

LIMITED EDITION CLASSIC LPs  
HIGH-DEFINITION PREMIUM VINYL PRESSING  
FOR SUPER FIDELITY



Original George Neumann  
Cutting System

**VINYL CLASSICS**

IIIII AUDIOPHILE GRADE IIIII

**PURE VIRGIN VINYL**

**180 GRAM**

- HIGH FIDELITY
- COLLECTOR'S EDITION
- NEWLY REMASTERED
- DELUXE INNER SLEEVES

**LIMITED EDITION**

LONG PLAY 33 $\frac{1}{3}$  R.P.M.

STEREO

# RAY CHARLES

## GREATEST HITS



STEREO

**RAY CHARLES** ★★ ★

★ **GREATEST HITS** ★

- GEORGIA ON MY MIND
- UNCHAIN MY HEART
- HIT THE ROAD JACK
- RUBY
- STICKS AND STONES
- ONE MINT JULEP
- THEM THAT GO
- THE DANGER ZONE
- I'VE GOT NEWS FOR YOU
- I WONDER
- BUT ON THE OTHER HAND
- I'M GOING TO MOVE TO THE OUTSKIRTS OF TOWN

**SIDE ONE**

1. Them That Got
2. Georgia On My Mind
3. Unchain My Heart
4. I'm Gonna Move To The Outskirts Of Town
5. The Danger Zone
6. I've Got News For You

**SIDE TWO**

1. Hit The Road Jack
2. Ruby
3. I Wonder
4. Sticks And Stones
5. But On The Other Hand Baby
6. One Mint Julep

RAY CHARLES, piano & vocals, on all tracks, plus:

**Side One, track 1:** Marcus Belgrave, John Hunt (*trumpet*), David "Fathead" Newman (*tenor & alto sax*), Bennie "Hank" Crawford (*baritone sax*), Edgar Willis (*bass*), Teagle Fleming (*drums*), The Raelettes [Gwen Berry, Margie Hendrix, Priscilla "Pat" Moseley Lyles, Ethel "Darlene" McCrea] (*backing vocals*). Arrangements by Ray Charles. Produced by Sid Feller. Hollywood, December 29, 1959.

**Side One, track 2:** Strings & chorus arranged by Ralph Burns & conducted by Bennie "Hank" Crawford. Edgar Willis (*bass*), Milton Turner (*drums*). Produced by Sid Feller. New York, March 25, 1960.

**Side One, track 3 & 5, and Side Two, track 1 & 5:** Phillip Guilbeau, John Hunt (*trumpet*), David "Fathead" Newman (*tenor sax*), Bennie "Hank" Crawford (*alto sax*), Leroy "Hog" Cooper (*baritone sax*), Edgar Willis (*bass*), Edward "Bruno" Carr (*drums*), The Raelettes [Gwen Berry, Margie Hendrix, Priscilla "Pat" Moseley Lyles, Ethel "Darlene" McCrea] (*backing vocals*). Arrangements by Ray Charles. Produced by Sid Feller. New York, July 5, 1961.

**Side One, track 4, and Side Two, track 6:** Ray Charles (*organ*), Clark Terry, Joe Wilder, John Frosk, Phil Guilbeau, Jimmy Nottingham (*trumpet*), Jimmy Cleveland, Urbie Green, Keg Johnson, George Matthews (*trombone*), George Dorsey, Earl Warren (*alto sax*), Budd Johnson, Seldon Powell (*tenor sax*), Haywood Henry (*baritone sax*), Sam Herman (*guitar*), Joe Benjamin (*bass*), Roy Haynes (*drums*). Arrangements by Quincy Jones. Produced by Creed Taylor. New York, December 27, 1960.

**Side One, track 6:** Ray Charles (*organ*), Clark Terry, Thad Jones, Joe Newman, Phil Guilbeau, Snooky Young (*trumpet*), Henry Coker, Urbie Green, Al Grey, Benny Powell (*trombone*), Marshal Royal, Frank Wess (*alto sax*), Frank Foster, Billy Mitchell (*tenor sax*), Charlie Fowlkes (*baritone sax*), Freddie Green (*guitar*), Eddie Jones (*bass*), Sonny Payne (*drums*). Arrangements by Ralph Burns. Produced by Creed Taylor. New York, December 26, 1960.

**Side Two, track 2:** Strings & chorus arranged & conducted by Marty Paich. Edgar Willis (*bass*), Irv Cottler (*drums*). Produced by Sid Feller. Hollywood, August 23, 1960.

**Side Two, track 3 & 4:** Ray Charles (*electric piano*), Martin Banks, John Hunt (*trumpet*), David "Fathead" Newman (*tenor sax*), Bennie "Hank" Crawford (*alto sax*), Leroy "Hog" Cooper (*baritone sax*), Edgar Willis (*bass*), Milton Turner (*drums*), The Raelettes [Gwen Berry, Margie Hendrix, Priscilla "Pat" Moseley Lyles, Ethel "Darlene" McCrea] (*backing vocals*). Arrangements by Ray Charles. Produced by Sid Feller. New York, April 27, 1960.

The term legend is used all too loosely in this day and age, with music arguably the worst offender. But in **Ray Charles**, modern music has someone it can proudly label one of culture's true geniuses. This LP set encompasses some of Ray Charles' most popular, influential and seminal recordings.

Despite the song order isn't chronological, the range of material varied widely in familiarity – at the time, "I Can't Stop Loving You" and the album *Modern Sounds in Country and Western Music* were burning up the charts, and it made sense to include numbers such as "I'm Gonna Move to the Outskirts of Town" and "I've Got News for You" (both of which had been only modest pop hits but good performers on the R&B charts), alongside major singles such as "Hit the Road Jack" and "One Mint Julep," in an effort to broaden his exposure. As it was, this record made it to number five, making it the second highest-charting album of his career up to that time, and also his first to chart in England (where a lot of aspiring rock & rollers and soul belters likely wore out its grooves). It still holds up nearly 50 years later, track for track, and can stand with any other hits compilation of its era, by any of Charles' contemporaries.