

= Otis Blue / Otis Redding Sings Soul =

Otis Blue / Otis Redding Sings Soul , or simply Otis Blue , released September 15 , 1965 on Stax Records , is the third studio album by soul singer Otis Redding . The album mainly consists of cover songs by popular R & B and soul artists , and , bar one track , was recorded in a 24 @-@ hour period over July 9 / 10 1965 at the Stax Recording Studios in Memphis , Tennessee . Otis Blue was critically acclaimed upon release and became one of Redding 's most successful albums ; it reached number 6 on the UK Albums Chart , and was his first to reach the top spot of the Billboard R & B chart . Furthermore , it produced three popular singles , all charting at least in the top 50 on both the Billboard R & B and the Billboard Hot 100 chart . It is considered by many critics to be Redding 's first fully realized album .

Three of the eleven songs were written by Redding : " Ole Man Trouble " , " Respect " , and " I 've Been Loving You Too Long " . Three songs were written by Sam Cooke , a soul musician who had died a few months earlier . As was the case in the previous albums , Redding was backed by house band Booker T. & the M.G. ' s , a horn section of members of The Mar @-@ Keys and The Memphis Horns , and pianist Isaac Hayes .

Otis Blue is included in a number of " best album " lists , including Rolling Stone 's 500 Greatest Albums of All Time , Time magazine 's list of the All @-@ Time 100 Greatest Albums , and Robert Dimery 's " 1001 Albums You Must Hear Before You Die " . Rhino Records released a two @-@ disc Collectors Edition of Otis Blue in 2008 .

= = Recording = =

Stax Records president Jim Stewart had released Otis Redding 's " These Arms of Mine " after hearing him sing it at an audition in 1962 ; and when it charted , he signed Redding to Stax . Following the moderately successful Pain in My Heart and The Great Otis Redding Sings Soul Ballads , both of which performed well in the newly established Billboard R & B LP chart but not in the Billboard 200 , preparations for the third studio album followed soon after . The album would be Redding 's third studio album and second on Stax 's sister label Volt .

Redding recorded the album with the Stax 's house band Booker T. & the M.G. ' s (guitarist Steve Cropper , bassist Donald " Duck " Dunn , drummer Al Jackson Jr .) , Isaac Hayes on piano , and a horn section consisting of members of the Mar @-@ Keys and the Memphis Horns . The album was recorded in a 24 @-@ hour session between 10am July 9 (a Saturday) and July 10 2pm , with a break from 8pm Saturday to 2am on Sunday to allow the house band to play local gigs . As was the case with the previous album , engineer Tom Dowd came to the studios to assist the recording , dubbing Redding as a " genius " next to Bobby Darin and Ray Charles . The album opens with " Ole Man Trouble " , which was finished on the sessions earlier than other songs , and was later released as a B @-@ side of " Respect " .

According to the drummer , Jackson , Redding wrote " Respect " , after a conversation they had during a break in the recording session , in which he told Redding : " You 're on the road all the time . All you can look for is a little respect when you come home . " An alternative story is told by Redding 's friend and road manager , Earl " Speedo " Sims , who states that the song " came from a group I was singing with " , and that even though Redding rewrote it , " a lot of the lyric was still there " ; Sims adds : " He told me I would get a credit , but I never did " . Sims also states that he sang the backing chorus of " Hey hey hey " . The song used for the fifth track , " I 've Been Loving You Too Long " , had been previously recorded in mono with Booker T. Jones on piano and released as a single in April 1965 , becoming a number @-@ two hit on Billboard 's R & B chart ; it was rerecorded in stereo for the album .

= = Composition = =

The majority of the tracks on Otis Blue are cover versions , including three by Sam Cooke who had been shot dead the previous December . The album opens with the " mournfully harried " " Ole Man

Trouble " . For Claudrena N. Harold of PopMatters , the song is one of his most phantasmagoric tunes . The lyrics deal with a man , who is " unable to escape the brutal realities of the blues " , and has been compared with Paul Robeson 's " Ole Man River " . " Respect " was inspired by a quote of drummer Al Jackson , Jr . , who allegedly said to Redding after a tour , " What are you griping about ? You 're on the road all the time . All you can look for is a little respect when you come home . "

Essentially a ballad , " Respect " is an uptempo and energetic song , which took " a day to write , 20 minutes to arrange , and one take to record " , according to Redding . Aretha Franklin covered this song in 1967 and with it topped the Billboard R & B and Pop charts . Redding shouted to a woman for more respect , while Franklin ironically countered the song and transformed it into a " feminist hymn " . The next song is an energetic version of Sam Cooke 's ballad , " Change Gonna Come " ; a protest against racial segregation and disrespect for black people . " Down in the Valley " is a funky cover of Solomon Burke 's original , with whom Redding toured before the recording . Nate Patrin of Pitchfork felt that the song " ratchets up both the gospel beatitude and the secular lust " .

The love song " I 've Been Loving You Too Long " was co -@-@ written by Redding and The Impressions ' lead singer Jerry Butler in a hotel near the Atlanta airport . Redding 's rendition of Cooke 's " Shake " is again more funky . The song is about the club dancing in the so @-@ called discothèques , which debuted in the early 1960s . The song was described as " a hard @-@ swinging , full @-@ throated 2 : 40 of precision ferocity with a force that would flat @-@ out explode during his live sets . " The last five songs are all covers by popular artists : The Temptations ' " My Girl " , written by Smokey Robinson and Ronald White ; Cooke 's " Wonderful World " ; B.B. King 's " Rock Me Baby " ; The Rolling Stones ' " Satisfaction " , on which Redding sings " fashion " instead of " faction " ; and William Bell 's " You Don 't Miss Your Water " , which was characterized as " sorrowful country blues " , and has " one of the most devastating pleading @-@ man lead vocals in the entire Stax catalog . " " Satisfaction " sounded so plausible that a journalist even accused the Stones of stealing the song from Redding , and that they performed it after Redding . Music writer Robert Christgau describes it as an " anarchic reading " of the Stones ' original .

= = Commercial performance = =

The album 's commercial performance helped Redding cross over into the pop market . Although it only reached number 75 on the Billboard 200 in 1966 , three of its singles charted on the Billboard Hot 100 : " I 've Been Loving You Too Long " charted for 11 weeks and peaked at number 21 , " Respect " spent 11 weeks and reached number 35 , and " Shake " spent six weeks and reached number 47 . Both stereo and mono pressing of Otis Blue charted in the United Kingdom ; the former spent 21 weeks and reached number six in 1966 , and the latter spent 54 weeks and reached number seven in 1967 . Two different pressings of the song " My Girl " also charted in the UK ; a 7 @-@ inch single peaked at number 11 and charted for 16 weeks in 1965 , and a reissued single in 1968 reached number 36 and charted for nine weeks . " Satisfaction " peaked at number 33 and " Shake " peaked at number 28 in the UK . On November 18 , 2004 , Otis Blue was certified silver by the British Phonographic Industry , for shipments of 60 @,@ 000 copies in the UK .

= = Critical reception = =

Otis Blue has been regarded by music critics as Redding 's best work . Bruce Eder from AllMusic wrote that " Redding 's powerful , remarkable singing throughout makes Otis Blue gritty , rich , and achingly alive , and an essential listening experience . " He also felt the album " presents his talent unfettered , his direction clear , and his confidence emboldened " . Angus Taylor of BBC Music commented that it stands " at the crossroads of pop , rock , gospel , blues and soul " , and asserted that the album contains " a set of short , punchy covers and originals , flawlessly ordered to ebb and flow between stirring balladry and foot stomping exuberance " . He dubbed the album Redding 's " definitive statement " . Blender music critic Robert Christgau called Otis Blue , " the first great album by one of soul 's few reliable long @-@ form artists " and gave its 2004 collector 's edition four out of five stars , which he said " comes with many useless alternate takes , but also with live tracks that

preserve for history Redding 's country @-@ goes @-@ uptown style of fun " .

Nate Patrin of Pitchfork Media cited the album as the 1960s ' " greatest studio @-@ recorded soul LP " , and further stated that it is " a hell of a record , the crowning achievement of a man who could sound pained and celebratory and tender and gritty and proud all at once , with a voice that everyone from John Fogerty to Swamp Dogg to Cee @-@ lo owes a debt to " . Claudrena N. Harold of PopMatters also praised the diverse sound , which , according to her , is a mixture of " Motown pop , the blues , British rock , and Southern Soul " , although she cited Complete & Unbelievable : The Otis Redding Dictionary of Soul as Redding 's best album . Rolling Stone described the album as " Redding 's true dictionary of soul , a stunning journey through the past and future vocabulary of R & B ... documenting a masterful artist rising to ... the immense challenge of his times . " In The New Rolling Stone Album Guide (2004) , Rolling Stone journalist Paul Evans gave Otis Blue five out of five stars and cited the album as Redding 's " first masterwork " .

= = = Accolades = = =

Otis Blue is included in a number of " best album " lists . NME ranked it 35 on their list from 1993 of the " Greatest Albums of All Time " . Then , NME ranked it 405 on their 2013 edition . The album was also ranked 74 on the Rolling Stone magazine 's 500 Greatest Albums of All Time list , 92 on Time magazine 's list of the All @-@ Time 100 Greatest Albums , and included in Q magazine 's Best Soul Albums of All Time list . The album appeared in " 1001 Albums You Must Hear Before You Die " .

= = Track listing = =

= = Collector 's Edition 2008 = =

An expanded double disc set edition of Otis Blue was released in 2008 by Rhino Records , which includes both the stereo and mono versions of the album with bonus tracks that include B @-@ sides , live tracks , and previously unreleased alternate mixes .

Disc 1 track listing

Disc 2 track listing

= = Charts = =

= = Certification = =

= = Personnel = =

Musicians

Otis Redding ? vocals

Isaac Hayes ? keyboards , piano

Steve Cropper ? guitar

Donald Dunn ? bass

Al Jackson , Jr . ? drums

Wayne Jackson ? trumpet

Gene Miller ? trumpet

Andrew Love ? tenor saxophone

Floyd Newman ? baritone saxophone

William Bell ? backing vocals (track 2)

Earl Sims ? backing vocals (track 2)

Additional personnel

Isaac Hayes ? producer

Steve Cropper ? producer

Tom Dowd ? engineer

Jim Stewart ? supervision

Yves Beauvais ? reissue producer

Bill Inglot , Dan Hersch ? remastering

Pete Sahula ? cover photo

Haig Adishian ? cover design

Bob Rolontz ? liner notes