

Specialty Records

Early Discography

Ben Siegel and Art Rupe started with Premier Records in Los Angeles in late 1943, where Siegel co-authored songs for such rising stars as Nat “King” Cole. The label released three singles during the first half of 1944 and then experienced trouble. In late September, Premier announced that it was becoming Atlas Records, while Siegel and Rupe started up a company together. Juke Box Records was formally a label associated with the United Record Company – no doubt leaving room for expansion.

Juke Box released just one single near the end of the year, and that one came out with no fanfare.



Juke Box
United Record Company
2304 West Seventh Street
Los Angeles 5, Calif.

United Record Co.

Home Office:

2304 West 7th Street, Los Angeles 5, Ca

Home Office Executives:

Arthur N. Rupe, Recording Director
Benjamin O. Siegel, Sales Manager

“Boogie #1” / “When He Comes Home to Me”

Sepia Tones

Juke Box UR-100

Recorded on August 21, 1944, and released: late 1944



The first pressing sported a white label with red print – a combination that only appeared on this particular single. Before the end of the year, Juke Box had switched to a black label with silver print.



As the year’s end, United decided to promote their record nationally. As they did so, they traded the B-side in for a song with “Blues” in the title.

“Boogie #1” / “Sophisticated Blues”
The Sepia Tones

Juke Box UR-100

First Appearance in Trade Magazines: January 13, 1945



The first pressing with the new B-side promoted the artist in large, bold type. Despite lackluster reviews, the single continued to sell. Juke Box billed it as being part of a “Hot Classic Series.” They also added their address to the label.



Order Once! You'll Repeat!
TWO "A" SIDE INSTRUMENTALS
BOOGIE #1
 and
SOPHISTICATED BLUES
 by **THE SEPIA TONES**
 On Our **JUKE BOX** Label
 Immediate Shipment. Top Quality Reproduction.
 List Price, \$1.05. Wholesale, 65c Tax Inc.
 Minimum Order 25 Records. F. O. B. Los Angeles.
United Record
 2304 W. 7th Street Co.
 * Los Angeles 5, Calif.

The next pressing reduced the size of the artist name.



Around July or August (1945), Juke Box changed their backdrop to red with silver print.

THE SEPIA TONES (Juke Box)
Boogie No. 1—FT.
Sophisticated Blues—FT.
 Still another new record label coming from Hollywood quarters, this marker is made expressly for the juke boxes. However, this first issue holds little promise for the phono ops as a waxwork dedicated to their specialized needs. Apart from the title to identify the label, there's little in either side to characterize the music as effective for the music boxes. The Sepia Tones, a West Coast combo, is a small unit comprising piano, organ, sax and drums, with the tenor man doubling on clarinet. For both the traffic-stopping *Boogie No. 1* and what is subtly titled as *Sophisticated Blues*, it's mill-run music and music making, with every man taking a chorus but none creating enough interest to arrest attention.
 Save where the Sepia Tones may manifest some sort of a personal following, there is little in this first release of the Juke Box label to excite the juke box fans.



The last pressing on Juke Box was made after September (1945). It removed all references to United.

“My Baby’s Blues” / “Kansas City Boogie”

The Blues Man

Juke Box UR-101

First Appearance in Trade Magazines: July 28, 1945

KANSAS CITY BOOGIE.....The Blues Man.....Juke Box UR-101

MY BABY'S BLUES.....The Blues Man.....Juke Box UR-101



The first pressing of the second Juke Box single listed the artist as “The Blues Man”; his name was George Vann. After the record was released, buyers seemed to prefer the B-side, and later ads promoted it.



Red with silver print.



Al Middleman, formerly with Hit and Elite Record firms, has taken over the Juke Box label of the United Record Company here and will come out with a new label of his own, called Sterling. Ben Siegel and Art Rupe, former heads of Juke Box, join Middleman in the new disk outfit. In settling deal with Siegel and Rupe, Middleman gained access to presses. Middleman will press here and in the East, releasing a new platter every three weeks. His Sterling record will sell for 75 cents. Some records under the Juke Box label may be released later. Sterling label will cover popular and race fields.

No references to United.

At the end of August (1945), Al Middleman became a partner in the Juke Box label, bringing with him records to press on the company's new Sterling and Memo labels. United essentially disappeared, and for a short time the Juke Box label stopped pressing new singles.

“Voo-It! Voo-It!” / “Cryin’ Blues”

The Blues Woman

Juke Box JB-502

First Appearance in Trade Magazines: November 17, 1945



LATEST **JUKE BOX** RECORDS

A SENSATIONAL NEW RECORDING—JB502

VOO-IT...VOO-IT NOVELTY BOOGIE
Vocal

CRYIN' BLUES LOW-DOWN BLUES
Vocal

BY THE BLUES WOMAN
ORCHESTRAL ACCOMPANIMENT

RECORD-BREAKING DISC OF THE YEAR—UR101

KANSAS CITY BOOGIE
MY BABY'S BLUES
BY THE BLUES MAN

STILL GOING STRONG—UR100

SOPHISTICATED BLUES
BOOGIE NO. 1
BY THE SEPIA TONES

Available Right Now!
List Price \$1.00 Plus Tax

JUKE BOX RECORD CO.
7 WEST 46th STREET, NEW YORK 19, N. Y.
Phone CHelsea 3-3337
Shipments from Los Angeles and Chicago

The Sterling label had taken over the 100 series by this time – beginning again with SR-100, and Memo was using series numbered in the 1000s and 3000s, so Juke Box picked up at 502.

“Milton’s Boogie” / “Groovy Blues”

Roy Milton

Juke Box JB-503

First Appearance in Trade Magazines: January 26, 1946



This is one of two simultaneous releases signaling the involvement of Roy Milton with Juke Box Records. Milton was an up-and-coming blues star who scored hits immediately with both singles. Red label.



Juke Box began the new year with a label redesign. Trading red in once again for black, they also removed the print from around the rim of the label.

“R. M. Blues” / “Rhythm Cocktail”

Roy Milton

Juke Box JB-504

First Appearance in Trade Magazines: January 26, 1946



First pressings appear to have accidentally labeled both sides as B-sides. It may be that “Rhythm Cocktail” was originally under consideration for A-side status. “RM Blues” was a hit for Milton, though, earning him great notoriety. Red label.



Like its counterpart, above, single JB-504 was reissued onto a black label by the middle of spring (1946).

HURRY! HURRY! HURRY!

It's the biggest attraction on the coin machine circuit today... the platter that is producing the profits... from the rock-bound coast of Maine to the sun-kissed shores of California! The listeners are throwing in their nickels with both hands, for the biggest disc draw since the coin machine was a pup! **HURRY! HURRY! HURRY!** Get it while it's hot... and brethren, it is **HOT!**

SENSATIONAL! TERRIFIC!! COLOSSAL!!!
and any other adjectives you can think of!

JB 502

VOO-IT...VOO-IT
NOVELTY BOOGIE Vocal

Backed by **CRYIN' BLUES** Low Down Blues
by
THE BLUES WOMAN
ORCHESTRAL ACCOMPANIMENT

OTHER JUKE BOX SUCCESSES

UR-10C
SOPHISTICATED BLUES * BOOGIE NO. 1
THE SEPIA TONES

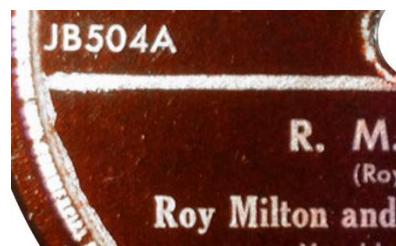
UR-10*
KANSAS CITY BOOGIE * MY BABY'S BLUES
THE BLUES MAN

JB-503
MILTON'S BOOGIE * GROOVY BLUES
ROY MILTON AND HIS SOLID SENDERS

JB-506
R. M. BLUES * RHYTHM COCKTAIL
ROY MILTON AND HIS SOLID SENDERS

List Price \$1.00 Plus Tax

JUKE BOX RECORD CO.
7 WEST 46th STREET, NEW YORK 19, N. Y.
Phone CHelsea 3-3337
Distributors in Principal Cities



“Not on the First Night” / “The Laziest Gal in Town”
Frankie and Her Boys

Juke Box JB-505

First Appearance in Trade Magazines: May 6, 1946



This single was an unusual repressing of two A-sides from Frankie Trumbauer, a male orchestra leader. The vocalist, billed on the original Varsity singles (8225 and 8223) as Fredda Gibson, was actually Frieda Lipschitz, going by “Fredda” instead of “Frieda.” She later dropped Fredda and modified her last name – becoming far better known as Georgia Gibbs. The Varsity singles came out originally in 1940.



“Pine Top’s Boogie Woogie” / “Eccentric Rag”
The Bailey Swing Group

Juke Box JB-506

First Appearance in Trade Magazines: May 6, 1946



"JUKE BOX" SCORES WITH THREE TERRIFIC TWISTERS

<p>JB-505 NOT ON THE FIRST NIGHT THE LAZIEST GAL IN TOWN By Frankie and Her Boys</p>	<p>JB-506 PINE TOP'S BOOGIE WOOGIE ECCENTRIC RAG By the Bailey Swing Group</p>
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JB-507
 I'M A SPECIALIST — MY LOVE'S A COUNTRY GAL
 By Johnny Ryan and His Orchestra

LIST PRICE \$1.00 plus tax . . . Distributors in Principal Cities

JUKE BOX RECORD CO., Inc. 7 WEST 46th STREET
 NEW YORK 19, N. Y.

"JUKE BOX"
 SCORES AGAIN WITH
THREE TERRIFIC "TWISTERS"

**JB { NOT ON THE FIRST NIGHT
 505 { THE LAZIEST GAL IN TOWN
 by Frankie and Her Boys**

Frankie and Her Boys hail from the Middle West, where they take their music as they find it—rough and ready. Here are really great Juke Box and Specialty Store recordings. They are worth double the price. They will catch riches for the operator and sell on one playing to anyone.

**JB { PINE TOP'S BOOGIE WOOGIE
 506 { ECCENTRIC RAG
 by the Bailey Swing Group**

The Bailey Boys are Harlem's best arranged jazz band. They play the best spots. They are the class of the musicians. Talk in boogie woogie in the smooth fashion. You can never get enough of these. The performance of these boys is perfect.

**JB { I'M A SPECIALIST
 507 { MY LOVE'S A COUNTRY GAL
 by Johnny Ryan and His Orchestra**

Ryan is a specialist. His recordings are among the top of the country and have always found a ready market. Every record he has made has been a big hit. Where is the man or woman who has not wanted the Ohio Sales specialty? You can satisfy them with this record. It's a PIP!

And don't forget those other Juke Box Rip Snorters!

JB 504 ★ R. M. BLUES and RHYTHM BLUES
 Roy Milton and His Solid Senders

JB 503 ★ MILTON'S BOOGIE and GROOVY BLUES
 Roy Milton and His Solid Senders

JB 502 ★ VOO-IT, VOO-IT and CRYING BLUES
 The Blues Woman with Buddy Banks Sextet

List price, \$1.00 plus tax • Distributors in principal cities

JUKE BOX RECORD CO., INC.
 7 WEST 46th ST. NEW YORK 19 CHelsea 3-3337

"I'm a Specialist" / "My Love's a Country Gal"

Johnny Ryan

Juke Box JB-507

First Appearance in Trade Magazines: May 6, 1946



Art Rupe reportedly had been asking for financial information about the labels. Disconcerted by the answers, he arranged a split with Al Middleman. The terms of that split allowed Middleman to keep the recordings for JB-505 through JB-509 (three recent records, plus two that were about to come out). Rupe took singles 500 to 504 with him, along with some other masters. After Rupe departed, the Juke Box label continued in production until the middle of 1947, at which time it shut down.

Meanwhile, Rupe started up a new label of his own: **Specialty**. The first five releases on Specialty were repressings of the five previously-released Juke Box singles that Art Rupe owned. Roy Milton left to form his own label, on which he rereleased the material that Juke Box had debuted. Specialty, meanwhile, charted a new course.

The original (black) labels show the address of the label as 2719 W. Seventh Street. Ads first appeared in issues dated 08/10/46.

Rupe Sells Out Juke Box - Sterling Piece; Says Obie Is in Deal

HOLLYWOOD, Aug. 3.—Art Rupe, who tied his juke box record company to a partnership arrangement with Al Middleman over a half year ago in a deal which included Middleman's Sterling Records, has just sold out his entire interest to Middleman. Rupe keeps a batch of masters in the deal which he will turn out under a new label called Specialty. Dissension is said to have come about when Rupe called for a count of firm's take.

Confusing the situation was Rupe's remarks that Eli Oberstein, current recording talent chief for Victor Records, was part of Juke Box-Sterling Records, along with Middleman and himself. Middleman and Oberstein were partners in the ex-Hit Record Company which they sold to radio set interests who renamed the label Majestic Records, and it was generally thought in the trade at that time that the Middleman-Oberstein partnership had ended completely.

Rupe's Specialty label may run into conflict with Specialty series offered by the major waveries. Masters which Rupe will take with him into his new set-up include sides by the Sepia Tones, the Blues Man, the Blues Woman, Buddy Banks and Roy Milton orks. Distribution deal for Specialty is being worked out, with the possibility that Jack Gutshall will handle the line. In transferring the masters to Rupe, the agreement is that the Juke Box Record Company cannot order any more pressings made after June 28, 1946, and after Juke Box disposes of current inventory of numbers, which are said to include a side (R. M. Blues) which has been listed consistently in *The Billboard's Most Played Race Records Chart*, Specialty will press sides exclusively.



FLASH NEWS

The following **RACE HIT-PARADE RECORDS** ARE NOW the **SOLE and EXCLUSIVE PROPERTY** of **Specialty Records***

SP 504 R. M. BLUES RHYTHM COCKTAIL By Roy Milton and His Solid Senders	Has been on The Billboard Race Hit chart for 13 weeks!
SP 503 MILTON'S BOOGIE GROOVY BLUES By Roy Milton and His Solid Senders	This "Groovy" record will hit the Charts soon!
SP 502 VOO IT VOO IT CRYIN' BLUES By the Blues Women	
SP 501 KANSAS CITY BOOGIE MY BABY'S BLUES By the Blues Man	
SP 500 BOOGIE #1 SOPHISTICATED BLUES By the Sepia Tones	

These records were produced personally by Art Rupe, who also joins the **NEW SPECIALTY LABEL** to give you more **RECORD-BREAKING ROY MILTON RELEASES RE-ORDER THESE HITS TODAY!**

dealers' and operators' price . . . 65c, tax inc.

Specialty Records, Inc.
2719 W. 7TH STREET LOS ANGELES 5, CALIF.

NOTE: * . . . Except for pressings contracted for by the former owners prior to June 29, 1946, these record PROFIT-MARKERS are now available ONLY on the SPECIALTY label.

“Homesick Blues” / “Blues at Midnight”

The Blues Man/ Jump Jackson

Specialty SP-505

First Appearance in Trade Magazines: November 23, 1946



Recorded in September and released two months later, this was the first new release from Specialty Records.

“Rainy Day Blues” / “Red Light”

Jump Jackson

Specialty SP-506

First Appearance in Trade Magazines: November 23, 1946



Later copies (1948 on) have black labels.

Despite information online stating that Specialty did not move to its new offices for a considerable time after the company's startup, every known copy of every Specialty single numbered 505 or higher features the new address at 311 Venice Blvd., leading to the conclusion that Specialty moved into their new offices sometime in the autumn of 1946 – possibly when the recording sessions began for these singles.

“Alley Cat Woman” / “Night Life Blues”

The Blues Man/ Jump Jackson

Specialty SP-507

First Appearance in Trade Magazines: No show (Released c. 11-12/46)



Recorded in September 1946.

“Ice Cream Freezer” / “Jumpin’ at the Sunset”

The Blues Man

Specialty SP-508

First Appearance in Trade Magazines: No show (Released c. 11-12/46)



Recorded in September 1946.

“Worryin’ Blues” / “All Alone Blues”

Jump Jackson

Specialty SP-509

First Appearance in Trade Magazines: No show (Released c. spring/47)



In March 1947, Roy Milton returned to record for Specialty. The label made great use of his skills, reissuing earlier records and recording four new songs right away.

“True Blues” / “Camille’s Boogie”

Roy Milton

Specialty SP-510

First Appearance in Trade Magazines: June 28, 1947



“Red Light” / “It Should Never Have Been This Way”

Roy Milton

Specialty SP-511

First Appearance in Trade Magazines: no show



This is a reissue of Roy Milton 101/102 from November 1946.

“The Rockin’ Boogie” / “Blues for Sale”

Joe Lutcher

Specialty SP-512

First Appearance in Trade Magazines: no show (June 1947)



This single did not sell well; however, Specialty reissued it as it was apparent that Lutcher was going to sign with Capitol Records in September. The new single has catalog number 303. See below.

“I’ll Always be in Love With You” / “Sunny Side of the Street”
Roy Milton

Specialty SP-513

First Appearance in Trade Magazines: March 22, 1947



“Blues in My Heart” / “Groovin’ With Joe”
Roy Milton

Specialty SP-514

First Appearance in Trade Magazines: March 22, 1947



“Mr. Fine” / “Rainy Day Confession Blues”
Roy Milton

Specialty SP-515

First Appearance in Trade Magazines: March 22, 1947



“Little Boy Blue” / “Them There Eyes”

Roy Milton

Specialty SP-516

First Appearance in Trade Magazines: March 22, 1947



The songs on the four Milton singles numbered 513 through 516 were originally released on the Roy Milton label. These were numbered as Roy Milton 103A (November 1946), 104A/B (December 1946), 110A (February 1947), 111A/B (February/March 1947), 201A/B (March 1947). Although Roy Milton brought the masters with him to Specialty, the Roy Milton label continued to sell his earlier records – prompting Specialty to advertise that he recorded for them exclusively. At that point it seems, the Roy Milton label became known as Miltone.



At this point, Specialty moved the catalog number to the bottom of the label.

“When I Grow Too Old to Dream” / “Pack Your Sack...Jack”

Roy Milton

Specialty SP-517

First Appearance in Trade Magazines: no show (May 1947)



The A-side was issued as Miltone 202 in May 1947, at about the same time as this record. Miltone released the B-side later (as 219B). Camille Howard is the vocalist.

"Big Fat Mama" / "Thrill Me"

Roy Milton

Specialty SP-518

First Appearance in Trade Magazines: September 29, 1947



"Rockin' Boogie" / "Blues for Sale"

Joe Lutcher

Specialty SP-303

First Appearance in Trade Magazines: September 29, 1947



At this point, it became clear that Specialty was preparing a whole new series of records. That series was scheduled to launch at the start of 1948, even as there was discussion of a recording ban by the American Federation of Musicians when the contract with them ended on December 31st. The Labor Management Relations Act of 1947 – passed over President Truman's veto on June 23rd – outraged the leaders of the union. As the end of the year approached and being forbidden from "striking," the discussion went toward simply not recording. It seems that the 300 series was originally going to be designed around Gospel music, with two singles by Joe Lutcher wedged in between music of the other genre. The series was marked by black labels – instead of the red labels found on the popular 500 series. Was the real distinction now a difference in price?

As time passed in 1948, the two series overlapped one another.

"What's the Use" / "Roy Rides"

Roy Milton

Specialty SP-519

First Appearance in Trade Magazines: December 13, 1947



"I Can't Stop It" / "Troubles Good-bye"

Jimmy Liggins

Specialty SP-520

First Appearance in Trade Magazines: December 13, 1947



"These Old Bones" / "I'm in His Care"

The Southern Harmonizers

Specialty SP-300

First Appearance in Trade Magazines: no show (c. January 1948)



"What's The Use" (2:55)

"Roy Rides" (2:45)

ROY MILTON ORCH.

(Specialty 519)

● Pair of sides aimed at race spots, spill out by the hot Roy Milton crew, with this duo bound to keep the phonos hot with Roy's stuff. It's "What's The Use" on the topside, with Roy piping in shuffle beat while a piano rolls. On the flip, the crew pick up the metro to offer a hep intrumental affair that may catch on. Grab Milton on the phonos and you've got coin action.

"Troubles Goodbye" (2:20)

"I Can't Stop It" (2:53)

JIMMY LIGGINS

(Specialty 520)

● More mellow music for the race spots —with Jimmy Liggins offering "Troubles Goodbye" and "I Can't Stop It" in fine vocal styling. Jimmy's pipes pitch way down low on the pair — done up real brown throughout. Instrumental accompaniment offered is effective with the spotlight shining on Jimmy all the way. The pair is there for the asking — go to it.

“What Are They Doing in Heaven” / “Until I Found the Lord”
The Southern Harmonizers

Specialty SP-301

First Appearance in Trade Magazines: no show (c. January 1948)



“Canaan” / “My Lord is Waiting All the Time”
The Southern Harmonizers

Specialty SP-302

First Appearance in Trade Magazines: no show (c. January 1948)



“The Traffic Song” / “Society Boogie”
Joe Lutcher

Specialty SP-304

First Appearance in Trade Magazines: no show (c. January 1948)



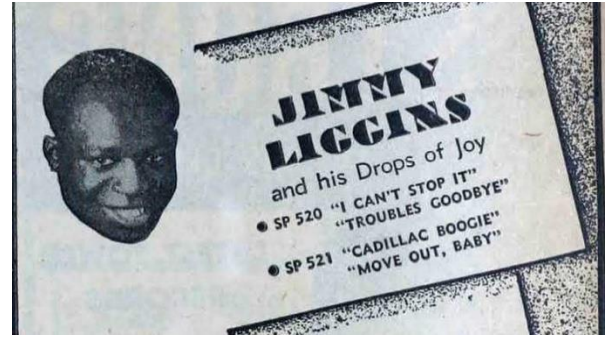
Specialty SP-304 may have come out at the same time as or shortly after SP-303; however, since the trade magazines do not mention its release then, and since the label does not mention the price, it may have come out in January 1948.

“Cadillac Boogie”/ “Tear Drop Blues”

Jimmy Liggins

Specialty SP-521

First Appearance in Trade Magazines: January 24, 1948



First pressings have the name of the backup band in ALL CAPS; later copies have the name in Title Case.

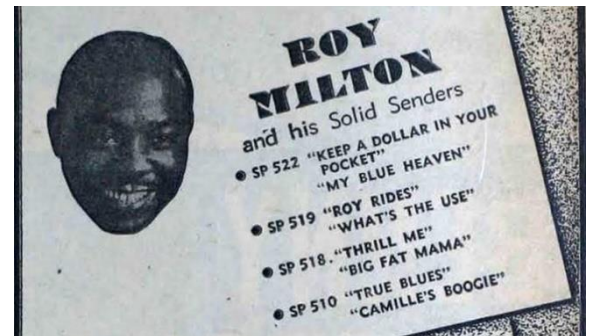


“Keep a Dollar in Your Pocket”/ “My Blue Heaven”

Roy Milton

Specialty SP-522

First Appearance in Trade Magazines: January 24, 1948



“I’m Standing on the Highway” / “I’ll Tell It”

The Pilgrim Travelers

Specialty SP-305

First Appearance in Trade Magazines: January 24, 1948



“Gospel Boogie” / “Stretch Out”
The Pilgrim Travelers

Specialty SP-306

First Appearance in Trade Magazines: January 24, 1948



First pressings show the title as “Gospel Boogie.” Later copies have that subtitle but correct the title to read “Everybody’s Gonna Have a Wonderful Time Up There.”

“Move Out Baby” / “Rough Weather Blues”
Jimmy Liggins

Specialty SP-523

First Appearance in Trade Magazines: January 24, 1948 (sort of)



At the end of January, Specialty announced the release of “Move Out Baby” as the B-side of single 521 (see the above ad). However, when SP-521 appeared on the market, the B-side was “Tear Drop Blues.” That latter song is mentioned as the B-side in magazines from April, suggesting that both singles were ready by that time, and by June 19th both singles appear in ads with the correct B-sides. More confusingly, Specialty decided to withdraw single 523 altogether – replacing it (in July) with the same pairing, labeled 525. This coupling is scarcer.

"I've Had My Moments" / "Train Blues"

Roy Milton

Specialty SP-524

First Appearance in Trade Magazines: April 24, 1948



ROY MILTON SOLID SENDERS (Roy Milton) (Specialty SP-524)				
<i>Train Blues</i>				
Not much lyrically but side exhudes rhythm enough to pull juke coin.	68	69	65	71
<i>I've Had My Moments</i>				
Not much of a song: neat tenor sax spot.	55	54	55	56

"I've Had My Moments" (2:42)
"Train Blues" (2:23)
ROY MILTON
 (Specialty 524)

● Roy Milton and his crew come through for ops in a big way here with a duo dab of wax for ops with race spots. Sparkling the top deck with hush-hush treatment, Roy sets pipes to spin off an alluring touch to "I've Had My Moments". Disk appears to be extremely attractive, and should come in for a load of coin once it gets around. Background music by the group blends adequately to boom this deck all the more. Roy pulls a switch on the flip to go off to the other end with a ton of hot and holler. Stuff is tailor made for the fast set that love to jump. Keep in mind Milton's sensational popularity and then run out and get next to this bit.

"You Don't Love Me" / "X-Temperaneous Boogie"

Camille Howard

Specialty SP-307

First Appearance in Trade Magazines: April 24, 1948



"You Don't Love Me" (2:50)
"X-Temperaneous Boogie" (2:45)
CAMILLE HOWARD
 (Specialty 307)

● Another hot and heavy platter for this diskery with ivory-thrush Camille Howard on top for the spotlight. The gal's pipes spill in flavored tones on this top deck, "You Don't Love Me" with the metro weaving in slow mellow timing to blend to perfection. Slight quiver and catch in her tonsils makes you wanna listen all the more. Stuff is aimed at ops with race spots, with this deck beckoning coin play galore. Flip has Camille offering some pleasant boogie that rolls along in top notch metro bound to suit the likes of the jump set. Phono fans that go for some good piano rhythms surely won't be disappointed with this piece. Both sides will fill your phono with coin.

Later pressings say she is "playing the piano with rhythm accompaniment."

"Well-Well-Baby" / "Rock That Voot"

The Nelson Alexander Trio

Specialty SP-308

First Appearance in Trade Magazines: June 19, 1948





The PILGRIM TRAVELERS

310 HE WILL REMEMBER ME
GOOD NEWS

305 I'M STANDING ON THE HIGHWAY
I'LL TELL IT

Look for these Specialty artists

NELSON ALEXANDER TRIO 308 ROCK THAT VOOT
coming up fast! WELL, WELL, BABY

Write for latest catalog and address of your nearest Specialty distributor.

Specialty RECORDS

311 VENICE BOULEVARD, LOS ANGELES 15, CALIFORNIA

“He Will Remember Me” / “Good News”

The Pilgrim Travelers

Specialty SP-310

First Appearance in Trade Magazines: June 19, 1948



Later pressings omit the reference to their “Walkin’ Rhythm” Spirituals.

“Move Out Baby” / “Rough Weather Blues”

Jimmy Liggins

Specialty SP-525

First Appearance in Trade Magazines: July 10, 1948



This was the last red-label single, and the 500 series vanished for six years.

“Move Out Baby” (2:41)
“Rough Weather Blues” (2:51)
JIMMY LIGGINS
(Specialty 525)

● Here's a blue ribbon package for music ops. It's Jimmy Liggins on deck with a pair that spell coin play all over the lot. Jimmy runs to his excellent form on the pair, with the top deck “Move Out Baby” in the lime-light. Wax spills in bounce fashion, with some mellow beat behind. Flip, just what the title indicates has Jimmy in fine voice telling us about those “Rough Weather Blues.” Both sides will score like mad—and make the kids dig for silver.

“He Knows How” / “God Rode”

The Golden Keys Quartet

Specialty SP-311

First Appearance in Trade Magazines: July 24, 1948



“Fat Meat” / “Put Me Down Blues”

Jim Wynn

Specialty SP-312

First Appearance in Trade Magazines: July 17, 1948



JIM WYNN GROOVE MASTERS (Specialty SP 312) <i>Put Me Down Blues</i> (Bob Simms) Trite blues material, routine performance. <i>Fat Meat</i> (Ted Shirley) Poor recording balance, with ork muffling vocal.				
	52	51	51	55
	51	50	50	54

Specialty mentioned this recording in an ad on January 24th but did not release it until late July or early August.