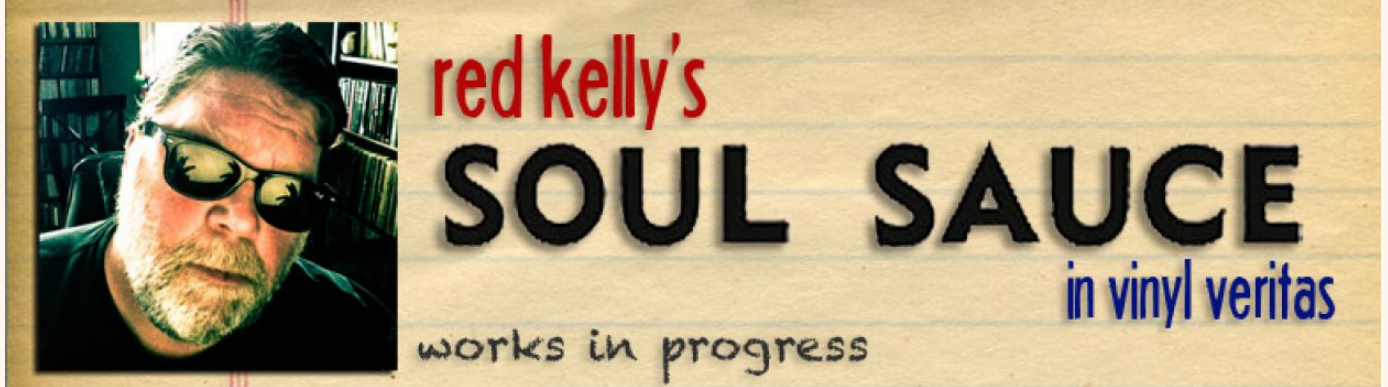




red kelly's SOUL SAUCE

WORKS IN PROGRESS



UNCATEGORIZED

1967 Episode Six - Tip On In

BY RED KELLY ON JANUARY 29, 2022 • ([LEAVE A COMMENT](#))

[YouTube Playlist of all tracks below](#)

...if you scroll down and hit 'play' you can listen while you read the notes!



(<https://www.45cat.com/record/452273us>) hit the airwaves that January, it took the country by storm, soaring to #1 R&B in both Billboard and Cash

By 1966, Ernie Young had been releasing J.D. Miller's Crowley, Louisiana productions on his Excello label for over a decade, resulting in some truly great records. When Slim Harpo's [Baby Scratch My Back](#)

Box, and staying there atop all that Motown for a couple of weeks, while even crossing over into the Top 20 on the Hot 100. Young's usual method of distributing his singles through **Ernie's Record Mart**



Cash Box			TOP 50 IN R&B LOCATIONS	
1	BABY SCRATCH MY BACK Slim Harpo (Excello 2273)	3		
2	UP TIGHT Little Stevie Wonder (Tamla 54124)	1		
3	GOING TO A GO GO Miracles (Tamla 54127)	2		
4	DON'T MESS WITH BILL Marvelettes (Tamla 54126)	4		2/19/66

([https://acerecords.co.uk/ernies-](https://acerecords.co.uk/ernies-record-mart)

[record-mart](https://acerecords.co.uk/ernies-record-mart)) couldn't keep up with demand, and he was forced to ship orders directly from the pressing plant, a situation he was none too happy with. I'm not sure if that had something to do with it (or if he just decided to strike while the iron's hot) but, by July, the 74 year old Young had sold everything lock, stock and barrel, to something called The Crescent Amusement Company.



Miller had been under the impression that his productions had been 'leased' to Nashboro/Excello, and that he had retained ownership of his master tapes. Crescent's legal team felt otherwise, and sent new label president Jack Funk and newly named VP Shannon Williams (shown here re-signing **The Thunderbolt Of The Middle West**

(<http://redkelly3.blogspot.com/2006/10/brother-joe-may-when-lord-gets-ready.html>)) down to Crowley to try and smooth things over and continue the arrangement he had with Young. J.D. would have none of it, and in the ensuing battle of wills, the last two Miller-produced Slim Harpo singles (including the future Jagger & Richards' favorite, **Shake Your Hips** (<https://www.45cat.com/record/452278>)), were virtually ignored by the folks in Nashville and, consequently, by the record-buying public as well.

With his eye on the future, Harpo took advantage of a loophole in his contract with Miller to sign directly with the new regime at Excello. This was seen by J.D. as the final

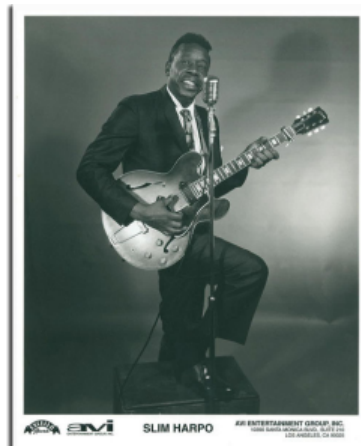
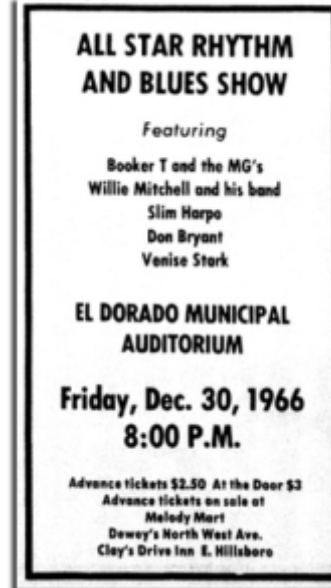
betrayal, and embroiled him in an extended legal battle with the label, one which he would eventually lose.

As Shannon Williams told John Broven in [South To Louisiana: The Music Of The Cajun Bayous](https://www.amazon.com/South-Louisiana-Music-Cajun-Bayous-dp-1455623644/dp/1455623644/ref=dp_ob_title_bk)

(https://www.amazon.com/South-Louisiana-Music-Cajun-Bayous-dp-1455623644/dp/1455623644/ref=dp_ob_title_bk),

“Well, of course, after we signed him the question was ‘What are we going to do with him now?’... Nashville just is not a Blues location, and the players are not here; let’s take him somewhere that we think maybe he can turn out a hit... We got

in touch with this guy Ray Harris; he set the whole thing up, said he could get the pickers and Willie Mitchell and these guys that played there. It was like a house band, I guess, and they loved to do it.” Martin Hawkins, author of [Slim Harpo: Blues King Bee of Baton Rouge](https://www.amazon.com/Slim-Harpo-Blues-Baton-Rouge/dp/0807164534) (<https://www.amazon.com/Slim-Harpo-Blues-Baton-Rouge/dp/0807164534>), sent me this great ad for an ‘All Star Rhythm & Blues Show’ in El Dorado, Arkansas (just over the Louisiana state line) in December of 1966. *“The interesting thing is that he was part of a package led by Willie Mitchell,”* Hawkins said, *“and may have been backed by Mitchell’s guys rather than carrying his own group... Harpo had Memphis in mind, even if he didn’t hatch a plan with anyone else.”* In other words, Slim might have let Williams and Ray Harris think it was all their idea.

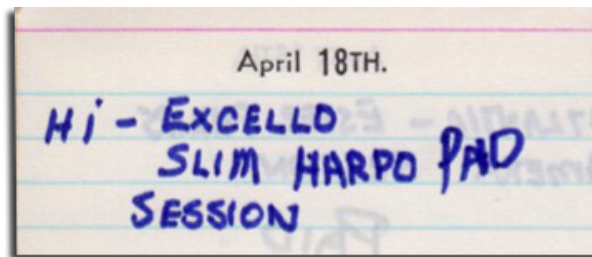


“So we’d all go down to Memphis to do this and it turned out very well...” Williams went on to tell Broven, *“He [Slim] loved it. He felt this was such a good switch; he was very up on this whole thing... I think the Hi session men got down with him. Willie Mitchell didn’t have much to do with the session; it was mostly directed by this*

fellow Harris... it didn't seem like Harris was too much on for Harpo's harmonica, but that of course is a trademark. We insisted on it... I recall the difficulty in mic'ing as to where Harpo could both do his guitar and his harp and sing. Played guitar on all the records, it was sort of ordinary."

Hmmm... So, it was a known fact that Slim had recorded at Hi sometime in the Spring of 1967. In 2012, Broven and I asked Howard Grimes if he had ever worked on a session with Harpo – *"Nope, that's one I would remember,"* he said, *"I backed him up a few times when he came through Memphis, but I never cut with him."* In October of 2016, when I first got my hands on Reggie's 1967 session log book, one of the first things I did was look for any mention of Slim's visit, to no avail...

In May of 2020, when the late great Sherry Emmons Brugman sent me Bobby's 1967 log



book, *BINGO!*, there it was. The fabled session had been held on April 18th but, if that was the case, why hadn't Reggie made note of it in his book? Well, the last date entered from his New York sojourn for Atlantic was the 15th, after which begins the first of those inexplicable 'black holes' in Reggie's journal, with no entries at all for the ensuing two weeks. Although that may indicate that he hadn't worked at all for the rest of the month of April, it seems highly unlikely.



The first record released from the session was the timeless **Tip**

(<https://youtu.be/4mtWnFI0jbE>)

O (<https://youtu.be/4mtWnFI0jbE>)

n (<https://youtu.be/4mtWnFI0jbE>)

In

(<https://youtu.be/4mtWnFI0jbE>),

which would climb to #37 R&B during that long hot

Summer. Driven by what **Colin Escott** (<https://www.rocksbackpages.com/Library/Writer/colin-escott>) describes

as *“One of the most elegant grooves in all of R&B,”* the bass, the drums and that shimmering rhythm guitar are just locked in behind Harpo’s ‘trademark’ harp and sly vocals. I’d say that’s Satch Arnold on drums and either Mike Leech or Tommy Cogbill on the bass – the question remains, though, is that Slim on guitar? **Hawkins** (<https://www.amazon.com/Slim-Harpo-Blues-Baton-Rouge/dp/0807164534>): *“It is likely that Slim Plays the dry scratch that keeps time while Teenie Hodges plays lead, and in that case Slim must have overdubbed his harp solo”* **Escott** (<https://www.littlebrown.com/contributor/colin-escott/>): *“I don’t think Harpo could have played the through-riff AND sung. He could have overdubbed his vocal, but the guitar still sounds too professional. Sounds like a studio guy – no flubbed notes or changes.”* Hmmmm...

I think I’d have to agree that the tremelo ‘scratch’ rhythm is being played by a ‘studio guy’ – it could be Reggie, or it could be Teenie Hodges (or even Cogbill), but there is no doubt in my mind that the lead guitarist here is **Clarence Nelson**

(<http://www.souldetective.com/cas-e8part1.html>)! ‘That fellow Harris’ would have brought him in to ‘Blues things up a bit’ as he had done with **Amos Patton** (<http://souldetective.com/reggie1966notes.html>) a few months before and, as we mentioned in **episode four** (<http://souldetective.com/reggie1967notes04.html>), we know Nelson was in the house for the Ace Cannon session held the following day. *Very cool!* **Bob Holmes** (<https://acerecords.co.uk/bob-holmes-nashville-soul>), who Excello had recently hired as a producer and arranger, is listed as a co-writer on Part 1, which may have been to give him a share of the royalties, as he’s not credited on **Part 2** (<https://youtu.be/5Hn5xnAwzuQ>) **2** (<https://youtu.be/5Hn5xnAwzuQ>). In any event, this is just an awesome record all the way around... *who knew there was that much ‘Swamp’ right there on South Lauderdale?*



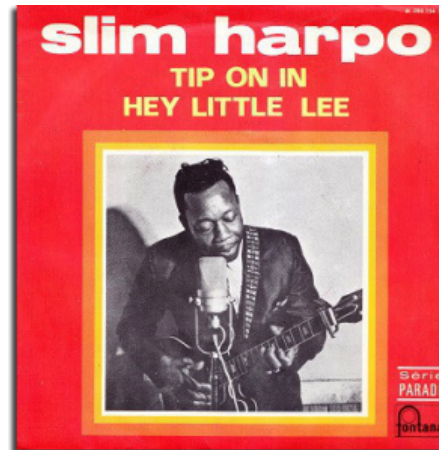


however, on Harpo's next release from the session, with Bob Holmes (whom Williams described as *"the respectable black front to the company"*) now earning his 'mechanicals' via a producer's credit. **I'm Gonna Keep What** (<https://youtu.be/hMjgeEk4RXo>)**I've** (<https://youtu.be/hMjgeEk4RXo>)

Got (<https://youtu.be/hMjgeEk4RXo>), grooves along in the same elegant fashion, and features more of Clarence Nelson's 'visegrip' guitar work. According to Martin Hawkins, the flip of that single, the straight ahead Blues number **I've Got To Be** (<https://youtu.be/TGhsOdwhRjc>)**With** (<https://youtu.be/TGhsOdwhRjc>) **You Tonight** (<https://youtu.be/TGhsOdwhRjc>), was also cut at the Memphis session, as was **Hey** (https://youtu.be/ok381g6t_yk)**Little** (https://youtu.be/ok381g6t_yk) **Lee** (https://youtu.be/ok381g6t_yk), which was only released on 45 in France (go figure). The reverb-y lead guitar on both of these sides is played by someone else entirely, and I believe it to be *ol' Slim himself!* This would reconcile the Williams' comment about him 'playing guitar on all the records'. Also, in Hawkins' chapter on these recordings, he says that Harpo *"...had recently taken to playing some electric lead,"* then goes on to quote Slim's wife Lovell, who said *"He would never finish an engagement until he had played his guitar."* *There ya go, folks!*

Speaking of Louisiana...

Even though it was the notation in Bobby Emmons' book that opened this can of worms in the first place, there does not seem to be any keyboards on either side of **Tip On In** (<https://www.45cat.com/record/2285>). They do appear,



New Orleans' Minit label was formed in 1959 by Joe



Banashak and WMRY radio personality Larry McKinley. Once Ernie K-Doe's **Mother In Law** (<https://www.45cat.com/record/623>) went positively viral for Minit in 1961 (topping both the R&B and Pop charts), it

ushered in the 'second wave' of popularity for Crescent City R&B. No doubt encouraged by that success, a local woman named Connie La Rocca (then working at her brother-in-law's hoppin' chicken restaurant on Carrolton Avenue) started up the **Frisco** (<https://www.45cat.com/label/frisco>) label with WYLD deejay Harold Atkins in 1962. According to **Earl King** ([https://www.45worlds.com/cdalbum/cd/cdchd679?fbclid=IwAR0525CzlfakUXR6BzDB7-](https://www.45worlds.com/cdalbum/cd/cdchd679?fbclid=IwAR0525CzlfakUXR6BzDB7-AJE7wluwZNXcVZQVAJ_vNrJJ50KbFRR-j9Qos)

[AJE7wluwZNXcVZQVAJ_vNrJJ50KbFRR-j9Qos](https://www.45worlds.com/cdalbum/cd/cdchd679?fbclid=IwAR0525CzlfakUXR6BzDB7-AJE7wluwZNXcVZQVAJ_vNrJJ50KbFRR-j9Qos)), *"Harold was the key to Frisco's success. Harold was a genius. He knew everybody in the business and could get records played. He was a soft-spoken person; a gentleman in every respect."*

After a couple of releases of his own, as **'Al Adams** (<https://www.45cat.com/artist/al-adams>)' (and an awesome instrumental by **Porgy & The Polka Dots** (<https://www.45cat.com/record/fr103>)), Hal and Connie signed local legend Danny White who was, without question, *THE* most popular entertainer in New Orleans.



White's **Kiss Tomorrow Goodbye** (<https://www.45cat.com/record/nc943618us>) would become a local phenomenon that Fall, blaring from every juke box and car radio in town but, due to a lack of any real distribution, only managed to 'bubble under' the Hot 100 nationally. Undaunted, Frisco continued to issue great sides on White, with Earl King's **Loan Me A Handkerchief** (<https://www.45cat.com/record/nc377092us>) picked up by ABC-Paramount in early 1964, along with two more ABC 45s released later that year.



1964 was also the year that Hal Atkins got a job at WDIA and relocated to Memphis. With his gregarious personality, and his continuing ability to 'get records played', he would soon become a player on the local music scene. At that point, Isaac Hayes and his new songwriting partner David Porter had yet to realize their full potential at Stax, and were looking for an outlet for their considerable talents. Atkins was impressed with what they had to offer, and convinced Connie La Rocca to fly Danny White up to Memphis to record.

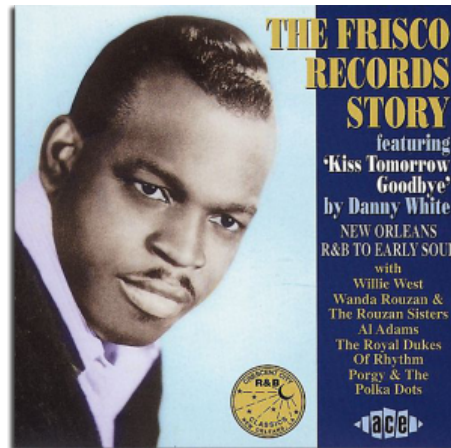
3 June or July 1964 - Royal Studios, Memphis, Tennessee.

Danny White: Note On The Table/My Living Doll/Miss Fine Miss Fine/Can't Do Nothing Without You

Isaac Hayes, leader and piano; Andrew Love, tenor saxophone; Gene Miller, trumpet; Wayne Jackson, trumpet; Floyd Newman, baritone saxophone; Mabon 'Teenie' Hodges, guitar; Howard Grimes, drums; Clive Savors (?), probably bass-guitar.

Source: American Federation of Musicians contracts supplied by Connie LaRocca.

According to the liner notes of the 1998 Ace release **The Frisco Records Story** (<https://acerecords.co.uk/the-frisco-records-story>), compiled by John Broven and Tad Jones, the session on White was at 'Hi' that Summer, anchored by Bowlegs Miller, Floyd Newman and what



would eventually become known as **The Memphis Horns** (<https://memphismusichalloffame.com/inductee/memphishorns/>). That (?) there no doubt refers to Miller's bass player, Cleve 'Frog' Shears, whom we met last episode. The interesting thing is the inclusion of Howard Grimes and Teenie Hodges on the list, a full two years before I thought they'd arrived there on South Lauderdale. I asked John Broven about those A.F.of M. contracts, *"I'm afraid all the Frisco files were submerged by Katrina,"* he said, so I called Howard, but the name Danny White didn't ring any bells. *Hmmm...*

Composed, 'Arranged & Conducted by D. Porter & I. Hayes', the four tracks cut that day would comprise



White's last two Frisco singles, the best of the lot being **Can't Do Nothing**

(<https://youtu.be/uHEmCLamTuk>) Without (<https://youtu.be/uHEmCLamTuk>) You (<https://youtu.be/uHEmCLamTuk>), named by Sir Shambling (http://www.sirshambling.com/artists_2012/W/danny_white/index.php) as a 'personal favourite', *"...with White snarling and growling his way through the lyric in fine style."* Just excellent stuff, man, I agree – but it just doesn't sound like The Bulldog on the drum kit to me, *you know?* I sent the tracks down to Howard (who doesn't do the 'computer' thing) and he's gonna listen to them and report back...

Stay Tuned!



With Connie La Rocca winding down things at Frisco, Hal Atkins decided to try his hand at forming another label with his newfound compadres Hayes and Porter and (wait for it...) *Chips Moman!* Isaac had been one of the first artists

through the door at American, cutting a **single** (<https://www.45cat.com/record/y1>



005&rc=1154751#1154751) there for Youngstown in 1962, and knew Chips well. Calling the label **Genie** (<https://www.45cat.com/label/genie-us>), they brought in a local kid who had also been having a hard time 'breaking in' at

Stax, **Homer Banks** (<http://www.soulwalking.co.uk/Homer%20Banks.html>), in early 1965. The soaring **Lady Of Stone** (<https://youtu.be/FWCeQoVfNDc>) (a 'Hamp Production', as in Hayes-Atkins-Moman-Porter) was selected as a 'regional breakout' in Billboard that Summer, along with a Youngstown single cut there on Thomas Street around the same time. Although Homer's single never quite broke out, the other single would become the one that put American Sound on the map

In Rob Bowman's indispensable **Soulsville, U.S.A.** (https://www.goodreads.com/book/show/156914.Soulsville_U_S_A_), he reports that cutting the Genie single with Moman (of all people) had Jim Stewart 'more than a little piqued'. *"Somehow or another, the word got out that I was responsible,"* Banks told Bowman, *"I lured [Hayes and Porter] into doing it. That closed the door even tighter. For a long time I was barred from the studio. I wasn't allowed to come in there."* Be that as it may, the incident may have been the first step towards Stewart further appreciating what he had there in Hayes and Porter.



Perhaps that's why he consented to allow Atkins to cut Danny White there as one of the last 'outside sessions' held on East McElmore in late 1965. Hayes and Porter's groovin' A side **Keep My Woman** (<https://youtu.be/IMwx26fkSAI>)

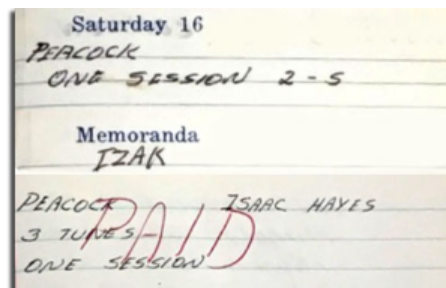
(<https://youtu.be/IMwx26fkSAI>) **Home** (<https://youtu.be/IMwx26fkSAI>), is right up there with any of the other Stax/Volt records cut there at the time. The flip (with Steve Cropper now joining Isaac and David as a songwriter), **I'm Dedicating My Life** (<https://youtu.be/2qV5320xxZY>) **To You** (<https://youtu.be/2qV5320xxZY>) is even better. *Wow!* It seems a shame that Stewart didn't sign White as an artist right then and there, but he may still have been annoyed enough with Atkins to make sure that didn't happen. Instead the single was released on the one-off **Atteru**

(<https://www.45cat.com/record/nc221963us>) label before being leased to New York based **Atlas** (<https://www.45cat.com/label/atlas-us>) where it disappeared without a trace.

Shortly after Lew Chudd at Imperial purchased Minit Records from Joe Banashak in 1963, he sold the whole shooting match to Liberty, who then moved all operations to the West Coast and discontinued Minit as a subsidiary label entirely. With the dawn of the 'Soul Era' upon them in early 1966, Liberty wanted to get back in the game and



re-activated Minit as their R&B outlet under the direction of the energetic **Renny Roker** (https://en.wikipedia.org/wiki/Renny_Roker). Roker had no qualms about swooping into Memphis and picking up the crumbs that fell off the Stax table. On April 23rd, Billboard announced that the 'new' Minit's first release would be by none other than McLemore Avenue outcast Homer Banks. The article went on to say that the single was being recorded in Memphis by 'an outside production company'. *"It was Bowlegs,"* Howard Grimes told me, *"Bowlegs knew everybody and had the connections, he was the one rounding up the musicians up to do those sessions"* One of those musicians, we now believe, was Reggie Young.



You may recall, as mentioned back on the **1966 Discography Page** (<http://souldetective.com/reggie1966.html>), that Young kept two log books in 1966, the second one being an attempt

to 'clean up' and keep better track of his session work. A notation for 'Peacock' on April 16th (a week before the Billboard article) had us mystified. I mean, there didn't appear

to be any evidence of Don Robey cutting at Hi before he brought O.V. Wright there that November. A 'memoranda' that read 'Izak' didn't help matters either. After being clarified in the second book as referring to 'Isaac Hayes', that actually made things worse. We were like, *Huh?* Now, due to the dogged persistence of Mark Nicholson, I think we might have figured it out.

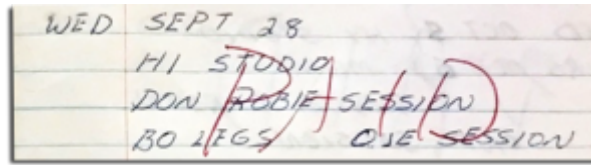


Arranged by Gene 'Bowlegs' Miller, there is absolutely no doubt that the supremely excellent **Fighting To** (<https://youtu.be/qBtLYSq3QDg>)**W** in



(<https://youtu.be/qBtLYSq3QDg>) has Reggie's guitar all over it. Banks shares the composer's credit with Hayes and Porter on this one, and with **Deanie Parker** (<https://www.udiscovermusic.com/stories/stax-legends-5-deanie-parker/>) (another Stax employee who had yet to come into her own), on the plug side, **A** (<https://youtu.be/u-0K3oMkd5E>) (<https://youtu.be/u-0K3oMkd5E>) **Lot Of Love** (<https://youtu.be/u-0K3oMkd5E>) (think Spencer Davis might have owned a copy?). How this was not a major hit (I mean beyond the Twisted Wheel 'Northern Soul' boys) is beyond me... These are definitely two of the '3 tunes' that Reggie says he cut that day, with the third one issued as a B side that September, **Do You Know** (<https://youtu.be/CJ-FTQUHNVs>) **What** (<https://youtu.be/CJ-FTQUHNVs>), another Hayes and Porter gem.

So, what's with the reference to Peacock?



Something

Howard Grimes said may hold a clue; *"Bowlegs was working for Don Robey..."* At first I was, like, 'Ummm... no' until I noticed this entry in Reggie's 1966 book for September 28th. *Hmmm...* As we discussed [last episode](http://souldetective.com/reggie1967notes05.html) (<http://souldetective.com/reggie1967notes05.html>), the former Fernwood Studio on North Main had been purchased by Don Robey and was run by [Earl Forest](http://www.souldetective.com/case8part2.html) (<http://www.souldetective.com/case8part2.html>) and [Gilbert Caple](https://www.discogs.com/artist/594223-Gil-Caple) (<https://www.discogs.com/artist/594223-Gil-Caple>), another disaffected member of the Stax family. The upper left hand corner notation in Reggie's book always indicated the name of the studio where a session was held (as in 'Sun', 'Pepper', 'American' etc.) and, with 'Peacock' being the name of Robey's primary label and Houston nightclub empire, that may have been how the studio was known in those days – a hypothesis I have yet to corroborate... *Detectives?*

With artists like Louis Jordan, The Ink Spots and Buddy Johnson, [Decca Records](https://en.wikipedia.org/wiki/Decca_Records) (https://en.wikipedia.org/wiki/Decca_Records) had been a major player in the post-war 'race' records market. Once [Owen Bradley](https://en.wikipedia.org/wiki/Owen_Bradley) (https://en.wikipedia.org/wiki/Owen_Bradley) took over the reins of their Nashville division in the late fifties, it had become primarily a Country label. Now, just as we've seen with Mercury, Decca was looking to recapture their slice of the lucrative R&B pie.



Washington D.C. disk-jockey Al Bell had formed the [Safice](https://www.45cat.com/label/safice) (<https://www.45cat.com/label/safice>) label with former member of [The Rainbows](https://www.45cat.com/artist/the-rainbows-doo-wop) (<https://www.45cat.com/artist/the-rainbows-doo-wop>), [Chester Simmons](https://en.wikipedia.org/wiki/The_Falcons), and [Falcons](https://en.wikipedia.org/wiki/The_Falcons) (https://en.wikipedia.org/wiki/The_Falcons) founder Eddie Floyd

in 1964. Although distributed by Atlantic, their releases failed to make much noise outside of Bell's WUST listening area. In Eddie Floyd's great book **Knock! Knock! Knock! On Wood** (https://www.amazon.com/Knock-Wood-My-Life-Soul/dp/1947026429/ref=sr_1_1?dchild=1&keywords=Eddie+Floyd&qid=1592416990&s=books&sr=1-1), he relates, *"Al Bell was benefiting from his closer ties to Atlantic. Joe Medlin, the label's head of national promotion, introduced Al to Milt Gabler, who ran A&R at Decca. Milt was well known, a sophisticated jazz man, and he brought us the singer Grover Mitchell... he sung a ballad that I wrote with Chester and Al, called **I Will Always** (<https://youtu.be/ns-tXkDgRYc>) **Have Faith in You** (<https://youtu.be/ns-tXkDgRYc>). Nobody really heard it at the time, but it's a song with a deep gospel feel to it that would come back for me many times over."* – most notably, when Carla Thomas took it to #11 R&B a few years later. Eddie had first met Carla (by then already an established star at Stax), when she was attending Howard University in 1965. She had been impressed with his songwriting, and agreed to cut a couple of demos for Bell and Floyd that Spring. *"It must have been some kind of karma,"* she said later. The kind of karma that brought all three of them back to Memphis to cut one of those 'Isbell-Floyd' compositions, **Stop! Look What You're Doing** (<https://www.45cat.com/record/45172us&rc=1156167#1156167>) at Stax, and send it to #30 R&B that Summer.

On the basis of that success, Jim Stewart would allow Safice to cut another of those last 'outside' sessions there on Eddie and **Roy** **Arlington** (http://www.sirshambling.com/artists_2012/A/roy_arlington/index.php), whose soulful rendition of 'Isbell-Floyd' tune, **Everybody** (<https://youtu.be/LpzO2kEPpAc>) **Makes A Mistake Sometimes** (<https://youtu.be/LpzO2kEPpAc>) just lays me out.

At the time, Stax was in need of a full-time promotion man and, once Jerry Wexler agreed to pay half his salary, they hired Al Bell in October of '65. According to **Rob Bowman** (<https://www.goodreads.com/book/show/15>

6914.Soulsville_U_S_A_), Bell was “... taken around the country and shown the tricks of the trade by Atlantic promotion man and longtime friend Joe Medlin.” Medlin had been one of the first artists signed to Atlantic in 1948, before recording for a variety of labels in the 1950s. He began his career as an A&R and promotion man for United



JOE MEDLIN of Atlantic Records receives the NARA Dave Dixon Award for distinguished service from Bill Summers, left, WLOU, Louisville, Ky. © billboard 9/3/66

Artists in 1962, and secured his position there at Atlantic shortly thereafter. In August of 1966, he received the National Association of Radio Announcers Dave Dixon Award (named after the NARA president who had perished in a tragic accident in 1964) for his distinguished service at Atlantic. Within a month, he had resigned.



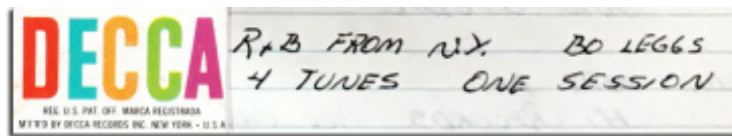
Further demonstrating their commitment to resuscitating their R&B division, Decca had hired Medlin away from

Atlantic for what must have been a princely sum that September. *“I know about 500 R&B deejays by name – and I know the names of about 300 of their wives,”* Medlin told **Billboard** (<https://worldradiohistory.com/hd2/IDX-Business/Music/Billboard-Index/IDX/1967/BB-1967-06-24-World-of-Soul-OCR-Page-0066.pdf#search=%22joe%20medlin%22>) shortly thereafter, *“When I want play on a record I visit the deejay or call him up, ask about the family, chew the fat awhile, and relax. More often than not, he’ll ask me what looks like it might happen.”* Joe knew that at that point, more often than not, what might happen might happen in Memphis.

One of the first

Company	Matrix No.	Size	First Recording Date	Title
Decca	118017		10/12/1966	You can never keep a good man down
Decca	118018		10/12/1966	Cracked up over you
Decca	118019		10/12/1966	Kiss tomorrow goodbye
Decca	118020		10/12/1966	Taking inventory

things Medlin did was sign Danny White. Although I'm sure he would have rather cut him with his friends at Stax, by then the doors had been closed to outsiders for good. Medlin booked a session at Hi instead, with Bowlegs (once again) serving as the arranger. There has been some mystery about when this might have been held, as Reggie makes no mention of White in his 1966 book.



According to the [Discography Of American Historical Recordings](#)

(https://adp.library.ucsb.edu/index.php/mastertalent/detail/350663/White_Danny), Decca logged the four song session as being held on October 12th, a date for which Reggie had no entry. At first I thought that perhaps the actual date was the September 28th 'Bo Legs' session discussed earlier, but now I believe it was held the week before, on the 20th. I hadn't associated the 'from N.Y.' with Decca, but there it is plainly stated on the label... *duh!*



With Eddie Floyd's blockbuster [Knock On Wood](#)

(<https://www.45cat.com/record/s194>) then climbing the charts on its way to #1 R&B, Decca chose Floyd composition [Taking Inventory](#) (<https://youtu.be/P2d4krCzGTE>)

(<https://youtu.be/P2d4krCzGTE>) as White's first release. Although predicted to reach the R&B singles chart in Billboard that November, it didn't. If our calculations are correct, the B side of that single, then, would be the first recording of Don

Bryant's **Cracked** (<https://youtu.be/eQ9LtnuHmdg>) **Up Over You** (<https://youtu.be/eQ9LtnuHmdg>) which, as we've seen, would be cut by both Lee Rogers and Junior Parker shortly thereafter. This may well be the best version of 'em all, with Danny just going for it over those kickin' drum breaks... *Satch Arnold? Sammy Creason? Howard Grimes? Hmmm...*



Released in March of 1967, **You Can Never Keep a Good Man Down** (https://youtu.be/2ChA_YGVkkg) (https://youtu.be/2ChA_YGVkkg)



(https://youtu.be/2ChA_YGVkkg) (another Don Bryant tune), would become the next single pulled from that session. It was selected by Billboard as 'destined for top-of-the-chart honors', but somehow that failed to materialize. Just a great record, punctuated by Reggie's unmistakable guitar, you have to wonder why it didn't make it – especially in light of all of Medlin's *'fat chewin'...* The flip was the last of the '4 Tunes' Danny cut with Bowlegs that day, another stab at his big Sugar Town smash, **Kiss Tomorrow Goodbye** (<https://redkelly.hipcast.com/deluge/redkelly-20220118134424-1721.mp3>). It's not bad, but I do miss those **Irving Banister** (<http://cosimocode.com/banister.html>) guitar fills... *just sayin'*. All four of these sides were 'Produced by D & A Productions' – anybody have any idea who that might have been?

A month later, Joe Medlin was back at Hi with a young lady he had discovered



singing in a Church Street nightclub in his hometown of Norfolk, Virginia. **Maydie Myles**

(<http://www.selrec.com/debbietaylorstory.htm>) had come up singing Gospel, but took the name of Debbie Taylor when she began performing R&B.

With Medlin now credited as producer (and no mention of

Bowlegs on the label), Don Bryant's **I Get The Blues** (<https://youtu.be/MK6tnG-Diko>) (<https://youtu.be/MK6tnG-Diko>) sure sounds like a Gene Miller arrangement to me. That fat baritone, the two guitars (Cogbill and Reggie?), the background singers, those smokin' drums... another hidden South Lauderdale gem, folks!

Reggie would log one more session in 1966 for Decca, on November

14th, with 'Bo-Leggs' listed as the leader. Although we may never know for sure, at first we thought that may have been when these two unreleased tracks, discovered among the Decca masters, were recorded, but now I don't think so...

The first of the tracks is a high voltage duet featuring both Debbie *and* Danny White, **I Don't Mind Overtime**

(<https://youtu.be/8u0d8uF2NzY>) **With You**

(<https://youtu.be/8u0d8uF2NzY>). *Whew!* The second, **I'm Gonna Use What I've Got To Get What I Need**

(<https://youtu.be/xWH-dBpTFcA>) is by Danny White and is, in my opinion, every bit as good as the issued recordings, if not better. Initially, I thought the guitar player on here was definitely Reggie but, after repeated listenings, I became convinced it was someone else... I think it's Bobby Womack. Wait... *what?*

Debbie Taylor

Decca	119188	6/30/1967	You can't have your cake	Debbie Taylor
Decca	119189	6/30/1967	Check yourself	Debbie Taylor
Decca	119190	6/30/1967	Wait until I'm gone-1	Debbie Taylor
Decca	119191	6/30/1967	Overtime	Debbie Taylor

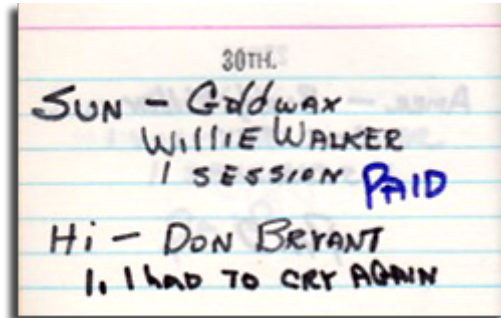
Danny White

Decca	119192	6/30/1967	Another one	Danny White
Decca	119193	6/30/1967	[Unknown title(s)]	Danny White

Catalogued as 'Overtime', according to the [Discography of American Historical Recordings](#)

(<https://adp.library.ucsb.edu/index.php>), the duet was

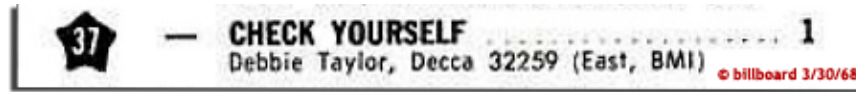
recorded on June 30, 1967, with consecutive matrix numbers assigned to two Danny White tracks, with '[Unknown Title(s)]' no doubt referring to the unreleased song featured above. On June 30th, both Reggie and Bobby had logged a Goldwax session at Sun, followed by a Don Bryant session at Hi. This could mean, of course, that Decca hadn't assigned those matrix numbers to these earlier recorded tracks until then (as we've seen), or that they were cut somewhere else, without Emmons and Young. The [Atlantic Records Discography](#) (<https://www.jazzdisco.org/atlantic-records/discography-1967/#660104b>) places both Bowlegs and Womack in the house at American the following day for the start of the Wilson Pickett sessions on July 1st. *What if they got there the day before?*



'round up' the musicians. With Reggie unavailable, Bowlegs

As we saw [last episode](#) (<http://souldetective.com/reggie1967notes05.html>), Bowlegs had worked as an arranger at American for Mercury in May. Medlin, I'm sure, was itching to get Decca in the door there as well and may have booked a session, leaving it up to Miller to

(who 'knew everybody') could have heard that Womack was in town and hired him instead. With Moman's former partners Hayes and Porter also on board as songwriters (and defacto producers), it seems extremely possible that those June 30th sessions may have been held at 827 Thomas.



The magnificent [Check Yourself](https://youtu.be/9AkZZsQNiu8) (<https://youtu.be/9AkZZsQNiu8>) would go on to chart in early 1968, and *whoah, is it good!* A slightly modified version of the song had also been cut on [Ruby Johnson](https://www.45cat.com/artist/ruby-johnson) (<https://www.45cat.com/artist/ruby-johnson>) at Stax, but had remained unreleased – possibly because of Debbie's smoldering take on it here. *Think it was cut at American?*

Lending credence to the theory that the Debbie and Danny session was actually held

24TH.		
Hi-DECCA - GLADYS TYLER SESSION PAID		
3/24/1967	Still waiting	Gladys Tyler
3/24/1967	Mr. Green, Mrs. Green	Gladys Tyler

on the date Decca said it was, is the fact that the [Gladys Tyler](http://www.sirshambling.com/artists_2012/T/gladys_tyler/index.php) (http://www.sirshambling.com/artists_2012/T/gladys_tyler/index.php) session they logged as being held on March 24th is confirmed by Bobby Emmons' book. Gladys, like Debbie, hailed from Virginia and had cut a single for Decca subsidiary Coral in 1963. After another release on the tiny Brooks label out of Richmond, Decca had re-signed her in 1966, pairing her with [Ray Scott and The Scottsmen](https://www.45cat.com/record/31991) (<https://www.45cat.com/record/31991>). Scott's real name apparently was [Walter Spriggs](https://www.45cat.com/artist/walter-spriggs) (<https://www.45cat.com/artist/walter-spriggs>), whom [All Music](https://www.allmusic.com/artist/the-five-echoes-mn0000061442/biography) (<https://www.allmusic.com/artist/the-five-echoes-mn0000061442/biography>) describes as a 'musician/manager/songwriter/hustler'. Spriggs had hooked up with Jesse Stone at Atco in the late fifties, before changing his moniker and label-hopping a bit before Decca picked him and Gladys up shortly before Joe Medlin got there.

Medlin had booked both of them into Hi for that March '67 session, while heavily tapping the Stax talent pool around the

corner. With Bowlegs getting the label credit this time as arranger, the producer is listed as James Cross. James had started out working at The Satellite Record Shop before engineering late night sessions for **Chalice** (<https://www.45cat.com/label/chalice>), the Gospel subsidiary that Al Bell had created soon after he came on the scene. Jim Stewart shut down Chalice in late 1966, after only eight releases. According to **Rob Bowman** (<https://www.barnesandnoble.com/w/soulsville-usa-robert-m-j-bowman/1112080551>), Cross would then wed “...one of the great unknown Stax singers, **Wendy Rene** (http://www.ponderosastomp.com/music_more/245/Wendy+Rene) (nee *Mary Frierson*). *Being close to Packy Axton, Cross was never a favorite of Jim Stewart's.*” I’m sure he was only too happy to help out the competition.

Decca selected two more Hayes & Porter tunes for the plug sides of the 45s cut at the session, but check out these two awesome Mack Rice flips. Just as we’ve seen with Mercury, Rice’s music was now in demand since **Mustang Sally**



(<https://www.45cat.com/record/452365>) tore up the charts for Atlantic earlier in the year. Gladys is really belting it out on the rockin’ **Mr. Green** (<https://youtu.be/jJ6jIV4-XOc>)

(<https://youtu.be/jJ6jIV4-XOc>), **Mrs. Green** (<https://youtu.be/jJ6jIV4-XOc>),

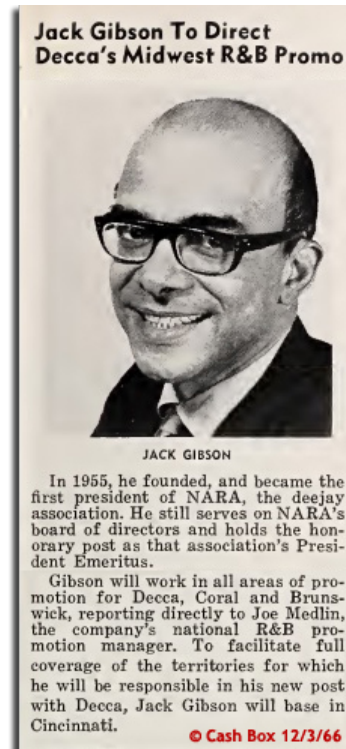


with Reggie’s galvanic guitar and that barking baritone combining to make this one a keeper! *Yeah, baby!* The Ray Scott record, **Can’t Get Over Losing You** (<https://youtu.be/K22fxzd3Mf8>), isn’t far behind. Ray’s pleading delivery over those hypnotic background vocals, Bobby’s

piano, Reggie's bluesy guitar and that driving bass, *this is just pure Memphis, y'all!* As far as I can tell, these are the only tunes James Cross was ever credited as producing. What a shame.



Decca was back on South Lauderdale in November, for a session 'directed' by Willie Mitchell, as Bowlegs had apparently moved on by then. The producers are credited as Joe Medlin and **Jack Gibson**



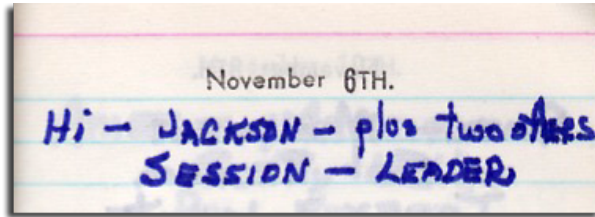
(https://en.wikipedia.org/wiki/Joseph_Deighton_Gibson_Jr.). Quite a colorful character, 'Jack The Rapper' had launched the first black-owned radio station in the nation in 1949, become the founder and guiding force behind NARA in 1955, and had joined Berry Gordy at Motown in 1963. Landing him for Decca's renewed R&B resurgence in late 1966 must have been seen as quite the coup. I'm not sure if Jack and Joe were present at the studio when they recorded it, but **Tony Ashley's** (http://www.sirshambling.com/artists_2012/A/tony_ashley/index.php) hard-hitting vocals on **We Must** (<https://youtu.be/ngPMbe2x-t8>) **Have** (<https://youtu.be/ngPMbe2x-t8>) **Love** (<https://youtu.be/ngPMbe2x-t8>) are just pure Soul, with Reggie's incisive guitar mixed right up front, no doubt at Willie Michell's 'direction'. As we saw in **episode four** (<http://souldetective.com/reggie1967notes04.html>), Willie was still including Reggie and Bobby on sessions at Hi as late as November of 1967, and we believe this to have been another indication of that...

Ashley may have been one of the 'two others' noted in



Emmons' book on November 6th, with 'Jackson' no doubt referring to George – or in this case 'Bart'. *What's up with that?* Well, as you may recall, we had speculated that it was 'music industry attorney and agent' **Alex Migliara**

(<https://www.discogs.com/artist/2349953-Alex-Migliara>) who was behind recording



George's lone 1967 Hi single that Summer, and that perhaps Jackson had failed to mention that he was still under contract to Goldwax at the time. In any event (although I'm sure the name change didn't fool anybody in Memphis), when Migliara arranged to have this one picked up by Decca, he had decided to play it safe (while helping himself to a piece of both the songwriting and production credits in the process). The rockin' **Dancing Man** (<https://youtu.be/QfoKaPLs08E>) just cooks along, with Jackson's wit and way with words hinting at his future work in Muscle Shoals...

Slim Harpo, Tip On In (Part 1)



1967 Episode Six Playlist

Special thanks go to Howard Grimes, Charlie Chalmers, Rob Bowman, John Ridley, Martin Hawkins, Colin Escott, John Broven, Mark Nicholson, and 45cat.

