

RECORD WORLD THE R&B SINGLES CHART

JANUARY 23, 1971

THIS LAST
WK. WK.

1	1	IF I WERE YOUR WOMAN GLADYS KNIGHT & THE PIPS—Soul 35079 (Motown)
2	4	GROOVE ME KING FLOYD—Chimneyville 435 (Atlantic)
3	3	RIVER DEEP, MOUNTAIN HIGH SUPREMES & FOUR TOPS—Motown 1173
4	5	YOUR TIME TO CRY JOE SIMON—Spring 108 (Polydor)
5	6	PUSH & PULL RUFUS THOMAS—Stax 0079
6	7	STOP THE WAR—NOW EDWIN STARR—Gordy 7104 (Motown)
7	18	SOMEBODY'S WATCHING YOU LITTLE SISTER—Stone Flower 9001 (Atlantic)
8	8	ARE YOU MY WOMAN CHI-LITES—Brunswick 55442
9	9	THIS LOVE IS REAL JACKIE WILSON—Brunswick 55443
10	17	GET UP, GET INTO IT, GET INVOLVED JAMES BROWN—King 6347
11	12	HE CALLED ME BABY CANDI STATON—Fame 1476 (Capitol)
12	14	I'M SO PROUD MAIN INGREDIENT—RCA 243
13	16	REMEMBER ME DIANA ROSS—Motown 1176
14	2	STONED LOVE SUPREMES—Motown 1172
15	15	THERE IT GOES AGAIN BARBARA & THE UNIQUES—Arden 301
16	19	FREEDOM ISLEY BROTHERS—T Neck 927 (Buddah)
17	10	PAY TO THE PIPER CHAIRMEN OF THE BOARD—Invictus 9081 (Capitol)
18	21	SHOES BROOK BENTON—Cotillion 44093 (Atlantic)
19	11	I GOT TO TELL SOMEBODY BETTY EVERETT—Fantasy 652
20	24	YOU JUST CAN'T WIN GENE & JERRY—Mercury 73161
21	25	THERE'S A LOVE FOR EVERYONE WHISPERS—Janus J-140
22	20	IF THERE'S A HELL BELOW CURTIS MAYFIELD—Curton 1955 (Buddah)
23	37	I LOVE YOU FOR ALL SEASONS FUZZ—Calla C-174 (Roulette)
24	26	GOD BLESS WHOEVER SENT YOU ORIGINALS—Soul 35079 (Motown)
25	32	YOU'RE A BIG GIRL NOW STYLISTICS—Avco Embassy AVE 4555
26	35	GLORY OF LOVE DELLS—Cadet 5679
27	33	JODY GOT YOUR GIRL AND GONE JOHNNY TAYLOR—Stax 0085
28	40	DON'T LET THE GREEN GRASS FOOL YOU WILSON PICKETT—Atlantic 2781
29	31	I'M STILL HERE NOTATIONS—Twilight 141
30	36	LOVE VIBRATIONS DAVID T. WALKER—Zea 50,005 (Roulette)
31	22	PRECIOUS PRECIOUS JACKIE MOORE—Atlantic 2681
32	43	ONE LESS BELL TO ANSWER FIFTH DIMENSION—Bell 940
33	—	MAMA'S PEARL JACKSON 5—Motown MS 718
34	23	KEEP ON LOVING ME BOBBY BLAND—Duke 464
35	42	WE'LL HAVE IT MADE SPINNERS—V.I.P. 25060 (Motown)
36	13	ALL I HAVE MOMENTS—Stang ST 5017 (All Platinum)
37	39	BAD WATER RAELETES—Tangerine 1014 (ABC)
38	44	YOU'RE THE ONE—THREE DEGREES—Roulette 7097
39	28	THE TEARS OF A CLOWN SMOKEY ROBINSON & THE MIRACLES Tamla 54199 (Motown)
40	—	JUST SEVEN NUMBERS FOUR TOPS—Motown 1175
41	45	I NEED YOU FRIENDS OF DISTINCTION—RCA 74-0416
42	46	MUST BE COMING DOWN MAJOR LANCE—Curton 1956
43	48	SOLUTION FOR POLLUTION CHARLES WRIGHT & WATTS 103rd STREET RHYTHM BAND—Warner Brothers 7451
44	53	MY SWEET LORD BILLY PRESTON—Apple 1826
45	47	NOW I'M A WOMAN NANCY WILSON—Capitol 2931
46	49	GET YOUR LIE STRAIGHT BILL CODAY—Crajon 48204
47	—	TRIANGLE OF LOVE PRESIDENTS—Sussex 212 (Buddah)
48	59	WEDLOCK IS A PADLOCK LAURA LEE—Hot Wax 7007 (Buddah)
49	52	HOLLY HOLY JR. WALKER & THE ALL STARS—Soul 35081 (Motown)
50	57	A CHILD NO ONE WANTED BRENDA & THE TABULATIONS—Top & Bottom 406
51	54	DO IT FOR ME GENERAL CROOK—Down to Earth 74
52	55	EVERY BROTHER AIN'T A BROTHER GARY BYRD—Real Thing 100
53	—	DIDN'T IT LOOK SO EASY STAIRSTEPS—Buddah 213
54	58	FUNKY CHAMBERS BROTHERS—Columbia 4-45277
55	56	STRETCH YOUR RUBBER BAND METERS—Josie 1026
56	—	TOO MANY LOVERS SHACK—Volt 4051
57	—	THE LOVE OF MY MAN ETTA JAMES—Chess 2100
58	41	I CAN'T GET NEXT TO YOU AL GREEN—Hi 2182 (London)
59	—	IT HURTS SO GOOD KATIE LOVE—Scepter SCE 12304-A
60	—	LOVE CHILD YOU'RE BLOWING MY MIND MONOPOLY LTD. Faithful Virtue FV 7002

Esther Phillips
Burnin'
Atlantic SD-1565

Esther Phillips has seen changes aplenty in her years in the record business. At the tender age of thirteen she was discovered by band leader Johnny Otis in Los Angeles and opened, billed as "Little" Esther Phillips, at the fabled Barrelhouse Club in that West Coast r&b center in the Forties and Fifties. In late 1948 her first disc appeared on the Modern label with Otis backing her up but it met with little success. In 1949 Johnny and Esther moved over to the Savoy label and had a smash hit with "Double Crossin' Blues" and followed it up with a booting "Cupid's Boogie" in 1950. In 1952 Otis folded things up for a while and Esther went out on her own with scant success, recording for a variety of small Southern labels. Personal problems and ill health led her home to Houston in the mid-Fifties, where she spent a couple of years recuperating and then, like a true artist, hit the road again. 1962 was the turning point in her career when she waxed the c&w tune "Release Me" for the New York-based Lenox label. It sold a million and led to a whole, much disputed, album of c&w tunes and landed her a reputation in the supper-club, easy-listening circles that contrasted solidly with her tough, little-girl role in the Forties and Fifties. Atlantic bought her contract up in 1965 and pursued the c&w tune thing at first, but soon allowed her to cover The Beatles' "And I Love Her," that turned out to be her last big hit. Albums followed on Atlantic, but these were basically string-loaded and full of standards.

With this album—recorded live at Freddie Jett's Pied Piper Club in Los Angeles—Little

Esther lets her hair down once more and proves she is yet a blues singer extraordinaire, with healthy dashes of jazz-inflected stylings a la Dinah Washington, Carmen McCrae or Nina Simone overwhelmingly in evidence. Her tight, little-girlish voice rocks out on "Cry Me a River Blues" and enchantingly possesses one on her live version of "And I Love Him." Not to mention her sensuous, emotionally abusive "I'm Getting 'Long Alright" that's "for all my lady friends in the house tonight—I do most of my blues songs for the ladies because we always have the blues." She moans her way into the "ice man," "meat man" and "coal man" peopled tune in syncopatedly funky fashion.

And that is only part of side one of this disc. Side two includes a live version of her come-back tune, "Release Me," that is lyrically propulsive as the tight ensemble, including Cornel Dupree on guitar and Jack Wilson on piano, moves things along expertly. Side two also contains two ballads that, as Leonard Feather accurately notes, "take on the coloration of the blues." Entitled "If It's the Last Thing I Do" and "Please Send Me Someone To Love," both feature Esther moaning, wailing and emoting off of deliberate piano backing, curling the notes at times and elongating states of mind as she holds syllables at other moments. Intensity mingled with gospel-stung syncopation.

Esther Phillips returns on this marvelous album that should be another stepping stone in her up and down career. She deserves a break and this album demonstrates she still has that low-down r&b feel coupled with a jazz ballad sense of timing and coloration that matches Nina Simone.

Gary von Tersch
FUSION

"Little Esther lets her hair down once more"

ESTHER PHILLIPS/BURNIN'
Live at Freddie Jett's Pied Piper Club, L.A.



On Atlantic Records & Tapes
(Tapes Distributed by Ampex)

