

August 17, 1968 • Section 2

# Billboard

## THE WORLD OF SOUL

FEATURING:

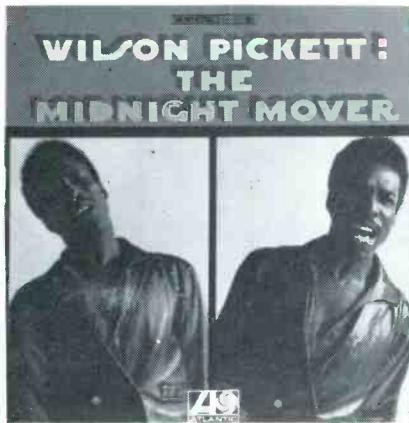
Top R&B Artists of 1968  
Top R&B Product of 1968  
Top R&B Labels of 1968  
R&B Year in Review  
R&B Artist Directory  
International Soul Reports



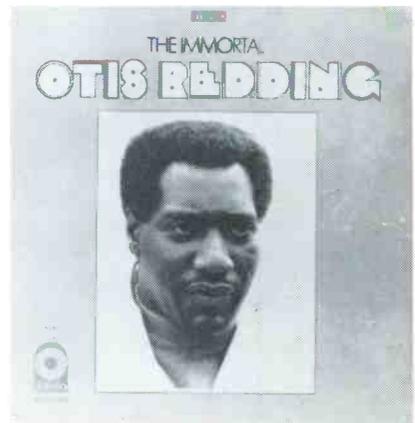
# THE HIT SOUND ATLANTIC



ARETHA FRANKLIN  
ARETHA NOW  
Atlantic SD 8186



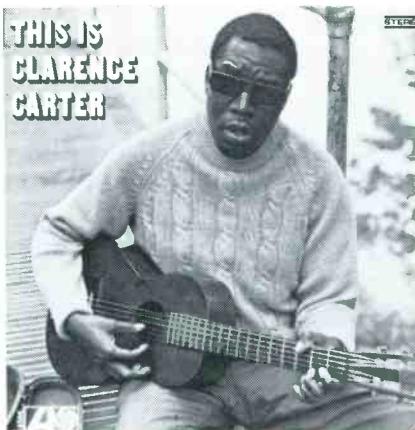
WILSON PICKETT  
THE MIDNIGHT MOVER  
Atlantic SD 8183



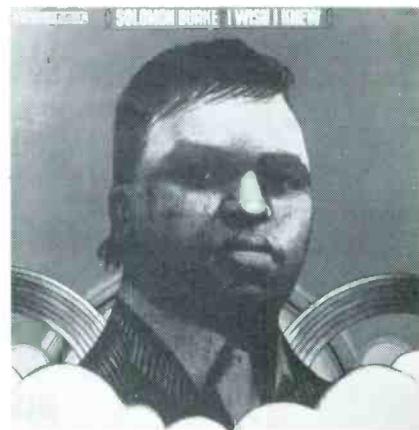
THE IMMORTAL OTIS REDDING  
Atco SD 33-252



THE SUPER HITS—VOL. 2  
Atlantic SD 8188

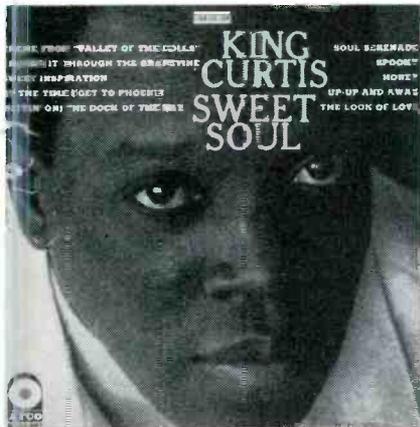


THIS IS  
CLARENCE CARTER  
Atlantic SD-8192

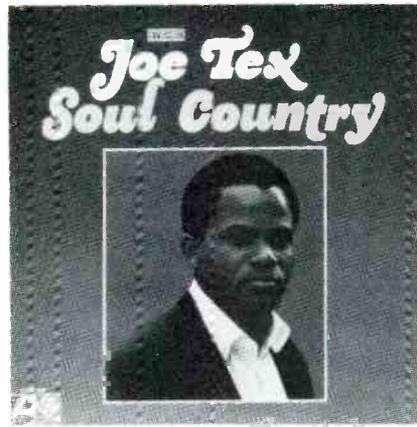


SOLOMON BURKE  
I WISH I KNEW  
Atlantic SD 8185

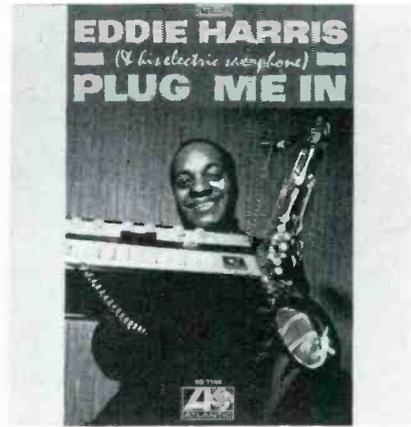
# OF SOUL ON ATCO



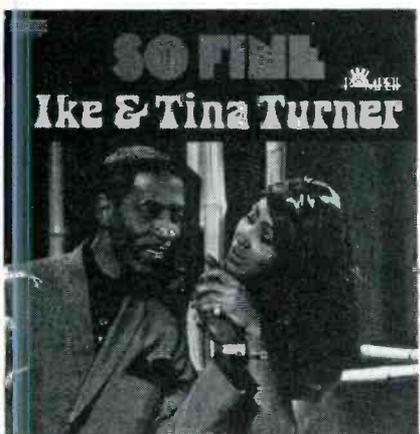
**KING CURTIS**  
**SWEET SOUL**  
Atco SD 33-247



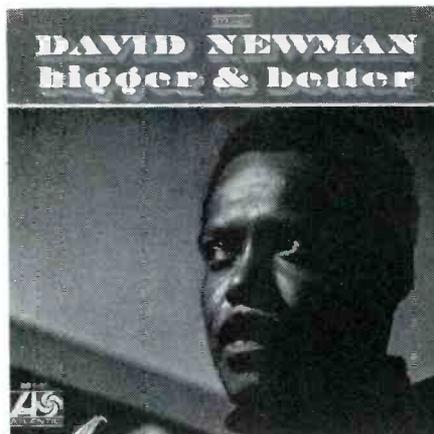
**JOE TEX**  
**SOUL COUNTRY**  
Atlantic SD 8187



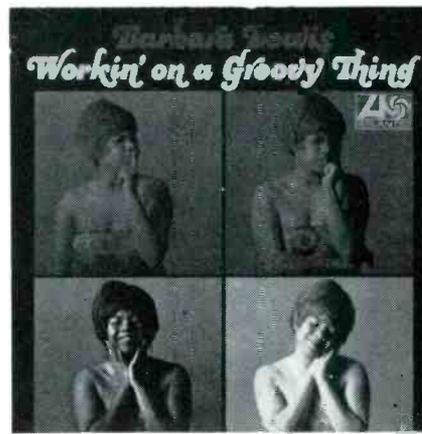
**EDDIE HARRIS**  
**PLUG ME IN**  
Atlantic SD 1506



**IKE & TINA TURNER**  
**SO FINE**  
Pompeii SD 6000



**DAVID NEWMAN**  
**BIGGER & BETTER**  
Atlantic SD 1505



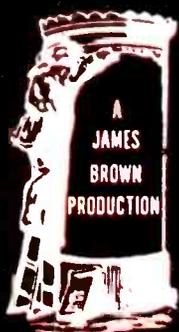
**BARBARA LEWIS**  
**WORKIN' ON A GROOVY THING**  
Atlantic SD 8173

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Vol. 80

No. 33



*Aretha Franklin*



*James Brown*



*The Temptations*



*Otis Redding*

# TOP R&B ARTISTS

## SINGLES

Pos. ARTIST (Label) (No. of Records on Chart)

- |  |  |
|--|--|
| <ol style="list-style-type: none"> <li>1. ARETHA FRANKLIN (Atlantic) (4)</li> <li>2. JAMES BROWN &amp; THE FAMOUS FLAMES (King) (6)</li> <li>3. TEMPTATIONS (Gordy) (4)</li> <li>4. OTIS REDDING (Volt) (2)</li> <li>5. MARVIN GAYE &amp; TAMMI TERRELL (Tamla) (3)</li> <li>6. IMPRESSIONS (ABC) (2)</li> <li>7. SMOKEY ROBINSON &amp; THE MIRACLES (Tamla) (2)</li> <li>8. WILSON PICKETT (Atlantic) (4)</li> <li>9. DELFONICS (Philly Groove, Moon Shot) (3)</li> <li>10. GLADYS KNIGHT &amp; THE PIPS (Soul) (2)</li> <li>11. HESITATIONS (Kapp) (2)</li> <li>12. ETTA JAMES (Cadet) (3)</li> <li>13. SAM &amp; DAVE (Stax) (3)</li> <li>14. SLY &amp; THE FAMILY STONE (Epic) (1)</li> <li>15. JOE TEX (Dial) (3)</li> <li>16. INTRUDERS (Gamble) (2)</li> <li>17. DIONNE WARWICK (Scepter) (3)</li> <li>18. SWEET INSPIRATIONS (Atlantic) (1)</li> <li>19. INEZ &amp; CHARLIE FOXX (Dynamo) (1)</li> <li>20. DELLS (Cadet) (3)</li> <li>21. WILLIE MITCHELL (Hi) (1)</li> <li>22. JERRY BUTLER (Mercury) (2)</li> <li>23. JOE SIMON (Sound Stage 7) (2)</li> <li>24. ARCHIE BELL &amp; THE DRELLS (Atlantic) (1)</li> <li>25. PERCY SLEDGE (Atlantic) (2)</li> </ol> | <ol style="list-style-type: none"> <li>26. RAY CHARLES (ABC) (2)</li> <li>27. MARVELETTES (Tamla) (1)</li> <li>28. LAURA LEE (Chess) (2)</li> <li>29. FANTASTIC JOHNNY C (Phil. L. A. of Soul) (2)</li> <li>30. BOBBY BLAND (Duke) (2)</li> <li>31. PEACHES &amp; HERB (Date) (3)</li> <li>32. ARTHUR CONLEY (Atco) (1)</li> <li>33. FIVE STAIRSTEPS &amp; CUBIE (Buddah) (2)</li> <li>34. FOUR TOPS (Motown) (2)</li> <li>35. JAMES CARR (Goldwax) (1)</li> <li>36. WILLIAM BELL (Stax) (2)</li> <li>37. MARTHA REEVES &amp; THE VANDELLAS (Gordy) (2)</li> <li>38. AL GREENE &amp; THE SOUL MATES (Hot Line) (1)</li> <li>39. MARVIN GAYE (Tamla) (1)</li> <li>40. B. B. KING (Bluesway) (1)</li> <li>41. ALBERT KING (Stax) (2)</li> <li>42. BARBARA MASON (Arctic) (1)</li> <li>43. STEVIE WONDER (Tamla) (1)</li> <li>44. MIRETTES (Revue) (1)</li> <li>45. MIGHTY MARVELOWS (ABC) (1)</li> <li>46. JR. WALKER &amp; THE ALL STARS (Soul) (1)</li> <li>47. JACKIE WILSON &amp; COUNT BASIE (Brunswick) (2)</li> <li>48. ESQUIRES (Bunky) (2)</li> <li>49. JOHNNY TAYLOR (Stax) (2)</li> <li>50. CLARENCE CARTER (Atlantic) (2)</li> </ol> |
|--|--|



Marvin Gaye



The Impressions



Smokey Robinson & the Miracles



Wilson Pickett

# OF 1968

## ALBUMS

Pos. ARTIST (Label) (No. of Records on Chart)

- |  |   |
|--|---|
| 1. TEMPTATIONS (Gordy) (4)                     | 25. ETTA JAMES (Cadet) (1)                      |
| 2. ARETHA FRANKLIN (Atlantic) (3)              | 26. MARVIN GAYE & TAMMI TERRELL (Tamla) (1)     |
| 3. DIONNE WARWICK (Scepter) (4)                | 27. CHAMBERS BROTHERS (Columbia) (1)            |
| 4. OTIS REDDING (Volt) (3)                     | 28. SWEET INSPIRATIONS (Atlantic) (1)           |
| 5. FOUR TOPS (Motown) (2)                      | 29. NANCY WILSON (Capitol) (2)                  |
| 6. JIMI HENDRIX EXPERIENCE (Reprise) (2)       | 30. BOOKER T & THE MG'S (Stax) (1)              |
| 7. WILSON PICKETT (Atlantic) (2)               | 31. FIVE STAIRSTEPS & CUBIE (Buddah) (1)        |
| 8. DIANA ROSS & THE SUPREMES (Motown) (2)      | 32. HUGH MASEKELA (Uni) (1)                     |
| 9. WES MONTGOMERY (A&M, Verve) (3)             | 33. SAM & DAVE (Stax) (1)                       |
| 10. SMOKEY ROBINSON & THE MIRACLES (Tamla) (2) | 34. SLY & THE FAMILY STONE (Epic) (1)           |
| 11. SOULFUL STRINGS (Cadet) (1)                | 35. RAMSEY LEWIS (Cadet) (2)                    |
| 12. FLIP WILSON (Atlantic) (2)                 | 36. STEVIE WONDER (Tamla) (1)                   |
| 13. BILL COSBY (Warner Bros.-Seven Arts) (3)   | 37. JACK McDUFF & DAVID NEWMAN (Atlantic)       |
| 14. GLADYS KNIGHT & THE PIPS (Soul) (2)        | 38. WILLIE MITCHELL (Hi)                        |
| 15. IMPRESSIONS (ABC) (1)                      | 39. SOUL SURVIVORS (Crimson) (1)                |
| 16. JAMES BROWN & THE FAMOUS FLAMES (King) (2) | 40. JOE SIMON (Sound Stage 7) (1)               |
| 17. LOU RAWLS (Capitol) (1)                    | 41. DRIFTERS (Atlantic) (1)                     |
| 18. EDDIE HARRIS (Atlantic) (1)                | 42. BOBBY BLAND (Duke) (1)                      |
| 19. JOE TEX (Atlantic) (1)                     | 43. JOHNNY MATHIS (Columbia) (1)                |
| 20. JIMMY SMITH (Verve) (1)                    | 44. JACKIE WILSON & COUNT BASIE (Brunswick) (1) |
| 21. RASCALS (Atlantic) (1)                     | 45. INTRUDERS (Gamble) (1)                      |
| 22. RAY CHARLES (ABC) (2)                      | 46. MOMS MABLEY (Mercury) (1)                   |
| 23. VANILLA FUDGE (Atco) (1)                   | 47. DELLS (Cadet) (1)                           |
| 24. MIRIAM MAKEBA (Reprise) (1)                | 48. PEACHES & HERB (Date) (1)                   |
|  | 49. CHECKMATES LTD. (Capitol) (1)               |
|  | 50. KING CURTIS & THE KINGPINS (Atco) (1)       |

# TOP R&B PRODUCT SINGLES

(Based on Billboard Charts Thru June 1)

- |  |   |
|--|---|
| Pos. TITLE—Artist (Label)  | Pos. TITLE—Artist (Label)   |
| 1. (Sittin' on the) DOCK OF THE BAY—Otis Redding (Volt)                      | 46. SHOW TIME—Detroit Emeralds (Ric Tic)                                  |
| 2. WE'RE A WINNER—Impressions (ABC)  | 47. HONEY CHILE—Martha Reeves & the Vandellas (Gordy)                     |
| 3. I WISH IT WOULD RAIN—Temptations (Gordy)                                  | 48. STOP—Howard Tate (Verve)  |
| 4. (Sweet Sweet Baby) SINCE YOU'VE BEEN GONE—Aretha Franklin (Atlantic)      | 49. SKINNY LEGS AND ALL—Joe Tex (Dial)                                    |
| 5. CHAIN OF FOOLS—Aretha Franklin (Atlantic)                                 | 50. WHAT IS THIS—Bobby Womack (Minit)                                     |
| 6. DANCE TO THE MUSIC—Sly & the Family Stone (Epic)                          | 51. SHE'S LOOKING GOOD—Wilson Pickett (Atlantic)                          |
| 7. LA LA MEANS I LOVE YOU—Delfonics (Philly Groove)                          | 52. FOREVER CAME TODAY—Diana Ross & the Supremes (Motown)                 |
| 8. I THANK YOU—Sam & Dave (Stax)   | 53. COLD FEET—Albert King (Stax)  |
| 9. I GOT THE FEELIN'—James Brown & the Famous Flames (King)                  | 54. DOES YOUR MAMA KNOW ABOUT ME—Bobby Taylor & the Vancouvers (Gordy)    |
| 10. SWEET INSPIRATION—Sweet Inspirations (Atlantic)                          | 55. I GOT A SURE THING—Ollie & the Nightingales (Stax)                    |
| 11. (1-2-3-4-5-6-7) COUNT THE DAYS—Inez & Charlie FOXX (Dynamo)              | 56. NO SAD SONGS—Joe Simon (Sound Stage 7)                                |
| 12. IF YOU CAN WANT—Smokey Robinson & the Miracles (Tamla)                   | 57. WALK AWAY RENEE—Four Tops (Motown)                                    |
| 13. SOUL SERENADE—Willie Mitchell (Hi)                                       | 58. SON OF HICKORY HOLLER'S TRAMP—O. C. Smith (Columbia)                  |
| 14. COWBOYS TO GIRLS—Intruders (Gamble)                                      | 59. I'M GONNA MAKE YOU LOVE ME—Madeline Bell (Philips)                    |
| 15. TIGHTEN UP—Archie Bell & the Drells (Atlantic)                           | 60. BOOGALOO DOWN BROADWAY—Fantastic Johnny C. (Phil-L.A. of Soul)        |
| 16. THERE WAS A TIME—James Brown & the Famous Flames (King)                  | 61. LOOKING FOR A FOX—Clarence Carter (Atlantic)                          |
| 17. IF I COULD BUILD MY WORLD AROUND YOU—Marvin Gaye & Tammi Terrell (Tamla) | 62. PICK UP THE PIECES—Carla Thomas (Stax)                                |
| 18. END OF OUR ROAD—Gladys Knight & the Pips (Soul)                          | 63. WOMAN WITH THE BLUES—Lamp Sisters (Duke)                              |
| 19. MY BABY MUST BE A MAGICIAN—Marvelettes (Tamla)                           | 64. LOVEY DOVEY—Otis and Carla (Stax)                                     |
| 20. BORN FREE—Hesitations (Kapp)   | 65. FUNKY WALK Part I—Dyke & the Blazers (Original Sound)                 |
| 21. TAKE TIME TO KNOW HER—Percy Sledge (Atlantic)                            | 66. AIN'T NOTHING LIKE THE REAL THING—Marvin Gaye & Tammi Terrell (Tamla) |
| 22. FUNKY STREET—Arthur Conley (Atco)  | 67. (You Keep Me) HANGIN' ON—Joe Simon (Sound Stage 7)                    |
| 23. I SECOND THAT EMOTION—Smokey Robinson & the Miracles (Tamla)             | 68. AS LONG AS I GOT YOU—Laura Lee (Chess)                                |
| 24. MAN NEEDS A WOMAN—James Carr (Goldwax)                                   | 69. IF THIS WORLD WERE MINE—Marvin Gaye & Tammi Terrell (Tamla)           |
| 25. I CAN'T STAND MYSELF—James Brown & the Famous Flames (King)              | 70. A MILLION TO ONE—Five Stairsteps & Cubie (Buddah)                     |
| 26. (Theme From) VALLEY OF THE DOLLS—Dionne Warwick (Scepter)                | 71. TRIBUTE TO A KING—William Bell (Stax)                                 |
| 27. BACK UP TRAIN—Al Greene & the Soul Mates (Hot Line)                      | 72. CROSS MY HEART—Billy Stewart (Chess)                                  |
| 28. TELL MAMA—Etta James (Cadet)   | 73. SHOW ME THE WAY TO GO HOME—Gene Chandler & Barbara Acklin (Brunswick) |
| 29. AIN'T NO WAY—Aretha Franklin (Atlantic)                                  | 74. JEALOUS LOVE—Wilson Pickett (Atlantic)                                |
| 30. LOST—Jerry Butler (Mercury)  | 75. UPTIGHT GOOD MAN—Laura Lee (Chess)                                    |
| 31. DRIFTING BLUES—Bobby Bland (Duke)  | 76. FUNKY WAY—Calvin Arnold (Venture)                                     |
| 32. YOU—Marvin Gaye (Tamla)  | 77. HOLD ON—Radiants (Chess)  |
| 33. PAYING THE COST TO BE THE BOSS—B. B. KING (Bluesway)                     | 78. MELLOW MOONLIGHT—Leon Haywood (Decca)                                 |
| 34. OH, HOW IT HURTS—Barbara Mason (Arctic)                                  | 79. AND GET AWAY—Esquires (Bunky)   |
| 35. SHOO-BE-DOO-BE-DOO-DA-DAY—Stevie Wonder (Tamla)                          | 80. TEN COMMANDMENTS OF LOVE—Peaches & Herb (Date)                        |
| 36. I HEARD IT THROUGH THE GRAPEVINE—Gladys Knight & the Pips (Soul)         | 81. I'LL BE SWEETER TOMORROW—O'Jays (Bell)                                |
| 37. IN THE MIDNIGHT HOUR—Mirettes (Revue)                                    | 82. TWO LITTLE KIDS—Peaches & Herb (Date)                                 |
| 38. THAT'S A LIE—Ray Charles (ABC)   | 83. LOVER'S HOLIDAY—Peggy Scott & Jo Jo Benson (SSS Int'l)                |
| 39. IN THE MORNING—Mighty Marvelows (ABC)                                    | 84. FOR YOUR PRECIOUS LOVE—Jackie Wilson & Count Basie (Brunswick)        |
| 40. I'M IN LOVE—Wilson Pickett (Atlantic)                                    | 85. GOT WHAT YOU NEED—Fantastic Johnny C. (Phil-L.A. of Soul)             |
| 41. COME SEE ABOUT ME—Jr. Walker & the All Stars (Soul)                      | 86. OH, I'LL NEVER BE THE SAME—Young Hearts (Minit)                       |
| 42. THERE IS—Dells (Cadet)   | 87. SOMETHING'S MISSING—5 Stairsteps & Cubie (Buddah)                     |
| 43. SECURITY—Etta James (Cadet)  | 88. WE'RE ROLLING ON—Impressions (ABC)                                    |
| 44. IMPOSSIBLE DREAM—Hesitations (Kapp)                                      | 89. GET-E-UP (The Horse)—Preparations (Heart & Soul)                      |
| 45. MEN ARE GETTIN' SCARCE—Joe Tex (Dial)                                    |   |

# OF 1968

- Pos. TITLE—Artist (Label)
90. EVERYDAY WILL BE A HOLIDAY—William Bell (Stax)
  91. NEXT TIME—Johnny Taylor (Stax)
  92. HAPPY SONG (Dum Dum)—Otis Redding (Volt)
  93. HAVE A LITTLE MERCY—Jean Wells (Calla)
  94. DO WHAT YOU GOTTA DO—Al Wilson (Soul City)
  95. BABY YOU GOT IT—Brenton Wood (Double Shot)

- Pos. TITLE—Artist (Label)
96. NOBODY—Kim Weston (MGM)
  97. I TRULY TRULY BELIEVE—Temptations (Gordy)
  98. PIECE OF MY HEART—Erma Franklin (Shout)
  99. I WISH I KNEW (HOW IT WOULD FEEL TO BE FREE)—Solomon Burke (Atlantic)
  100. I GUESS THAT DON'T MAKE ME A LOSER—Brothers of Soul (Boo)

## Artists Appearing On R&B Singles Chart For First Time

- Pos. ARTIST (Label) (No. of Records)
1. DELFONICS (Philly Groove, Moon Shot) (3)
  2. SLY AND THE FAMILY STONE (Epic) (1)
  3. WILLIE MITCHELL (Hi) (1)
  4. ARCHIE BELL AND THE DRELLS (Atlantic) (1)

- Pos. ARTIST (Label) (No. of Records)
5. MIRETTES (Revue) (1)
  6. MIGHTY MARVELOWS (ABC) (1)
  7. CLARENCE CARTER (Atlantic) (2)

## ALBUMS

(Based on Billboard Charts Thru June 1)

- Pos. TITLE—Artist (Label)
1. IN A MELLOW MOOD—Temptations (Gordy)
  2. LADY SOUL—Aretha Franklin (Atlantic)
  3. HISTORY OF OTIS REDDING (Volt)
  4. DIANA ROSS & THE SUPREMES GREATEST HITS (Motown)
  5. GROOVIN' WITH THE SOULFUL STRINGS (Cadet)
  6. A DAY IN THE LIFE—Wes Montgomery (A&M)
  7. DIONNE WARWICK'S GOLDEN HITS, Part I (Scepter)
  8. FOUR TOPS GREATEST HITS (Motown)
  9. TEMPTATIONS GREATEST HITS (Gordy)
  10. ARE YOU EXPERIENCED—Jimi Hendrix Experience (Reprise)
  11. BEST OF WILSON PICKETT (Atlantic)
  12. REACH OUT—Four Tops (Motown)
  13. COWBOYS AND COLORED PEOPLE—Flip Wilson (Atlantic)
  14. SMOKEY ROBINSON & THE MIRACLES GREATEST HITS, VOL. 2 (Tamla)
  15. I'M IN LOVE—Wilson Pickett (Atlantic)
  16. AXIS: BOLD AS LOVE—Jimi Hendrix Experience (Reprise)
  17. WE'RE A WINNER—Impressions (ABC)
  18. EVERYBODY NEEDS LOVE—Gladys Knight & the Pips (Soul)
  19. I NEVER LOVED A MAN THE WAY I LOVE YOU—Aretha Franklin (Atlantic)
  20. VALLEY OF THE DOLLS—Dionne Warwick (Scepter)
  21. DOCK OF THE BAY—Otis Redding (Volt)
  22. FEELIN' GOOD—Lou Rawls (Capitol)
  23. THE ELECTRIFYING EDDIE HARRIS (Atlantic)
  24. LIVE AND LIVELY—Joe Tex (Atlantic)
  25. RESPECT—Jimmy Smith (Verve)
  26. ONCE UPON A DREAM—Rascals (Atlantic)

- Pos. TITLE—Artist (Label)
27. I CAN'T STAND MYSELF WHEN YOU TOUCH ME—James Brown & the Famous Flames (King)
  28. THE BEAT GOES ON—Vanilla Fudge (Atco)
  29. PATA, PATA—Miriam Makeba (Reprise)
  30. ARETHA ARRIVES—Aretha Franklin (Atlantic)
  31. TELL MAMA—Etta James (Cadet)
  32. HERE WHERE THERE IS LOVE—Dionne Warwick (Scepter)
  33. MAKE IT HAPPEN—Smokey Robinson & the Miracles (Tamla)
  34. MARVIN GAYE & TAMMI TERRELL UNITED (Tamla)
  35. JAMES BROWN PRESENTS HIS SHOW OF TOMORROW—Various Artists (King)
  36. THE TIME HAS COME—Chambers Brothers (Columbia)
  37. SWEET INSPIRATIONS (Atlantic)
  38. WITH A LOT OF SOUL—Temptations (Gordy)
  39. THE GOOD, THE BAD & THE UGLY—Soundtrack (United Artists)
  40. TO RUSSELL, MY BROTHER, WHOM I SLEPT WITH—Bill Cosby (Warner Bros.-Seven Arts)
  41. DOIN' OUR THING—Booker T & the MG's (Stax)
  42. OUR FAMILY PORTRAIT—5 Stairsteps & Cubie (Buddah)
  43. HUGH MASEKELA IS ALIVE AND WELL AT THE WHISKEY (Uni)
  44. THIS IS SOUL—Various Artists (Atlantic)
  45. PORTRAIT OF RAY—Ray Charles (ABC)
  46. SOUL MEN—Sam & Dave (Stax)
  47. WELCOME TO MY LOVE—Nancy Wilson (Capitol)
  48. OTIS REDDING LIVE IN EUROPE (Volt)
  49. COLLECTION OF 16 ORIGINAL HITS, VOL. 8—Various Artists (Motown)
  50. REFLECTIONS—Diana Ross & the Supremes (Motown)

## Artists Appearing On R&B Album Chart For First Time

- Pos. ARTIST (Label) (No. of Records)
1. FLIP WILSON (Atlantic) (2)
  2. EDDIE HARRIS (Atlantic) (1)
  3. VANILLA FUDGE (Atco) (1)
  4. CHAMBERS BROTHERS (Columbia) (1)
  5. SWEET INSPIRATIONS (Atlantic) (1)
  6. 5 STAIRSTEPS & CUBIE (Buddah) (1)

- Pos. ARTIST (Label) (No. of Records)
7. HUGH MASEKELA (Uni) (1)
  8. SLY & THE FAMILY STONE (Epic) (1)
  9. WILLIE MITCHELL (Hi) (1)
  10. SOUL SURVIVORS (Crimson) (1)
  11. JOE SIMON (Sound Stage 7) (1)
  12. INTRUDERS (Gamble) (1)
  13. CHECKMATES LTD. (Capitol) (1)

# TOP R&B LABELS OF 1968

(Based on Billboard Charts Thru June 1)

## SINGLES

Pos. LABEL (No. of Records on Chart)

1. ATLANTIC (22)
2. TAMLA (9)
3. STAX (12)
4. ABC (7)
5. GORDY (8)
6. KING (6)
7. CADET (7)
8. SOUL (4)
9. VOLT (3)
10. CHESS (5)
11. DUKE (4)
12. KAPP (2)
13. EPIC (2)
14. PHILLY GROOVE (2)
15. MOTOWN (3)
16. GAMBLE (3)
17. PHIL-L.A. OF SOUL (3)
18. DIAL (3)
19. SCEPTER (3)
20. BRUNSWICK (4)
21. ATCO (4)
22. DYNAMO (1)
23. RIC TIC (3)
24. HI (1)
25. MERCURY (2)

## ALBUMS

Pos. LABEL (No. of Records on Chart)

1. ATLANTIC (21)
2. MOTOWN (6)
3. GORDY (6)
4. SCEPTER (4)
5. REPRISE (3)
6. VOLT (3)
7. TAMLA (4)
8. CADET (5)
9. ABC (3)
10. A&M (3)
11. CAPITOL (5)
12. KING (3)
13. WARNER BROS.-SEVEN  
ARTS (3)
14. SOUL (2)
15. VERVE (2)
16. STAX (2)
17. COLUMBIA (3)
18. ATCO (2)
19. UNITED ARTISTS (1)
20. BUDDAH (1)
21. UNI (1)
22. EPIC (1)
23. 20th CENTURY-FOX (1)
24. MERCURY (3)
25. HI (1)
26. CRIMSON (1)
27. SOUND STAGE 7 (1)
28. DUKE (1)
29. FONTANA (1)
30. BRUNSWICK (1)

# *The Motown® Sound*

*The Sound of Young America™*



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As Presented by America's Most Popular Recording and Performing Artists

DIANA ROSS & THE SUPREMES · THE FOUR TOPS · THE  
TEMPTATIONS · MARTHA REEVES & THE VANDELLAS · STEVIE  
WONDER · SMOKEY ROBINSON & THE MIRACLES · MARVIN  
GAYE · GLADYS KNIGHT & THE PIPS · JR. WALKER & THE  
ALL STARS · THE MARVELETTES · JIMMY RUFFIN · SHORTY  
LONG · BILLY ECKSTINE · BARBARA McNAIR · CHUCK JACKSON  
· THE ISLEY BROTHERS · CHRIS CLARK · BRENDA HOLLOWAY  
· THE COUNTOURS · THE SPINNERS · TAMMI TERRELL · THE  
MONITORS · THE ELGINS · THE VELVELETTES · BOBBY  
TAYLOR & THE VANCOUVERS · EDWIN STARR · RITA WRIGHT  
· BARBARA RANDOLPH · THE MESSENGERS · THE ORIGINALS  
· R. DEAN TAYLOR

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**MOTOWN**  
RECORD CORPORATION  
*The Sound of Young America®*



Aretha Franklin



Marvin Gaye



Smoky Robinson



Arthur Conley



Martha and the Vandellas



James Brown



King Curtis



Carla Thomas



Dionne Warwick



Wilson Pickett

# THE R&B YEAR IN REVIEW

The year 1967 saw soul music become the most powerful force on the pop music scene. Soul music swept everything before it, dominating the best-selling charts throughout the year. Hit r&b records also became hits in the pop field during the year, and soul artists enjoyed unprecedented popularity on records, in nightclubs and on concert tours. The impact that soul music made in the United States during the year also took place in Europe where soul artists were embraced, welcomed and treated as visiting royalty. And soul records became best sellers in England, France, Holland, Belgium, Italy, Germany, the Scandinavian countries and even Spain.

It was also the year of Aretha Franklin. The dynamic singer, after five years of waiting in the wings, came into her own soon after joining Atlantic Records. In one short year she came through with four million-selling records. "I Never Loved a Man the Way I Love You," "Respect," "Baby I Love You," and "Chain of Fools," all produced by Atlantic's executive vice-president, Jerry Wexler.

She continued her sensational winning streak with another million-selling single in 1968, "Since You've Been Gone." Her first Atlantic album, "I Never Loved a Man," passed the \$1 million mark in sales within a few months after release.

Aretha's sensational year elevated her to the very top rank of today's singers. By the end of the year she had won every music business poll, winning awards from Billboard, the National Association of Television and Radio Announcers (NATRA), the National Association of Music Merchants (NAMM) and the National Academy of Recording Arts & Sciences (NARAS), in addition to four gold records. Practically every important magazine, including Time and Newsweek, named her a tremendous year.

The year also saw the rise of Otis Redding, who won a

huge following everywhere both as a singer and as a man. The world-wide fame that had eluded Otis during his lifetime was achieved after his death, when his single record of "Dock of the Bay" became a million-seller in this country and a No. 1 hit in many other countries of the world.

In addition to Aretha and Otis, many other artists made 1967 a memorable year for soul music. James Brown continued his noteworthy hit string with a flock of best-selling singles and albums and reinforced his position as the hottest act on the one-nighter and concert circuit. Wilson Pickett, Jackie Wilson, Joe Tex, the Four Tops, Lou Rawls, Percy Sledge, Dionne Warwick, Stevie Wonder, Sam & Dave, the Supremes, Arthur Conley, the Temptations, Martha & the Vandellas, the Marvelettes, Peaches & Herb, Gladys Knight & the Pips, and James & Bobby Purify are among the major names in the soul field whose records continually hit the top area of the r&b and pop charts. Among the traditional blues singers, Jimmy Reed, Bobby Bland, B. B. King, Bo Diddley, Little Richard, Lowell Fulson and Albert King stood out again in 1967 as they have for many years.

There were many, many big soul records during 1967. More perhaps than usual, possibly because the consumer's insatiable demand for soul records helped many more singles break through. Artists with best-selling soul disks in 1967 included Aretha Franklin, James Brown, Wilson Pickett, Aaron Neville, Arthur Conley, Booker T & The MG's, Peaches & Herb, Lou Rawls, the Bar-Kays, Dionne Warwick, Oscar Toney Jr., Stevie Wonder, the Parliaments, Gladys Knight, Betty Swan, Marvin Gaye & Tammi Terrell, the Soul Survivors, the Box Tops, Bill Cosby, Miriam Makeba, Joe Simon, Martha & the Vandellas, Joe Tex, Etta James, Smokey Robinson & the Miracles, Al Greene, Otis Redding, Syl Johnson, the Temptations, the Supremes, Ruby Andrew, the Esquires, Sam & Dave, King Curtis, James & Bobby Purify, Percy Sledge, Jackie Wilson, the Marvelettes, B. B. King, Bobby Bland, Bo Diddley, Little Richard, Lowell Fulson, Albert King, Clarence Carter, the Four Tops and Cannonball Adderley.

Of the record companies specializing in soul disks Atlantic Records, with the Stax/Volt and Dial labels included, led the field with chart singles and LP's. The Tamla-Motown-Soul labels were also mighty strong throughout the year. Other key labels with big soul hits in 1967 included Brunswick, Chess-Checker, King, Bell-Amy-Mala, Soul City, Epic, Buddah, ABC, Mercury, Verve, Dynamo, Monument-Sound Stage 7, and Minit. A great number of soul records released by these important soul labels last year became million-sellers.

A further indication of the importance of soul music during 1967 can be gleaned from the tremendous grosses racked up by r&b performers on summer one-nighter tours. Last year, a one-nighter show with the late Otis Redding and other top acts grossed close to \$500,000 for 50 dates, a figure that is sensational in any music circle. Tours of U. S. soul artists in Europe have also met with solid success at the box office. Last year the Stax-Volt show, which starred Otis Redding, Carla Thomas, Eddie Floyd, Arthur Conley, Booker T & the MG's, and the Mar-Keys, turned into one of the hottest shows to ever tour England and the Continent. Just a few months ago Aretha Franklin set new box-office records on a whirlwind concert tour of Europe.

As big as soul music was in 1967, 1968 is shaping up as an even bigger year for r&b. Sales of soul records are up and soul artists are in bigger demand, not only for concert and club dates, but also for appearances on top-rated TV shows. As Atlantic's Jerry Wexler put it in Time magazine last year, "The Soul Sound is the most pervasive pop music tide in years."



The Supremes



Joe Tex



The Four Tops



James Brown



Stevie Wonder



The Temptations



The Marvelettes



Sam and Dave



Bo Diddley



Top names mean full houses at the Palace of Soul.

# THE PALACE OF SOUL

By Kristin White

Back in the Thirties, Harlem's Apollo Theatre was known as "The Big Top," while its sister theater, the Harlem Opera House, was nicknamed, "The Side Show."

Today, the Harlem Opera House is a bowling alley, but to the people of Harlem, to the world at large, and to the r&b record industry, the Apollo still represents "The Big Top." The Apollo, of course, is not the only showcase in the world for r&b talent, but then La Scala is not the only opera house in the world, The Howard Theatre, in Washington, and the Royal, in Baltimore, for example, offer acts of top caliber to their local audiences. But to those who love the music of America's black people, to those who make it and to those who market it, the Apollo is the one that counts.

"We depend almost exclusively on recording acts," declares Bob Schiffman, resident manager of the Apollo, who governs its operations, policies, and bookings. "We put most shows together ourselves, relying on the guidance

of deejays from the r&b stations in New York and New Jersey — they tell us what's happening and what's about to happen. Because it's the records that make each show an important commodity."

Sometimes, however, Apollo shows are co-ordinated by record companies directly, as was the case with the recent Atlantic-Atco-Stax show, which featured Ben E. King, Solomon Burke, Dee Dee Sharp, and the Sweet Inspirations. In the past, similar shows were packaged by Motown, but, as Schiffman laments, it's an exception nowadays for the Supremes, the Temptations, Martha and the Vandellas, Smokey Robinson and the Miracle and other Motown acts to be available simultaneously.

"Availability is the major problem," says Schiffman. "We're in a position to buy almost anyone, but nowadays we have to compete with, for example, the college concert circuit."

"So, because we can't always compete on a financial

basis, we try to make it as attractive as possible for a performer to come to the Apollo. We do a first-class promotion, a first-class presentation of the artist, and while they're here, we give them the first-class treatment."

The promotion of an artist by the Apollo includes not only the expected radio spots and newspaper ads, but an additional direct mail campaign to the Apollo's own 10,000-name list in the case of a major artist such as Nancy Wilson or Dionne Warwick. The theater may spend as much as \$7,000 in advertising, publicity, and promotion for a show.

In addition, there are tie-ins with Harlem record shops, close co-operation with record company promotion departments — even occasional fashion shows and window displays by local merchants.

Even a non-r&b artist would find much in the Apollo's presentation to envy, and for an r&b act the conditions come close to ideal. To begin with, the Apollo, built in 1913 as a legitimate theater, was designed for live performances, not for movie exhibition. Instead of putting the audience on one main floor and one balcony, spreading it thinly with the rear seats far removed from the stage, the builders put in a second balcony. Thus, though some of the Apollo's 1,800 seats are set high above the stage, none are really removed from it, and the theater is surprisingly intimate and congenial in feeling. This may have something to do with the famed warmth and enthusiasm of Apollo audiences, and the affection the performers feel for them.

Acoustics in the Apollo are much better than average to begin with, and the performer is assisted by a sound system surpassing those in most New York theaters. It includes echo and reverberation — so a recording artist can be made to sound like his records when performing live.

Lighting at the Apollo is less sophisticated than the sound system, which is probably just as well, since the acts themselves are interesting to look at and overly "creative" lighting could be a needless distraction. A "translator" — to make the lights flash simultaneously with the rhythm of the vocals has been added, and shifting kaleidoscoping patterns can be projected against the screen at the rear of the stage, but both of these elements of psychedelia are used with discretion.

Another factor in the Apollo's "first-class presentation" is the Reuben Phillips Orchestra, which has been accompanying performers at the Apollo since 1953. Some artists bring their own accompaniment, of course, but most prefer to work with the thoroughly professional Phillips band, which is as suave and precise in following an uncertain amateur performer as they are in playing from the charts provided by a headlining superstar. The musicians-in-residence have had a dazzling variety of experience themselves, from nitty-gritty r&b to playing in churches to serious study at music conservatories, and sound as if they could do as well accompanying Leontyne Price as Aretha Franklin.

The "first-class treatment" of its performers is a mixture of psychology, showmanship, and business savvy. Dressing rooms, for instance, were recently remodeled, although the old ones were probably more adequate than those in most U. S. theaters. "We cater to everybody who performs at the Apollo," says Schiffman. "We try to make them feel like 'queen for a day.'" And in the case of the superstars, their schedule is cut to two shows a day, omitting the afternoon performance.

Even with the percentage of the house receipts that some major performers get, a week at the Apollo is still a far financial cry from a week in Las Vegas for a major recording star, and prima-donna treatment alone is not what makes it worth-while. Schiffman notes a change

in the attitudes of black artists which has made them more willing to play the Apollo in the past few years.

"Ten years ago, most of the rising artists from the black community wanted to get out, and ran like thieves, not wanting to look back," Schiffman observes. "Now, with all the tragic world and domestic crises, the growing 'black consciousness' of the successful artist makes him want to go back to the community and perform for the people who were instrumental in putting him where he is.

"To go hear Lou Rawls at the Royal Box and it can cost a hundred dollars for the evening. How many people in Harlem can afford that? But for \$2 in the afternoon or \$3 at night, they can come here and hear the same talent on their home ground."

There are those who say that the down-home ambiance of the Apollo brings out a better performance than can be heard in a posh club with an affluent white crowd. R&b, the blues, and gospel music are immediate, people-to-people lines of communication, and when preacher Solomon Burke does "I Wish I Knew How It Would Feel to Be Free," he can be sure that the Apollo people will be on his wave length.

The Apollo prides itself on its success, on its reputation, on being well-managed and well-staffed. It is aware, however, that it serves other functions in the community besides offering entertainment to the public and providing employment for 50-odd people.

It is Frank Schiffman, father of Bob, and founder of the Apollo in its present form, who is most keenly aware of this. The son of Austrian immigrant parents, Schiffman joined with Lou Brecher to take over the Harlem Opera House in the early 1920's, and extended the operations to include other theaters in the area. This was at the time when Harlem began its transition from a genteel white area to a virtually 100 per cent Negro community.

"We were faced with the choice of selling out or staying, and we decided to stay. That meant we had to offer the people in the community what they wanted," the older Schiffman recalls. "There was pressure on us to exploit these people . . . people outside Harlem wanted us to do burlesque shows with colored girls. We wouldn't have any part of that."

In fact, Schiffman wanted no part of Negro performers who traded on putting down their own race. "I

*(Continued on page 18)*



*Gospel groups are always Apollo favorites.*



*Inez and Charlie Foxx were headlines this June.*

*(Continued from page 17)*

argued and argued with them to convince them it wasn't necessary to do their routines in blackface and tattered clothes," he said.

"What we wanted to offer was quality entertainment at a price the people could afford," he explained. "And as a businessman, I wanted to become part of the life of the community, as it was changing." The history of the Apollo is studded with "Benefit Nights," for local and national causes, presenting artists who do not regularly appear at the Apollo, such as Peggy Lee, Tony Bennett, Harry Belafonte, and Sammy Davis Jr. The Apollo staged a benefit for the widow of the slain Black Muslim leader, Malcolm X.

Tributes from Martin Luther King Jr., Sen. Robert Kennedy, Adam Clayton Powell, and the mayors of New York testify to the role the Apollo has played in the community life of Harlem over the years. "We've always

felt we belonged here," says Schiffman. "We were never a part of a circuit; we've always managed the theater directly, with total application to the work. We feel accepted."

The Apollo's long good-citizenship record and its interest in the life of the people of Harlem have paid off handsomely during the past few years of racial unrest. It is one of the few white-owned businesses in Harlem to have escaped completely harassment and antagonism.

Schiffman disclaims that his policies for the Apollo sprang from either idealism or the profit motive. "It was something I wanted to do as a human being," he says quietly. "You don't always do things just for profit. I wanted to be part of the mainstream of the community, and I also felt it was good business. The ability to touch people's lives is one of the dividends of being in this business. Don't you sometimes do things because you just want to do them?"



# They get down to the nitty-gritty.

Nina Simone, José Feliciano,  
Margie Day, The Loading Zone, Kenny Fox,  
The Devonnnes, The Pazant Brothers.

# RCA

# PIANO BLUES

Jelly Roll Morton



Jimmy Yancey



Fats Waller



By Arnold Shaw

It was not until 1936 and later that the white world of record buyers and nightclub goers became conversant with the type of piano blues known as boogie woogie. In that year, John Henry Hammond succeeded in locating a Kentucky-born pianist named Meade Lux Lewis in a suburb of Chicago. The 88'er was not polishing the ivories but washing cars in a garage. Hammond had been searching for Lewis as the result of a record released by Paramount Records in 1928-1929. It was the impressionistic "Honky Tonk Train Blues" composed and played by Lewis. The record had been cut during the Roaring Twenties at the peak of the era of classic blues when Bessie Smith and other great female blues-shouters were in their prime. Hammond brought Lewis to New York and persuaded Barney Josephson, an ex-shoe salesman, to book the driving pianist in his newly opened Greenwich Village club, Cafe Society Downtown. Meade Lux Lewis' propulsive piano projections were aided and enhanced by the collaboration of two other boogie pianists, Albert Ammons and Pete Johnson, who appeared with him at the club and made records with him.

Within a matter of years, echoes of the eight-to-the-bar sound of boogie woogie were booming through Tin Pan Alley. During 1940-1941 pop singers included titles such as "Boogie Woogie Bugle Boy," "Boog It," "Boogie Woogie Stomp," "Rhumboogie" and "Beat Me Daddy Eight to the Bar," the biggest of them all. There was even a nonsense children's ditty called "The Boogie Woogie Piggly."

Long before the white world found appeal and excitement in the form and sound, Boogie was a ghetto art that enjoyed a great vogue in the 1920's. Negroes did not have to wait for the Great Depression to suffer economic deprivation. In Harlem, on Chicago's South Side and in other segregated communities, rent parties were an established procedure for raising the landlord's monthly tab. Friends and neighbors brought food and liquid refreshment, and made a voluntary monetary contribution. The hosts supplied the entertainment, generally in the form of performers at the upright who "played for their suppers."

Historians differentiate Chicago and Harlem rent-raisers in terms of their piano styles. The Harlemites tended to be "stride" pianists, using a pumping left hand in the manner of ragtime and such performers as James P. Johnson, Willie (The Lion) Smith, Luckey Roberts and young Duke Ellington. The Chicagoans bounced to the beat of boogie woogie. At the height of the eight-to-the-bar craze, Fats Waller reportedly said: "The fad of boogie piano is burning itself out fast. Why? Because it's too monotonous — it all sounds the same." Apparently, the

striders regarded their style as superior and looked with condescension at the form that employed a rigid bass ostinato of eight notes, a 12-bar sequence of three simple chords (I-IV-V-I), and a limited, if blues-inflected, melodic line. Unquestionably, none of the outstanding boogie pianists attained the stature, artistry or keyboard mastery of James P., Fats or Art Tatum, three of Harlem's great stride performers. But comparison is pointless since boogie piano is, like jazz and country blues, a folk style originated and developed by men who did not think of themselves primarily as professional musicians while stride piano is an art form perfected by dedicated professionals. Regardless, Chicago became the center of boogie woogie in the '20's, drawing practitioners of the style from Memphis, St. Louis, Kansas City and as far south as Texas.

Among those who claimed credit for inventing the name of the style was Charles (Cow Cow) Davenport, who came to Chicago from Alabama early in 1920 and whose name is derived from the words of "Cow Cow Blues," a song he wrote about the cowcatcher of a railroad train. Noting that the devil was known colloquially as the "boogie man," Davenport explained that the music derived its title from the dives, the honky-tonks and devil haunts in which it originated and flourished. Davenport also claimed that he inspired Pinetop Smith whose role in naming the style is difficult to question.

Another claimant is Jimmy Yancey, originally a tap dancer, who quit vaudeville in 1915 and worked as a grounds keeper for the White Sox until the boogie craze of the late '30's led to his rediscovery and to his making his first recordings. Not unlike Jelly Roll Morton, who simply said, "I invented jazz," Yancey announced on a "We, The People" broadcast after his rediscovery: "I invented boogie woogie." Certainly, Yancey was responsible for the creation of one of the most-used boogie woogie bass figures and for inspiring a number of the best-known boogie pianists, including Meade Lux Lewis who popularized the figure in "Yancey's Special."

The man who might well claim that he named the style is Clarence (Pinetop) Smith, for it was on one of his Brunswick recordings that the word first occurs: "Pinetop's Boogie-Woogie." The disk not only exemplifies all the characteristics that we have come to associate with the form; it contains "instructions" on how to dance to the eight-to-the-bar beat:

An' when I say "stop" — Don't move

An' when I say "git it":

I want all of you to do a boogie woogie.

Not very explicit, to be sure. But Pinetop's opportunity

Pete Johnson



Albert Ammons



Earl Hines



to clarify was unexpectedly cut short when, like the famous Cuban drummer Chano Pozo, he was shot in a dance hall and under similar circumstances: a dispute about a girl. But some accounts suggest that the man who slept all day and worked clubs all night, might just have been an innocent bystander.

Of course, the sources of the style go farther back in time than any of the men who claimed or could have claimed naming it. Leadbelly, the famous country blues singer and writer of "Goodbye Irene," asserted that he heard boogie played around Texas at the turn of the century. Jelly Roll Morton claimed that he heard it played about the same time around Donaldsville, Tex., by Buddy Bertrand, whose "Crazy Chord Rag" he tried to reconstruct in his Library of Congress recordings. The Father of the Blues, W. C. Handy, named three pianists whom he heard playing the style in Memphis about 1910, Sonny Butts, Seymour Abernathy and Bennie French. Jazz trumpeter Bunk Johnson remembered hearing boogie before the 1920's in the logging and turpentine camps of Mississippi and Louisiana. Pete Johnson of Kansas City, who teamed with a bartender, blues singer named Joe Turner, in 1922, recalls that local pianists played a style that was known as "fast Western." In Pete's memory, it was "the same sort of Western rolling blues" as boogie.

There is no unanimity as to the stylistic sources of the form. Because of Yancey's background as a tap dancer, some have suggested that there is more than an analogy between tap dancing and boogie. Others see a close relationship between boogie ostinato and the banjo and guitar figures with which blues singers accompany themselves. Since some of the boogie pianists of the '20's served as accompanists for the classic blues singers, the figuration is viewed as an outgrowth of vocal blues. At least one analyst, Joachim Berendt, regards the bass figures of boogie as "nothing but condensed bolero or tango basses, a rather farfetched idea since boogie rhythm contains more notes than tango or bolero rhythms. If one is to rely on analogy, I would suggest the relevance of train rhythms, not only because of the similarity between boogie patterns and the clickety-clack of train wheels, but also because one of the earliest of boogie classics "Honky Tonk Train Blues" emerged from an environment in which composer Meade Lux Lewis heard trains thundering by his bedroom all through the day and night.

Lewis and Albert Ammons, who recorded with him, were influenced both by Yancey and Pinetop Smith, two of the seminal figures in the field. It was Yancey who

urged Lewis, then in his teens, to give up the violin and take up the piano. Not too long afterward, Lewis and Ammons were employed by the same taxi company. Occasionally, and perhaps not infrequently, they would park their cabs and find a small club where they could man the 88 instead of a car wheel. For a period of time, they shared lodgings with Pinetop Smith whose accidental murder occurred in 1928 when he was only 28.

In 1938, as the white world receptivity to boogie began to develop into a short-lived craze, Lewis and Ammons teamed with Pete Johnson in a trio recording of "Boogie Woogie Prayer." Three years later, the two recorded eight duets for RCA Victor. Despite the impact of the style, only a few other names figure in the development. Of these, the most significant is Cripple Clarence Lofton, a versatile and dynamic performer who reacted so intensely to his music that he sang, whistled, snapped his fingers and stomped his feet as he played.

Lofton has been described as the acme of crude musicianship, the cynosure of "those self-taught musicians who were compelled to keep their left hand in one position and constantly repeat a figure." (Implicit in this description by William Russell is another suggestion of the possible origins of the style.) In reviewing Lofton's recording of "Pinetop's Boogie Woogie" in 1939, Russell note that no two choruses were of the same length, varying between 11 and 14½ bars. An examination of several records also made it clear that Lofton could handle only two keys, C & G, facts which made it inescapably clear that boogie was a really folk art. Or, as the Musicians Union of Chicago would have it, an amateur art. Back in 1939, Lofton once boasted that he had made as much as \$3 in one night of "breaking it down." His nightly procedure was to drop into South State Street joints, wait for the regular pianist or band to "take five" and then use the intermission to play for tips. Apparently, he could never accumulate enough cash to pay the Union's initiation fee and remained an amateur, despite his pre-eminent position as an exponent of the style.

Count Basie is frequently cited as the man who took the ebullience of stride piano, wedded it to the cross-rhythms of boogie and, adding his own silences and sense of economy, developed a highly original style of his own. One occasionally hears the eight-to-the-bar ostinato of boogie in current rock records. Unlike other folk arts, which have flowered and expanded, boogie woogie appears to be a limited form that reached its pinnacle in a small group of inspired Chicago masters.

# THE GUITAR-

## THE BLUES' "OTHER VOICE"

By Rudi Blesh

The cry of the blues is at the heart of our music and there is no sound more truly American than the blues guitar, from the original Spanish instrument of the wandering blues singer of yesterday on to the electrically amplified modern instrument adding its eerie wail to the Motown Sound.

It is no simple entity, this guitar sound. Rather, it is an aural concentrate distilled from many sounds, native and exotic, ancient and new. A few: the arwhoolie holler of the lonely slave and the antiphony of chain gang work song, the moan of congregation in country church and the bent cry of the blue notes. More: it also echoes the prairie call of cowboy guitars and the lonely, undulant locomotive whistles in the night. More improbably still, it is the slurring voice of the Hawaiian guitars and ukuleles. Even more improbably, it is gypsy fireside chant and Flamencan frenzy. Today it even includes the raga's minor microtones.

It is more, too, than sounds alone: it is rhythm. It is African polyrhythm surviving in the slave songs and rag-time; the paired duple beat of the locomotive drive wheels; the press roll of the old slow drag; the 6/8 of gospel married to the marching 4/4 of brass band — all the rhythms that are the heartbeat of the American vernacular. This, it must be seen, is more than even the most complex of tones, it is the sound of history.

Blues guitar did not just happen. It grew as the blues grew. Right after the Civil War the guitar became one-half of the street corner duet of the spiritual that had moved out of the churches with the wandering evangelists. "Duet" is used advisedly, because from the earliest beginnings there was a duality to this music, as there had been in the churches, and before: in the field hollers and the work songs. The lone singer answered himself — for imagined company; the gang answered the straw boss; the congregation "based" the preacher. Thus it continued with the wandering preachers — this prior call-and-response with the guitar not mere accompaniment but answering, confirming, companionate voice.

Even in the beginnings the guitar's role was a complex role: it furnished the rhythmic pulse in its beat, the harmonic "changes" in the chopped chords, and the answering voice in a single-string wail. In the one hundred and five years since Emancipation the Afro-American guitar has not become much more complex — it was that way to begin with. Rather, it steadily grew in technical assurance

and virtuosity and in its tonal and dynamic resources, both borrowed and innate — to culminate with the prodigious capabilities of today's electric instruments: mere wires on a framework with the old acoustic guitar belly now extended by the electronic amplifier.

No one knows, really, how far back the use of the guitar might go in slavery, for homemade instruments abounded, from the reed Pipes of Pan called "quills," to cornstalk fiddles and, of course, the cigar box fiddle-guitar. After all, Thomas Jefferson wrote in 1784 of the Negroes' "banjars." But certainly before 1850 these Afro-American guitars, whether legitimate or homemade, were echoically quoting the environment — sounds loaded with the nostalgia or the drama of escape: train sounds or the baying of bloodhounds vainly pursuing the fugitive slave, Lost John.

For a specific ante bellum instance of the echoic Negro guitar we have James Weldon Johnson writing in *Black Manhattan* of Richard Milburn, a Negro barber of Philadelphia who, in the 1850's was noted for his imitative guitar playing and whistling, especially for one tune with bird-song effects. That tune was "Listen to the Mocking Bird." Not a blues, to be sure, but the blues had to wait for Emancipation's bitter, fading promise. That began to fade with the death of a hero in 1865, and the railroad train suddenly became a different sort of symbol. In the later days of slavery the railroad train had been the visual and aural symbol of freedom. Its sounds and rhythms shaped many jubilant spirituals — one has only to mention "Get on Board Little Children," to make the point. But in that sad year when Whitman wrote "When Lilacs Last in the Dooryard Bloom'd" and a black-draped funeral train crept like a dirge through long days and nights, from Washington to Springfield, the meaning of the bells and the mournful whistle moved from liberation to loss. With the murder of a champion hope began early to fade and the blues idea was here.

The echoic imitations, let it be said, had never been naive or merely literal. In the churches as the handclapping and foot-stamping set the duple beat the congregational voices swelled, bent, and faded with the wail of the whistle. But it went even then far beyond mimicry to poetry — to the symbols of sadness metamorphosing into hope. So it really does not matter when the blues and the guitar took it over. From the beginning it was all ready for them. The guitar could handle it. Unlike the plangent,

percussive banjo, the Spanish guitar could produce singing tones capable of subtle pitch inflections through bending and undulance near the frets, even while setting the pulse going with rhythmically spaced chords strummed on all the strings.

Long before 1900 this expressive technique was fairly well developed. Then, around 1908, there came a most unlikely but nevertheless culminating influence that would quickly carry the classic acoustic guitar to the highest point of this kind of development short of mechanical or electronic extensions. This new influence came with the Great Hula Invasion of America.

The Hula Invasion was the first appearances of grass-skirted wahines with typical Hawaiian orchestras on the American elite "two-a-day" vaudeville circuits. The picturesquely dressed Polynesian players, leis around their shoulders, seated and singing with guitars and ukuleles on their laps were the century's first exotic musical novelty. They were such a smash hit that within a year or two Victor had a complete Hawaiian record catalog and everyone was singing, humming, or whistling "Aloha Oe," universally believed to have been composed by one Lydia Kamekeha Liliuokalani, the then still-living and last queen of the Hawaiian Islands, who had reigned until 1893.

What in the world did this have to do with blues guitar? Plenty.

No matter that the Island music was travelogue gook, as cloyingly saccharine then as now. To the creative ears of black Americans then developing the blues wail and rock, it was a music whose guitars sang as they had dreamed that guitars should sing, with the **complete** freedom of the human voice in long tones and the utmost linear freedom unblocked by the raised frets' insistence on fixed pitch. Here seemed to be the ultimate in the bending and sustaining of the quick-decaying guitar tone. Here was a new way of holding and playing the guitar. Here, too, was a dusky Polynesian skin color with which the blacks could identify.

The Hawaiians used mainly two string instruments: the six-string guitar and its miniature Pacific cousin the four-string ukulele. The former was an island development from the Spanish type originally introduced into Hawaii by American sailors, as Anthony Baines points out in "Musical Instruments Through the Ages": "In the 'Hawaiian guitar' the frets begin to lose their function. This instrument is played flat on the knees . . . its metal strings are raised high above the finger board . . . and are stopped, not by being pressed down into contact with the frets, but by a steel bar which the left hand glides along the string. . . . The right hand fingers wear metal or composition tips (as for the Austrian zither)."

The ukulele was played similarly. The swift gliding motions of the left hand had, in fact, given the uke its Hawaiian name which means "flea" (**uke**-insect; **lele**-leaping).

Negro bluesmen immediately grasped the possibilities. Their Spanish guitars which formerly hung by a cord from the player's shoulders, came down zither-style on to the lap and the strings were raised by elevating the tail-piece, and, often by filing down the frets. Steel slurring bars not being easily obtainable, a neck broken from a bottle was fitted over the left index finger to slide along the strings, or else a closed "Barlow" pocket knife or a whittled hardwood stick substituted for the bar. The right hand fingers donned thimbles like those the washboard players used or simply strummed the strings bare.

Blues and gospel singers immediately adopted the new style as an implementation of their own Afro-American voicing. The list includes many whose playing and singing would begin to be preserved on commercial phonograph records from the mid-'20's on. Lonnie Johnson, born in

New Orleans in 1889, was playing the new style well before World War I. His records begin on the old Okeh label in 1925. Lonnie's style was formative on that of the first important white jazz-blues solo guitarist, Salvatore Massaro, 16 years Lonnie's junior. Massaro, under the name of Eddie Lang, began recording in 1926.

Among the earliest blues recordings with guitar that incorporates some of this free-gliss influence are those of Blind Lemon Jefferson, born in East Central Texas in 1897 and whose Paramount recording began in 1925 although the first release was in 1926. Blind Lemon needed a guide to steer him through the streets. Two subsequently famous and extensively recorded blues singer-guitarists served Blind Lemon as "lead man" while learning the guitar as "the other voice." These were Huddie Ledbetter, known as Leadbelly, and Josh White.

Blind black artists were numerous in those days. Not only was music the chief way then for a black man to earn a decent living, for a blind black man it was then almost the only way to earn **any** living. A good many of these have been recorded from 1924 to the present day. Three in particular emerge as strong, distinctive artists, each with an original duo-teaming of voice with guitar. Greatest of these is the Texas-born street evangelist Blind Willie Johnson, whose extraordinary burred, hoarse voice and talking, wailing, crying guitar produced some thirty folk masterpieces on the Columbia label in three and a half years from 1927 to 1930. A number have been reissued on long-play. From "If I Had My Way" and the indescribable wordless voice-guitar moan "Dark Was the Night and Cold Was the Ground," to "Motherless Children Have a Hard Time" and "Lord I Just Can't Keep From Crying," these are unique black American masterworks.

Samuel B. Charters in his book, "The Country Blues," has described Blind Willie's art: ". . . the interplay between the voice and the guitar was an astonishing series of exchanges as the guitar ended vocal phrases or the voice finished a melodic phrase that had been started on guitar. He played with finger picks in an open-E chord tuning for the longer chants, playing an insistent, drumming rhythm over and over on the bass strings. For most of the other songs he used a pocket knife, playing in the 'Hawaiian style'."

The other two blind greats are Blind Willie McTell and Rev. Gary Davis. McTell was born in Georgia in 1897 and died in 1960. He sang both blues and gospel with his all-but-talking guitar, recording under several names for several labels: as Blind Sammie for Columbia, Blind Willie McTell for Victor, Georgia Bill for Okeh, Blind Willie for Vocalion, Red Hot Willie for Bluebird, and others. One of his masterpieces is a story ballad with blues, "Travelling Blues," issued by Columbia.

The Rev. Gary Davis, perhaps the last of the original street singing evangelists, is still to be seen and heard around Harlem. Born in 1896 in South Carolina, Davis was a fine blues-gospel singer and guitarist by 1908 when only twelve years old. His singing, almost as intense at times as Blind Willie Johnson's, is more sanguine and enlivened by flashes of wit. At times almost overpoweringly rhythmic on the guitar, it is full — in the voice — of old time field holler shouting.

From the host of other blues artists using the wailing "Hawaiian" acoustic guitar in antiphony with their voices all through the 1930's, only an outstanding few can be mentioned. Blind Boy Fuller, Big Joe Williams, Charlie Patton, T-Bone Walker, Big Bill Broonzy, Robert Johnson, Brownie McGhee, Bo Diddley — to single them out is to neglect others as fine. Some of these artists went from acoustic to electric guitar when it came into use at the end of the 1930's. The electric guitar completed what

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the Hawaiian guitar had begun: the amplification and liberation of the cry of the blues.

However, between unaided acoustic and electric guitars there lay an intermediate step. In the early 1930's a spun metal acoustic resonator appeared, to back the guitar and build up dynamics and sustain the singing tones. Just as Rudy Vallee's megaphone was a step toward the p.a. microphone, so the guitar resonator was a step from the mechanical to the electrical. It produced a tone distinctly prophetic of the electronic. Soon to be replaced by the actual electronic thing, the resonated guitar is to be heard on some 1932 Victors by Bennie Moten's Kansas City orchestra with a young Count Basie at the piano and Eddie Durham soloing on the resonator-backed guitar. "Toby" (a glorified and hot "Sweet Sue") is a particularly good example. Like many of the blues records mentioned above, this has been reissued on a current LP.

Experiments in electrification began in the mid-30's. The once-classic guitar, instrument of Segovia and descendant of the lute, was ready for it, and so were its black players. Half a century or more of Afro-American fingers (plus an assist from western cowboys and the Polynesians) had first demonstrated, then vastly extended, the guitar's innate possibilities for headlong inner polyrhythms and bent, wailing single-string tone. Now the amplifier would give it dynamic presence against the loudest brass or reeds and sustain the singing tones long past their inherent acoustic point of decay.

Late in the decade the new instrument began to appear in jazz and in popular music. It scored a quick success in the pop-dance field with the band of Alvino Rey. Using a completely electrified Hawaiian guitar built on its own separate stand, Rey featured, not blues, but Hawaiian-oriented melody. He immediately began exploiting electronic qualities, both in the radio medium itself and in the new guitar, qualities that make the electric guitar capable of going on, one might say, from guitardom to the status of a new instrument in its own right. Rey quickly realized there was an incipient revolution concealed in the little instrument: incredible unheard-of glisses and almost-sonic booms. In 1939 — when science fiction was still leading science — some of these guitar effects sounded positively extra-terrestrial, "an eerie, multivoiced sound," as George Simon describes them in his book "The Big Bands."

In 1939 electric guitar came to the fore in the swing bands particularly with the work of two Southwest players both strongly blues oriented. Floyd (Wonderful) Smith from St. Louis joined Andy Kirk in January and Charlie Christian went with Benny Goodman in September. In March, Smith recorded his "Floyd's Guitar Blues" with Kirk, a disk filled with the blue sounds of the Southwest, shouting figures and single-string and double-stop wails, echoic of the gospel men and train whistles far away in the dark. With one record the electric guitar made its place in jazz. Leonard Feather calls it "the first electric guitar record of note." Frank Driggs observes that Floyd used what was already being called the Hawaiian electric guitar, meaning an instrument (like Alvino Rey's) not held in the arms or laid in the lap but horizontally fixed, like a table top, to its own stand.

Charlie Christian joined Goodman on the recommendation of John Hammond, and immediately (September 13) began recording with the full band and within a few weeks with the Goodman Sextet. With his advent Benny also added Artie Bernstein's double-bass, the Quartet thus becoming the Sextet.

Though a few purists objected to the electrification of the traditional guitar (they had not caviled at a toilet



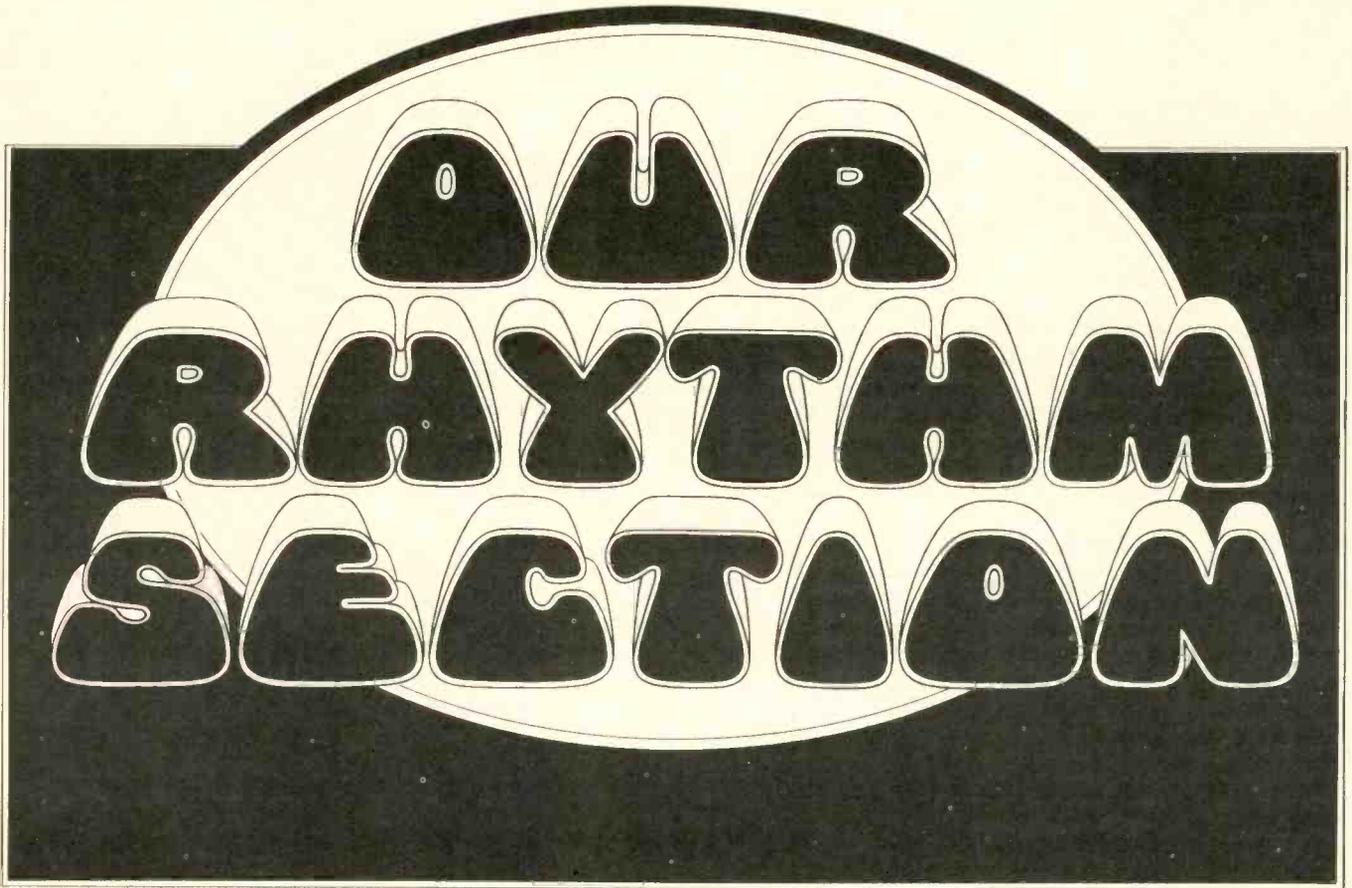
plunger waved in front of a cornet) it became immediately obvious that comparisons were hardly valid. This was a new instrument with superb virtuoso possibilities and much-needed powers to cut in vibrant sinuous single-string lines through the massive swing sonorities. Anyway, as Grover Cleveland had once said in another situation, we faced a condition not a theory.

Though Floyd Smith may have introduced electric guitar on records, Christian's contribution and influence were far more basic and broad, as well as revolutionary. In the remarkably short span of barely two years he firmly fixed the electric guitar role in the jazz mainstream, both big-band and combo, while simultaneously helping to lay the groundwork of the new jazz first called bebop. Then he was dead, a victim of tuberculosis early in 1942 at a mere 23 years of age.

Christian came on the scene remarkably prepared. Born and raised in blues country (Dallas and Oklahoma City) he was blues all the way to the fingertips that drew the tones from the steel strings. But with a remarkable addition. Blended with this "truth from the roots" was the exotic gypsy-jazz single-string guitar mastery of the Belgian Django Reinhardt. With fingering adapted to a left hand partly mutilated in a gypsy caravan fire, Django evolved a remarkable, dazzling style of single-string melody with punctuating chords. Reinhardt successfully combined various gypsy styles (including the Flamencan) with the polyrhythms, tonal attack, dynamics, and phrasing of American jazz. His playing with the Quintet of the Hot Club of France was widely heard in America in the '30's on American issues of French recordings. Only Christian, however, got his message as it applied to jazz and the blues.

Christian thus could bring to bear a remarkable set of abilities from the funkiest 12-bar blues to melodic variations on 32-bar popular ballads. Probably many years of experiment by many individuals was obviated by the appearance of this one young man so full of ideas and so soon to die. One of the most creative improvisers in jazz history, his inventions set the style of the Goodman Sextet and his riff-single-string improvisations became

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**OUR  
RHYTHM  
SECTION**

**Peaches and Herb/The Glories  
The Coasters/Mongo Santamaria/O.C. Smith  
The Chambers Brothers  
Mahalia Jackson/Pat Lundy/Miles Davis  
Aretha Franklin/Taj Mahal**

**SWING WITH US A TASTE ON COLUMBIA RECORDS   
AND  date RECORDS**

(Continued from page 24)

copyright tunes beginning with the first recording sessions, numbers like "Seven Come Eleven," "A Smo-o-o-oth One" and many others with Christian credited as co-composer on only a few. Al Avakian and Bob Prince describe a Christian improvisation in their notes for the Columbia Charlie Christian memorial album. It was a recording session on March 13, 1941. Their account follows:

"Before Benny arrived at the session . . . the musicians were jamming for their own pleasure. The engineers were testing equipment. Fortunately, the disc on which the jamming was recorded was preserved. In "Waiting for Benny," Charlie, in the process of warming up, builds simple riffs, one leading into another, until he comes to a logical conclusion: the riff statement of "A Smo-o-o-oth One." Then he rhythmically feeds Cootie Williams chords a la Basie, then riffs behind the trumpet, and Cootie proceeds with the only free, jamming swing-era trumpet he has ever recorded. Before the end of his improvisation, Charlie is heard reaffirming his simple riffs. The comparatively sophisticated and formalized version of the same number as played by the Sextet follows."

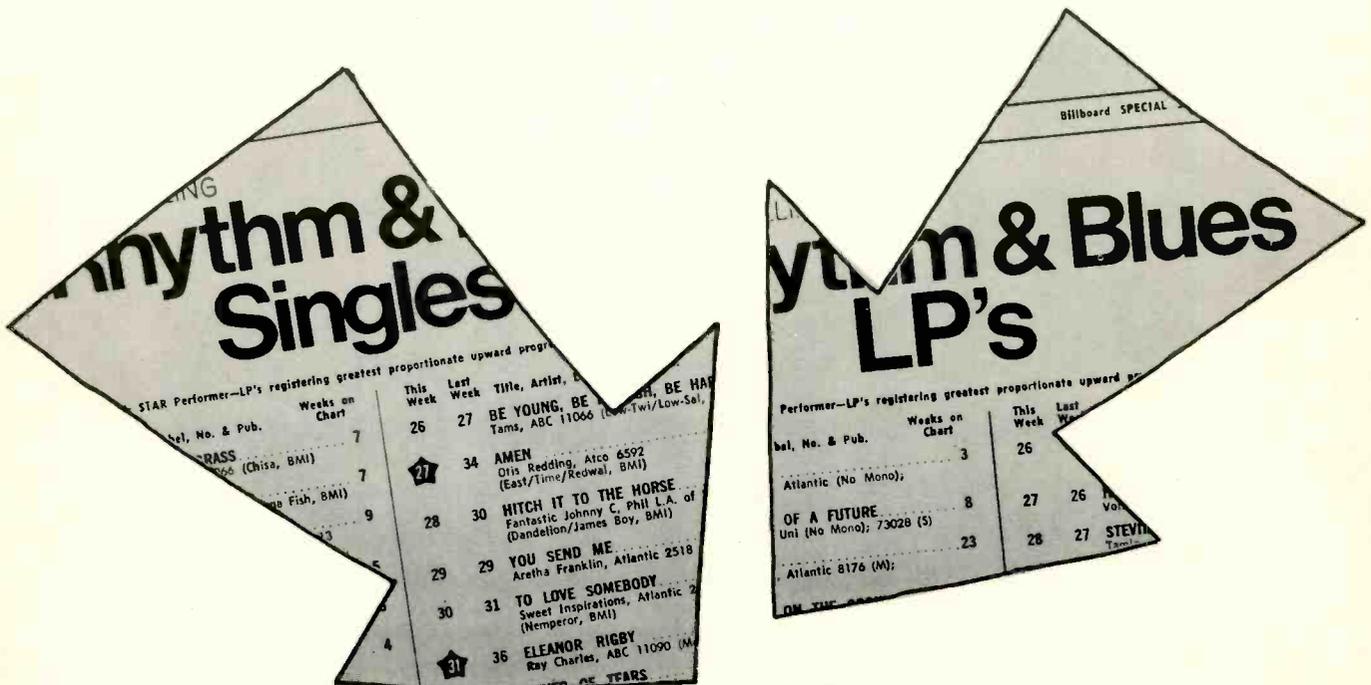
What Avakian and Prince do not say is that the Christian improvisation was not issued or even named until many years later when the LP was released. At the time, 1941, only "A Smo-o-o-oth One," jointly improvised by Charlie and Cootie, came out.

With his fresh rhythmic patterns and long melodic lines, Christian combined a feeling for harmonic experimentation. He was thus able, simultaneously with his swing career to help found bop which was just then being incubated in uptown jam sessions mainly in a club called Minton's Playhouse in the Hotel Cecil on west 118th Street. According to Barry Ulanov in his "History of Jazz

in America," Charlie may even have coined the name "bebop" in his humming phrases while he played. In any event, together with his long lines in unclipped rhythmic patterns and his derivation of these from augmented chords — 9ths, 11ths — he passed ammunition to the musical revolution called bop that began modern jazz. It was the great good fortune of jazz that in Charlie Christian's contribution — as in that of Charlie Parker and Dizzy Gillespie — the folk vernacular and feeling of the blues survived to shape, enrich, validate, and humanize the adventurous intellectualism of the bopsters.

It is hard, indeed, to imagine jazz without the blues. It has been the prime formative factor — both in itself and in the coloring of everything else played — ever since the near-legendary Buddy Bolden introduced those rich, germinative 12 bars, into his band, both instrumentally and vocally, over 70 years ago. No wonder, too, that the blues' "other voice," the guitar, has grown steadily in importance in jazz ever since Brock Mumford strummed his Spanish guitar obbligato in tango rhythm to Bolden's blues shouting. The guitar has been central, it had to grow: from rhythm to counter voice to solo, with both technique and technology keeping pace with its expanding role.

Without this long history of patient yet ambitious development both in jazz and folk — without a Brock Mumford, a Lonnie Johnson and a Blind Willie Johnson, a Blind Lenon and a Leadbelly — we surely would never have had a Charlie Christian or even, in all likelihood, an electrified guitar. For invention follows need. And certainly, without all the blue richness of Afro-American folk and the long jazz mainstream, without the path-breaking innovations, the creative borrowings, the virtuosity and the scientific elaborations, there would be no world of rock and roll.



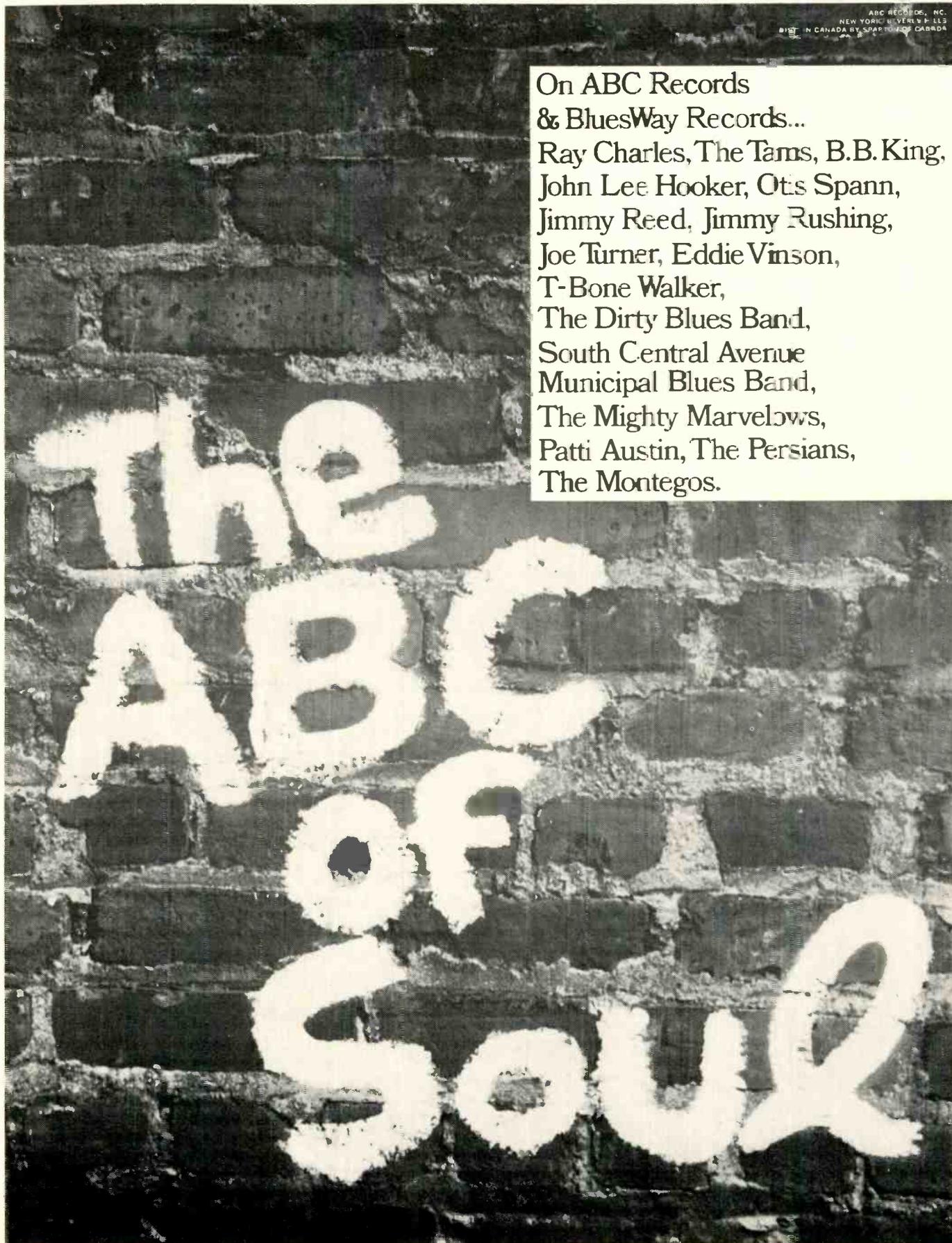
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# NEW MARKET FOR BLACK BLUES

By Ray Brack

Now that the "civil rights movement" has become a "black revolution," a new market exists for some old country blues material never before released on record because of sensitive lyrics.

Much of this old country blues material is to be found in the archives of many music publishers and record labels. The songs, copyrighted in the '20's, '30's, '40's — even as late as the '50's — were written by an authentic, Deep South who's who of country blues greats: Arthur (Blind) Blake, Lonnie Johnson, Blind Lemon Jefferson, Papa Charlie Jackson, Sleepy John Estes, Big Bill Broonzy, Sonny Boy Williamson, Tommy McClennan, Brownie McGhee, Muddy Waters and on down the colorful list. Some are still alive. Many are dead. But with the change in the mood of the "movement" during recent years, some of their long-neglected blues will live for the first time on record.

The change in attitude that opens this new market for certain old country blues is that which establishes black leader (nix "Negro leader") to proudly pick the word synonym for "Negroes." It is the spirit which prompted one black leader (nix "negro leader") to proudly pick the word "Nigger" as the title of his autobiography.

This change — this proud discovery of blackness — was experienced by James Baldwin as a young writer in Paris more than a decade before black power and black beauty became the exhilarating catch-phrases of the American racial revolution. In a state of depression, Baldwin locked himself in a room with two Bessie Smith records for an extended period and later wrote: "It was Bessie Smith, through her tone and her cadence, who helped me to dig back to the way I myself must have spoken when I was a pickaninny, and to remember the things I had heard and seen and felt. I had buried them very deep. I had never listened to Bessie Smith in America (in the same way that, for years, I would not touch watermelon), but in Europe she helped to reconcile me to being a 'nigger.'"

Bessie Smith, and a host of her blues contemporaries, may well be on the threshold of a greater new hearing than ever before in America. For these consummate blues artists and writers had a whole lot more to say than the U. S. recording industry country blues discography would lead you to believe. These great blues singers, shouters and writers of both pre- and post-Depression days dealt extensively with the universal themes of sex, labor, loneliness, despair and death, it is true. And any good country blues discography bears this out. But these artists also sang of racial injustice. And they frequently used the words "black" and "nigger." And because of the theme and the choice of diction, frequently, record company executives declined to record such material. These blues were 30 or more years ahead of their time.

Racially sensitive material, if recorded at all in the '20's and '30's, was released only for the Southern black market. This surprising fact requires some explanation. And, dictating his biography in 1955, Big Bill Broonzy did so:

"In Mississippi we didn't mind being called 'nigger,' because we called one another nigger and all the people called us that. In Chicago and New York they don't use that word."

As an example of how this difference in attitude between the country and city black man weighed on the recording industry, Broonzy related in his biography a

story about the excellent blues singer and guitarist Tommy McClennan. McClennan wrote a song called "Bottle Up and Go" which has this verse:

*The nigger and the white man playing  
seven up  
The nigger beat the white man and was  
scared to pick it up  
He had to bottle up and go.*

Broonzy suggested that before McClennan record "Bottle Up and Go" he change the words to "The big man and the little man playing seven up," so as not to offend the Northern Negro audience. McClennan recorded "Bottle Up and Go" intact, however, and, according to Broonzy, "When it came out the Negroes didn't like him anymore."

And Broonzy added this comment about much of McClennan's blues material:

"Tommy made some good-selling blues, songs like 'Bottle Up and Go,' 'Gin Head Woman,' 'Goodbye Baby' and a lot of others. Some of his songs were never released because he had the wrong words in them."

In America's current racial context, McClennan's "wrong" words would be right for black progressives and white liberals.

Broonzy wrote a song himself in 1945 called "Black, Brown and White." He claimed he tried to get a lot of companies to record the song, but was not successful. Broonzy said record company executives told him nobody would buy that type of blues. (Since Broonzy's original claim, the song has been recorded and released.)

A representative verse of "Black, Brown and White" goes like this:

*I went to an employment office  
Got a number and I got in line  
They called everybody's number  
But they never did call mine  
And the words to the chorus go like this:  
They said if you's white, should be all right  
If you's brown, you could stick around  
But as you're black  
Mmm, Mmm, Brother, git back, git back,  
git back*

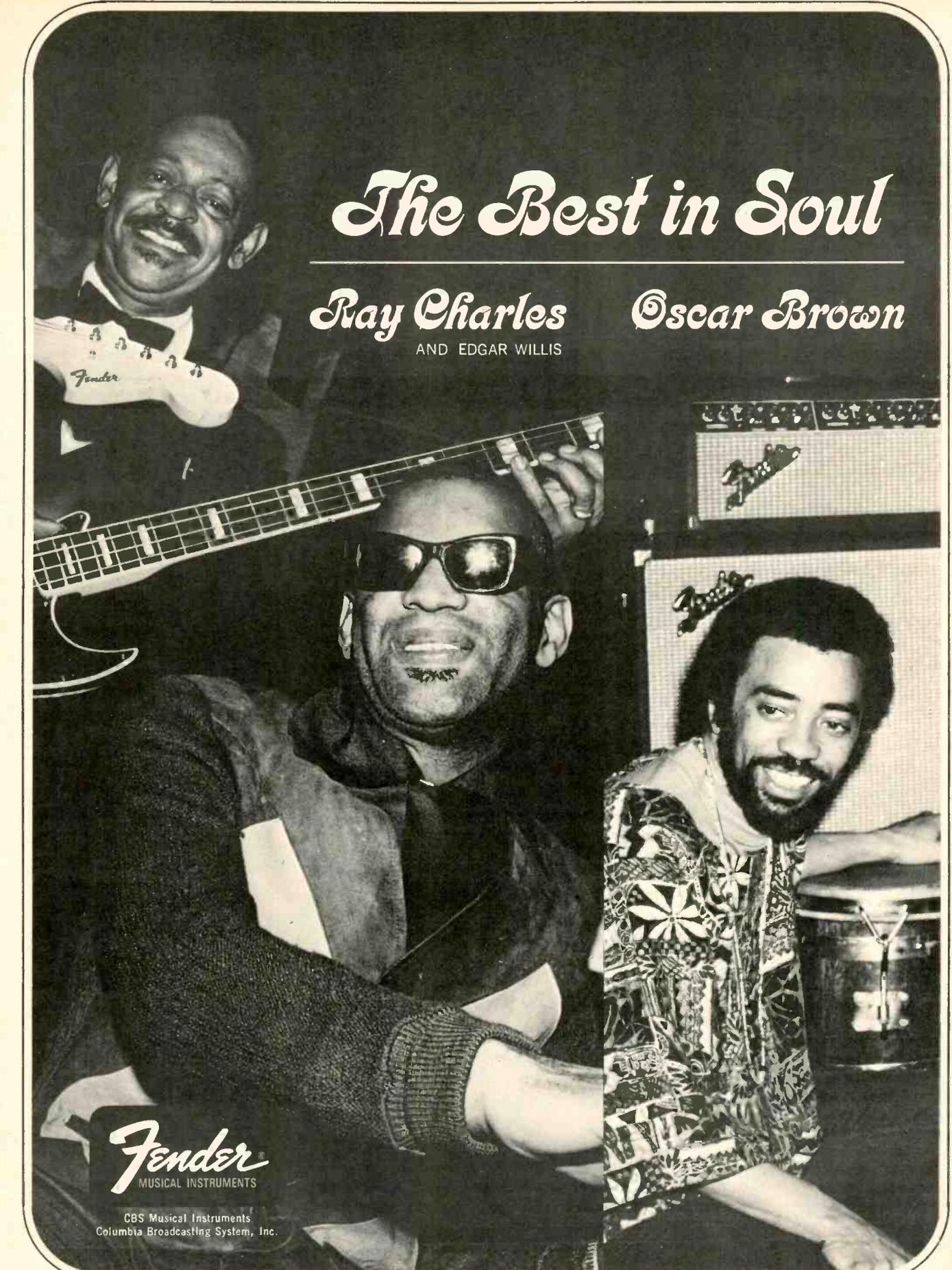
Biting social-comment blues of this type would, if recorded, be welcome grist — with particular appeal on campus — for the mill of the "movement."

In 1928, Broonzy wrote a blues called "When Will I Get to Be Called a Man?" Some of the key lines:

*I wonder when will I be called a man  
Or do I have to wait 'til I get ninety-three?  
I worked on a levee camp and a chain gang too  
A black man is a boy to a white, don't care  
what he can do  
They said I was undereducated, my clothes  
was dirty and torn  
Now I got a little education, but I'm a boy  
right on*

Big Bill Broonzy recorded more than 250 blues for a score of labels. But none of the companies thought that "When Will I Get to Be Called a Man?" would sell. It was never recorded.

In 1928, the only black power in America was coming out of mines; and it would be 30 years before Rosa Parks would climb on a bus in Montgomery, Ala., and decide she was too tired to walk to the rear.



# *The Best in Soul*

*Ray Charles*

AND EDGAR WILLIS

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# Deep Are The Roots

By Bill Johnson

The Negro's contribution to the Arts, especially music, has added to the vitality and originality of America's cultural heritage. As a matter of fact, a great majority of the musicologists, historians and authorities studying in this field say, "The only thing that is authentically American is Negro music." To understand more vividly how and why the music of the Negro has made such a tremendous contribution to American life, one must be acquainted with the origin of Negro music.

Negro music, as is known and recognized today, had its beginning at the time when the first Dutch ship touched the shores of Jamestown in 1619 and unloaded a group of Negroes to the English settlers. It is assumed that this first group were indentured servants. Eleven years later in the 1630's the American colonist began slave trading. This trading in human misery expanded rapidly after 1700. By 1860 there were nearly 4,000,000 slaves in this country.

The Negro, in need of an outlet for expression and a means of giving vent to his pent-up emotions, turned to songs. Thus the Negro spiritual was born. It was only natural that the Negro spiritual would be songs of sorrow, resignation, hard trials, momentous tribulations. The sorrow of his enslavement stirred him to sing more than he had ever done before. The Negro, forcefully taken from his native land, brought in chains to this country and introduced to a completely alien culture, found relief in the urgency of his plight through the spiritual songs that he reproduced or created.

Many slaves thought of themselves as modern children of Israel and looked for a black Moses to deliver them from their bondage. The emotional power, the incredible richness and the musical brilliance of the Negro spiritual depicted that one great desire—to be free. Songs like "Go Down Moses," "Swing Low, Sweet Chariot," and "Nobody Knows the Troubles I've Seen" carries the message of freedom. As the Psalms of

David gave a ray of hope to the Israelites against their enslavement by the Egyptians so too did the spirituals give faith and courage to the Negro against his brutal oppressors.

It is ironic that the spiritual songs which made great contributions to the arts of America were little known outside the Southern States until after the Negro was freed from slavery. In 1867, William Francis Allen and Lucy McKim Garrison published a collection of Negro music called "Slave Songs." Four years later in 1871 spirituals were introduced by Fisk University of Nashville, to other parts of the United States and abroad. As a result of the tremendous, financially successful tour of Fisk, other Negro colleges arranged tours. Hampton Institute of Virginia and Tuskegee Institute of Alabama all became famous as a result of their spiritual concerts. Marian Anderson and Roland Hayes played great parts in making spirituals the best known form of American music.

*(Continued on page 32)*

Billboard • World of Soul

# Chart And Soul...That's Our Song!



**SLY & THE  
FAMILY STONE**



**MAXINE  
BROWN**



**VIVIAN  
REED**



**THE  
BANDWAGON**



**WALTER  
JACKSON**



**THE  
VIBRATIONS**



**MAJOR  
HARRIS**



**JOHNNY  
ROBINSON**



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(Continued from page 30)

Because of the tremendous growth and widespread acceptance of the Negro spirituals as the only true American folk songs, many proponents of white spirituals, attacked the originality of Negro spirituals. Dr. George Pullen Jackson of Vanderbilt University, in his book "White Spirituals in Southern Uplands," devoted two chapters to the comparison of the tunes and texts of Negro and white spirituals. In his analysis, he attempted to show many of the Negro spirituals as being nearly identical and others strikingly similar. None of his concepts presented conclusive evidence in proving that the Negro spiritual was an imitation of the white songs. It is preposterous to assume that the Negro or any other group could live in an environment rich in song and not be influenced by it.

Many writers in this field err in their analysis of the Negro spiritual because they rely upon the verse rather than the music. The Negro slave's vocabulary was too limited, and he himself was too absorbed in the music to pay strict attention to the words. The Negro slave with little or no training had the uncanny ability to group his words into expressions that were not imitations; frankly, they defied imitation.

In the final analysis, spiritual songs presented in vivid imagery the burdens of slavery and inevitable deliverance. They exemplified the Negro slave's religious fervor, reverence and beliefs. For the slave had only one religion. His philosophy of life was very simple. Either he must become a member of the church and dream and sing of the pearly gates, the streets of gold, the beautiful chariot that would one day whisk him home, his long, flowing, white robe, his starry crown and his everlasting happiness, once he entered the pearly gates or remain outside the church and suffer eternal damnation. Although the slave had only one religion, his religion was divided into two spiritually militant camps, the Methodists and the Baptists.

The bitterness which existed between these two groups can be seen in some of the songs they sang. The Methodists sang:

"There's a camp meeting in the wilderness

I know it's amond the Methodes'  
My father says it is bes'  
To live and die a Methodes'."

The Baptists sang:

"I'm Baptis' bred and Baptis's  
bo'n

And I'm dead there's a Baptis  
gone."

Thus the spiritual accomplished its purpose—helping the slave bear his burdens, serving as a catharsis and giving him some foresight of eventual deliverance. With the passing years and the lifting of the yoke of slavery from the Negro's shoulders, new forms of religious songs began to emerge. Prominent among these was the gospel song. Let us now explore gospel music—what it is, how it began, and how it differs from spiritual songs.

Whereas gospel music is more of a individual effort, spiritual songs were more of a mass effort. Total rapture and generated spontaneity characterize the fervor of gospel music. Today this is exemplified by the Institutional Church of God in Christ of Brooklyn, which is unmatched in the annals of gospel performances. Also the spiritual is more profound and lasting. I am not saying that spirituals are all melancholy; for many spiritual songs spring with joy. The spiritual burst forth from a deep need as seen in such lines as "Bye and bye, I'm gonna lay down dis heavy load, I'm been buked and I've been scorned" and many others. The spiritual stands as one of the great classics and noble expressions of religious emotion and praise. The spiritual has survived because of its simplicity, originality and universal appeal. Conversely, the gospel songs are songs of today and meet the needs of today, but far more exuberantly.

The emergence of the gospel songs began sometime in the 1930's. It is believed that the stage was set for gospel songs in 1925 by a blues musician called Georgia Tom, a foot-patting piano player performing on the stage of the old Monogram Theatre, 35th and State in Chicago. Then Georgia Tom disappeared and was forgotten. Five or six years later observers noticed a new phenomena in the service being conducted in Negro churches, especially true of the store front congregations, the Sanctified and the shouting Baptists. The members of these groups were singing and jumping as never before. The mighty rhythm rocked the churches. A deluge of new rapture completely engulfed the people and nobody knew why. The Depression had sent the people scurrying back to the church and even this did not explain why the people had this tremendous impulse to get out of their seats, shout, jump and praise God in the aisles. True, new songs were introduced and were indeed very different, but what connection did this have with the new escalation of esthetic joy and ecstasy being enjoyed by the Negro people?

A few inquisitive members discovered that the best and "jumpiest" new

songs were composed and arranged by a man named Thomas A. Dorsey. The truth was, the man called Georgia Tom with his hand-clapping, foot-stomping, piano playing was Thomas A. Dorsey, composer of the new gospel songs. Dorsey considered "I Do, Don't You," the first of the gospel songs. He further credits C. A. Tindley as its composer and true originator of this style of music. The great contribution and impetus given to gospel music by Georgia Tom cannot and will never be forgotten. Later we shall treat fully the life and times of Georgia Tom.

The popularity and acceptance of the gospel songs continues to grow. Dorsey's campaigns in the churches resulted in hundreds of choirs that had no reservations about the strong rhythm of the new songs. If the senior choirs would not sing them, the younger elements of the church insisted on the organization of a junior choir to sing them. In Negro communities school children sang them on the streets for here was music that could hold its own against anything on the hit parade.

Take a cab in Chicago on a Sunday night. All you would hear was the Reverend Clarence Cobb's church and choir. His choir sang the new songs almost exclusively and to say they were jumping is putting it mildly.

Many new composers and singers have followed since Dorsey showed the way—Reverend Clarence Cobb; Roberta Martin, who was discovered playing and singing in a store front church on South State Street; Kenneth Morris; the late Edna Gallmon Cooke with one of the greatest gospel compositions, "Build Me a Cabin"; Mahalia Jackson, Theodore R. Frye, Dorothy Love, Clara Ward and many more.

The secret of the composers of gospel songs lies in the ability of the composers to confirm or jell together the elements of the Negro spiritual and the Blues. Georgia Tom can be thanked for the latter. Today many people are saying "Why shouldn't church songs and services be lively? Maybe a good way to get our youth more interested into the church itself is by the gospel movement. I am sure Georgia Tom would agree with that premise. For he has presented his philosophy in verse:

"Make my journey brighter,  
Make my burden lighter,  
Help me to do good wherever I  
can.

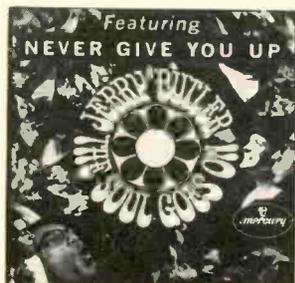
Let thy presence thrill me,  
The Holy Spirit fill me,  
Keep me in the hollow of thy  
hand."

Clap hands. Pat your feet. Make a joyful noise unto the Lord.



For a  
World of  
Soul

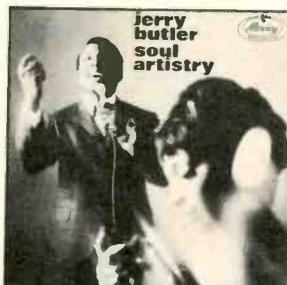
# JERRY BUTLER



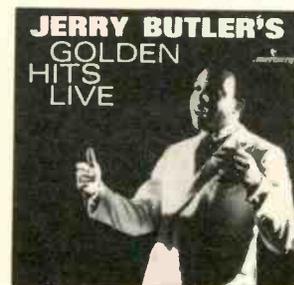
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By Arnold Shaw

A significant and a well-established phase of the rock movement, blue-eyed soul ante-dated the British invasion of 1964 that gave it great impetus. In actuality, the earliest manifestation of rock 'n' roll, what has been termed rockabilly, might be regarded as "blue-eyed soul," save that r&b had not yet moved into its soul phase and the sound of Elvis Presley, Buddy Holly, Jerry Lee Lewis and other white Southerners was a blend, not an imitation. Unlike the Righteous Brothers, through whom the phrase blue-eyed soul gained prominence, Presley and his country cousins interpreted hillbilly material with a Negroid intensity and abandon, or r&b material with a hillbilly sense of heartbreak and yearning — thus, rockabilly.

It was Bill Medley and Bob Hatfield, singing under the cognomen of the Righteous Brothers, who first achieved such a genuinely black sound that they were taken for Negroes. "You should have seen Rocky G's face drop," said the general manager of WWRL about the well-known r&b disk jockey, "when he found out that the Brothers were not really Negro." By then, so many other r&b jockeys were playing Righteous Brothers records that the road was open for an influx of white

# BLUE-EYED

artists on r&b playlists and charts. By then, also, the British group that took its name from a Muddy Waters' blues, the Rolling Stones, had charged onto the American scene and placed the hard black sound of "Satisfaction" at the top of our charts.

"We sing more colored than the Africans," Beatle John Lennon said at one point, boastfully acknowledging the debt of the group to Negro music. But the Beatles were really closer to the country sound of the Everly Brothers and the Isley Brothers than to the driving blues sound of r&b kings like Muddy Waters, Howlin' Wolf, Bo Diddley and B. B. King who were the models of the Stones and the Righteous Brothers. The latter took their name from a gospel expression, "That's righteous, brothers!" And the style they represented was christened by a Negro group who referred affectionately to them as, "our blue-eyed soul brothers."

During 1965 the Brothers were high on r&b charts, as well as pop, with "Unchained Melody" and "You've Got That Loving Feeling" and with several LP's, "Right Now" and "You've Lost That Loving Feeling." Although their intonations, timbre and sound were Negroid, their records were not really r&b. Phil Spector, who produced their records after they left the West Coast Moonglow label, developed an adaptation that became known as

"wall of sound." Relying on sustained electric organ and hot echo, Righteous Brothers disks were a dense forest of sound, raucous, driving and devoid of even a moment of silence.

Stirred by the impact of the Stones and the Brothers, many other white artists began experimenting with the black sound. By now, there are so many white-soul singers, both English and American, that blue-eyed soul represents a major band of the rock spectrum. Curiously, it parallels a post-Civil War phenomenon, the minstrel show, in which white men donned black face and imitated Negro song, dance and humor. Unfortunately, minstrelsy involved no small degree of mockery, burlesque and put-down, elements that are entirely absent from today's vocal development. The white men who sing black do so out of admiration for the high voltage of Negro singing, and in an effort to capture the vibrance, ebullience and sheer wallop of Negro music.

English masters of the style include the Spencer Davis group and Tom Jones. The latter, whose full name is Thomas Jones Woodward and who hails from a mining region of South Wales, was fascinated by American music

It was a 1957 record by Little Richard, "Keep A-Knockin'," that stirred Ryder's interest in the Soul sound. A native of Detroit, he began sitting in with Negro vocal groups that were the backbone of the Motown Sound. Although his repertoire includes songs by Chuck Berry ("Brown-Eyed Handsome Man") and other r&b kings, he has been most successful with contemporary songs written by his record producer, Bob Crewe. "Sock It to Me, Baby," a Crewe song that made a byword of the rock colloquialism, is typical of Ryder's frenzied delivery. The introspective intensity of Ray Charles, which he can also muster, gives fresh impact to the Gilbert Becaud ballad "What Now My Love," title song of a recent Ryder album.

Like the rock movement of which it is a part, blue-eyed soul has a tender as well as a tough side, soft as well as hard, muted as well as raucous. The most important in this group is the songwriter-singer who is a descendant of the outlaw whose name (plus an added "g") gave the title to Bob Dylan's new album. Tim Hardin, descendant of John Wesley Hardin(g), is regarded by many as the finest white singer of blues in the country. His admirers

# SOUL



*The Righteous Brothers*

from the time he was a kid. By the time he realized "how heavy a hod was" — he was a brick-carrier for years though his father and uncles were miners — he was especially interested in Negro and country music. Breaking through in 1965 with "It's Not Unusual" and the title-song of "What's New Pussycat?", he delivers in a style reminiscent of Frankie Laine but Negroid enough to put him in the British contingent of blue-eyed soul.

Of white American groups that sound Negro, there is no shortage. Some of the more interesting and successful are the Soul Survivors, Magnificent Men, Box Tops of Memphis, Vanilla Fudge, the Young Rascals (now the Rascals), and Mitch Ryder and the Detroit Wheels.

Recently high on the charts with "A Beautiful Morning," the Rascals have been consistent hit-makers since 1966 with numbers written by drummer-lead singer Eddie Briganti and organist Felix Cavaliere. The latter's vocal on "Groovin'," a song that yielded the group's first Gold Record, bears comparison with Ray Charles' soulful balladry. On the more raucous side of soul, Mitch Ryder of the Detroit Wheels can screech and grunt as gustily as James Brown. But he has a warmth rarely audible in Brown and a depth of feeling seldom approached by the now-separated Righteous Brothers.

include many other performers, among them, folk-singer Phil Ochs, who has said: "Hardin can take the rhythm and blues idiom and handle its guttural intonations without any unnatural stress. But his voice has enough depth and feeling to simulate the sweet lyrical sounds of a string instrument." So many performers have recorded Hardin's songs that numbers such as "Misty Roses," "The Lady Comes From Baltimore" and, particularly, "If I Were a Carpenter," have already begun to assume the stature of evergreens.

Even in this brief survey, it is apparent that the breed of singers comprehended under the designation blue-eyed soul, has a number of strains. Whether or not they feel a kinship with their black brothers in the struggle for civil rights — and most of them unquestionably do — they respond to soul (and to blues and r&b) as embodiments of **Now**. They are aware that in this era of great domestic tension and international conflict, singing tends to become a scream, an outcry for the Negro, even when he is not concerned directly with protest. Sharing the intensities and emotions of colleagues like Ray Charles, James Brown, Aretha Franklin, Nina Simone, the late Otis Redding, and their precursors, they project their feelings in the style of blue-eyed soul. Impact it has, but imitative it is.



Sonny Terry, left, on harmonica and Brownie McGhee: Ash Grove regulars.



Sun House: keeping tradition alive.

# ASH GROVE PRESERVES OLD BLUES

By Eliot Tiegel

The honest, pure, undisciplined strength of rural American blues thrives and pulsates to the delight of aficionados at Los Angeles' Ash Grove nightclub.

The club, which celebrated its 10th anniversary July 11, is unique in its devotion to preserving the blues heritage at a time when psychedelic groups are gaining inroads in the live talent areas which previously boosted authentic Southern blues and folk music.

Owner Ed Pearl and his brother Bernie are by no means totally aesthetic nuts. They are businessmen in that they attempt to book acts for their 200-seat room which the public will accept. But—and this is a major but—they also are strong willed in their determination to actively present the driving spirits which keep the authentic forms of blues alive and kicking.

These driving spirits include artists with both national reputations and unique abilities which may only have regional followings. "We try to contrast young blues groups with older ones," says Bernie Pearl, the 28-year old club's manager. Whenever possible the Pearls book a vintage blues player on the same bill with someone in the pop vein. "Our basic function is to encourage music," Pearl explains, noting that he is a blues guitarist who is continually learning new tricks by digging the old-timers.

The Ash Grove is the only club of its kind in Los Angeles which continually dips back into history. Its large stage has been the scene of memorable performances by Sonny Terry and Brownie McGhee, Mance Lipscomb, Howlin' Wolf, Lightnin' Hopkins, John Lee Hooker, Big Mama Willie Mae Thornton, Bessie Griffin, Jessie Fuller.

And by such lesser known perform-

ers as blind Sleepy John Estes, Sun House, Mississippi John Hurt, Booker White, Yank Rachel, Babe Stovall, Robert Pete Williams, Freddie King, George Smith and his South Side Blues Band and the Rev. Gary Davis.

Pearl also points to Cajun accordionist Clifton Chenier, Bessie Jones and the Georgia Sea Island Singers, long gone miles, Albert King and Taj Mahal, as offering other brands of blues. Taj Mahal is a newer personality, who came to California from Boston five years ago and has kicked around with local groups. He is with Columbia Records.

There are two acts which especially appeal to Bernie Pearl and he'd like to book them: Snooks Eaglin, a blind guitarist from New Orleans, who apparently refuses to leave his home and the Preservation Hall Jazz Band, whose fame has spread out from New Orleans.

"Rural music," Pearl says in the club on Melrose Avenue, "is honest, direct music in which little has changed." Under the banner of rural music, the club also has a strong loyalty to the bluegrass fraternity. Notes Pearl: "The more I listen to it, the more I learn that that's the blues also."

Over its 10-year span, the club has gained a reputation for booking oldtime blues artists. One interesting slant to these bookings is that often visiting British rock 'n' roll band members will drop by the Ash Grove to hear the guitar patterns and vocal inflections of the aging bluesmen.

The club has also been the launching pad for several contemporary rock bands, such as Canned Heat, the Dirty Blues Band and Pacific Gas and Electric Co. But Pearl shies away from their performances. "They're not playing black music; they're playing their rendition of it. The white groups don't emphasize their singing and



*Mance Lipscomb: guitar expertise.*



*Taj Mahal: a young voice in the blues idiom.*

their approach to solos is overly emotional."

Since the club has booked its share of bands, Pearl bears the scars of inept performances. A lot of the old musicians don't rehearse, he shrugs, and if a good blues shouter is placed with a "ratty band, she's going to sound ratty too." Pearl admits to having booked some clinker bills himself, but claims that 80 per cent of the music heard in the club is worthwhile.

The Ash Grove avoids following trends, whereas the Whisky for example, books the and blues names and anyone can get with mass appeal.

The Ash Grove does not have a liquor license. "If we did, it would destroy the club," Pearl claims. "It would cut off 75 per cent of our good, young clientele, and it would bring in a drunken crowd."

The room recently initiated a one drink minimum (wines and beer) in addition to a regular \$2 door charge. Week nights there are two shows; weekends three. The old-timers have no difficulty working this schedule, Pearl says, adding it may even keep them young artistically.

Listeners to the old blues styles are generally devotees. The city's South Central community does not enthusiastically support the Ash Grove's policy of booking the old Southern blues players. Even within the confines of the Negro community there are no rooms which propagate this musical form. The accent at such locations as the Californian Club, Club La Duce, Memory Lane, and the Pied Piper, for example, leans more toward a younger rhythm and blues sound and blues in a jazz idiom.

In this sense, the Ash Grove is Western America's own preservation hall.



*Bessie Griffin: shouting the gospel.*



*"The Blues Project is very likely the most versatile, trail-blazing electric band in the country."*

# THE BLUES BANDS

By Arnold Shaw

Among the most interesting developments of today's rock revolution is the phenomenon known as the blues band. The development embodies three time co-ordinates. The healthy roots run deep into the past, into gospel music, blues, rhythm and blues and swing. In its use of electrified and amplified textures and dissonances, it ties into the psychedelic present. It points to the future in the potential wedding of rock to jazz.

The elder statesmen of the development — the delta bluesmen and the r&b kings of the '40's and '50's — are enjoying a well-earned renaissance. Record companies are re-releasing the down-home disks of Son House, Aaron (T-Bone) Walker, Sonny Boy Williamson, and other country blues shouters. Urban blues masters like B. B. King, Chuck Berry, Muddy Waters, Bo Diddley and Howlin' Wolf are in demand at the country's rock clubs and turned-on auditoriums. And not too long ago, Chess Records executed an inspired coup d'etat: it brought Muddy Waters, Howlin' Wolf and Bo Diddley into a Chicago studio and recorded them as they sound today in the Soulful Sixties.

These days the Chicago scene is host, not only to the men who pioneered the tradition, but to a younger set of bluesmen. New clubs have sprung up on the South Side, affording employment and exposure for the bands of Junior Wells, J. B. Hutto, Otis Rush, Jimmy Shines and Johnny Young. All of these and others may be heard in a three-volume collection, cut live and released by Vanguard: "Chicago: The Blues Today." As for the predecessors of these r&b bands, two recent compendiums afford an illuminating backward glance or hearing. The title of Columbia's retrospective LP "18 King Size Rhythm & Blues Hits," includes a pun since these are reissues of recordings originally made by King Records of Cincinnati. Atlantic's four-record "History of Rhythm & Blues," despite the inclusion of a few selections from the catalogs of Savoy, Jubilee, Mercury and Capitol Records, is basically an anthology of black hits released by Atlantic between 1947 and 1960.

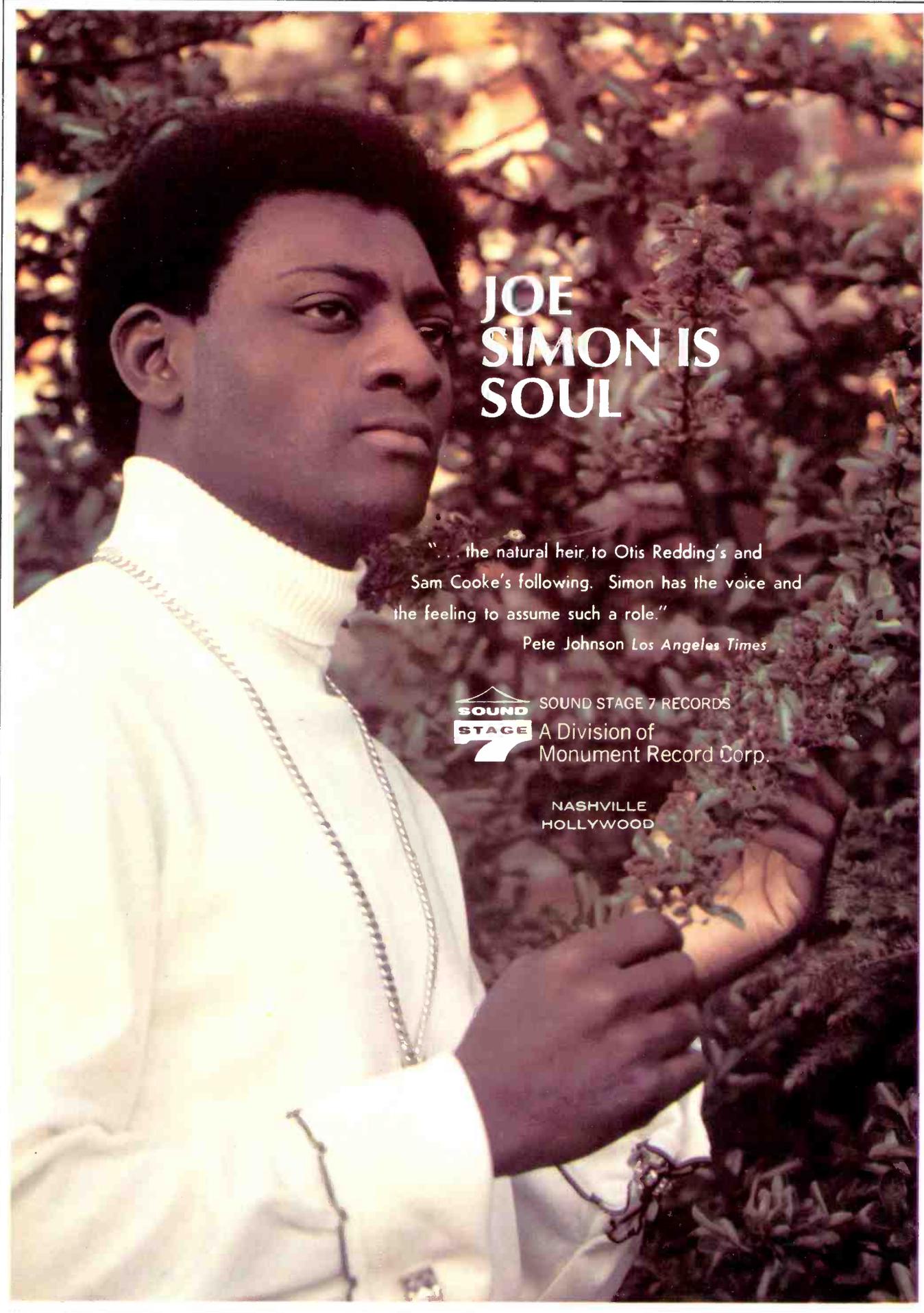
But the blues band development has another side to it, one that parallels what has come to be known as blue-eyed soul in the vocal sphere. In this area, we have bands composed mostly of white musicians (not unlike the swing bands of the mid-'30's), whose patron saints are the r&b kings of the '50's, but who are part of the rock movement in their musical outlook.

Although early rock 'n' roll (rockabilly, to be precise) represented a confluence of white country and black r&b, the present upsurge of interest in r&b is British-inspired. Not too long ago, Muddy Waters told an American college audience: "I had to come to you behind the Rolling Stones and the Beatles." But even before the British invasion of 1964 stirred renewed appreciation of the bluesmen of the '50's, a white New York combo known as the Kalb Quartet came into being. Danny Kalb was then a student of Dave Von Ronk of Jug Band fame. Guitarist Steve Katz, who joined forces with him, was also a Van Ronk disciple. By the time that the Kalb Quartet expanded a quintet, it became known by the more popular name of the Blues Project, a handle that suggested housing development but was a dedicated exploration of Afro-American sound and fury.

Even if the blues was the common denominator, the members represented diverse currents of thought and style. Andy Kulberg, who played electric bass and flute, had classical leanings. Drummer Roy Blumenfeld was a student of Art Blakey of the Jazz Messengers, with a strong feeling for funky jazz. Electric organist Al Kooper, who sang, wrote and arranged, was partial to country music and had accompanied Bob Dylan on a cross-country tour. Steve Katz had played with the Even Dozen Jug Band and was folk-oriented. Organizer Kalb's encompassing concern was suggested by his comment on "Two Trains Running," a track on their Folkways album "Projections": "This song reminds me of Muddy Waters carrying a cross up a hill."

Affecting accents and intonations that were admirably Negroid, they proved themselves adept at shouting gospel-style and screaming soul-style. In long instrumental passages, they displayed mastery of the old r&b tension-building technique of riff repetition. Through 1966 and 1967, the Project commanded wide critical and fan approval: "Driven by the imaginative lead guitar of Danny Kalb," critic Robert Shelton wrote in *The New York Times*, "the volatile electric piano of Al Kooper and the hit-the-roof-and-ricochet voice of Tommy Flanders, the Blues Project is very likely the most versatile, trail-blazing electric band in the country." By this time, there was one change in personnel. Eventually, the electric flute played by Kulberg accounted for the group's most attractive number, "Flute

*(Continued on page 40)*



# JOE SIMON IS SOUL

"... the natural heir to Otis Redding's and Sam Cooke's following. Simon has the voice and the feeling to assume such a role."

*Pete Johnson Los Angeles Times*



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HOLLYWOOD

# Choreography & Soul

By Arnold Shaw

Some years ago when I was functioning as general professional manager of Hill & Range, I phoned the head of an r&b label about a group I thought he might want to sign.

"Can they dance?" he asked.

"I'm calling about a singing group," I said. "When would you like to hear them?"

"If they can't dance," he insisted, "I don't want to hear them."

"I don't know whether they can dance or not," I said, not without some irritation. "I'm calling about their sound. It's fresh and exciting."

There was a moment of silence at the other end of the line. Then he said: "You're still not reading me."

"Look," I countered, "you can teach them to dance. But you can't manufacture a sound. I'm calling about their voices and you keep talking about their feet."

"I'm interested in both," he said.

"Okay, I'm with you. But why don't you listen to them before you start worrying about whether they have an act? If they haven't got a sound, it won't make a bit of difference whether they can dance."

Now, the irritation in his voice was unmistakable. "We're not talking about the same thing. I'm interested in what they do with their feet while they're singing. You watch a singer's feet and you can tell a lot about how much he feels a song, his sense of rhythm, whether he's relaxed, tense or really excited—and lots more. And when it comes to r&b groups, if they just stand still and don't move, forget it. Next time that group sings for you, watch instead of just listening—and call me back."

After I hung up, I thought for a while of all the shows I had seen at the Apollo in Harlem. I could think of no singing group that was not a montage of sound and movement. As images of various groups and solo singers flashed in my mind's eye, I thought of Chuck Berry, who has been called "the most choreographed singer in history." And then I vaguely recalled something I had read in the Lomax's *Folk Song U.S.A.* When I dug up a copy of the book, I found what I was

looking for in a description of the Ring-Shout, an American Negro adaptation of the West African circle dance. The Lomaxes had witnessed the religious ceremonial in various parts of the South as well as in the Bahamas and Haiti.

"All share basic similarities," Alan Lomax wrote. "(1) the song is 'danced' with the whole body, with hands, feet, belly and hips; (2) the worship is basically a dancing-singing phenomenon; (3) the dancers always move counter-clockwise around the ring; (4) the song has the leader-chorus form. . . ." There was much more. But the point that my r&b friend was trying to make was clear. Music is motion—and a song is for dancing and must be danced.

Viewed in this way, vocal music serves the same function as instrumental. Historically, it did. In the early years of American-Negro music when Protestant and Baptist precepts were colliding or fusing with West African religious concepts, the playing of instruments, and in particular, the use of drums, was forbidden. Like the clapping of hands and the stomping of feet, the voice was transformed into a rhythmic instrumentality. Although well-known spirituals and jubilees served to accompany Ring-Shouts, anything that interfered with the rhythmic thrust was dispensed with. The harmonic element went first. Melody lost its identity and even the words became unintelligible. The frenzy that produced Possession was the product of a beat, intense, incantational, inescapable.

After the Civil War when black religion moved into store-front churches, gospel music continued the Ring-Shout tradition of emotional frenzy. Rhythm remained a basic instrumentality, imparted by hand-clapping and foot-stomping, even though the churchgoers were now seated on hard, wooden benches.

In these sacred developments, one perceives the elements that later gave rhythm & blues, rock 'n' roll and soul their tremendous vitality and impact. One of the most persistent outcries of adult white record-buyers against singers such as Muddy Waters, Little Richard, Elvis Presley, James Brown and even Aretha

Franklin, has been the unintelligibility of their enunciation. The difficulty in understanding lyrics never bothered teen-age listeners. They responded with enthusiasm because the vocals had drive, created excitement, and impelled motion of the feet. With repeated plays, as they danced, they eventually learned the lyrics, too.

Choreography is, of course, an inversion of the ring-shout and gospel rituals. Instead of the voice prodding movement, dance steps and bodily motion are employed to illustrate, enhance and energize vocal delivery. But the roots of this well-established tradition in Negro song are unmistakably of religious origin.

In the history of American entertainment, not all white singers have been static performers. Early black-face vocalists like Al Jolson, who emerged from Dock-stadters Minstrels, and Banjo Eyes (Eddie Cantor), are notable instances of mobile singers whose vocals were accompanied by almost constant stage motion. Even when he sang a tear-jerking ballad like "My Mammy," Jolson was down on one knee and the hands, sheathed in white gloves, performed a dramatic ritual of supplication. And who does not remember young Cantor prancing restlessly across and around the stage as he chirped "If you knew Susie/Like I Susie, Oh, Oh, Oh what a girl. . . ." During the era of the belters, in the pre-rock days of the early 1950's—the shouting years of Eddie Fisher, Don Cornell, Teresa Brewer, Kay Starr and Georgia Gibbs—Frankie Laine gave vivid expression to the driving, stomping, hand-shaking delivery of the segregated, ghetto singers of the day.

But there was also a white ballad tradition, running from the vaudeville era of Nora Bayes/Belle Baker/Van & Schenck, through the crooning days of Rudy Vallee and Bing Crosby, and culminating in Frank Sinatra, in which emotion was largely a matter of facial expression. Problems of acoustics, which led to the Vagabond Lover's use of a megaphone and the Voice's embrace of the microphone, doubtless limited mobility. (Maybe that's why the Negro singers were generally shouters.) But actually it was a matter of

traditions. The white crooners and vaudevillians were pursuing a concert, bel canto tradition in which beauty of tone and clarity of diction counted. Except for occasional hand movements, the body and the feet were kept static as a means of concentrating attention on the voice. The choreographic tradition, with roots in emotive religion, was closer to the minstrel show and music hall.

Doubtless, the current concern with choreography, not only among Negro performers but a vast number of rock groups as well, is partly the consequence of today's advanced recording techniques. Despite the use of giant amplifiers and complex electronic devices on stage, live performances can only approximate the effects achieved by overdubbing, mixing and the many sophisticated types of echo. To make up for the loss in aural impact, singers are compelled to find ways of enhancing the visual thrust of their presentations.

With feeling, excitement and frenzy as the expressive ends, rather than communication, blues and soul singers eagerly avail themselves of all the available resources of limb, bone and emotion. Exemplary of the trend is Berry Gordy's move in establishing a school of choreography for all of his record people. It would be pleasant, but hardly accurate, to attribute the choreographic precision of both the Four Tops and the Temptations of the Motown School. But the truth is that both these groups were intimate with the tradition of "danced songs" and worked for years at creating an overpowering "dancing-singing phenomenon." Unquestionably, Gordy's finishing school of the dance has proved of immeasurable value to the newer groups, like the Supremes and the Vandellas.

"Choreography is a great crowd-pleaser," a Rock reviewer wrote recently of the reaction of Apollo audiences to an onstage group. Anyone who saw the Fifth Dimension in their recent appearance on the NARAS award show can easily understand this. For the group of three men and two girls offered an almost visual representation of the feeling and sensations of flight engendered by the smash "Up, Up and Away."

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# MAX SILVERMAN

## Dean of R&B Retailers

One of the casualties in the riots which followed the assassination of Dr. Martin Luther King Jr. last April was the main store of the Quality Record chain on 1836 7th St. N.W. in Washington. It was one of the oldest and largest record shops specializing in r&b product in the nation.

Max Silverman, owner of the chain, still has three other stores operating in Washington. The story of the Silverman operation is, in a sense, the story of r&b record retailing in the U. S.

Silverman started his first retail store in Washington in 1936, selling used records that he bought from juke box operators. Used Decca and Bluebirds sold for 10 cents, 12 for \$1; used Victors and Brunswicks sold for 15 cents each.

As his customers started to ask for the latest recordings by Louis Jordan, Billie Holiday, Chick Webb, etc., Silverman started to stock a few new records by hot artists. Gradually his sales of new records increased, to the point where he was selling blues, spirituals, pop and hillbilly records on a steady basis. Quality Music Stores became the Washington outlet for Blue Note and Commodore Records and Quality was soon on open account with the three major manufacturers and the few indies that existed in the late 1930's. By 1940 Silverman's sales of new records started to surpass sales of used records. In 1941 Max threw out the used records and featured new records only.

After World War II started the record business boomed. In the area where Silverman was located in Washington, 15 new stores opened within a year after Pearl Harbor. But the problem wasn't selling records, the problem was in obtaining merchandise. As Silverman puts it "You didn't have to know a thing about records in those days to sell them. If a record had a beat—that was it." In those years records were shipped on a quota basis, according to a dealer's previous orders. His past orders for his Quality Music Stores helped him greatly. He gradually increased

his ordering so that instead of buying hot records on a daily basis he would stay in front by ordering a 10-day supply at a time. And his business kept growing and his stock increased and the selections he had available in his store grew wider.

Silverman always scrambled to get merchandise for his stores. As new indie labels sprang up, like Aladdin, Excelsior, Atlas, Modern, Savoy, Black & White, Comet, etc., Silverman would call their owners, visit them in New York, see them when they came to Washington; in other words do all he could to keep the merchandise coming. These contacts became even more important to him when the War Production Board put a clamp on the records business by curtailing material needed to manufacture 78's. You had to turn in a record to buy a record. The large firms cut down on their recording, making records only with their biggest pop artists and letting all of the specialty fields (R&B, country, and spiritual records) go by the boards. Silverman's business suffered since he had a hard time getting merchandise.

When the large firms let go of the specialty fields, indie labels sprang up to supply the vacuum. King Records was started by the late Syd Nathan, at that time a furniture dealer in Cincinnati. King Records scrounged material wherever it could find it, pressed and shipped and sold its records from the King Records store in that city. It was these burgeoning indie labels that helped Silverman, and many other dealers, stay in the record business during those war years. He turned more and more to the indie labels to get merchandise. He would place orders for as many as 5,000 of a single number at a time. There were many times when Silverman would buy records at retail and sell them at retail just to keep a customer. There were only a few hits at one time, three or four at most. A hit record could easily mean 60 percent of his business for any given week or two. Silverman points out

*continued on page 66*

# dyn a mo

RECORDS

IS A WORLD  
OF SOUL

*INEZ & CHARLIE*  
**FOXX**

**TOMMY  
HUNT**

*THE*  
**DIPLOMATS**

*BARBARA AND  
BRENDA*

*THE*  
**PLATTERS**

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DYNAMO & MUSICOR RECORDS A DIVISION OF TALMADGE PRODUCTIONS

*Otis Redding, tops on the British charts.*



# Britain Is Soul Country

By Ian Dove

Britain's Soul Surge continues.

And it turns up some startling statistics for a branch of music that in Britain was supposed to have only minority appeal a few years ago. Fourteen LP's in the Record Retailer Top 40 album chart for May this year were soul records. This perhaps is a high figure but the influence of soul and blues material is always strong, either in album or singles charts.

Motown is still one of the boss labels in this field but over the last 12 months Atlantic, with its Stax label, has really consolidated and cemented its hold on the British market. Distributed by the Polydor group in April this year Atlantic's Nesuhi Ertegun extended its licensing deal with the British company for "a considerable period."

The late Otis Redding (with three LP's in the Top 20 in May) must be the King of Soul as far as the British market is concerned — following his death, record sales in Britain paralleled sales in the U. S. — with other familiar soul names following him — the Four Tops, Joe Tex, the Supremes, the Temptations, Eddie Floyd (his "Knock on Wood" was a marathon chart entrant), Jimi Hendrix, Sam and Dave, Wilson Pickett (his "In the Midnight Hour" is virtually a soul anthem), and others.

But there are also unknown names to America. Home grown local blues talent has become a commercial fact on the British scene, perhaps one of the most heartening aspects. John Mayall's Blues Breakers, a British group that for years had a strong underground reputation, broke into what was usually thought to be a difficult market — the album chart. Mayall's Decca release, a two volume set, "Diary of a Band" went right into the British Top 40.

So too did another British group, Peter Green's Fleetwood Mac, which hit the Top Ten with their first LP, "Fleetwood Mac" on a label devoted to blues only, Blue Horizon.

Blue Horizon, distributed by CBS in Britain, is operated by two brothers, Richard and Mike Vernon. Richard is also a promotion man for CBS while Mike produces, as an indie venture, the John Mayall discs. Originally the brothers Vernon ran a small monthly magazine, R & B. In 1965 they recorded at their home,

guitarist Hubert Sumlin, who was a member of the American Folk Blues Festival and backed singer Howling Wolf.

A limited edition (99 copies) was produced and the single sold out quickly. They purchased other masters, mainly of obscure r&b names such as Driftin' Slim, Little George Smith, Woodrow Adams, and produced other limited edition singles which they sold by mail order through their magazine.

Getting a little more ambitious they formed their own label Purdah with the intention of recording British blues artists. One of their first singles, "Lonely Years," featured John Mayall and Eric Clapton, a highly regarded British blues guitarist then a member of Mayall's group and now with the Cream. For the Vernons it was a big seller and more important established the two brothers as something more than a mail order department.

Blue Horizon was formed and the Fleetwood Mac group has been a major success. The LP reached No. 6 in the Top 40.

Apart from mavericks like Mayall and Blue Horizon the British soul market is fairly evenly divided between Atlantic and Motown when it comes to soul and blues. But smaller labels seem to cater for a wide interest in the musical form. There is Soul City, a label formed by an enterprising London record shop — the owners used to run the British side of the Tamla/Motown Appreciation Society. New label, Beacon, had a big hit with "Ain't Nothing But a House Party" by the Show Stoppers in the singles chart. Label chief, Milton Samuel, says that Beacon is devoted to pop r&b and claims: "In Britain with the right kind of promotion a good r&b record can end up with far higher sales than any normal pop record."

Island Records, on their Sue subsidiary, released some r&b collectors items although, like the Doctor Bird label, they concentrate more on blue beat, the West Indian form of soul!

This is the soul and blues scene in Britain now — good, varied, interesting, happening and healthy.

It wasn't always so. The roots of a scene that boasts world dominating artists like the Jimi Hendrix Experience,

July 17, 1968

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THE IMPRESSIONS  
THE FIVE STAIRSTEPS  
BUDDAH RECORDS

# BRITAIN'S TOP LPs

RECORD  
RETAILER

## JULY 1968

ALBUM TITLE	Label and Number	Chart
1 NUT GONE FLAKE 23 Sweet Flames	Immediate RMLP/SP012	JUNE 68
2 THE SOUND OF MUSIC 4 Soundtrack	RCA Victor 95/95 0010	APR. 68
3 LOVE ANDY 1 Andy Williams	CBS (S) 62187	MAY 68
4 DOCK OF THE BAY 11 Otis Redding	Stax 231/230 001	68
5 DIANA ROSS AND SUPREMES GREATEST HITS 8 Supremes	Tamla-Motown 578L/TM 11001	JAN. 68
6 SMASH HITS 12 Alvin Stardust's Expensive	Track 01304	APR. 68
7 FLEETWOOD MAC 8 Peter Green's Fleetwood Blue	Blue Horizon /SPS 7-6300	FEB. 68
8 JUNGLE BOOK 8 Soundtrack	Disney /BT 2048	MAR. 68
9 SCOTT 2 2 Scott Walker	Philips 804/BL 7900	APR. 68
10 JOHN WESLEY HARDING 1 Bob Dylan	CBS 6296/SPS 6010	FEB. 68
11 FOUR TOPS GREATEST HITS 13 Four Tops	Tamla-Motown 578L/TM 11001	JAN. 68
12 HONEY 1 Andy Williams	CBS (S) 62311	JULY 68
13 OPEN 21 Jello Biafra/Brian Auger Trinity	Marmalade 606/607 000	JUNE 68
14 HISTORY OF OTIS REDDING 7 Otis Redding	Vol 8 418	FEB. 68
15 HANGMAN'S BEAUTIFUL DAUGHTER 8 Incredible String Band	Mercury 6007/6008	APR. 68
16 VALLEY OF THE DOLLS 12 Diana Warwick	Pyg RMLP/SPS 30114	MAY 68
17 BUDDY HOLLY'S GREATEST HITS 24 Buddy Holly	Ace of Hearts AM 100	MAY 68
18 TOMI JONES LIVE AT THE TALK OF THE TOWN 10 Tomi Jones	Decca 602/LE 6074	JUNE 67
19 GIFT FROM A FLOWER TO A GARDEN 10 Donovan	Pyg RMLP/SPS 30000	MAY 68
20 40 BLUE FINGERS FRESHLY PACKED 10 Chastain Shant	Blue Horizon 7-63200	JULY 68
21 CRAZY WORLD OF ARTHUR BROWN 10 Crazy World of Arthur Brown	Track 01300	JULY 68
22 MY PEOPLE WERE FAIR, ETC. 10 Tyranosaurus Rex	Regal Zonophone 6122/LRZ 1000	JULY 68
23 SAUCERFUL OF SECRETS 10 Pink Floyd	Columbia 602/6X 6226	JULY 68
24 OTIS REDDING IN EUROPE 20 Otis Redding	Stax /700-010	MAR. 68
25 NANCY AND LEE 10 Nancy Sinatra and Lee Hazlewood	Reprise RSLP/LP 6272	JULY 68
26 13 SMASH HITS 10 Tomi Jones	Decca 602/LE 6080	DEC. 67
27 BEST OF THE BEACH BOYS 32 Beach Boys	Capitol 67/T 20000	NOV. 68
28 DR. ZHIVAGO 20 Soundtrack	BBM 6080CL/6080C 6007	SEPT. 68
29 BRITISH MOTOWN, SMARTBUSTERS 34 Various Artists	Tamla-Motown /TM 11001	OCT. 67
30 OTIS BLUE 20 Otis Redding	Atlantic 603/107-000	DEC. 67
31 PENTANGLE 20 Pentangle	Transatlantic TRA 162	JUNE 68
32 WE'RE ONLY IN IT FOR THE MONEY 10 Mothers of Invention	Verve 6VLP/LP 6100	JULY 68
33 GARY PUCKETT AND UNION GAP 10 Union Gap	CBS 62342	JULY 68
34 NOTORIOUS BYRD BROTHERS 17 Byrds	CBS (S) 62100	MAY 68
35 BOOGIE WITH CANNED HEAT 10 Canned Heat	Liberty LBS/LM 62100	JULY 68
36 BEACH OUT 20 Beach Boys	Tamla-Motown 578L/TM 11001	NOV. 67
37 BEST OF THE BEACH BOYS, VOL. 2 32 Beach Boys	Capitol 67/T 20000	OCT. 67
38 BEAT OF THE BRASS 10 Herb Alpert	A and M AML5/AML 918	JULY 68
39 DIANA ROSS AND SUPREMES LIVE AT TALK OF THE TOWN 27 Diana Ross and Supremes	Tamla-Motown 578L/TM 11001	MAR. 68
40 CHILD IS FATHER TO THE MAN 10 Blood, Sweat and Tears	CBS (S) 62200	JULY 68

COMPILED BY RECORD RETAILER'S CHARTS DEPARTMENT FROM DEALER RETURNS

Above is the Record Retailer's July album chart, compiled from four weeks of returns. And it shows the strength of Soul in Britain.

Seventeen records (ringed) out of the 40 are soul-styled —both American and British. Otis Redding is still the Soul King with four in the charts and the Motown sound still moves buyers. They also have four disks. Surprisingly, the small independent Blue Horizon's is up there with the big ones. The Fleetwood Mac album is in the top 10 and their new entrant, "40 Blue Fingers Freshly Packed," looks like following it.

Continued from page 46

the Cream, the Rolling Stones (who started off as a driving blues group) were laid around 1962 when Alexis Korner kicked off his Blues Incorporated group, Rolling Stones Mick Jagger and Charlie Watts were occasional members, Eric Burdon of the Animals used to sit in every so often, Paul Jones, ex Manfred Mann now solo artist used to play kazoo and sing.

But importantly, the Blues Incorporated group provided a focal point for British blues musicians. Up to this point American Negro blues artist had visited Britain and played with traditional jazz bands like Chris Barber and Acker Bilk. Artists such as Memphis Slim, Muddy Waters, Sonny Boy Williamson No. 2 (a big influence on harmonica), Otis Spann, John Lee Hooker had all brought to Britain the new, harder, electric form of American Negro blues.

Until this time British experiments in blues had concentrated on the more folksy sounds of jazz-oriented blues, the Leadbelly and Big Bill Broonzy bag. But Korner primarily turned everybody on to the electric guitar in blues. His first album, made in 1962 by Jack Good (responsible recently for presenting Jerry Lee Lewis in a rock "Othello" on the West Coast), is still in British Decca's catalog, racking up 100,000-plus sales.

Pop groups, especially the upcoming ones like the Beatles, started getting interested in the blues and naming artists of r&b fame as their favorite musicians. Bo Diddley, Muddy Waters, Ray Charles, Willie Dixon, Howling Wolf, Jimmy Reed, and Chuck Berry emerged at this time as the unsung heroes of the groups getting records in the charts.

1964 saw Chuck Berry and the Chess catalog take off in Britain—now the Chess material appears to have petered out. James Brown is another odd absentee from the British charts. Next came the early Rolling Stones material which was almost pure r&b.

The first attempt to push Motown was a failure. Released originally under the banner of an independent label Oriole (now part of the CBS operation) it had a small but fanatical following, mainly centered around the London area. However, when EMI took over distribution a huge Tamla/Motown touring caravan was set for Britain, headlined by Mary Wells and with Martha and the Vandellas and the Supremes supporting.

The tour bombed and it wasn't until a couple of years later that the Motown boom started in Britain.

An Atlantic-Stax-Volt package headlined by Otis Redding went through a similar experience when the Atlantic boom was starting to get under way in Britain. Exceptionally well received in London, appreciation dipped somewhat in provincial centers. But the package served to give the label impetus among deejays and radio producers and so in the end paid off.

Britain can also be regarded as a country that takes its blues and soul seriously. Writers like Max Jones and Paul Oliver have been writing about the origins, the meaning, the techniques and the future of the blues — as an Art Form — for over a decade. Oliver in particular, with his books "Blues Fell This Morning" and "Conversations with the Blues" has made scholarly contributions to blueslore.

Alexis Korner, a student as well as player, is being set for a university campus lecture tour. His subject: the blues. He also has a series arranged on the highbrow British Broadcasting Corporation's Radio Network 3 on the same subject.

So the Soul Surge in Britain encompasses all levels of appreciation from the teenybopper dancing to Otis Redding's No. 1 hit to a blues musician lecturing university students.



# "COMPETITION AIN'T NOTHING"

Backbeat #588

## CARL CARLTON



# "SAVE YOUR LOVE FOR ME"

Duke #435

## BOBBY BLAND



# "I'LL FORGET YOU"

Duke #436

## JOHN ROBERTS



# "OH BABY MINE"

Backbeat #591

## O. V. WRIGHT

### "DON'T KICK THE TEENAGERS AROUND"

Backbeat #596

EDDIE WILSON

### "CHECK ME BABY"

Peacock #1961

WILLIE TOMLIN

### COMING SOON "THOUGHTS AND VISIONS"

b/w

### "LOOK FOR TOMORROW"

THE LIBERTY BELL

Backbeat #595

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# Gallic Radio, TV Has Soul

By Mike Hennessey

"Last year in France was a very good year for soul music—but 1968 looks like being even better."

This is the view of radio and TV personality Pierre Lattes, whose work with the nightly France Inter radio program, "Pop Club," and the TV show "Bouton Rouge" has been principally directed toward popularizing American soul and rhythm and blues artists.

For nearly three years "Pop Club" has featured a high proportion of soul records in its program and today almost every other record played on the show is in the soul bag.

Says Lattes: "Our policy has met with widespread approval—in fact, if ever we reduce the exposure we give to rhythm and blues and soul records, we get a lot of complaints."

Every week "Pop Club" picks a record of the week, and nearly always, says Lattes, it is a genuine rhythm and blues record.

How is it that soul recordings made by American Negro singers and musicians, principally for the consumption of American Negroes, have achieved such a remarkably high level of popularity in France, where the language barrier and a strong chanson tradition normally combine to make the acceptance of an exotic new style of popular music a painfully slow process, and then usually limited to a tiny initiated minority?

Says Lattes: "I think the French admire the output of the top American soul singers because the records are always honest and sincere performances without the superficial and phoney show-business glitter. The records are consistently good and the French recognize the truly creative and 'truthful' nature of the performances."

"We had a letter at the 'Bouton Rouge' program recently from a Spaniard living in Alsace. He was a regular viewer of the program and he knew nothing about rhythm and blues music or its exponents. But he watched a program featuring Otis Redding and wrote to us to say that, for him, this was the only valid music. There was nothing 'fabricated' about it; it came from the heart and soul—and it reached him despite differences in language and background. I think many French people react in this way to soul music."

The following for American soul music is increasing all the time as is seen in the tumultuous reception given

to the James Brown Show when it played the Olympia Theater in Paris for 10 days last fall. This was the first time a soul package had played such a long run at the theater and its success proved a tremendous stimulus to the sales of the eight James Brown albums and 10 EP's and singles released by Polydor.

Appearances in Paris by Atlantic, Atco and Stax artists like the late Otis Redding—currently No. 1 soul artist in France—Sam and Dave, Arthur Conley, Wilson Pickett, Percy Sledge, Lee Dorsey and Aretha Franklin have also been crowned with success.

Barclay international label manager Bernard de Bosson reported sales at the rate of 3,000 a day for "Dock of the Bay" by Otis Redding last spring and the response to the repeat of Redding's "Bouton Rouge" appearance after his death was tremendous.

Pathe-Marconi, which distributes



France's new soul artist, 21-year-old Alan Shelly.

the Tamla/Motown catalog in France, has had similar success following personal appearances by Stevie Wonder, the Four Tops and Diana Ross and the Supremes, who scored heavily with a TV show recorded in Paris at the beginning of this year and also in the international gala at the Midem in Cannes in January.

The prosperous evolution of soul music in France represents a powerful illustration of the efficacy of classical promotion methods. The music and the artists are initially brought to public attention by radio exposure and filmed TV clips. The next stage to consolidate the interest is to arrange personal appearances, after which, record sales invariably take an upward leap.

This pattern has been resolutely followed by the companies exploiting soul music in France—and it has paid off handsomely. "Pop Club" in

particular has had a strong influence here because, though it cannot escape what has been called "the tyranny of the charts" and is obliged to pay close attention to the higher regions of Billboard's Hot 100, the program has done a great deal to introduce new rhythm and blues and soul artists to France.

Says Lattes: "We try to guide public taste as well as to reflect it. We now have several companies in the States sending us new releases and there are certain specialist importers who supply us with new records from America. We are thus often able to play a new record on the day of its release in America."

The "Bouton Rouge" show has featured filmed appearances by Aretha Franklin, James Brown, Sam and Dave, Junior Walker and many others.

"But," says Lattes, "soul fans are constantly demanding more and more appearances by their favourite artists and, at the present time, not enough personal appearances are being made. There is a growing fund on goodwill towards exponents of soul music and it should be exploited."

France has its own soul magazine, the monthly "Rhythm and Blues—Super Soul," whose first issue in March was entirely devoted to a tribute to Otis Redding. And the country is also producing a new crop of soul style performers. Many towns in the provinces have local soul groups who work regularly in their own locality, and in Paris artists like Vigon (Barclay) and Alan Shelly (Philips) are making an increasingly big impact.

Shelly and his backing group, Manu Dibango's Brothers, are from Guadeloupe, but they perform in an authentic American soul style using English lyrics.

Only 21, Shelly is thought by many to have a big future and certainly his recent single "Lady Black Wife" was almost indistinguishable from the genuine American article.

In addition Polydor recently released a home-produced album by two soul-steeped American exiles—Mickey Baker, once lead guitarist with Ray Charles and many other top name artists, and Memphis Slim.

"At first," says Pierre Lattes, "many people in the record industry were sceptical about soul music. They regarded it as a fleeting craze which wouldn't last. But French record buyers have convinced them now that soul music is here to stay—it is, after all, a much richer and purer music than much of the other English and American pop material and, what's more, it is a music which belongs almost exclusively to its exponents—they know how to 'tell it like it is.'"

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# SOUL IN SCANDINAVIA

By ESPEN ERIKSEN

**SOUND  
STAGE**

## THE SOURCE OF SOUL

- ☆ Joe Simon
- ☆ Ella Washington
- ☆ Sam Baker
- ☆ Roscoe Shelton
- ☆ Lattimore Brown
- ☆ The Soul Ambassadors
- ☆ Roscoe Robinson
- ☆ Ivory Joe Hunter
- ☆ Arthur Alexander

**SOUND STAGE 7**



A DIVISION OF  
MONUMENT RECORD CORP.  
NASHVILLE HOLLYWOOD

The boom in rhythm and blues and soul music in Scandinavia is attributable to two factors—the increasing amount of airplay given to this type of music by influential stations such as Radio Luxembourg and, even more important, the personal appearances of some of the leading soul artists in Norway, Sweden and Denmark.

It is yet another illustration of how important in-person performances are in popularizing the records of foreign artists, particularly in countries where radio and TV are government-owned and, therefore, more conservative in the matter of promoting music for teen-age tastes.

Borje Ekberg, managing director of Metronome in Stockholm, claims that sales of rhythm and blues and soul records have increased tenfold in the last year. Metronome distributes the Atlantic, Atco, Stax and Volt catalogs and in the last two years there have been important package tours by artists from these labels which have met with triumphant success.

Ekberg, an enthusiastic r&b fan himself, has been striving to popularize soul music in Sweden for years. He says: "The two concerts we staged were undoubtedly largely responsible for the big sales increase, but we have always worked consistently to promote this music in Sweden.

"While one year ago I was happy to sell a couple of hundred copies of a rhythm and blues album, now I can sell several thousand. And sales are not limited to the artists who were on the tours—like Otis Redding, Sam and Dave, Arthur Conley, Wilson Pickett and Percy Sledge. These artists have helped popularize the music as a whole, and we are now getting good sales reactions with albums by the Drifters, Solomon Burke and others.

"Although album sales predominate over singles in this sector, we have had big single hits with Arthur Conley's 'Sweet Soul Music' and Percy Sledge's 'When a Man Loves a Woman.'"

More recently the Otis Redding single, "Dock of the Bay" has been a chart entry in all Scandinavian countries, and the release of the budget-price Volt album "That's Soul"

has also been an important promotional factor.

"Sixty per cent of Metronome's sales now consist of soul and rhythm and blues material," says Ekberg, "due mainly to the fact that there is such a wide variety of product. Domestically produced albums may sell more copies individually, but we have so many rhythm and blues LP's to offer that the smaller sales per record are compensated by the large number of releases.

"With disk jockeys becoming increasingly soul-minded, our three-year target for the 1967-1969 period was achieved after eight months."

In Denmark a similar situation exists but here Steve Gottlieb, managing director of Danish EMI, says that the discotheques have played a big part in the soul boom.

Gottlieb says the most popular artists on the labels distributed by EMI—Tamla, Motown, Stateside and ABC—are Diana Ross and the Supremes, the Four Tops, Stevie Wonder, Martha and the Vandellas and Ray Charles.

When the four Scandinavian TV stations combined to present a one-hour program of the Supremes concert in the Berns Restaurant, Stockholm, the album, "The Supremes Greatest Hits," immediately moved into the LP charts and was followed, shortly afterwards, by "The Four Tops' Greatest Hits."

Sales of soul records have increased steadily over the past 18 months, reports Gottlieb.

An interesting feature of the Scandinavian soul market is that the majority of record buyers seem to be post-teen-agers.

In Norway, rhythm and blues has a faithful following and Borre Bentzen, sales manager of the Arne Bendiksen company, says that the most popular artists are Little Richard and Jerry Williams, both on the Okeh label from Epic.

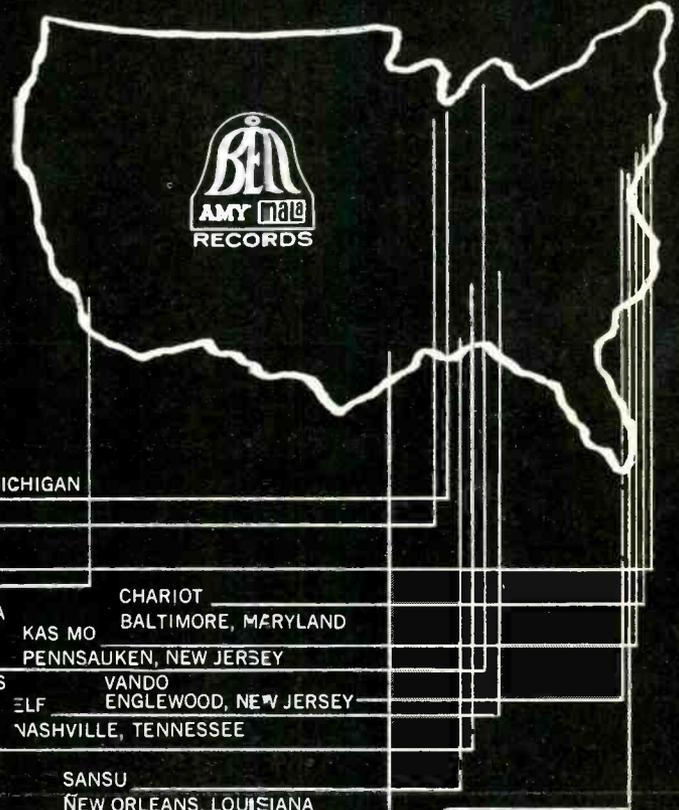
Once again personal appearances have had a stimulus on the market and, says Bentzen, "the teen-agers of a couple of years ago are now out at work earning money. They grew up with the beat scene, have remained faithful to rhythm and blues, and can now afford to spend more money on records."

# SOUL

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# SPANISH SOUL ON RISE

By Rafael Reuert

Two years ago soul music and rhythm and blues were virtually unknown in Spain. The music first made its impact on the Spanish record scene through the Four Tops' recording of "Reach Out and I'll Be There," the first Tamla/Motown release by RCA-Espanola.

This was followed by a number of hit records by the Supremes, Stevie Wonder, and other Tamla/Motown artists.

Soul music was given a further boost when Hispavox began distribution of the Atlantic labels and scored hits with Wilson Pickett's "Land of 1,000 Dances," Percy Sledge's "When a Man Loves a Woman," Arthur Conley's "Sweet Soul Music" and Sam and Dave's "Soul Man."

"It's a Man's Man's World," by James Brown, released here by Sonoplay, was a big hit for several months and a wide cross section of Brown's recorded material is currently available on the Spanish market on the Sonoplay and Fonogram labels.

Odeon has released recordings by



*Los Pop Tops*



*Los Canarios*

Oscar Toney Jr., Lee Dorsey and James and Bobby Purify, and Columbia has issued records by Sam and Bill and Jackie Wilson.

In less than two years, soul music has acquired an impressive share of Spain's popular record market, as is reflected in the chart success of such records as "Soul Finger," by the Bar-Kays, "The Dock of the Bay," by the late Otis Redding, "Yesterday," by Ray Charles and "Chain of Fools," by Aretha Franklin.

Undoubtedly the impact has been intensified by heavy programming of soul and rhythm and blues product on the top teen-age radio programs to the extent that young people in most of the major Spanish cities have become assiduous devotees of the top talents from Memphis and Detroit.

Discotheques in Spain feature soul music almost non-stop and now a number of Spanish groups are incorporating soul sounds into their repertoires. Two groups on the Barclay-Sonoplay label, Los Canarios and Los Pop Tops, both produced by

Alain Milhaud, have achieved signal success locally with soul-style recordings.

Los Canarios have released two records of their own soul compositions—"Peppermint Frappe," from the movie of the same name, "Keep on the Right Side," "Get on Your Knees" and "Trying So Hard." This eight-strong, all Spanish group have paid a great deal of attention to building up a strong stage act in the American soul tradition.

Los Pop Tops had a big soul hit with "I Can't Go On" and also made the top 20 with "Viento de Otoño" (Autumn Wind).

A third group in the Spanish soul bag are the Explosion, comprised of musicians from Jamaica, who are produced by Alfonso Sainz for Fonogram.

Soul music in Spain is in a very healthy state—but there is absolutely no doubt that it would thrive even more dramatically with the stimulus of personal appearances.

So far no top line soul group or singer has appeared in Spain.

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Michal Prokop, prize winning singer of Prague Rock Festival 1967, with his group Framus Five



Prúdy (The Streams) from Bratislava on the Festival stage

# R&B IN CZECHOSLAVAKIA

By Lubomir Doruzka



Dezo Ursiny, lead singer and leader of Soulmen, Bratislava



The Matadors, best-known Czechoslovak r&b group, after their return from a three-month tour in Switzerland

In Czechoslovakia, r&b and soul music is still a minority affair, and its commercial potentialities have not yet been discovered by the local music industry.

The first Festival of Rock groups, organized by the Czechoslovak Pop Federation in December 1967, brought r&b and soul groups for the first time before a large audience in Lucerna Hall, seating some 2,500 people with another 500 standing places. Most concerts were sold out, and revealed groups.

The prize-winning group of the festival, a trio called the Soulmen, comes from Bratislava, the capital of Slovakia, eastern part of the country. They impressed with original compositions, mostly with English lyrics, and since that time have performed in Prague again to capacity audiences.

Also both prizes for best vocal rendering went to soul or r&b groups: best female vocalist was Hana Urychova, performing with the group called Bluesmen from a small university town, Olomouc in Moravia; best singer was Michal Prokop from the group Framus Five, an r&b unit known before that time only to a very limited circle of Prague rock fans.

The best-known r&b Prague group—the Matadors—were not present in Prague at that time. As first Czechoslovak rock group they were offered a three-month engagement in Switzerland and left Prague shortly before the festival.

They, too, feature some original compositions with lyrics in English. Their outstanding soloists are Radim Hladik, lead guitar, and the singer Viktor Sodoma whose father, incidentally, was one of the pioneers of rock music in Czechoslovakia in the mid-'50's, when this music was considered highly dubious and was practically prohibited by official policy.

The interest created by the Prague beat festival has shown that there is a potential, if limited, market for r&b and soul music in Czechoslovakia. However, it can hardly compete with more popular forms of rock and pop music. A popular teenage program of Radio Prague, featuring its own hit parade based on listeners votes, regularly tries to introduce records by r&b and soul artists to its audience. Almost invariably these records fall out in voting in favor of groups like the Monkees, Dave Dee, Dozy & Co., etc.

On the local record market, the Matadors produced a number of records for Supraphon. They did not sell badly, but failed to reach the best-seller list. One of the reasons may be that Supraphon occasionally still has difficulties with sound engineering when recording music of this kind; another, that these records were mostly introduced too late, without much publicity, and probably were not accepted with enthusiasm by shop assistants in record shops who usually do not cater much for minority tastes.

This situation, however, may at least partly change in the near future. When Panton as the second Czechoslovakian record company received licence to issue gramophone records, Supraphon immediately signed best-selling Czech artists on exclusive contracts. This is practically forcing Panton to look for new talent among those in whom Supraphon has not shown much interest, and here r&b and soul artists may be of some importance.

The Bluesmen and the Soulmen have already been signed by Panton, and the first group has already recorded its first EP record. It was the first studio recording they have ever made, as before they had rejected an offer to record for radio in a Bratislava studio, not satisfied with the technical equipment available.

In the meantime, Panton released an EP with another group, George and the Beathovens which, in some of its numbers, also comes near to soul music. The second Festival of Rock Groups, this time with international participation, will be organized in November on a professional basis, and some soul or r&b groups will find their way also into the program of the Prague International Jazz Festival, Oct. 9-13, 1968. All this gives reason to believe that r&b and soul will play a more important part in Czechoslovakian music business in the near future.



# R&B ARTIST DIRECTORY

- ACE, BUDDY (Duke) PM: Fats Washington; BA: Buffalo Booking and Fats Washington
- ACKLIN, BARBARA (Brunswick) PM: Carl Davis; BA: Queen Booking
- ADAMS, ARTHUR (Kent) PM: John Taylor; BA: Lee Craver Prods.
- ADAMS, JOHNNIE (Kent) BA: Lee Craver Prods.
- ADDERLEY, CANNONBALL (Capitol) PM: John Levy; BA: Associated Booking
- AKENS, JEWEL (Colgems)
- ALEXANDER, WILMER & THE DUKES (Aphrodisiac)
- ALLEGROS BA: Queen Booking
- ALLISON, MOSE (Prestige) BA: Bennett Morgan and Associated Booking
- AMBASSADORS, THE (Sound Stage 7)
- AMERICAN BLUES (Karma) PM: Sam Coplin
- AMMONS, GENE (Prestige)
- ANDERSON, VICKI (King) PM: James Brown; BA: Universal Attractions
- ANDREWS, LEE, & THE HEARTS (Chess) BA: Bennett Morgan
- ANDREWS, RUBY (Zodiac) BA: Associated Booking
- ANTHONY & THE IMPERIALS (Veep, United Artists) PM: Phil Strassberg; BA: Wm. Morris
- ARNOLD, BILLY BOY (Prestige)
- ARNOLD, CALVIN (Venture)
- ARTISTICS (Brunswick) BA: Queen Booking
- ATTRACTIVE (Bell) BA: Lee Craver Prods.
- AUBREY TWINS (Okeh)
- AUGUST, LORD & THE VISIONS OF LIFE PM: Sam Coplin
- AVONS, THE (Nashboro)
- BAKER, SAM (Sound Stage 7)
- BANDWAGON, THE (Epic) PM: Lewis Jeffers
- BANKS, DARRELL (Atco) BA: Queen Booking
- BANKS, HOMER (Minit)
- BARBARA & BRENDA (Dynamo) PM: Miss Willie Gaskins
- BARNES, J. J. (Revolot) PM: Don Davis; BA: George White and Associated Booking and Queen Booking
- BARNUM, H. B. (Capitol) PM: Jess Rand
- BASIE, COUNT (Verve, Brunswick) PM: Ted Reig; BA: Willard Alexander
- BASS, FONTELLA (Checker)
- BELL, ARCHIE & THE DRELLS (Atlantic) PM: Skipper Leo Frazier
- BELL, MADELINE (Philips) PM: Leslie Perrin (England) and Tony Garland
- BELL, WILLIAM (Stax) PM: Henry Wynn; BA: Universal Attractions
- BENSON, JO JO (SSS Int'l) BA: Universal Attractions
- BERRY, CHUCK (Mercury) PM: self-managed; BA: Universal Attractions
- BIG MAYBELLE (Rojac) BA: Queen Booking
- BLACK'S BILL/COMBO (Hi) PM: Joe Coughi; BA: National Artists Attractions
- BLAND, BOBBY (Duke) PM: Miss Evelyn Johnson; BA: Associated Booking
- BONJI & JUDY (Okeh)
- BOOKER T. & THE M.G.'S (Stax) PM: BEA; BA: America's Best and Universal Attractions and Phil Walden
- BOWEN, BILLY & THE RENOWNED INK SPOTS BA: Queen Booking
- BRENDA & THE TABULATIONS (Dionn) BA: Queen Booking
- BRIMSTONES PM: Sam Coplin
- BROTHERS OF SOUL (Boo)
- BROWN, JAMES & HIS FAMOUS FLAMES (King) PM: Ben Bart; BA: Universal Attractions
- BROWN, SIR LATTIMORE (Sound Stage 7)
- BROWN, MAXINE (Wand) PM: Paul Cantor BA: Ashley Famous
- BROWN, ODELL & THE ORGAN-IZERS (Cadet) BA: Peter Wright
- BRYANT, DON (Hi) PM: Joe Cuoghi
- BRYANT, RAY (Cadet) PM: Warren Stephens; BA: Bennett Morgan
- BURKE, SOLOMON (Atlantic) BA: Universal Attractions
- BUTLER, BILLY (Okeh) BA: Queen Booking
- BUTLER, JERRY (Mercury) PM: W. Yale Matheson; BA: Associated Booking Corp.
- BYRD, BOBBY (King) PM: James Brown; BA: Universal Attractions
- CANNON, ACE (Hi) PM: Joe Cuoghi
- CAPITOLS, THE (Karen) PM: Ollie McLaughlin; BA: Universal Attractions
- CARPENTER, CHRIS (United Artists) PM: Sidra Records
- CARR, JAMES (Goldwax) PM: Phil Walden; BA: Lee Craver Prods. and Universal Attractions
- CARTER, CLARENCE (Atlantic) PM & BA: Phil Walden
- CARTER, MELVIN (Peacock)
- CASH, ALVIN & THE REGISTERS (Toddlin' Town) BA: Texas Ents. and Queen Booking
- CASINOS (Bel-Aire) PM: Larry Barr; BA: Bel-Aire
- CHAMBERS BROTHERS, THE (Columbia)
- CHANDLER, GENE (Brunswick) PM: Carl Davis; BA: Queen Booking
- CHARLES, LEE (Revue)
- CHARLES, RAY (ABC) PM: Joe Adams; BA: Wm. Morris
- CHECKMATES (Capitol) PM & BA: Jay Cooper
- CHIFFONS, THE (Laurie) PM: Phil Strassberg; BA: Associated Booking
- CLARK, CHRIS (VIP)
- CLAY, JUDY (Atlantic) PM: Chip Taylor; BA: Queen Booking
- COASTERS, THE (Date) PM: Leiber & Stoller; BA: Associated Booking
- COCHRAN, WAYNE (Chess) PM: Walter Daisy
- COLE, BOBBY (Date)
- COLLIER, MITTY (Chess) PM: Mitty Collier
- CONLEY, ARTHUR (Atco) BA: Phil Walden
- CONSOLERS (Nashboro)
- CONTOURS, THE (Motown) PM: Int'l Talent Mgmt.; BA: Queen Booking
- COSBY, BILL (Warner Bros.) PM: Roy Silver; BA: Wm. Morris (Sy Marsh)
- COTTON, JAMES (Verve/Forecast) PM & BA: Albert B. Grossman
- CRISS, SONNY (Prestige)
- CRUISERS, THE (Gamble)
- CURRY, CLIFFORD (Elfi)
- CURTIS, KING (Atco) BA: Queen Booking and Associated Booking
- DAVIS, WILD BILL/TRIO (RCA) BA: Queen Booking
- DAY, JACKIE (Modern) PM: Maxwell Davis
- DAYDREAMERS, THE (Dynamo)
- DEARBORN, BILLIE (Bell) PM: Mitch Corday; BA: Paramount Artists
- DEE & LOLA (Sound Stage 7)
- DEL-FONICS (Philly Groove) PM: Stan Watson; BA: Queen Booking
- DELLS, THE (Cadet) PM & BA: Sheldon Kasten
- DETROIT EMERALDS (Ric Tic) PM: Ed Wingate; BA: Queen Booking
- DIAMOND JOE (Sansu) BA: Phil Walden
- DIDDLEY, BO (Cadet) PM: John H. Burton, Esq.
- DIXON, WILLIE BA: Associated Booking
- DONALDSON, LOU (Blue Note) BA: SAC and Bennett Morgan
- DORSEY, LEE (Amy) PM: Marshall E. Sehorn
- DOZIER, GENE & THE BROTHERHOOD (Minit)
- DREW, PATTI (Capitol)
- DRIFTERS, THE (Atlantic) PM: Mrs. Faye Treadwell; BA: Drifters Inc. and Universal Attractions
- DYKE & THE BLAZERS (Original Sound) BA: Universal Attractions
- ECKSTINE, BILLY (Motown)
- ELGINS, THE (VIP) PM: Int'l Talent Mgmt.
- ELLIS, SHIRLEY (Columbia) BA: Associated Booking
- ELLISON, LORRAINE (Loma) PM: Samuel Bell
- EMPERORS, THE (Amy/Mala) BA: Oceanic Productions
- ENCHANTED FIVE, THE (Sidra) PM: Sidra Records
- ESQUIRERS, THE (Bunky) PM: Paul Cantor; BA: Universal Attractions
- EVERETT, BETTY (ABC) PM: Al Smith; BA: Century Mgmt.
- EXCITERS, THE (Shout) BA: Associated Booking
- FANTASTIC FOUR (Ric Tic) BA: Queen Booking
- FASCINATIONS (Mayfield) BA: Queen Booking
- FELTS, NARVEL (Hi)
- FESTIVALS (Smash) PM: James Hollingsworth; BA: Associated Booking
- 5TH DIMENSION, THE (Soul City) PM: Marc Gordon; BA: GAC
- FINNEYMORE PM: Sam Coplin
- FIVE STAIRSTEPS & CUBIE (Buddah) PM: Action Talents; BA: Buddy Sperber
- FLOYD, EDDIE (Stax) BA: Phil Walden and Associated Booking
- FOUNDATIONS (Uni)
- FOUR SONICS (Sport) PM: Sport Records; BA: Queen Booking
- FOUR TOPS (Motown) PM: Int'l Talent Mgmt.; BA: Associated Booking
- FOXX, INEZ & CHARLIE (Dynamo) PM: Charlie Foxx; BA: Queen Booking
- FRANKLIN, ARETHA (Atlantic) PM: Ted White; BA: Queen Booking
- FRANKLIN, ERMA (Shout) PM: Mike Je Naye; BA: Queen Booking
- FREEMAN, ART (Fame)
- FREEMAN, BOBBY (Loma) PM: Carl Scott & Assocs.; BA: Associated Booking
- FULLER, JESSE (Prestige) PM: Folklore Prods.
- FULSON, LOWELL (Kent, Movin, Ride) PM: Galaxy; BA: Big Star and Fats Washington
- GAYE, MARVIN (Tamla) PM: Int'l Talent Mgmt.; BA: Associated Booking
- GILES, EDDY (Paula) PM: Sam Coplin
- GILMER, JIMMY (Atco) PM: Norman Petty
- GLORIES, THE (Date) PM: Bob Yorey; BA: Universal Attractions
- GRAY, DOBIE (Capitol)
- GREEN, BYRDIE (Prestige)
- GREENE, AL (Hot Line) BA: Queen Booking
- GUNTER, ARTHUR (Nashboro)
- HAMMOND, CLAY (Kent)
- HARMONIZING FIVE (Nashboro)
- HARPO, SLIM (Excello) PM: Mrs. James Moore; BA: Universal Attractions
- HARRIS, BETTY (Sansu) BA: Phil Walden
- HARRIS, BOBBY (Shout)
- HARRIS, EDDIE (Atlantic) PM: Marv Laganoff; BA: Associated Booking
- HARTMAN, JOHNNY (ABC) BA: Queen Booking
- HAWKS, BILLY (Prestige)
- HAYWOOD, LEON (Decca) PM: Warren Laniere; BA: Queen Booking
- HEAD, ROY (Backbeat) BA: Buffalo Booking
- HEBB, BOBBY (Philips) PM: Lloyd Greenfield; BA: SAC
- HEIGHT, DONALD (Shout)
- HENDRIX, JIM/EXPERIENCE (Reprise) PM: Mike Jeffrey & Bryant Chandler; BA: GAC
- HENRY, CLARENCE "FROGMAN" (Dial)
- HESITATIONS, THE (Kapp) PM: Gerard Purcell; BA: Queen Booking
- HINTON, JOE (Backbeat) BA: Buffalo Booking
- HOGAN, SILAS (Nashboro)
- HOLLOWAY, BRENDA (Tamla) BA: Associated Booking
- HOLMAN, EDDIE (Parkway) BA: Queen Booking
- HOLMAN, JAY (Peacock)
- HOLMES, ELDRIDGE (Sansu) BA: Phil Walden
- HOLMES, RICHARD "GROOVE"/TRIO (Prestige) BA: Associated Booking
- HOMESICK JAMES (Prestige)
- HOOKER, JOHN LEE (BluesWay) PM: Bob Messinger
- HOPKINS, LIGHTNIN' (Prestige, Arhoolie)
- HORN, SHIRLEY (ABC)
- HOUSTON, THELMA (Capitol)
- HOWLIN' WOLF BA: Associated Booking
- HUGHES, JIMMY (Fame)
- HUNT, TOMMY (Dynamo) BA: Queen Booking
- HYMAN, DICK (Command) BA: Dick Hyman Music
- IKE & TINA & IKETTS (Pompeii)

**IMPRESSIONS, THE** (ABC) PM: Dick Shelton; BA: Queen Booking  
**INCREDIBLES, THE** (Audio Arts)  
**INTRUDERS, THE** (Gamble) BA: Queen Booking  
**ISLEY BROTHERS** (Tamla) PM: Int'l Talent Mgmt.; BA: Universal Attractions and Associated Booking  
**JACKSON, CHUCK** (Motown) PM: Int'l Talent Mgmt.; BA: Ashley Famous  
**JACKSON, COOKIE** (Okeh)  
**JACKSON, DEON** (Carla) PM: Ollie McLaughlin  
**JACKSON, J. J.** (Loma) PM: Peter Paul-Lew Futterman; BA: Universal Attractions  
**JACKSON, WALTER** (Okeh) BA: Queen Booking  
**JAMES, ETTA** (Cadet) BA: Universal Attractions  
**JAMES, JIMMY & THE VAGABONDS** (Atco) PM: Polydor Records  
**JAMES, SKIP** (Vanguard) PM: Richard A. Waterman; BA: Avalon Prods.  
**JAY & THE TECHNIQUES** (Smash) PM: Gene Kaye; BA: Queen Booking and Wm. Morris  
**JAYE, JERRY** (Hi) PM: Joe Cuoghi  
**JENKINS, NORMA** (Carnival)  
**JERRY-O** (Shout) PM: Larry Payton; BA: Queen Booking  
**JIVE FIVE, THE** (Musicor) PM: Otis Pollard; BA: Universal Attractions  
**JOHNNY & THE HURRICANES** (Ocean Side) PM: Sidra Records  
**JOHNNY C** (Phil-L.A. of Soul) PM: Jesse James; BA: Queen Booking  
**JOHNSON, AL** (South Camp)  
**JONES, BUSTER** (Suershot)  
**JONES, JOHNNY** (Fury)  
**JONES, JOHNNY & THE KING CASUALS** (Brunswick) PM & BA: Henry Wynn  
**JONES, LINDA** (Loma) PM: George Kerr; BA: Queen Booking  
**JONES, LOTTIE JO** (Capitol)  
**K-DOE, ERNIE** (Duke) PM & BA: Vic Despenza  
**KAMMA, LAVELL** (Suershot)  
**KIMBLE, NEAL** (Venture)  
**KING, ALBERT** (Stax) PM: BEA; BA: Queen Booking  
**KING, B. B.** (BluesWay) PM: Lou Zito BA: Queen Booking and SAC  
**KING, BEN E.** (Atco) BA: SAC  
**KING, FREDDIE** (Karma/Cotillion) PM: Sam Coplin  
**KIRK, ROLAND/QUARTET** (Prestige) BA: Associated Booking  
**KLOSS, ERIC** (Prestige)  
**KNIGHT, GLADYS & THE PIPS** (Soul) PM: Int'l Talent Mgmt.; BA: Lee Craver Prods.  
**LaBELLE, PATTI & THE BLUEBELLES** (Atlantic) PM: Irv Nahan; BA: Queen Booking  
**LAMP SISTERS, THE** (Duke) PM: Miss Lucy D. English  
**LANCE, MAJOR** (Okeh) PM: Irv Nahan; BA: Queen Booking  
**LATIMORE, BENNY** (Dade)  
**LAWTON, LOU** (Heart & Soul) PM & BA: Heart & Soul (Cathy Lynn)  
**LAZY LESTER** (Nashboro)  
**LEE, JACKIE** (Keymen)  
**LEE, LAURA** (Chess) PM: Jimmy Evans; BA: Universal Attractions  
**LEWIS, BARBARA** (Atlantic) PM: Ollie McLaughlin  
**LEWIS, BOBBY** (United Artists) BA: Hal Smith  
**LEWIS, RAMSEY** (Cadet) BA: Associated Booking  
**LIGHTNING SLIM** (Nashboro)  
**LITTLE CARL CARLTON** (Baer Beat)  
**LITTLE HARRY** (Karma) PM: Sam Coplin  
**LITTLE MILTON** (Checker) PM & BA: Galaxy  
**LITTLE RICHARD** (Okeh) PM: Bumps Blackwell  
**LONESOME SUNDOWN** (Nashboro)  
**LONG, SHORTY** (Soul) PM: Taylor Cox; BA: Motown  
**LOVE, MARY** (Modern)  
**LOVETTES, THE** (Carnival)  
**LYNDELL, LINDA** (Volt)  
**LYNN, BARBARA** (Tribe) PM: Huey Meaux  
**LYTTLE, JOHNNY/TRIO** (World Pacific) BA: Queen Booking  
**MABLEY, MOMS** (Mercury) BA: Associated Booking  
**MAD LADS** (Volt) BA: Queen Booking  
**MAGNIFICENT MEN, THE** (Capitol) PM: Ron Gittman; BA: Premier Talent  
**MAGNIFICENT 7, THE** (Dial) PM & BA: Cecil Jones  
**MAKEBA, MIRIAM** (Reprise) PM: Robert Schwaid; BA: Associated Booking (Robert Phillips)  
**MANCHA, STEVE** (Groovesville) PM & BA: Don Davis  
**MANHATTANS, THE** (Carnival) PM: Joe Evans; BA: SAC  
**MARKHAM, PIGMET** (Chess) BA: Universal Attractions (Dick Allen)  
**MARTHA & THE VANDELLAS** (see Reeves, Martha & the Vandellas)  
**MARVELETTES** (Tamla) PM: Int'l Talent Mgmt.; BA: Queen Booking  
**MASEKELA, HUGH** (Uni) PM: Chisa; BA: Associated Booking  
**MASON, BARBARA** (Arctic) PM: Jimmy Bishop; BA: Queen Booking  
**MASQUERADERS, THE** (Bell) PM: Sam Coplin  
**MATHIS, JOHNNY** (Columbia) PM: Rojan Prods.; BA: GAC  
**MAY, BROTHER JOE** (Nashboro)  
**McCALL, TOUSSAINT** (Ronn)  
**MCCRACKLIN, JIMMY** (Minit)  
**McDUFF, BROTHER JACK** (Atlantic) PM: Lew Futterman; BA: SAC  
**McGRIFF, JIMMY** (Solid State) PM: Joe Lederman; BA: Ashley Famous  
**McNAIR, BARBARA** (Motown) BA: Wm. Morris  
**McPHATTER, CLYDE** (Bell)  
**MERCER, BARBARA** (Sidra) PM: Joe Brown  
**MEYERS, JOHNNY** (Peacock)  
**MIGHTY FLEA** (Eldo)  
**MIGHTY MARVELOWS** (ABC)  
**MIGHTY SAM** (Bell)  
**MILEM, PERCY** (Bell)  
**MIMMS, GARNET** (Verve) PM: William Fox; BA: Universal Talent  
**MIRACLES** (Tamla) PM: Taylor Cox; BA: Motown  
**MIRETTES, THE** (Revue) BA: Lee Craver Prods.  
**MISS LA VELL** PM: Sam Coplin  
**MR. BO & HIS BLUES BOYS** (Bell)  
**MITCHELL, WILLIE** (Hi) PM: Joe Cuoghi; BA: National Artists Attractions and Associated Booking  
**MONITORS, THE** (VIP) PM: Int'l Talent Mgmt.  
**MONTRE EL, JACKIE** (ABC) PM: Gene Bennett  
**MOORE, PHYLLIS** (Veep) PM: Ray Jackson  
**MURRAY, CLARENCE** (SSS Int'l)  
**MURRAY, MICKEY** (SSS Int'l)  
**MUSIC MAKERS** (Gamble) BA: Queen Booking  
**MYSTICS, THE** (Dot) PM: Syndicated Prods.; BA: Associated Booking  
**NORTH, FREDDIE** (Nashboro)  
**OHIO PLAYERS** (Compass) PM & BA: Fred Puglia  
**O'JAYS** (Bell) PM: Leo Frank; BA: Queen Booking and Associated Booking  
**OLLIE & THE NIGHTINGALES** (Stax) PM: Booker T. Jones; BA: Universal Attractions  
**OVATIONS, THE** (Goldwax)  
**PARKER, JUNIOR** (Mercury) BA: SAC  
**PARKER, ROBERT** (Nola) BA: Queen Booking  
**PARLIAMENTS, THE** (Reviot) PM: LeBaron Taylor; BA: Queen Booking and Joni  
**PATTERSON, DON** (Prestige)  
**PEACHES & HERB** (Date) PM: Barbara Baccus; BA: Associated Booking  
**PETERSON, RAY** (MGM) PM: Sam Coplin  
**PHILLIPS, ESTHER** (Atlantic)  
**PICKETT, WILSON** (Atlantic) PM: Jimmy Evans; BA: Queen Booking and Associated Booking and Premier Talent  
**PITTS, TRUDY** (Prestige)  
**PLATTERS, THE** (Musicor) PM: Buck Ram; BA: Personality Prods.  
**PRECISIONS** (Drew) PM: Ray Jackson  
**PREPARATIONS** (Heart & Soul) PM & BA: Heart & Soul (Cathy Lynn)  
**PRESTON, BILLY** (Capitol) PM: Joe Adams; BA: Wm. Morris  
**PURDIE, PRETTY** (Date) PM: Barbara Baccus  
**PURIFY, JAMES & BOBBY** (Bell) PM: Don Schroeder; BA: Queen Booking  
**RADIANTS, THE** (Chess) PM: Galaxy; BA: Big Star Attractions  
**RAELETTS, THE** (Tangerine) PM: Joe Adams; BA: Wm. Morris  
**RASCALS** (Atlantic) PM: Sid Bernstein; BA: Associated Booking  
**RAWLS, LOU** (Capitol) PM: J. W. Alexander; BA: Associated Booking  
**RAY, EDDY** (Veep) PM: Ray Jackson & Joe Brown  
**REED, JIMMY** (BluesWay) PM: Al Smith; BA: Century Mgmt.  
**REEVES, MARTHA & THE VANDELLAS** (Gordy) PM: Int'l Talent Mgmt.; BA: Wm. Morris  
**REID, IRENE** (Verve) BA: Queen Booking  
**RICH, CHARLIE** (Hi) PM: Joe Cuoghi  
**RIGHT KIND** (Galaxy)  
**ROACH, FREDDIE** (Prestige)  
**ROBERTS, JOHN & HIS HURRICANES** (DuKè) PM: Robert Garner  
**ROBINSON, ROSCOE** (Chess) PM: John H. Burton  
**ROBINSON, SMOKEY & THE MIRACLES** (Tamla) PM: Int'l Mgmt.; BA: Ashley Famous  
**RONETTES, THE** (Phillies)  
**ROSS, DIANA & THE SUPREMES** (Motown) PM: Berry Gordy; BA: GAC  
**ROSS, JACKIE** (Brunswick) PM: W. Yale Matheson; BA: Queen Booking  
**RUBY & THE ROMANTICS** (ABC) PM: Lou Zito; BA: GAC  
**RUFFIN, JIMMY** (Motown) PM: Int'l Talent Mgmt.; BA: Associated Booking  
**RUSHING, JIMMY** (BluesWay, Vanguard) BA: Bennett Morgan  
**RYDER, MITCH** (DynoVoice) BA: Premier Talent  
**SALT & PEPPER** (Pompeii)  
**SAM & DAVE** (Stax) BA: Ashley Famous and Phil Walden and Associated Booking  
**SAM & THE IREDESCENTS** (Capitol)  
**SANDPEBBLES, THE** (Calla) PM: Teddy Vann; BA: Queen Booking  
**SCOTT, FREDDIE** (Shout) PM: Carmine De Noia; BA: Associated Booking and Universal Attractions  
**SCOTT, PEGGY** (SSS Int'l) BA: Universal Attractions  
**SHARP, DEE DEE** (Atco) PM: Kenny Sharp; BA: Bennett Morgan  
**SHAW, MARLENA** (Cadet) PM: Lee Magid; BA: Associated Booking  
**SHELTON, ROSCOE** (Sound Stage 7)  
**SHIRELLES, THE** (Scepter) PM: Paul Cantor; BA: Lee Craver Prods. and Associated Booking  
**SHOWSTOPPERS** (Showtime) BA: Queen Booking  
**SIMON, JOE** (Sound Stage 7) BA: Phil Walden  
**SIMONE, NINA** (RCA) PM: Andy Stroud; BA: Wm. Morris  
**SINCERELY SAN JOSE** (Karma) PM: Sam Coplin  
**SLEDGE, PERCY** (Atlantic) PM: Quin Ivy; BA: Phil Walden and Associated Booking  
**SLY & THE FAMILY STONE** (Epic) PM: Barbara Baccus; BA: Wm. Morris  
**SMITH, JIMMY** (Verve) PM: Clarence Avant; BA: Associated Booking  
**SMITH, JOHNNY "HAMMOND"** (Prestige)  
**SMITH, MARVIN** BA: Queen Booking  
**SMITH, O. C.** (Columbia) PM: Lee Magid; BA: Wm. Morris  
**SMITH, VERDELLE** (Capitol)  
**SOUL, BILLY T.** (Musicor)  
**SOUL AGGREGATION, THE** (Capitol)  
**SOUL BROTHERS SIX** (Atlantic) BA: Queen Booking  
**SOUL SURVIVORS** (Crimson) BA: Queen Booking and Associated Booking  
**SOULFUL STRINGS** (Cadet) BA: Associated Booking  
**SPANN, OTIS** (BluesWay) PM: Bob Messinger  
**SPELLBINDERS, THE** (Date)  
**SPINNERS, THE** (Motown) PM: Int'l Talent Mgmt.; BA: Queen Booking and Associated Booking  
**SPIRITUAL FIVE** (Nashboro)  
**STANDELLS, THE** (Tower) PM: B-J Enterprises; BA: Associated Booking  
**STAPLE SINGERS, THE** (Epic) PM: Yvonne Staples; BA: Ashley Famous  
**STARR, EDWIN** (Gordy) BA: SAC  
**STEMMONS EXPRESS** (Karma) PM: Sam Coplin  
**STEWART, BILLY** (Chess) PM: B E A; BA: Universal Attractions  
**STITT, SONNY** (Roulette) PM: Duke Wade; BA: SAC  
**STONE, BRYAN** (Veep) PM: Ray Jackson & Joe Brown  
**SUPREMES** (see Ross, Diana & the Supremes)  
**SWANEE QUINTET** (Nashboro)  
**SWANN, BETTYE** (Money) BA: America's Best

**SWEET INSPIRATIONS** (Atlantic) PM: Henry Allen; BA: Queen Booking  
**SWINGING LARKS** (Money)  
**TAMS, THE** (ABC) PM: Bill Lowery  
**TATE, HOWARD** (Verve) PM: William Fox; BA: Queen Booking  
**TAYLOR, BOBBY & THE VANCOUVERS** (Gordy) PM: Taylor Cox; BA: Motown  
**TAYLOR, DEBBIE** (Decca) PM: Jack Holmes  
**TAYLOR, JOHNNY** (Stax) PM: Johnny Taylor; BA: Phil Walden  
**TAYLOR, LITTLE EDDIE** (Peacock)  
**TAYLOR, TED** (Ronn) PM: Nat Margo; BA: Universal Attractions  
**TEMPTATIONS** (Gordy) PM: Int'l Talent Mgmt. BA: Wm. Morris  
**TERRELL, PHIL** (Carnival)  
**TERRELL, TAMMI** (Tamla) PM: Int'l Talent Mgmt.  
**TEX, JOE** (Dial) PM: B E A; BA: Universal Attractions  
**THOMAS, B. J.** (Scepter) PM: Wand Mgt.  
**THOMAS, CARLA** (Stax) PM: B E A; BA: America's Best and Universal Attractions and Associated Booking  
**THOMAS, IRMA / REVUE** (Chess) PM & BA: Vic Despenza  
**THOMAS, JAMO & HIS PARTY BROTHERS** BA: Queen Booking  
**THOMAS, RUFUS** (Stax) BA: Deania Parker  
**THOMPSON, ROY** (Okeh) PM: Louis J. Adessa  
**TITUS, VAN** (Eif)  
**TOLLIVER, KIM** (Sureshot)  
**TONEY, OSCAR JR.** (Bell) PM: Don Schroeder; BA: Queen Booking  
**TOPICS, THE** (Carnival)  
**TORNADOS, THE** (Sureshot)  
**TRAVELING NOTES** (Nashboro)  
**TROY KEYES** (ABC) PM: George Kerr  
**TRUITT, JOHNNY** (Nashboro)  
**TURNER, SPYDER** (MGM) PM: Arnold Geller; BA: Queen Booking  
**TURRENTINE, STANLEY / QUARTET** (Blue Note) BA: Queen Booking  
**TYLER, GLADYS** BA: Queen Booking  
**VAN DYKE, EARL** (Motown)  
**VAN DYKES, THE** (Bell)  
**VANILLA FUDGE** (Atco) PM: Phil Basile; BA: GAC  
**VELVELETES** (VIP) PM: Int'l Talent Mgmt.  
**VERA, BILLY** (Atlantic) PM: Al Schwartz; BA: J. L. Caulfield  
**VIBRATIONS, THE** (Okeh) PM: Carl Davis; BA: Queen Booking  
**VINSON, EDDIE "CLEANHEAD"** (BluesWay) PM: Lou Zito  
**WALKER, JUNIOR & THE ALL-STARS** (Soul) BA: Ashley Famous  
**WARWICK, DEE DEE** (Mercury) PM: Richard Armitage; BA: Universal Attractions  
**WARWICK, DIONNE** (Scepter) PM: Paul Cantor; BA: Wm. Morris  
**WATERS, MUDDY** (Chess) PM: Messinger Artists  
**WATSON, JOHNNY "GUITAR"** (Okeh) BA: Lee Craver Prods.  
**WEBSTER, KATIE** (Nashboro)  
**WELLS, BOBBY** (RoMur) PM: Roscoe Murphy  
**WELLS, JEAN** (Calla) PM: Clyde Otis; BA: Universal Attractions  
**WELLS, JUNIOR** (Bright Star & Vanguard) PM: Richard A. Waterman; BA: Avalon Prods.  
**WELLS, MARY** (Jubilee)  
**WEST, NORMAN** (Smash) BA: National Artists Attractions  
**WESTON, KIM** (MGM) PM: Clarence Avant; BA: Wally Amos  
**WIGGINS, PERCY** (Atco)  
**WILLIAMS, LARRY** (Okeh) BA: Lee Craver Prods.  
**WILLIAMS, LEE & THE CYMBALS** (Carnival)  
**WILLIE & THE HANDJIVES** (Veep) BA: Paramount Artists  
**WILLIS, TIMMY** (Veep) PM: Ray Jackson; BA: Phil Walden  
**WILSON, AL** (Soul City) PM: Marc Gordon; BA: GAC  
**WILSON, FLIP** (Atlantic) PM: Monte Kay; BA: Ashley Famous  
**WILSON, JACKIE** (Brunswick) PM: Nat Tarnopol; BA: Associated Booking  
**WILSON, NANCY** (Capitol) PM & BA: Wil-Den Prods.  
**WILSON, TIMOTHY** (Buddah) PM & BA: George Kerr  
**WITHERSPOON, JIMMY** (Verve) BA: Bennett Morgan and Associated Booking  
**WOMACK, BOBBY** (Minit)  
**WONDER, STEVIE** (Tamla) PM: Int'l Talent Mgmt.; BA: Ashley Famous  
**WOOD, BRENTON** (Double Shot) PM: Sure Shot; BA: A.P.A.  
**WRIGHT, RUBEN** (Capitol)  
**YOUNG HEARTS** (Minit) BA: Lee Craver Prods.  
**YOUNG-HOLT UNLIMITED** (Brunswick) BA: Queen Booking

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 WDAS-AM&FM, Belmont Ave. & Edgeley Rd., Philadelphia 19131. Tel: 878-2000. Program Dir.: Jimmy Bishop.

**WHAT, 3920-40 Conshohocken Ave., Philadelphia 19131. Tel: 878-1500. Program Dir.: Rocky Groce.**

**Pittsburgh (Area Code 412)**  
 WAMO-AM&FM, 1811 Blvd. of Allies, Pittsburgh 15219. Tel: 471-2181. Program Dir.: Hal Brown.

**WYDD-FM, Gateway Towers, Pittsburgh 15222. Tel: 362-2144. Program Dir.: Babette Mandell.**

**WZUM in Carnegie, 201 Ewing Rd., Pittsburgh 15205. Tel: 922-0550. Program Dir.: Robbie D.**

## SOUTH CAROLINA

**Beaufort (Area Code 803)**  
 WSIB, 1210 Boundary St., Beaufort 29902. Tel: 524-4700. Program Dir.: Charlie Bell.

**Bennettsville (Area Code 803)**  
 WBSC, PO Box 639, Bennettsville 29512. Tel: 479-4051. Program Dir.: Ben Turner.

**Charleston (Area Code 803)**  
 WPAL, 1717 Wappoo Rd., Charleston 29407. Tel: 766-5584. Program Dir.: David Joiner.

**Columbia (Area Code 803)**  
 WOIC, PO Box 565, Columbia 29202. Tel: 256-1551/2. Program Dir.: Charles Derrick.

**Darlington (Area Code 803)**  
 WDAR-FM, PO Box 277, Darlington 29532. Tel: 393-4081. Program Dir.: Freeland Riles.

**Dillon (Area Code 803)**  
 WDSC, Hwy. 301, Dillon 29536. Tel: 774-9031/2. Program Dir.: Everett Leviner.

**Florence (Area Code 803)**  
 WYNN, 163 N. Colt St., Florence 29501. Tel: 662-6364. Program Dir.: Jack Singleton.

**Greenville (Area Code 803)**  
 WHYZ, PO Box 4308, Greenville 29608. Tel: 246-1441. Program Dir.: Jimmy Mack.

**WQOK, White Horse Rd., Greenville 29603. Tel: 246-2112. Program Dir.: John Hudson.**

**St. George (Area Code 803)**  
 WQIZ, PO Box 458, St. George 29477. Tel: 563-4371. Program Dir.: Clarence Jones.

**Winnesboro (Area Code 803)**  
 WCKM, 719 Hudson St., Winnesboro 29180. Tel: 635-4422. Program Dir.: Bud Dark.

## TENNESSEE

**Chattanooga (Area Code 615)**  
 WN00, 816 Broad St., Chattanooga 37401. Tel: 266-4146. Program Dir.: David Oliver.

**Jackson (Area Code 901)**  
 WJAK, 416 Airways Blvd., Jackson 38301. Tel: 424-1460. Program Dir.: Bill Mainord.

**Knoxville (Area Code 615)**  
 WGYW, PO Box 281, Knoxville 37902. Tel: 546-0472. Program Dir.: Ulysses W. Lark.

**Martin (Area Code 901)**  
 WCMT, PO Box 318, Martin 38237. Tel: 587-2660. Program Dir.: Dorris Gill.

**Memphis (Area Code 901)**  
 WDIA, 2265 Central Ave., Memphis 38112. Tel: 278-4551. Program Dir.: Bill Thomas.

**WLOK, 363 S. Second St., Memphis 38103. Tel: 527-9565. Program Dir.: Al Perkins.**

**Nashville (Area Code 615)**  
 WLAC, 161 4th Ave. N., Nashville 37219. Tel: 256-0161. Program Dir.: Hairl Hensley.

**WVOL, 1320 Brick Church Pike, Nashville 37207. Tel: 228-3424. Program Dir.: Steve Fredericks.**

## TEXAS

**Beaumont (Area Code 713)**  
 KJET, 4945 Fannet Rd., Beaumont 77705. Tel: 842-2210. Program Dir.: Roy Brown.

**Dallas-Fort Worth (Area Code 817)**  
 KNOK-AM&FM in Fort Worth, 3601 Kimbo Rd., Fort Worth 76111. Tel: 831-1278. Program Dir.: Dean McClain.

**Houston (Area Code 713)**  
 KCOH, 5011 Almeda St., Houston 77004. Tel: 522-1001. Program Dir.: Donald Sundeen.

**KYOK, 613 Preston Ave., Houston 77002. Tel: 222-2535. Program Dir.: Rick Roberts.**

**Marshall (Area Code 214)**  
 KMHT, 2323 Jefferson Ave., Marshall 75670. Tel: 935-7826. Program Dir.: Charles Thompson.

**San Antonio (Area Code 512)**  
 KAPE, 608 E. Travis St., San Antonio 78205. Tel: 223-3877. Program Dir.: Franklin Collins.

**Tyler (Area Code 214)**  
 KDOK, PO Box 3007, Tyler 75701. Tel: 593-2519. Program Dir.: Tony Lawrence.

**KZEY, PO Box 1331, Tyler 75702. Tel: 593-1744. Program Dir.: W. L. Whitworth.**

## VIRGINIA

**Danville (Area Code 703)**  
 WILA, 865 Industrial Ave., Danville 24540. Tel: 792-2133. Program Dir.: Harvey (Jake) Jacobs.

**Highland Springs (Richmond vicinity, Area Code 703)**  
 WENZ, 111 N. 4th St., Richmond 23219. Tel: 643-7436. Program Dir.: David Samuels.

**Norfolk (Area Code 703)**  
 WRAP, PO Box 598, Norfolk 23501. Tel: 484-5243. Opns. Mgr.: Dave Eldridge.

**Portsmouth (Area Code 703)**  
 WHIH, 1410 Columbus Ave., Portsmouth. Tel: 393-1041. Program Dir.: Scottie Andrews.

**Richmond (Area Code 703)**  
 WANT, 3rd & Grace Sts., Richmond 23219. Tel: 643-8368. Program Dir.: Ben Miles.

**Waynesboro (Area Code 703)**  
 WANV, PO Box 97, Waynesboro 22980. Tel: 942-1153. Program Dir.: Mark Troy.

## WASHINGTON

**Seattle (Area Code 206)**  
 KYAC, 1407 E. Madison St., Seattle 98122. Tel: 329-1457. Program Dir.: Tom Cross.

## WEST VIRGINIA

**Bekley (Area Code 304)**  
 WWNR, 1708 Harper Rd., Bekley. Tel: 253-8330. Program Dir.: Rod O'Dell.

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Continued from page 44

that many of the records made during the war were of poor quality and breakage (shellac discs) was terribly high.

By the time the war was over, Silverman was doing 90 per cent of his business with indie labels. His specialty was r&b, jazz, and spiritual records. The majors, after the war was over, moved back into the specialty markets. They did gain back the country field, but they never made it back in r&b or spirituals, and never controlled the jazz field again as they once used to. He stayed with the indie labels.

After World War II ended, the record business became a buyer's market again. As records became available his competition faded, since they had only gained their record experience in war time and they didn't know how to order, or merchandise or promote.

From the earliest days of Quality Music Silverman used radio to advertise his store and his merchandise. In the early days Silverman used to swap records with radio stations for spot announcements. In turn radio stations in Washington used to use Max as a source of records and a source of record information. For one radio station he acted as program

director, selecting the records for the station to play. Max became such a fixture on the Washington record scene that an ad agency came up with a cartoon showing Silverman sitting on a throne with a crown of records on his head, and court jester with records hanging from his neck. It was captioned "Max Silverman, Washington's Record King." A while later the advertising agency executive dubbed Max "Waxie Maxie" a play on Slapsie Maxie Rosenbloom, the former fighter who at the time owned a Hollywood restaurant. The name stuck and Silverman has been Waxie Maxie ever since. (His name has become so well known throughout the country that he has received mail marked "Waxie Maxie—U.S.A.").

Silverman has done all sorts of programs on radio, for many years he had a radio show that came directly from his store. He has used station breaks for special sales announcements. And he has sponsored jazz shows for an hour and a half each night. For many years he has had a live broadcast from his store the day before Christmas. During one of his broadcasts from his store James Brown happened to drop in. Brown grabbed the microphone from the announcer and told the show's listeners that he'd give away a copy of his new record to anyone who brought in an old

toothbrush within the next 30 minutes. In 30 minutes close to 500 people hurried into the store with old toothbrushes—and 300 more with new toothbrushes that they had quickly bought in stores on their way from or to work.

As the years went by Silverman's business expanded. He used to listen personally (a job that he now delegates to others) to every new record, judging its potential sale on the strength of the artist's name, the material, quality of the record, etc. Every few years he would remodel his store. The change from 78's to 45's has made for many changes in store appearance. With 78's Silverman used to stack the hits 200 high. With 45's and LP's things changed. He did away with listening booths completely. All machines are now on counters, and if a customer requests it, Silverman or one of the clerks will play a bit of the LP or single on the counter machines. He notes that 90 per cent of all his customers want to hear part of the single they are buying. Mainly, Silverman feels, to make sure they are getting the exact record they asked for. He uses his browser boxes as a catalog. He stocks between 1,500 and 2,000 45-r.p.m. titles.

Silverman also sells everything at discount today and like most large merchandisers he keeps a daily card check on what's sold and what's still on hand. He no longer listens to every record, but orders according to the name value of the artist. As for new artists, his customers have to ask for the record, before he will put in orders for it. Silverman can sell 10,000 copies of an R&B hit, and often has. Silverman still continues the same hours he started with over 30 years ago, nine A.M. to midnight.

Working with Silverman in his store ever since he started, and still working with him, is his wife Bertha. In addition he now has two other partners in his Quality Music Stores operation, Gene Levy and Herb Cohen.

Waxie Maxie's biggest sellers today include all of the top stars, Aretha Franklin, Otis Redding, James Brown, Joe Tex, The Temptations, Ray Charles, Ramsey Lewis, etc. Four of the five records he remembers as his biggest sellers in the 1940's and 1950's were "Honey Dripper" by Joe Liggins; "I Want to Be Loved" by Savannah Churchill; "Open the Door Richard" by Dusty Fletcher; and "I Got a Woman" by Ray Charles. Four non R&B records that were outstanding sellers for him in the 1940's and 1950's were Mario Lanza's "Be My Love"; Jan Pierce's "Bluebird of Happiness"; Art Lund's "Mam'selle," and Jan August's "Misserlou."

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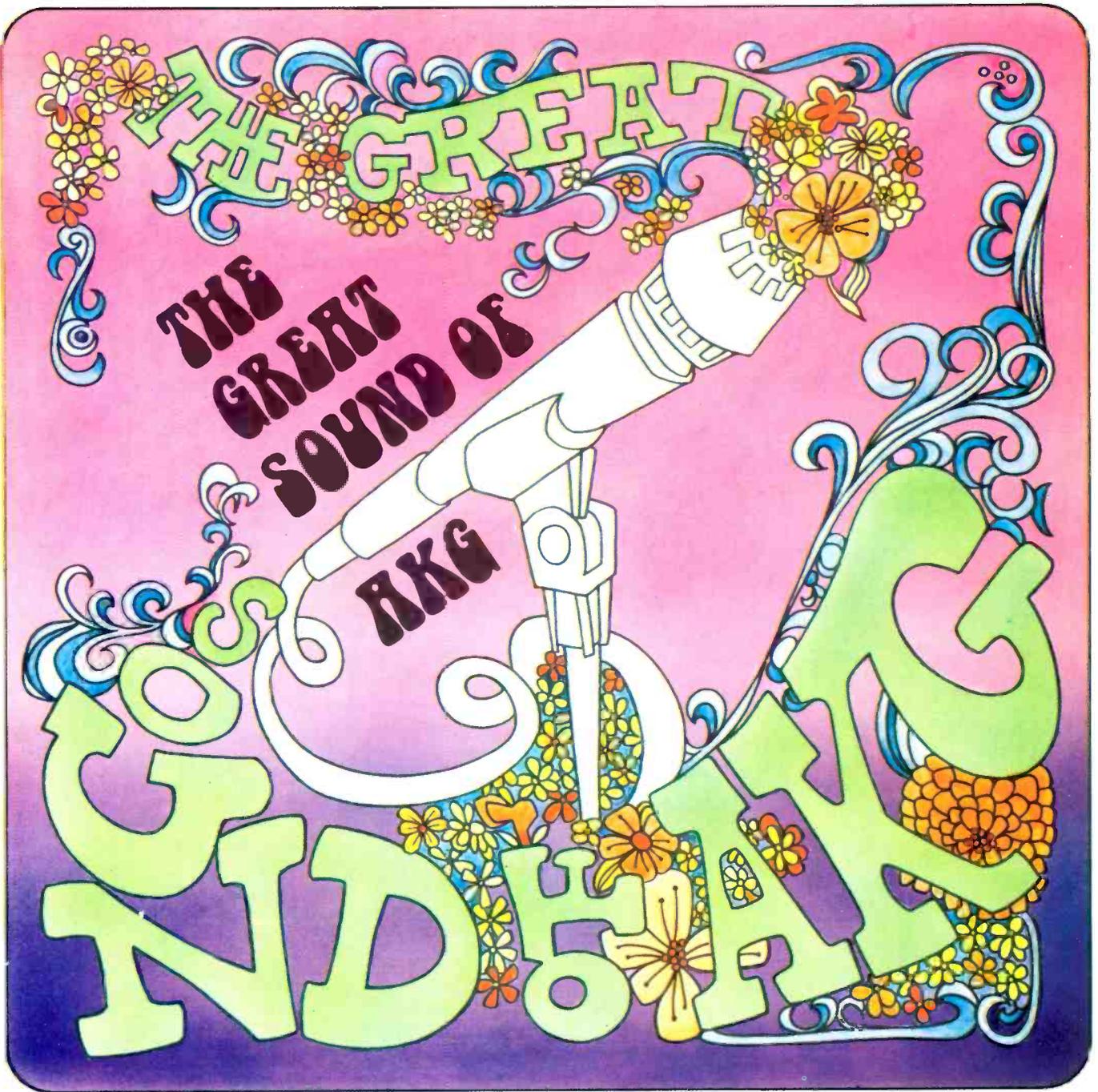
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