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# Rainy Night In Georgia



## Synopsis

14x13x1cm. CD.

## Book Information

Audio CD

Publisher: Audiophile (1970)

Language: French

ASIN: B000024MDX

Average Customer Review: 4.7 out of 5 stars 4 customer reviews

Best Sellers Rank: #4,722,201 in Books (See Top 100 in Books) #98 in [Books > Books on CD > Languages > French](#)

## Customer Reviews

14x13x1cm. CD.

Great Box set! Been waiting years for this release! Sound Quality is much better than I thought it would be! Reprise was a fairly good label for Vinyl (Dean Martin, Frank Sinatra ect BUT Coitillion Label was not so good) All & All Rhino had done very well with this release! Not like the 40 greatest hits of Brook Benton where they tried to convert Mono to Stereo and then there is the Wilson Pickett music which some of the conversions are just so very poor sound quality? As I bought all of the CD'S as they became available and there was no improvement in sound quality but I have all the original Atlantic Label Wilson Pickett Albums and the sound is Great! As they are in mint condition! Makes one wonder if there is a problem with the Atlantic masters of Wilson Pickett being released to all us fans or is Atlantic doing as Warner Bros did with Con Hunley's music or the Cameo/Parkway Music did to all us 60's fans? They locked up the music rights for years? Is Youtube ect. their punishment?

Brook Benton was a terrific talent. He had a smooth voice that is a joy to listen to. He ranks with the best. This an album to enjoy. Many great songs including Rainy Night in Georgia...one of THE best songs ever written. Buy it!

While still in single digits in age, my first-ever favorite singer and song was Brook Benton and "It's Just a Matter of Time" (1959). While other shinier objects may have come along in the 1960s to distract me, I have never wavered from the belief that this is one of the greatest singers who ever

lived and recorded. His supple and soulful baritone voice is a wonder in itself, but it is the way he interprets every song that places him in the inimitable and irreplaceable category. His emotions are real and unfettered, and it hardly matters whether he is singing one of his own self-written songs or covering even very well-known material by others: his take is always uniquely his own, and greater meaning and value are almost always added to the song than others can provide. He bends notes in ways that outshine 99% of jazz singers I have ever heard, and always without the mannered pretensions that make so many of them unpalatable to me. The closest parallel to him vocally, in my opinion, is probably Ray Charles, although they sound nothing alike. Like Ray, Brook can slide effortlessly between soul, R&B, pop, blues, gospel and down-home soulful country. The top selling point of this collection for me is the first-time-ever-on-CD appearance of Brook Benton's three 1967-68 singles on the Reprise label. I heard his version of the #1 country song (by Ernest Ashley) "Laura (Tell Me What He's Got That I Ain't Got)" just one time in the late summer of 1967 and always wanted to hear it again (and now finally am a mere 49 years later!). The lyrical content of the song is somewhat odder than I remembered but is still compellingly delivered by him. Even better is the B-side (another glory of this disc: quite a few B-sides making their CD débuts), his interpretation of Bobby Darin's exquisite "You're the Reason I'm Living," which was directly inspired by the aforementioned Ray Charles' brilliant early-60s foray into country (and the hybrid southern country-soul sound he advanced). Speaking of "glory," the 1936 chestnut "The Glory of Love" is turned into gloriously powerful soulful pop (yet another Brook Benton B-side that almost no one has heard before). Around half of the Cotillion single sides have come out within the past ten years, including seven that were just recently released on a superb Cherry Red/Soul Music Records two-fer CD teaming the terrific LPs "Home Style" and "Story Teller," plus bonus tracks. (I reviewed and highly recommended this CD.) Nearly all of Benton's Cotillion output was produced by the great Arif Mardin, and none of it should be neglected. Masterpieces obviously include Tony Joe White's "Rainy Night in Georgia," Paul Anka/Frank Sinatra's "My Way" (the unpretentious version that never drags!), and Joe South's "Don't It Make You Want to Go Home"; but the non-charting "Please Send Me Somebody to Love," from 1971, his finest and deepest soul-blues performance ever, will send your jaw dropping to the floor. It is easily the most worthwhile version of the song since Percy Mayfield's creation of it in 1950. Combined with its B-side, an impeccable reading of Mickey Newbury's gut-wrenching country ballad "She Even Woke Me Up to Say Goodbye," this has to be one of the most outstanding two-sided singles ever to whiff on all the charts. My explanation for this: it was a combination of TOO GOOD and too mature for the greater public. Not enough of a "shiny object," one might say. (The priority of most radio programmers of the era was not necessarily to

promote music of the highest quality that couldn't be easily pigeonholed.) And who would have thought that "I've Gotta Be Me," inextricably linked to Sammy Davis Jr.'s over-the-top (borderline egomaniacal) signature rendition, and appearing here as one of those previously unheard-on-CD B-sides, could ever seem thoughtful and sincerely introspective, interpreted the Brook Benton way? This is an excellent Real Gone Music/Rhino Entertainment collaboration. The 12-page booklet features a well-limned, informative essay by Gene Sculatti, handsome black-and-white cover photos of Brook Benton, and pair of full-page color reprints of record sleeves, one showing the Cotillion label. There are three pages of song credits - chronological, matching the disc's format (which I highly favor). Note that the summary mentions that all but one of the 31 tracks are in mono (only "My Way" appears in a stereo version); and that in three cases, the original master tape sources were unavailable. Recommended for the discerning Brook Benton fan who wishes to pursue his remarkable oeuvre a bit deeper.

Some major omissions in the availability of Brook Benton's recorded output are rectified in this 2 CD set from RGM documenting Mr. Benton's singles output on Reprise and Cotillion. The tracks from Reprise and "Do Your Own Thing" - his initial album on Cotillion and the tracks from the "Gospel Truth" album have not been available on CD before. Other tracks have been available in stereo mixes on the Platinum compilation CD from WEA UK and the rereleases of the "Today", "Home Style" and "Storyteller" albums from dbk and soulmusic records. I had ordered this set before I knew that RGM were releasing the tracks in their mono mixes and while it is good to have these (certainly better than nothing), I noted a lot of tape hiss on certain tracks and the Dixie Flyers sound so much better in stereo. Additionally, as "My Way" is in stereo (apparently "a rare 45 mix"), the contrast in sound really makes the mono mixes sound weak. David Nathan of soulmusic records is considering another twofer to follow up on "Home Style/Storyteller" comprising ""Do Your Own Thing/Today" which will provide the stereo mixes in this set (except for the Reprise sides and those from "The Gospel Truth" album) in album format mastered by Nick Robbins. Let's hope that interest in Brook Benton will justify this happening and maybe see "The Gospel Truth" on CD. Two minor comments on this set - given the cost of the CDs which have a total running time of around 100 mins of the 150 mins that they could hold, it's a shame that facsimiles of the original labels are not used on the CDs while the disk tray insert of the "Whoever Finds this I Love You" 45 was photographed with the sleeve upside down - a detail Mr. Anderson that just shouldn't happen.

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