



SOLID GOLD SOUL DEEP SOUL

R838-27
R2 7503

TIME-LIFE MUSIC

SOLID GOLD SOUL
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1. JACKIE WILSON • Doggin' Around
2. SOLOMON BURKE • If You Need Me
3. ERMA FRANKLIN • Piece of My Heart
4. OTIS REDDING • I've Been Loving You Too Long (To Stop Now)
5. ARETHA FRANKLIN • (You Make Me Feel Like) A Natural Woman
6. BOBBY BLAND • Cry, Cry, Cry
7. JAMES BROWN • It's a Man's Man's Man's World
8. GARNET MIMMS AND THE ENCHANTERS • Cry Baby
9. SAM AND DAVE • When Something Is Wrong with My Baby
10. B. B. KING • The Thrill Is Gone
11. JAMES CARR • The Dark End of the Street
12. BEN E. KING • Stand by Me
13. BETTY HARRIS • Cry to Me
14. CHUCK JACKSON • Any Day Now (My Wild Beautiful Bird)
15. OTIS REDDING • That's How Strong My Love Is
16. PERCY SLEDGE • When a Man Loves a Woman
17. IRMA THOMAS • Time Is on My Side
18. WILSON PICKETT • I Found a Love—Part 1
19. AARON NEVILLE • Tell It Like It Is
20. LUTHER INGRAM • (If Loving You Is Wrong)
I Don't Want to Be Right
21. CLARENCE CARTER • I'd Rather Go Blind
22. O. V. WRIGHT • Eight Men, Four Women

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RHINO

COMPACT
disc
DIGITAL AUDIO

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"Deep soul,"

like "swing," is intangible. It's a feeling. A record either has it...or it doesn't; the feeling can't be faked. By today's standards, these songs are short, their brevity enforced by the time limit of the old 45-rpm records, yet not another word or note is needed.

Soul perfection.

Some say that deep soul came from the church and from the South. From the church perhaps; the geography seems almost irrelevant. Jackie Wilson was from Detroit and Solomon Burke from Philadelphia; Ben E. King and Chuck Jackson were from North and South Carolina, respectively. Among the pioneers, only Bobby Bland was from the South. As to the church's influence, Jackie Wilson's **Doggin' Around**, from 1960, has the delicious slow burn that deep soul inherited from gospel, making it one of the first shots fired in the soul revolution. Bobby Bland's **Cry, Cry, Cry**, also from 1960, was



rawer, tougher—shuttling between quiet resignation and almost uncontrollable fury. That same gospel feel, which would slowly transform R&B into soul, prevails on Ben E. King's 1961 classic **Stand by Me**. Written while King was with the Drifters, it was actually based on two traditional gospel songs. Producers and co-writers Jerry Leiber and Mike Stoller tightened it, adding the strikingly spare arrangement.

Any Day Now (My Wild

Beautiful Bird) was a hit that almost wasn't. Co-writer Burt Bacharach produced the backing track, but another song was recorded to it. Only later did Chuck Jackson record **Any Day Now** as Bacharach had intended. Solomon Burke may not have invented soul music, as he sometimes claimed, but he was certainly present at the creation.

The one-time "boy wonder preacher" brought gospel passion to secular music and sang with matchless authority. His second hit, **Cry to Me**, became the first hit for singer Betty Harris, in 1963. Coming just a year after Burke's version, her dramatically slow reading made it a hit all over again. **If You Need Me** was Wilson

Pickett's first solo hit, but Burke promptly covered him, and used his marquee value and Atlantic Records' big-label clout to wrest away the sales. Within two years, though, Pickett was on Atlantic and eclipsing Burke. Before going solo, Pickett had given some inkling of his astonishing talent when he sang lead on the Falcons' classic **I Found a Love—Part 1**. His solo remake from 1967 was no less impassioned. Both versions reached No. 6 on the charts.

Garnet Mimms and the Enchanters' **Cry Baby** was another soul hit from the pre-soul era. Dating from 1963, it has the churchy feel that makes it soul in all but name. Mimms' mentors, Jerry Ragovoy and Bert Berns, produced this very Southern-sounding classic in New York. It reached No. 4 on the pop charts and No. 1 R&B. B. B. King was never quite a soul man, but in 1970 the veteran blues singer transformed an ancient blues ballad, **The Thrill Is Gone**, into a soul classic. Producer Bill Szymczyk, who later worked with the Eagles, decided to add the floating, ethereal strings to what became B. B.'s only pop top-20 single.

Time Is on My Side was a top-10 hit in 1964, but not for New Orleans soul queen Irma Thomas. It was the Rolling Stones who plucked it from impending obscurity on the flip side of Thomas's *Anyone Who Knows What Love Is (Will Understand)* and made it into their first U.S. top-10 hit. Another New Orleans mainstay, Aaron Neville, broke through nationally in 1967 with the anthemic **Tell It Like It Is**.



It reached No. 2 on the pop charts and No. 1 R&B, but it would be the last that the world—outside New Orleans, at least—would hear of Aaron Neville until the launch of the family act the Neville Brothers band a decade later.

A surprising number of deep soul classics were written by white songwriters and featured white musicians. James Carr's masterpiece, **The Dark End of the Street**, was from the pens of Chips Moman (who produced Elvis's 1969 Memphis sessions) and Dan Penn, who sings harmony on the recording. They wrote it at a DJ convention in Nashville (the owner of Goldwax Records lent them his hotel room on condition that he could have the song for James Carr). Aretha Franklin's enduring classic (**You Make Me Feel Like**) **A Natural**

Woman proved that the early-'60s song-writing partnership of Carole King and Gerry Goffin (the husband-and-wife team responsible for such classics as *The Loco-Motion* and *Take Good Care of My Baby*, among others)



Percy Sledge

was adapting to changing times. Aretha was backed by a chorus led by her younger sisters, Erma and Carolyn, and a group of session players that producer Jerry Wexler had brought to New York from Memphis and Muscle Shoals. The Franklin sisters were on a roll: Two weeks after *Natural Woman* entered

the R&B charts, Erma's original version of ***Piece of My Heart*** joined it, though the task of transforming the song into a pop hit and a standard would fall to Janis Joplin a year later.

Percy Sledge was a soul man who grew up listening to country music. His first and greatest hit, ***When a Man Loves a Woman***, was almost equal parts country and gospel. It was recorded with former country musicians at a tiny studio in Muscle Shoals. Producer Quin Ivy ran a store there, and a customer happened to tell him that Percy was a singer. At Ivy's request, Percy brought in his group and the beginnings of the song. Clarence Carter was also based in Muscle Shoals. He covered ***I'd Rather Go Blind***, first recorded by Etta James, who also claims to have co-written it, but Carter's

recording had a special poignancy because the guitarist and singer had been blind from the age of one.

Many of deep soul's finest moments came from two Memphis studios, Stax and Hi. Otis Redding first came to Stax as a chauffeur for another artist, with the understanding that he

would be able to make a recording of his own if there was time. **I've Been Loving You Too Long (To Stop Now)**, written in a Buffalo hotel room with Jerry Butler, became Redding's biggest hit to date; its chart success was surpassed only by the posthumous (Sittin' on) The Dock of the Bay, which he recorded three days before his death in a plane crash in 1967. O. V. Wright was the first to cut **That's How Strong My Love Is**, written by Memphis hospital worker Roosevelt Jamison, releasing it on a small local label, but Redding made a hasty cover version and scooped the hit. Wright then signed with Back Beat records in Houston, while remaining in Memphis and recording at Hi. His gospel background was never more evident than on the achingly impassioned **Eight Men, Four Women**.

Sam and Dave's **When Something Is Wrong with My Baby** was also pure Memphis. Written by Isaac Hayes and his partner Dave Porter, the song stemmed from Porter's unhappy marriage; it was, in essence, a fantasy about the relationship Porter wished he had. Luther Ingram cut **(If Loving You Is Wrong) I Don't Want to Be Right** in Muscle Shoals, although it was written by two of Stax's in-house songwriters and had already been recorded, but not released, by two Stax artists. Ingram saw the song's potential—he slowed it down,

introduced the wah-wah guitar and crafted an unforgettable performance that dominated the pop and R&B charts in the summer of '72.

James Brown showed the way from soul to funk, thence to hip-hop and beyond. **It's a Man's Man's Man's World** was an important stepping-stone on that journey. The swirling strings made it quite different from JB's usual fare circa 1966, but the typically impassioned performance from the hardest working man in show business made it a No. 1 R&B hit and a No. 8 pop hit that year.

If there's a common thread running through these performances and through the tumultuous years that gave rise to them, it's the secularization of the sanctified. Deep soul was gospel passion, and often gospel chord progressions and gospel instrumentation, in a secular world. Presented here are 22 slices of life, etched unforgettably in song. Thirty, 40 years on, their expression of pain and joy is undimmed.

—Colin Escott

- 1 **Doggin' Around** *Jackie Wilson* • Music and lyrics by Paul Tarnopol. T.M.I.B Music. BMI. Brunswick 55166 (1960). Courtesy Capitol Records, Inc., under license from EMI-Capitol Music/Special Markets. No. 1*
- 2 **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). Under license from Atlantic Recording Corp. No. 2*
- 3 **Piece of My Heart** *Erma Franklin* • Music and lyrics by Bert Berna and Jerry Ragovoy. Sloopy II Music/Unichappell Music Inc./Web IV Music Inc. BMI. Shout 221 (1967). Under license from Sony Music Special Products, a division of Sony Music, a group of Sony Music Entertainment Inc. No. 10*
- 4 **I've Been Loving You Too Long (To Stop Now)** *Otis Redding* • Music and lyrics by Otis Redding and Jerry Butler. Irving Music Inc. (East Memphis). BMI. Volt 126 (1965). Under license from Atlantic Recording Corp. No. 2*
- 5 **(You Make Me Feel Like) A Natural Woman** *Aretha Franklin* • Music and lyrics by Gerry Goffin, Carole King and Jerry Wexler. Screen Gems-EMI Music Inc. BMI. Atlantic 2441 (1967). Under license from Atlantic Recording Corp. No. 2*
- 6 **Cry, Cry, Cry** *Bobby Bland* • Music and lyrics by Deadric Malone. Universal Duchess Music Corporation. BMI. Duke 327 (1960). Courtesy of Universal Music Special Markets. Inc. No. 9*
- 7 **It's a Man's Man's Man's World** *James Brown* • Music and lyrics by James Brown and Betty Jean Newsome. Dynatone Publishing Co./Warner-Tamertane Publ. Corp. BMI. King 6035 (1966). Courtesy of Universal Music Special Markets, Inc. No. 1*
- 8 **Cry Baby** *Garnet Mimms and the Enchanters* • Music and lyrics by Bert Russell and Norman Meade. Screen Gems-EMI Music Inc. (Mellin)/Sloopy II Music/Unichappell Music Inc. BMI. United Artists 629 (1963). Courtesy Capitol Records, Inc., under license from EMI-Capitol Music/Special Markets. No. 1*



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- 9 **When Something Is Wrong with My Baby** *Sam and Dave* • Music and lyrics by Isaac Hayes and David Porter. Irving Music Inc. (East Memphis)/Pronto Music. BMI. Stax 210 (1967). Under license from Atlantic Recording Corp. No. 2*
- 10 **The Thrill Is Gone** *B. B. King* • Music and lyrics by Arthur Benson and Dale Pattito. Grosvenor House Music. ASCAP. BluesWay 61032 (1970). Courtesy of Universal Music Special Markets, Inc. No. 3*
- 11 **The Dark End of the Street** *James Carr* • Music and lyrics by Dan Penn and Chips Moman. Screen Gems-EMI Music Inc. BMI. Goldwax 317 (1967). Licensed from Arista Records, Inc. No. 10*
- 12 **Stand by Me** *Ben E. King* • Music and lyrics by Ben E. King, Jerry Leiber and Mike Stoller. Jerry Leiber Music/Mike Stoller Music. ASCAP. Mike and Jerry Music. BMI. Atco 6194 (1961). Under license from Atlantic Recording Corp. No. 1*
- 13 **Cry to Me** *Betty Harris* • Music and lyrics by Bert Russell. Screen Gems-EMI Music Inc. (Mellin)/Sloopy II Music/Unichappell Music Inc. BMI. Jubilee 5456 (1963). Controlled by Rhino Entertainment Company. No. 10*
- 14 **Any Day Now (My Wild Beautiful Bird)** *Chuck Jackson* • Music and lyrics by Bob Hilliard and Burt Bacharach. Bourne Co./WB Music Corp. ASCAP. Wand 122 (1962). Licensed from Gusto Records, No. 2*
- 15 **That's How Strong My Love Is** *Otis Redding* • Music and lyrics by Roosevelt Jamison. Three Wise Boys Music LLC. BMI. Volt 124 (1965). Under license from Atlantic Recording Corp. No. 16*

- 16 When a Man Loves a Woman** *Percy Sledge* • Music and lyrics by Calvin Lewis and Andrew Wright. Pronto Music/Quinvy Music Publishing Co. BMI. Atlantic 2326 (1966). Under license from Atlantic Recording Corp. No. 1*
- 17 Time Is on My Side** *Irma Thomas* • Music and lyrics by Jerry Ragovoy. Imperial 66041 (1964). Courtesy Capitol Records, Inc., under license from EMI-Capitol Music/Special Markets. Did not chart.
- 18 I Found a Love—Part 1** *Wilson Pickett* • Music and lyrics by Wilson Pickett, Willie Schofield and Robert West. Albri Music Company/Lupine Music/Unichappell Music Inc. BMI. Atlantic 2394 (1967). Under license from Atlantic Recording Corp. No. 6*
- 19 Tell It Like It Is** *Aaron Neville* • Music and lyrics by George Davis and Lee Diamond. Arc Music Corp./Olrap Publishing Inc./Wilbert Smith Publisher. BMI. Par-Lo 101 (1967). Licensed from Par Lo Records Enterprises. No. 1*
- 20 (If Loving You Is Wrong) I Don't Want to Be Right** *Luther Ingram* • Music and lyrics by Homer Banks, Raymond Jackson and Carl Hampton. Irving Music Inc. (East Memphis). BMI. KoKo 2111 (1972). © 1972 KoKo Records. Licensed from Hy Weiss. No. 1*
- 21 I'd Rather Go Blind** *Clarence Carter* • Music and lyrics by Ellington Jordan and Billy Foster. Arc Music Corp. BMI. Atlantic LP 8199 (1969). Under license from Atlantic Recording Corp. Did not chart.
- 22 Eight Men, Four Women** *O. V. Wright* • Music and lyrics by Deadrin Malone. Universal Duchess Music Corporation. BMI. Back Beat 580 (1967). Courtesy of Universal Music Special Markets, Inc. No. 4*

* Indicates highest Billboard R&B chart position

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The Author: Colin Escott is a music journalist based in Toronto. He has been writing about vintage rock 'n' roll since the early '70s. His book *Good Rockin' Tonight—The Sun Records Story* is published by St. Martin's Press.

Time Life 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.

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