a perception institution in the relevant country entitled to grant licenses for the use of recordings for public performance or broadcasting, such licenses may be obtained from such institution.



Manufactured for Time-Life Music by Warner Special Products, a Time Warner Company. © 1991 Warner Special Products
OPCD-2625



WARNER
SPECIAL PRODUCTS

MANUFACTURED BY WARNER SPECIAL PRODUCTS, A TIME WARNER COMPANY

Classic ROCK

On the Soul Side II

COMPACT
disc
DIGITAL AUDIO

2CLR-28
OPCD-2625

TIME
LIFE
MUSIC



1. Everybody Needs Somebody to Love
2. Ninety-Nine and a Half (Won't Do)
3. Seesaw
4. The Oogum Boogum Song
5. Sitting in the Park
6. It Tears Me Up
7. Memphis Soul Stew
8. We Got More Soul
9. Back Up Train
10. Love Is a Hurtin' Thing
11. The Dark End of the Street
12. Mr. Pitiful
13. Searching for My Love
14. Dirty Man
15. Too Weak to Fight
16. Ain't Nobody Home
17. Hypnotized
18. Never Give You Up
19. Pucker Up Buttercup
20. Get Out of My Life, Woman
21. The Love You Save (May Be Your Own)
22. Love Makes a Woman

REPRODUCTION OF THIS CD WITHOUT THE WRITTEN PERMISSION OF WARNER SPECIAL PRODUCTS IS A VIOLATION OF APPLICABLE LAWS. MADE IN U.S.A.

On the Soul Side II

Along with Ray Charles, James Brown and Sam Cooke, Solomon Burke is considered one of the fathers of soul music—one who embraced its blend of the spiritual and the profane in a highly idiosyncratic way. Born in Philadelphia, Burke was delivering sermons at age seven at Solomon's Temple, the House of God for All People, which was founded by his family in his honor. At nine he was known as the Wonder Boy Preacher, and by 1955 he was cutting records that today would be labeled as contemporary Christian—secular songs with spiritual imagery and messages. In 1960, Burke signed with R & B pioneer Atlantic Records and began laying the foundation for soul with his country-flavored ballads. By 1964, he had accelerated into the up-tempo, preaching **Everybody Needs Somebody to Love**, which Burke later sang as he danced through the aisles passing the collection plate at his church.

Soul music is usually considered the domain of Detroit and Memphis/Muscle Shoals, the former having spawned Motown, and the latter two being, respectively, the home of Stax-Volt and a favored base for Atlantic and independent productions. Saxophonist Junior Walker's **Pucker Up Buttercup**, like his 1965 debut hit *Shotgun*, represented Motown at its grittiest. But when it came to true grit, soul music definitely looked to the South.

Washington, D.C.'s Don Covay was a singer-songwriter who recorded in the Northeast. Covay's songs were often bigger hits for other artists: Aretha Franklin put his **Seesaw** on the pop charts three years after his original failed to make it beyond black radio. From Rogers, Texas, Joe Tex sang unique country homilies. Tex had been around since the mid-1950s as a Little Richard imitator, but his career didn't begin taking shape until he hooked up with Nashville writer-producer Buddy Killen in 1961. Tex recorded in Music City, using integrated bands; his moralistic songs, often

laced with sassy recitations, were invariably smart and good-humored. After 1965, his records crossed over to the pop charts, **The Love You Save** being a rare exception.

Otis Redding was the figurehead for the Memphis scene. He had surfaced in 1963, cutting one song at the Stax studios at the end of a Johnny Jenkins and the Pinetoppers session (Redding was Jenkins's chauffeur). Originally a Little Richard imitator himself, Redding developed a galvanizing style that integrated his rural Georgia roots with more sophisticated urban arrangements. He wrote **Mr. Pitiful** one night after a bad gig. His writing partner, white guitarist Steve Cropper of Booker T. and the MGs, the Stax house band, helped shape it into an even more autobiographical song. Cropper also co-wrote Wilson Pickett's **Ninety-Nine and a Half (Won't Do)**, based on a Coca-Cola billboard slogan he had spotted. The soft drink company had lifted the line from a gospel standard, substituting soda pop for God; Pickett and Cropper then replaced the soft drink with love and sex.

King Curtis, a saxophonist originally from Fort Worth, Texas, had come to New York in 1953, working his way up through the studio ranks at Atlantic until he became a session leader. He cut **Memphis Soul Stew** as a tribute to his Southern compatriots, having backed many of the same singers they had. By 1967, the year of Curtis' hit instrumental, Atlantic was already taking business to Muscle Shoals, where the resident band of white musicians had developed a more country sound than that of the Stax players. Percy Sledge's 1966 *When a Man Loves a Woman* helped establish the recording scene there, and his **It Tears Me Up** continued in a similar groove. Clarence Carter, a blind singer-guitarist who was once half of a duo called Clarence and Calvin, took the Muscle Shoals treatment after going solo in 1968. **Too Weak to Fight** was the follow-up to his

huge debut hit, *Slip Away*.

Other labels and artists began going to Muscle Shoals in hopes of absorbing some of the special magic at Rick Hall's Fame Studios. Alabama journeymen Bobby Moore and the Rhythm Aces had one of the first Fame hits in **Searching for My Love**. Laura Lee, who started as a gospel singer, cut her first popular secular recording, **Dirty Man**, in 1965 by accident. Hall later declared that the record wasn't even made at a Lee session; she had simply wandered into the studio one day and recorded it during someone else's break.

To many, James Carr is one of the great lost soul singers. Memphis medical technologist Roosevelt Jamison discovered Carr performing with a local gospel group and paired him with producer Quinton Claunch of Goldwax Records. Thanks to a distribution deal with the Bell label, Carr flirted with national fame on his 1966 song *You Got My*

King Curtis

Howard Tate





Joe Tex

Brenton Wood

Mind Messed Up. But **The Dark End of the Street**, written for him the next year by soul maestros Dan Penn and Chips Moman—and covered numerous times since—is the song most associated with Carr, whose severe mental and emotional problems prevented his capitalizing on what had started out to be a most promising career.

Despite the conventional wisdom, classic soul was not limited to Motown or Memphis/Muscle Shoals. Linda Jones, who was from Newark, cut incredible sides like **Hypnotized** with producer George Kerr in New York. In Philadelphia, Howard Tate recorded bluesy soul such as **Ain't Nobody Home** for writer-producer Jerry Ragovoy. From Chicago, Barbara Acklin worked as a backup singer and occasional writer for local labels before going solo in 1967. **Love Makes a Woman** was co-written and produced by Eugene Record, later the creative force behind the Chi-Lites. Jerry Butler, the first lead singer of the Impressions and a founder of the smooth Chicago soul style, moved to Philadelphia and hit with **Never GIVE You Up**. This song proved to be seminal in shaping the 1970s Philly International sound of writer-producers Kenny Gamble and Leon Huff.

Soul music also had its adherents in New Orleans, where Lee Dorsey and writer-producer Allen Toussaint crossed

the sound with a traditional second-line beat to create R & B hits such as **Get Out of My Life, Woman**. An unusually serious song from the normally whimsical Dorsey, it was even covered by Iron Butterfly. Out in Los Angeles, former gospel singer Lou Rawls, who had developed a slick brand of nightclub blues and soul, was moaning **Love Is a Hurtin' Thing**, and Brenton Wood was amusing himself with **The Oogum Boogum Song**.

Dyke and the Blazers had one of soul music's more off-the-wall histories. Dyke was Arlester Christian, a native of Buffalo who sang and played bass in the O'Jays' backing band, the Blazers. When the group was stranded in Phoenix during an aborted tour, Dyke took charge. He wrote **Funky Broadway**, named after the main drag of Phoenix's ghetto, as a dance tune in 1966. Wilson Pickett had a bigger hit with the song, but Dyke kept going strong through 1969, when he worked in the studio with the Watts 103rd Street Rhythm Band. Tragically, in 1971, the singer was shot dead on the Phoenix street he had immortalized in song. However, as a testament, he left behind the 1969 hit that spoke for a whole generation of black artists: **We Got More Soul**.

—John Morthland



Laura Lee

DISCOGRAPHY

*Indicates highest Billboard chart position

- 1. Everybody Needs Somebody to Love** Solomon Burke • Music and lyrics by Bert Berns, Solomon Burke and Jerry Wexler, Franco-London Music Pub. Corp. BMI. Atlantic 2241 (1964). Produced under license from Atlantic Recording Corp. No. 58*
- 2. Ninety-Nine and a Half (Won't Do)** Wilson Pickett • Music and lyrics by Steve Cropper, Eddie Floyd and Wilson Pickett, Irving Music, Inc.-East Memphis Music, Inc./Pronto Music. BMI. Atlantic 2334 (1966). Produced under license from Atlantic Recording Corp. No. 53*
- 3. See Saw** Don Covay • Music and lyrics by Steve Cropper and Don Covay. Cotillion Music, Inc. BMI. Atlantic 2301 (1965). Produced under license from Atlantic Recording Corp. No. 44*
- 4. The Oogum Boogum Song** Brenton Wood • Music and lyrics by Alfred Smith, Bonnyroy Music Co., Inc. ASCAP. Double Shot 111 (1967). Courtesy of Original Sound Record Co., Inc., by arrangement with Original Sound Entertainment. No. 34*
- 5. Sitting in the Park** Billy Stewart • Music and lyrics by Billy Stewart. Chevis Publishing Corp. BMI. Chess 1932 (1965). Courtesy of MCA Records, Inc. No. 24*
- 6. It Tears Me Up** Percy Sledge • Music and lyrics by Dewey Linton Oldham and Dan Penn. Screen Gems-EMI Music, Inc. BMI. Atlantic 2358 (1966). Produced under license from Atlantic Recording Corp. No. 20*
- 7. Memphis Soul Stew** King Curtis • Music and lyrics by Curtis Ousley. Gladys Music. ASCAP. Atco 6511 (1967). Produced under license from Atlantic Recording Corp. No. 33*
- 8. We Got More Soul** Dyke and the Blazers • Music and lyrics by Arlester Christian. Drive-In Music Co., Inc. BMI. Original Sound 86 (1969). Courtesy of Original Sound Record Co., Inc., by arrangement with Original Sound Entertainment. No. 35*
- 9. Back Up Train** Al Greene and the Soul Mates • Music and lyrics by Curtis Rodgers and Palmer E. James. Screen Gems-EMI Music, Inc. BMI. Hot Line 15000 (1968). Produced under license from Arista Records, Inc. No. 41*
- 10. Love Is a Hurtin' Thing** Lou Rawls • Music and lyrics by Ben Raleigh and Dave Linden. Rawloul Music. BMI. Capitol 5709 (1966). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 13*
- 11. The Dark End of the Street** James Carr • Music and lyrics by Chips Moman and Dan Penn. Screen Gems-EMI Music, Inc. BMI. Goldwax 317 (1967). Produced under license from Arista Records, Inc. No. 77*
- 12. Mr. Pitiful** Otis Redding • Music and lyrics by Otis Redding and Steve Cropper. Irving Music, Inc. BMI. Volt 124 (1965). Produced under license from Atlantic Recording Corp. No. 41*
- 13. Searching for My Love** Bobby Moore and the Rhythm Aces • Music and lyrics by Robert Moore. Chevis Publishing Corp. BMI. Checker 1129 (1966). Courtesy of MCA Records, Inc. No. 27*
- 14. Dirty Man** Laura Lee • Music and lyrics by Robert Miller. Chevis Publishing Corp. BMI. Chess 2013 (1967). Courtesy of MCA Records, Inc. No. 68*
- 15. Too Weak to Fight** Clarence Carter • Music and lyrics by John M. Keyes, Clarence Carter, Rick Hall and George Jackson. Screen Gems-EMI Music, Inc. BMI. Atlantic 2569 (1968). Produced under license from Atlantic Recording Corp. No. 13*
- 16. Ain't Nobody Home** Howard Tate • Music and lyrics by Jerry Ragooy, Chappell and Co., Inc. ASCAP. Yerve 10420 (1966). Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 63*
- 17. Hypnotized** Linda Jones • Music and lyrics by Gloria Spolan and Richard Poindexter. Zira Music Pub. Corp./Wesalene Music. BMI. Loma 2070 (1969). Produced under license from Warner Bros. Records Inc. No. 21*
- 18. Never Give You Up** Jerry Butler • Music and lyrics by Kenny Gamble, Leon Huff and Jerry Butler. Ensign Music Corp./Warner-Tamerlane Pub. Corp. BMI. Mercury 72798 (1968). Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 20*
- 19. Packer Up Buttercup** Junior Walker and the All Stars • Music and lyrics by Johnny Bristol, Harvey Fuqua and Danny Coggins. Stone Agate Music. BMI/Jobete Music Co., Inc. ASCAP. Soul 35030 (1967). Courtesy of Motown Record Company, L.P. No. 31*
- 20. Get Out of My Life, Woman** Lee Dorsey • Music and lyrics by Allen Toussaint. Marsaint Music. BMI. Amy 945 (1966). Produced under license from Arista Records, Inc. No. 44*
- 21. The Love You Save (May Be Your Own)** Joe Tex • Music and lyrics by Joe Tex. Tree Publishing Co., Inc. BMI. Dial 4026 (1966). Courtesy of Masters International, Inc. No. 56*
- 22. Love Makes a Woman** Barbara Acklin • Music and lyrics by Eugene Record, William Sanders and Carl Davis. Warner-Tamerlane Pub. Corp./Unichappell Music, Inc. BMI. Brunswick 55379 (1968). Courtesy of Brunswick Records, Inc., by arrangement with Butterfly Entertainment Corp. No. 15*

On the Soul Side II

- 1 **Everybody Needs Somebody to Love**
Solomon Burke
- 2 **Ninety-Nine and a Half (Won't Do)**
Wilson Pickett
- 3 **Seesaw** Don Covay
- 4 **The Oogum Boogum Song** Brenton Wood
- 5 **Sitting in the Park** Billy Stewart
- 6 **It Tears Me Up** Percy Sledge
- 7 **Memphis Soul Stew** King Curtis
- 8 **We Got More Soul** Dyke and the Blazers
- 9 **Back Up Train**
Al Greene and the Soul Mates
- 10 **Love Is a Hurtin' Thing** Lou Rawls
- 11 **The Dark End of the Street** James Carr
- 12 **Mr. Pitiful** Otis Redding
- 13 **Searching for My Love**
Bobby Moore and the Rhythm Aces
- 14 **Dirty Man** Laura Lee
- 15 **Too Weak to Fight** Clarence Carter
- 16 **Ain't Nobody Home** Howard Tate
- 17 **Hypnotized** Linda Jones
- 18 **Never Give You Up** Jerry Butler
- 19 **Pucker Up Buttercup**
Junior Walker and the All Stars
- 20 **Get Out of My Life, Woman** Lee Dorsey
- 21 **The Love You Save (May Be Your Own)**
Joe Tex
- 22 **Love Makes a Woman** Barbara Acklin



NOTES INSIDE

Chairman: Paul R. Stewart
President: John Hall
Vice President: Fernando Pargas
Executive Producer: Charles McCardell
Recording Producers: Joe Sasly, Steve Carr
Series Consultant: Joe Sasly
Creative Director: Robin Bray
Associate Producer: Robert Hill
Art Studio: Nina Bridges
Chief Financial Officer: Eric R. Eaton
Production Manager: Karen Hill

On the Soul Side II was produced by Time-Life Music in cooperation with Warner Special Products. Digitally remastered at Hit and Run Studios, Rockville, Md. CD mastering by Trutone Records, Haworth, N.J.

The Author: John Morthland has been an associate editor for *Rolling Stone* and *Creem*. He has freelanced for virtually every rock magazine published during the last 20 years.

Time-Life Music wishes to thank William L. Schurk of the Music Library and Sound Recordings Archives, Bowling Green State University, Bowling Green, Ohio, for providing valuable reference material.

TIME-LIFE MUSIC is a division of Time-Life Books Inc. © 1991 Time-Life Books Inc. All rights reserved. Printed in U.S.A. TIME-LIFE is a trademark of Time Incorporated U.S.A.

Cover art by Ernest Norcia. © 1991 Time-Life Books Inc

Picture credits: All photos courtesy Michael Ochs Archives, Venice, Calif.

Manufactured for Time-Life Music by Warner Special Products, a Time Warner Company

© 1991 Warner Special Products.