I’m a fan of the fbox, which frames your image.¹

Notes for Listening

- The instruments are all used percussively
- Exceptionally strong emphasis in multiple instruments on the first beat of each measure
- Snare pattern: hits on 2 and 4-and
- Only one real chord change (to the $^b$VII [“subtonic”], at the bridge)
- Drum solo by Clyde Stubblefield, who was also the drummer on the album Sex Machine
- Saxophone solo by Maceo Parker

Album Facts

- was a #1 R&B hit
- “...the horn line is based on Miles Davis’ So What. I wrote that on the bus between New York and Cincinnati” - Ellis, in an interview with Down Beat magazine.
- “Between the two of us, we put it together one afternoon. He put the lyrics on it. The band set up in a semicircle in the studio with one microphone. It was recorded live in the studio. One take. It was like a performance. We didn’t do overdubbing.” - Ellis, in the same interview.

¹This is an example of a footnote.
Figure 1: GAR-catalyzed PRA Conversion Scheme

Figure 2: GAR-catalyzed PRA Conversion Scheme
The James Brown Orchestra

Waymond Reed trumpet
Joe Dupars trumpet
Levi Rasbury trombone
Alfred “Pee Wee” Ellis alto saxophone
Maceo Parker tenor saxophone
Eldee Williams tenor saxophone
St. Clair Pinckney baritone saxophone
Jimmy Nolen guitar
Alphonso “Country” Kellum guitar
Bernard Odum bass
Clyde Stubblefield drums

Table 1: Album Statistics

| A-side: | Cold Sweat - Pt. 1 |
| B-side: | Cold Sweat - Pt. 2 |
| Format: | 7” (stereo) |
| Recorded at: | King Studios, Cincinnati, OH |
| Label | King Records |
| Writer: | James Brown, Alfred “Pee Wee” Ellis (his bandleader) |
| Producer: | James Brown |

• preceded by:
  “Papa’s Got a Brand New Bag” (1965) (#72)
  “I Got You (I Feel Good)” (1965) (#78)
  “It’s a Man’s Man’s Man’s World” (1966) (#123)

• followed by:
  “Say It Loud - I’m Black and I’m Proud” (1968) (#305)
  “Get Up (I Feel Like Being A) Sex Machine” (1970) (#326)

  (number is the song’s place on Rolling Stone Magazine’s 2004 list of the 500 greatest songs of all time)

• What the critics said:
  -Fred Wesley: I “was very unimpressed with [‘Cold Sweat’]…It only had one change, the words made no sense at all, and the bridge was musically incorrect.” (Fred Wesley Jr., Hit Me, Fred: Recollections of a Sideman (Durham: Duke University Press, 2002), 80.)

  -Dave Marsh: “the post-‘Cold Sweat’ de-emphasis of melody” was partly responsible for a “decline in the number of genuinely memorable songs” in the following years. (Dave Marsh, The Heart of Rock & Soul: The 1001 Greatest Singles Ever Made (New York: New American Library, 1989), 451.) [Sokal 96]
Table 1: Data for the BSA Curve For a Protein of Unknown Concentration

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<th>Composition (µL BSA + µL water)</th>
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<th>Absorbance (280 nm)</th>
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</table>

Lyrics

Ha!

I don’t care ha about your past
I just want ho our love to last dee
I don’t care darlin’ about your faults huh
I just want to satisfy your pulse

Oh

When you kiss me
When you mess me
Hold my hand
Make me understand

I break out - in a cold sweat

Ho! Uh! Ho!

I don’t care about your wants
I just wanna ha! tell ya about the does and don’ts
I don’t care about the way you treat me darlin’ ha!
I just want huh! to understand me honey

Oh

When you kiss me
And ya miss me
You hold me tight
Make everything all right

I break out - in a cold sweat heh!

Mercy on me
C’mon now
Brother
put it, put it where it’s at now
Aww
Let him have it

uh!

Awww!
1 Bibliographies

References
