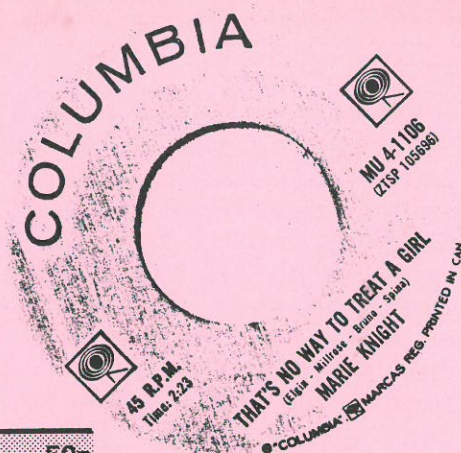




# Shades of SOUL



ISSUE NUMBER 8 AUGUST 86 50p

**EMANUEL LASKEY**

NORTHERN-INDEPENDANT-MODERN-DE

MODERN-DEEP-NORTHERN-INDEPEN

**VOLUMES**

-NORTHERN-INDEPENDANT-MODE

**DETROIT**  
THE EARLY YEARS

-DEEP-NORTHERN-INDEPENDANT-



MARIE KNIGHT

Periodic Migr  
Not MARGO

UNIVERSAL ATTRACTIONS INC.  
200 W. 57 ST. N.Y. 19 N.Y.





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ARTICLE CONTRIBUTORS: ANDY RIX, TIM BROWN, DAVE HITCH, GEORGE SHARP, MARTIN KOPPEL, JONNIE NEEMAN, ROB WIGLEY, SEAN O'SULLIVAN, CHRIS MOORES, RICHARD DOMAR, EDDIE HUBBARD, PETER EDWARDS, ANDY WHYTE, G. WHITFIELD. P. MCKERNAN.....

Thanks for buying a copy, I'm sure you'll agree it's one of the most comprehensive issues so far. Please support the advertisers they support me, you'll note the mag size has increased again.. Thanks to everybody who returned their 'Soul Survey' questionnaires Andy Whyte draws some conclusions on page 21. One of the conclusions drawn from the survey was that many readers wanted to see 'Shades of S' reprint vital discogs-articles from extinct fanzines of yesteryear. Now I'm all for this however I've gathered such a large amount of 'new' info (some of it I'd like to think has never been seen in the UK before) that I've got to tread a fine balance between printing 'new' material and older previously issued articles. Hope I can get it right. I've already got 45 pages pencilled in for issue 9. There's gonna be some solid info in that issue... We welcome several new contributors to this issue. Wset Midlands dealer/collector Richard Domar gives his views on the N. Soul scene in the 70s with its relation to bootlegging (pg 16), Sean O'Sullivan reviews some lesser known but equally good B sides of well known releases (pg 19) and Israel's Jonnie Neeman contributes with an unusual and interesting article on discs which accounted for the Courtroom Craze of 68.. Also writing for the first time is Toronto record store owner and rare soul dealer of long standing Martin Koppel. Martin who co-edits the Canadian soul mag 'Soul Survivor' will present a regular column on his activities and escapades whilst searching for soul across the states of America. (pg 23)

Chris Moores (who felt fresh enough after producing his booklet 'The Detroit Record Collector' see ad) delivers Parts One and Two of Detroit-The Early Years. As Chris states "I understand that this may not be to a lot of your readers' tastes, however I think that you'll agree with me that this material is of great historical relevance to the scene as we know it today". As a result of previous articles have gathered quite a lot of material on the Goldwax (thanks-Derek Howe), Modern (Ady Croasdel) & Money labels (Steve Armitage & Bob Foster). Will squeeze it all in issue 9... You'll all be really pleased to know that starting next issue I'll be allowing myself the pleasure of talking rubbish and dissecting some discs in my own full page column.

So long as it's black, round, seven inch with a hole in the middle I'll write about it. (what about albums/12 inchers?).. Need info on the Lanor, Symbol & Audio Arts labels and on Gene McDaniels for future articles... One of the biggest cover-ups of 85-86 Leon Washington & Paris "Say you found some body new" as played by Pat Brady has been uncovered by Keb who bought it off George Sharp who in turn bought it from Pat. It's Danny Moore "Somebody new" on Allrite, yep the Detroit label known for the Magnetics and Lillian Dorr releases. It's still the only known copy in the UK... Raresville!! Rumour has it that Move Records are about to release some newly recorded Sam Dees material... September looks like being a heavy reading month for you lot out there with at least 5 mags hot off the typewriters.... You'll find the list of tape swappers on page 27.... Check the track listing for this issue's tape for sale on page 18 get yer magnifiers out... Bit short on label listings this time, sorry lads will do better next time... read the venue reports there's quite a few... send in your bedroom top tens.....

If a red tick appears in this box ☐ your subs have run out. Please renew them. Subscription rates have ☐ had to be increased to cover higher postal costs. Sample copy 50p + SAE (30p stamp). UK 3 issue subs £2.45p (first class), £2.25p (2nd). America/Canada subs 7 dollars (air), 5 dollars (sea). Sample copy 2 dolls. Japan 3 subs £4.50p (air), £2.70p (sea). Europe 3 (air) £3.60p, (sea) £2.70p. Any others write first. I will honour all previously paid subs 'cos I'm such a truly wonderful person. Remember to state which issue you want yer subs to start on. Foreign payment by either IMO (payable in £), US dollars cash or UK £ cash. NO foreign cash will be accepted. Have had to increase the Ad Rates due to rising costs of Tetley's beverages and mi season ticket at Bradford City (I just know that Leeds U are going down to the 3rd) Full page £14, 1/2 page £7, 1/4 page £5, 1/8 page £3. Record sales/wants 20p per disc, name & address free. Minimum £1. Sales list distribution £7 per page. Make all cheques/PO's payable to D. Pearson. Issue 9 out 12/86.



DETROIT - The early years.  
Part one - CHEX Records.

The CHEX record label was owned by Willie 'Tony' Ewing and operated in Detroit from 1961 untill late 1963.

- |      |                                    |  |
|------|------------------------------------|--|
| 1000 | JOHNNY MITCHELL &<br>THE MAJESTICS | Shoppin' and hoppin'<br>So i can forget                      |
| 1000 | JOHNNY MITCHELL &<br>THE MAJESTICS | Shoppin' and hoppin'<br>Give me a cigarette                  |
| 1001 | FOUR FROLICS                       | Frolic (part 1)<br>Frolic (part 2)                           |
| 1002 | THE VOLUMES                        | I love you<br>Dreams   |
| 1003 | DONALD RICHARDS                    | Hello operator<br>I cried for your love                      |
| 1004 | THE MAJESTICS                      | Unhappy and blue<br>Treat me like you want to be treated     |
| 1005 | THE VOLUMES                        | Come back into my heart<br>The bell                          |
| 1006 | THE MAJESTICS                      | Lonely heart<br>Gwendolyn                                    |
| 1007 | THE BOHMIANS                       | Some happy day<br>Say sweet things                           |
| 1008 | OTHEA GEORGE                       | Now that you're gone<br>?                                    |
| 1009 | THE MAJESTICS                      | Baby<br>Teach me how to limbo                                |
| 1010 | TONY & TECHNICS                    | Ha ha he told you<br>Workout with your pretty girl           |
| 1011 | CHINO FEATHER                      | Say you'll<br>This girl i love                               |
| 1012 | THE TECHNICS                       | A man's confession<br>'Cause i really love you               |
| 1013 | THE TECHNICS                       | Hey girl don't leave me<br>I met her on the 1st of September |
| 1014 | ?                                  |  |
| 1015 | ?                                  |  |
| 1016 | TONY EWING                         | Every dog has his day<br>Dum dum deeda                       |

You'll notice that Chex 1000 was issued twice, the first pressing was called "So i can forget", then the title was changed to "Give me a cigarette". "So i can forget" created a good local response and encouraged Willie Ewing to work harder at his newly formed label.

At their time of recording for Chex, The Majestics line-up consisted of Johnny Mitchell(lead), Thomas Mealy(lead & tenor), Maurice Fagin(lead), Pedro Mancha(baritone) and Warren Harris(bass). Their biggest hit was "Lonely heart/Gwendolyn" in 1962 which was distributed nationally by the Cosnat-Jubilee set-up. The Majestics went on to become the Monitors of V.I.P. fame.

On Chex 1003 "I cried for your love/Hello operator", Donald Richards was backed by the Volumes. Richards was a former member of the Twilighters-and both Othea George and Tony Ewing also sang with the Twilighters. The Twilighters recorded under the name of Tony & the Technics for Chex records.

Othea George also recorded another single(backed by the Volumes) entitled "Come go with me" which was released by Willie Ewing on Volume 1110 in 1963.



4 When Chex records folded, Ewing continued his singing career as part of Tony Ewing & the Four Voices, then, in the late sixties he became a Pentecostal minister. Today the Rev. Willie Ewing still leads a Detroit congregation of the Redeemed Church of God and Christ.

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DETROIT - The early years.  
Part two - THE VOLUMES

It was during 1960 that the Volumes first came together, the line-up of the group was Eddie Union (lead), Elijah 'Teenie' Davis (1st tenor), Larry Wright (2nd tenor), Joe Truvillion (baritone) and Ernest Newson (bass). The group got their name when they were listening to some music together when an irate neighbor told them to turn the volume down.

They performed together at local social functions and parties, until they were spotted by Henry Reed, who became their manager. Henry Reed's wife was a Canadian and it was through this connection that the Volumes were able to work at clubs in Windsor, Essex and Leamington, Ontario. It was during 1961 at a club in Windsor, that Willie 'Tony' Ewing first saw the group perform and he signed them up for a two year contract to his Chex label.

In early 1962 Tony Ewing set up the first recording session for the Volumes in a garage on the north side of Detroit. Tony Ewing and Richard 'Popcorn' Wylie worked together with the group to produce their first disc "I love you/Dreams", which was released on Chex 1002 and this record became a hit.

The second recording session for the Volumes was held at the Speciality Studios on West Grand Boulevard and "Come back into my heart"/"The bell" (Chex 1005) came from that session, although it didn't see much success.

During their third recording session (again at the Speciality studios) in 1963, the group mastered "County jail" and "La la la song" under the guiding hand of 'Popcorn' Wylie—but during this time they were becoming restless, due to their lack of success at Chex records and copies of their recordings were sent to Columbia and Vee Jay.

After leaving Chex, the group had releases on the Jubilee, Old Town and American Arts labels. After the release of "Gotta give her love/I can't live without you" on American Arts 6 (in 1965), Eddie Union decided to leave the group for personal reasons thus slimming the group down to a quartet. Larry Wright took over as lead on their next release "Maintain your cool/I got love" on Twirl 2016.

Between 1966 and 1968 the job of lead singer changed again, Gerald Mathis sang lead on "The trouble I've seen/That same old feeling" (Impact 1017) during 1966, then Jimmy Burger sang lead on the three Inferno releases.

Eddie Union rejoined the group after the Inferno tracks, but it was 1971 before the Volumes again entered a recording studio, this time under the wing of Ollie McLaughlin. Only one tune was produced from this session entitled "Aint gonna give you up", and this track wasn't released until its appearance on the U.S. album 'Detroit Gold Volume Two' (Solid Smoke 8022) in 1984.

Chris Moores

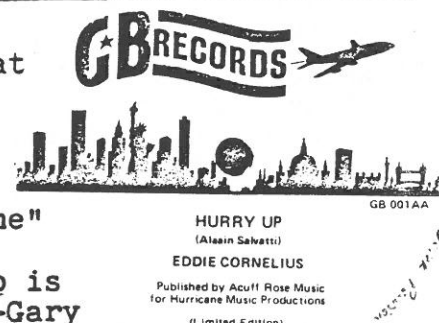
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Ed: Have seen "Aint gonna give you up" (flipped by "Am i losing you" listed as released on Karen 1551—checked with two different Karen listings, neither show this release... Do you think that the Larry Wright who cut "Sweet sweet kisses" for the Detroit based 'A Go-Go' label is the same chap who was a member of the Volumes? There's some conflicting views over the year of release of their Twirl outing, some say its 1965 others date it at 1967. Just dated my copy of "Just cant help myself" via its delta number 56060, it was released in March 1965.

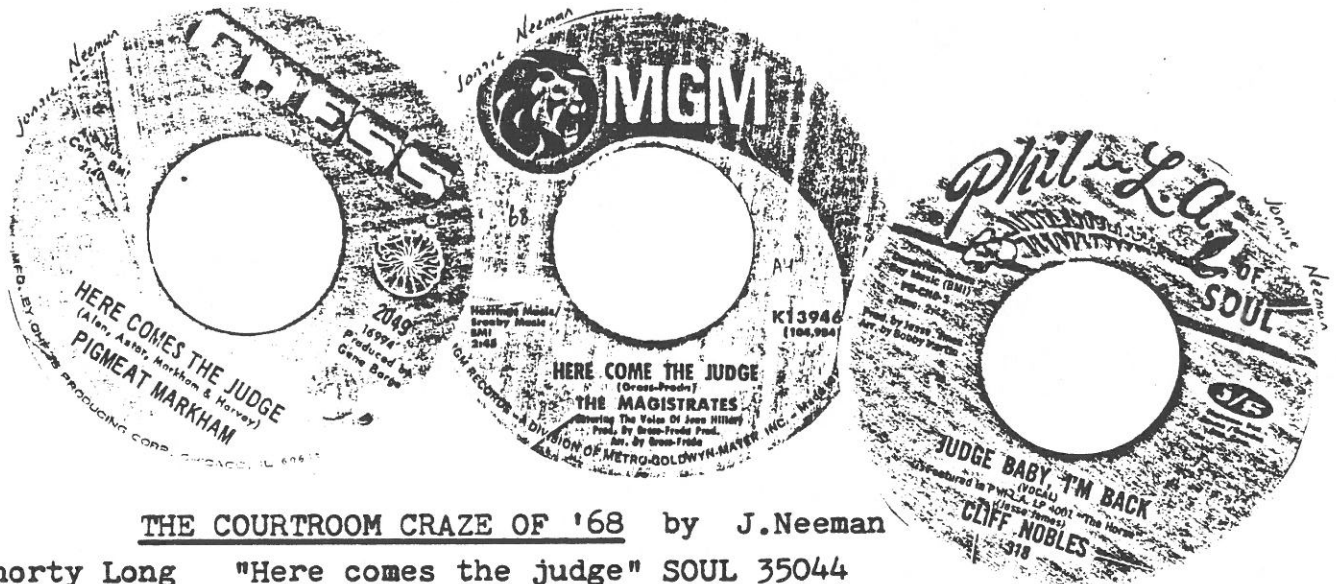


-1,-2,-3,-4	produced: Tony Ewing	(recorded)	Detroit, 1962
I love you (E. Union)-1		CHEX	1002
Dreams (co-written by the entire group)-2		"	"
Come back into my heart (W. Ewing-E. Newson)-3		CHEX	1005
The Bell (W. Ewing-E. Newson)-4		"	"
			Detroit, 1963
Teenage Paradise/Sandra	Jubilee 5446, (UK)	London	HL9733
Why/Monkey hop		Old Town	1154
Both sides prod: Embee Productions			Detroit, 1964
ZTSP-95193	Gotta give her love (B. Browner)	American Arts	6, Astra 1020
ZTSP-95194	I cant live without you (B. Browner)	"	"
Both sides prod: Harry Balk			Detroit, 1965
ZTSP-98752	I just cant help myself (B. Browner)	Amer. Arts	18, UK. Pama 755
ZTSP-98753	One way lover (B. Browner)	"	"
Both sides prod: Harry Balk			
1031	Maintain your cool (H. Balk-Browner)		Twirl 2016
1032	I got love (B. Browner-E. Newson)	"	"
Both sides prod: Harry Balk			Detroit, 1966
ZTSC-121522	The trouble I've seen		Impact 1017
ZTSC-121523	The same old feeling	"	"
-1,-2,-3,-4 prod: Harry Balk			Detroit, 1967
ZTSC-126021	You got it baby -1		Inferno 2001
ZTSC-126049	A way to love you -2	"	"
2004-A	My kind of girl -3		Inferno 2004
2004-B	My road is the right road -4	"	"
Both sides prod: Harry Balk			Detroit, 1968
D4-417M10	Aint that loving you		Inferno 1-5001
D4-417M12	I love you baby (Barney 'Duke' Browner)	"	"
prod: Ollie McLaughlin			Detroit, 1971
Aint gonna give you up		Solid Smoke LP	8022

Heres a quick run through some of the new stuff that ive picked since iss.7: EDDIE CORNELIUS "Hurry up/love making in your eyes" (UK. GB Records 001) what more do you want-a good dancer on one side and a class ballad on the other and issued in the UK to boot (thanks Terry Davis). WJ. MOORE "Shame shame shame" (Gutter 003) melodic finger snapper, clear concise vocals from Rosie Hodge, neat horn work from WJ. Flip is nice rendition of Carla Thomas' "Gee whiz" (Contact-Gary H. Gibson, Gutter Records, 1507 Pineview Drive, Raleigh, NC 27606. phone (919) 851-1545. JOHNNY DEAN "Call me" (Magic Seven MSR202) self penned, telephone rapp intro, set at that nice pace that previous 45s by Johnny has featured, he's asking his lady to call him anytime she feels in the mood. Magic 7 Records, P.O. Box 41853, Memphis, TN 38174. (901) 525-5181.. Get the new one from VERNON GARRETT "Stranger in my bed/Johnny Walker Red" (Glowhill 1001) great piece of California midtempo soul. Both sides arranged by Chicago 60s man Monk Higgins. Flip is blues. Glowhill Records, 2750 SO, Sycamore St; No3, Los Angeles, Calif 90016. (213) 934-0214. For all you fans of the male group harmony sound who thought that the world of independent soul was bereft of that style check the new 45 on Blue Town Records-THE HIGHLIGHTS "Bad situation/My world" (BTS853222) close tight harmonies on both sides from this Memphis quartet, both set at ballad pace with some neat contrasting falsetto leads, prefer "MW" with its ever so slightly faster pace. Both sides Produced/co-arranged/co-penned by Reginald Eskridge the label owner. Contact him at P.O. Box 41062, Memphis, TN 38174-1062. Phone (901) 274-2726. LYNN WHITE "Dont let success/I cant give you what you want" (Waylo 3006) Truly excellent mid paced item with Lynn in the first divison of the Memphis Vocal League. She doesnt want success to change her relationship with her man. They started low "we walked down to our local Burger King for our honeymoon thats all we could afford". Flip is nice enough well sung slowie. Waylo Records. P.O. Box 2303, Memphis, TN 38101. Tel: (901) 527-4961.....continued on page 33.....







THE COURTROOM CRAZE OF '68 by J. Neeman

Shorty Long "Here comes the judge" SOUL 35044

This is probably the original 'judge' record. It was the first to enter the R&B charts, doing so on June 15th 1968. It stayed in the charts for ten weeks, reaching no. 4 and proving to be Shorty Long's biggest hit of his career which ended tragically in 1969 when he died in a boating accident. Over a funky rhythm track, Shorty sings the novelty lyrics "I'd rather be lost in the jungles of Brazil, then to face the judge this morning the way he feels". The lyrics, typical of most 'judge' records are about the defendant being sent to prison for not being able to dance. Here there are two parts, that of the judge a low bass voice and that of the defendant in a higher voice. I believe both to be played by Mr. Long, plus some shouts and reaction from a male vocal backing choir. Overall, this is a fine example of happy novelty soul.

Pigmeat Markham "Here comes the judge" CHESS 2049

Two weeks after Shorty Long's record entered the R&B charts, this record followed, eventually reaching a similar high position—4th and staying in the charts for nine weeks. Markham, a well known black comedian takes up the part of the judge for most of the song and handles a few cases..... "judge, your honour, Pigmeat, sir, don't you remember me?"

"No, who are you boy?"

"well i'm the fellow that introduced you to your wife"

"To my wife.....LIFE!!"

The backing here is some basic 60's funk—just drums, bass, rhythm guitar and organ throughout the record. Again there is a lot of shouting and laughing in the background. This was the only judge song that was a UK hit.

Pigmeat Markham "Sock it to 'em judge" CHESS 2059

PM's follow up was a flop chart wise, though though the music here is far more interesting than in his previous record—an elaborate, imaginative bass line, effective chord changes and funky backing chanting the title. The lyrics are as funny as ever, with the judge spelling out threats to everyone present, including himself.. "The way the judge feel' this morning, I'll have to give myself six months".

In addition to records by Pigmeat Markham and Shorty Long, there were two more records entitled "Here comes the judge" (all four being different songs). One was by the Buena Vistas spelled "Here come da judge" on Marquee 443 (distributed by M-S Records, Detroit)—a straight forward 12-bar uptempo instrumental with the title called out occasionally. This record did not get into the charts.

The fourth record of the same title spelled "Here come the judge" was by the Magistrates on MGM 13946 featuring the voice of Jean Hillary. This one begins with a police syren imitation by a member of the group, and what follows is a frantic song with a remarkable soaring female vocal over a male vocal backing creating a loony atmosphere. This record, too, was not an R&B hit, though it might have entered the pop charts—I have no information about that.



Some other courtroom records were:

Bull & the Matadors "The funky judge" Toddlin' Town 108

A down to earth southern style funkier, with 'Bull' stating on the ad-lib "I'm from Alabama your honour" (though TT is a Chicago label associated with the One-Der-Ful group) after pleading not guilty throughout the song, to charges which are not specified. The lead singing is harsh but extremely soulful and the atmosphere is not humouristic as in the other judge songs; this sounds like a singer who has faced the unpleasant situation of facing an unfriendly judge in court. The record was a hit entering the R&B charts on August 31, 1968 and staying in the charts for 13 weeks reaching as high as no.9

Cliff Nobles "Judge baby, I'm back" Phil-La of Soul 318

This was meant to be a follow up to Cliff Nobles & Co's huge instrumental hit "The horse". Issued in the fall of '68 it flopped chart wise. Here, the guy who had been convicted for not knowing how to dance is back in the courtroom, after serving his time (30 days for the Boogaloo and 30 more for the Shing-a-ling). This time displaying a mastery of the above plus other dances of the day e.g. the Camel Walk and the Tighten Up, while the judge himself even gets up and does the Horse. Musically, the record has a strong and fast beat, perhaps more suitable to the northern scene than the other funkier and slower records. A good slab of uptempo 60s soul with a fast bass line, supplemented by acapela style vocal bass and a large horn section. The record is less of a novelty record and more of a straight dance oriented song than the "here comes the judge" records. The fact that it was not a hit may perhaps be attributed to its release a few months after the initial craze had broke out; it may have been too late to revive the craze.

The Unifics "Court of love" Kapp 935

Slowing things down as is customary towards the end. September '68 saw the release of this record. Not in line with the other records reviewed here, which were all uptempo tunes, this is a ballad. It starts off with the obligatory courtroom opening scene followed by the lead singer's testifying against the girl who had left him - and winning his case, as towards the songs end the defendant is found guilty by the court of love. A slow soulful uptown style ballad, this record became the Unifics' first and biggest hit, reaching R&B no.3 and staying in the charts for 13 weeks.

Anyone who knows about more judge songs is welcome to drop me a line or write something to Derek, to be published in subsequent issues of 'Shades'. Jonnie Neeman, 8 Bergson st, Tel Aviv 691006, Israel.

**READERS TOP TENS:**....GIS SOUTHWORTH 'Bedroom Top 11' (May 86)..Calvin Grayson "Youve got to be willing" (IN), Johnny Summers "Is the feeling still there" (Audio Forty), Ernie Washington "Lonesome shack" (Chattahoochee), Steve Mancha "I dont want to lose you" (Groovesville), Buddy Ace "Its gonna be me" (Duke), Superlatives "Wont you please (be my baby)" (Dynamics), Pat Thompson & Archie Powell "Darlin' darlin'" (Mir-a-don), Clay Hammond "You brought it all on yourself" (Kent), Billy Butler & Chanters "My sweet woman" (Okeh), Johnny Moore "Thats what you said" (Bluerock), Edwin Starr "Some kinda woman" (Ric Tic).  
IVOR JONES current top 12 bedroom stormers (June 86)..JP. Robinson "Our day is here" (Blue Candle), Clay Hammond "Come into these arms of love" (LP), Bobby Moore "Try to hold on" (Scepter), James Bradley "I cant get enough of your love" (Malaco), Ebo "I'd rather be by myself" (Domino), JP. Robinson "What can i tell her" (Alston), Debbie Taylor "I dont want to leave you" (Arista), Prophecy "Rain in my life" (All Platinum), Arthur Alexander "I need you baby" (Monument), The Major IV "All of my love" (Venture), Jessie Butler "Thats how strong my love is" (Bound Sound LP), Joe Simon "Love look at us now" (Posse LP). Garnet Mimms & JP. Robinson rules OK says Ivor....Send in your top 10s for issue 9 out Dec 86.



MIR-A-DON RECORDS, INC.

M-D 1001 THE ASCOTS	"ANY TIME"(E.Powell-D.Waldon)2:40	14555
	"SOMETIMES I WONDER"(M.Armour-D.Waldon)2:32	14556
Both Sides Prod-	Donald Waldon, B.S.Arr- Roscoe Bowie	
M-D 1002 THE ASCOTS	"MOTHER SAID"(J.Powell-M.Armour-E.Powell)	15541
	"YES IT'S ALRIGHT"(E.Powell)	15542
	B.S.Prod-Donald Waldon, B.S.Arr-R.Bowie & M.Armour	
M-D 1003 PAT THOMPSON & ARCHIE POWELL	"OOH BABY"(A.Powell)-1	16181
	"DARLING...DARLING"(A.Powell-D.Waldon)-2	16182
-1 arr-D.Waldon, prod-R.Allen & C.Bilbro: -2 arr-R.Bowie, prod-D.Waldon		
M-D 1004 THE ASCOTS	"ANOTHER DAY"(E.Powell-M.Nita)2:34	L-166-1
	"LOVE"(E.Powell-M.Nita)2:36	L-166-2
	B.S.prod-D.Waldon, B.S.arr-I.Heywood & A.Mcleod	
M-D 1005 PATTY STOKES	"GOOD GIRL(CAN YOU BE?)"(P.Stokes-El Tobe)	24705-6326
	"IS IT TRUE"(P.Stokes-El Tobe)	24706-6327
	B.S.prod-D.Waldon & C.Bilbro.No arranger listed.	

Listings by Alan Walls(Glenrothes) & Nick Cull(W.Sussex).Pixs by Rix(Boston)  
Words by Pearson:

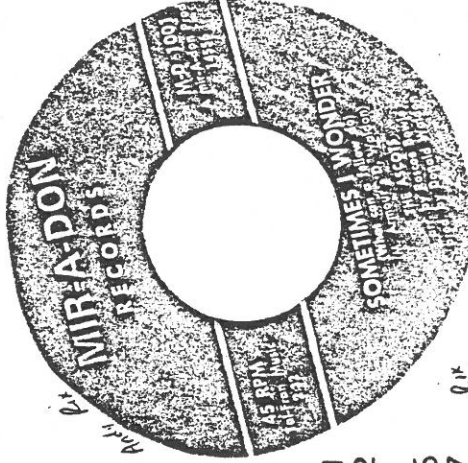
Throughout its life the logo used 3 different label/lettering colour combinations.The initial 2 releases both by the Ascots came out on a purple label with silver lettering.Both the Thompson-Powell duet and the Ascots 3rd outing were issued on a pink label using purple lettering.The logo's final 45 by Patty Stokes saw the light of day on a royal blue label with silver lettering.

From a collectors point of view.....release 1001 highlights the Ascots in an uptempo mood,a double sided 45 of dance delight.Both sides gained spins last year.On 1002 the group change direction and style '2 rather nice ballads'. Back to the dance floor again with "Darling darling".Got plays circa 82-83. The Ascots saves their best release till last "Another day",always a firm favourite with dancers and collectors alike.Sheer class.Was big during the days of Wigan and Todmorden.Patty Stokes wades in with a nice double sider, the A side being uptempo,the flip a nice mid paced item.

You'll note the frequent mention of the names M.Armour and Donald Walden in the writer,arranger and producer credits.They may have been the owners.

Its been suggested that the label name derives from a combination of their names,by discovering the christian name of M.Armour we could confirm this idea.

Since typing up this article I've seen "Miss Heartbreaker" by The Ascots listed twice on recent sales lists on the Mir-a-don label.Up till then I'd thought "Miss H" had only been issued on MBS 106 (see iss.6 pg 23).Info/picture required on this additional Mir-a-don no.



MIR-A-DON  
RECORDS, INC.

"THE HOUSE OF HITS"



45 RPM  
Tal Fran BMI  
Time: 2:34

MIR-A-DON  
1001  
E-166-1

"ANOTHER DAY"

(E.Powell-M.Nita)  
THE ASCOTS  
Prod. Donald Waldon  
Arr: I.Heywood  
A.Mcleod



9

## SOUL SOUTH WALES (June)

I arrived at the Manor Suite, Porthcawl at about 9pm. After some heavy hassle with the revolving doors, I giddily got inside. Admission was £2. A young DJ named Carl Gerry was warming up the crowd with mainly favourite oldies. He then handed over to me. I played sounds such as Guitar Ray "patty cake shake" (Hotline), Lou Courtney "slowly slip away" (Philips), Chuck Jackson "Hand it over" (Wand), MM & the Peanuts "The Phillie" (Money) (Ex Del-Larks c/u via Thorley at Yate). There was some reluctance to dance to lesser known sounds here. I was then payed off for Vince to take to the decks. Some neat sounds played by him including Pookie Hudson "gets to me" (Jamie), Vondells "Hey girl" (Airtown), Willie & Magnificents "Souling" (All Platinum) (Ex Frankie Crocker c/u I believe), H.B. Barnum "Hurts too much to cry" (RCA).

Next on was Mike Wilks (World famous in South Wales this man) with the likes of Sam Dees "I'm lonely", Ronnie Dyson "Lady in red" (Columbia) (Stateside). Most people were dancing now and the atmosphere was good. Rob Antony (who runs Blackwood Bier Kellar Nites) came on next with Metroes "Since I found" (RCA), Ray Charles "Don't need no doctor" (ABC), Inspirations "Wish is my command" (Midas).

The last hour was shared by Steve Smith and Dennis Lee from Gloucester. They alternated with a good selection including Bands of Gold "It's over" (Smash), Fantastics "Me and you" (SS7), Kelly Garrett "Love is the only answer" (Smash), Sisters Love "Learning to trust my man" (Mowest), Chris Bartley "I'll take the blame" (Buddah). So ended an all in all good night at 2am. Less of a crowd than usual, but hopefully it will pick up again when the nites return on a monthly basis from August on. There are some very good soul nites going on in South Wales at the moment, but sadly we haven't succeeded yet in getting an all-nighter started but we'll keep trying.

Peter Edwards (A.K.A. Edwin)

P.S. I wrote this slowly for those that can't read very fast.

Woodend, Mossend (Near Bellshill) August 22nd '86  
Tamdhu, Bannockburn (Near Stirling) August 23rd August '86.

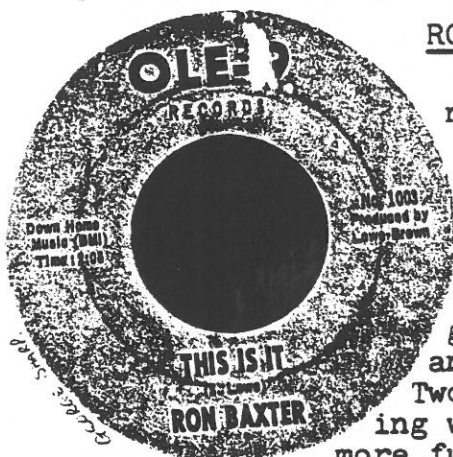
Both events were held in pub function suites the Woodend evening being the first (hopefully) of many and the Tamdhu the last in a series of all-dayers that started in January. The Woodend introduced two new DJ's - devoted modernist Jim Kerr and John G. who played a mixture of sixties and modern, overall there was a fairly even balance between the sounds from both era's (the other DJs were myself, Brian Welsh and Jim Tennent). The Manager was happy and seems receptive to a regular soul night and for once there were a few new faces (presumably all locals, as the night wasn't exactly over-advertised.) A highly enjoyable evening with good potential. No new faces at the Tamdhu unfortunately. This venue never managed to attract newcomers and was poorly supported by the locals. Mind you, nobody would know it was on unless they read 'Echoes'. I can't see any great upsurge in numbers unless promoters adopt a more vigorous approach to publicising their events. Still, once it got going it was a good night with more of a sixties slant than the previous night, the discs being spun this time by Colin Law, Alan Laws, Michael Higgins, Steve Walls, Brian Welsh, Jack McDougal and myself. Some of the best received sounds over the weekend were Bobby Treetop "Wait till I get to know you" (Tuff), JB Love "Then only then" (Kapp) God bless Eddie Hubbard, Patti Labelle "It's alright with me" (Epic), Jesse Johnson "One hundred pounds of pain" (Old Town), Innervision "Gotta find a way to get back home" (Ariole America), and Reggie Lamont "How lonely" (Blue Rock). Odly (typically?) enough the worst record played proved the most popular - Marsha Gee "The Peanut Duck".

Peter McKernan.



# SHARP ON#

# Soul



## RON BAXTER "This is it/I've got to know"(OLE-9)

A record that's been around for some three years now and has remained ultra rare throughout. Originally played by Keb when 'Top of the World' was in full swing. The better known side "This is it" is one of those that sounds incredible at a nighter but only a shadow of itself at home in the front room. The record starts with some very strange, almost out of tune high pitched rifts on guitar, Ron's quality soulful voice saves the day and breaks in "this is it, I'm leaving you now".

Two or three bars in the whole thing really gets going when horns are added giving power and a bouncy more fuller feel. This sequence is repeated several times during the 2mins 8secs creating a very stop start type of record. A record you will either love or hate. The flip side "I've got to know" seems to be much preferred by some collectors. This similar mid tempo side has more content and more natural harmony. A touch of brass and Ron's straight into his soul full strains "I've got to know". A Detroit style guitar rhythm is provided throughout giving a real Motor City feel. A few nice crescendos put the cherry on the cake and make this an excellent soulful dancer.

## FRED PARIS & RESTLESS HEARTS "I can really satisfy/I'll be hanging on"

We normally associate Fred Paris with his super soulful deep voice as in the official (GREEN SEA)

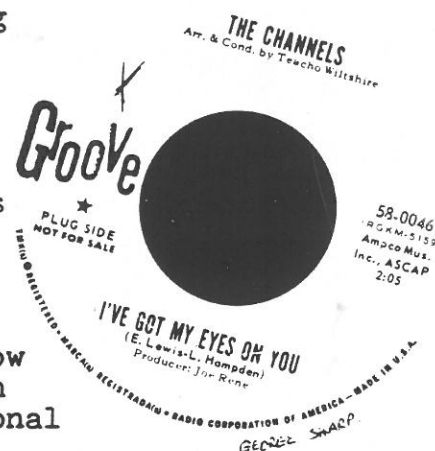
A side "I'll be hanging on". The B side "I can really satisfy" is a strange contrast to say the least. The lead vocalist sounds nothing like the Fred Paris on the flip. High pitched vocals sound very similar to Little Anthony & the Imperials, this however in no way discredits a great northern dancer. The Restless Hearts start in unison "I can really satisfy, i can really satisfy", you could just imagine them in some cramped recording studio moving together in time with the music. The lead then breaks into his first lines, meanwhile a bass sax blasts loudly creating a good rhythm, more horns then join with the backing groups woo oohs to support Fred. This all leads to the chorus "i can really satisfy" and we're back at square one. The other side "I'll be hanging" perhaps belongs to Eddie Hubbards column, a superb slower track showing the deeper side of Fred on true soulful form. Some would say this is the better side certainly more soul content. All in all a good double sider. LITTLE GI GI "I volunteer" (DECCA 31760)



This Jo Ann Courcy soundalike has all the hallmarks of a more traditional northern record. Drum roll, pounding sax and a thumping piano at 100 mph provide the intro to GiGi's glass cutting voice. I first heard this one played by Stoke DJ Dave Allcock so credit goes to him for introducing me to it at Stafford. While GiGi's gritty chords begin to raise the hairs on your neck, she tells of how she is prepared to volunteer her love for the man she wants. It really does move along inspiring even retired dancers to pound their black toecaps into the dance floor. It's also interesting to note that it's produced & arranged by Straight Ahead Rhythm 'A double drive beat'. Similar credits appear on Frank Fosters barnstorming cult instrumental "Harlem Rumble" on Triode. Doles Dickens and Jean Grace also wrote both records. This will explain then why both records possess a similar high power production.



I bought this one almost by mistake after hearing "You can count on me" by the same group on tape. I picked this up thinking it was the record i was hunting. After realising my error the initial dismay turned to delight "Got my eyes on you" knocks spots off "Count on...". A horn intro precedes the opening bars from the backing groups high pitched tunefull harmonies "Ive got my eyes on you, i like what i see, oooh wee". The lead takes over with his oh so soulfull vibes, his tenor voice a neat contrast to the backing group. This mid tempo gem slowly caresses the adrenalin to flow exploding in a mountain range of goosepimples with the saxophone at the end of the chorus. An exceptional male group harmony record, hear it if you can.



VINCE APOLLO "I bear witness/I cant turn my back" (PENTAGON 1112-11)

Another one thats been around for a long time but has remained ultra, ultra rare. Johnny Manship discovered one of the first copy's who sold it to Jim Wensiora several years before he started his DJ career. Thus the record lay semi-known but dormant for a long time. Wailing horns greet Vince's distinct voice "I bear witness to the fact that i love you baby", the record thunders along at a blistering pace as the sax player adds riffs to chill your spine.. A real stromer that has everything. Its intere sting to note that a male-female duo version has turned up recently on a Frankford-Wayne unissued acetate. The B side has had little if any play at all and is unheard by many who are familiar with "Witness", "I cant turn my back" is every bit as good a track. Again we start with the inevitable horn intro then we get several sax blasts before the vocals. This side is not as frantic and has more fluency. Vince utters the chorus "I cant turn my back on you" and is backed by some of the best horn and sax work youve ever heard. For me the backing alone wins it, especially the saxophonist who really deserves a double helping of pudding for his performance. (Ed: note writing on front cover label photocopy.. "Vince best of everything". Love it when discs have messages like this on!!)

SHEILA FERGUSON "Dont(leave me lover)" (SWAN 4217)

To finish with a superb midtempo ender, perhaps a little slow for the northern scene but highly rated by those who know it. The backing is similar to Ray Pollard's "The Drifter", very haunting and atmospheric. Sheila's voice is at its most soulful as she begs her lover not to leave "Dont leave me lover, cause i would cry if you said goodbye". Goosebumps rise as the haunting backing of piano, bassy drums and echoing guitar continues matched only by the quality of Sheila's voice

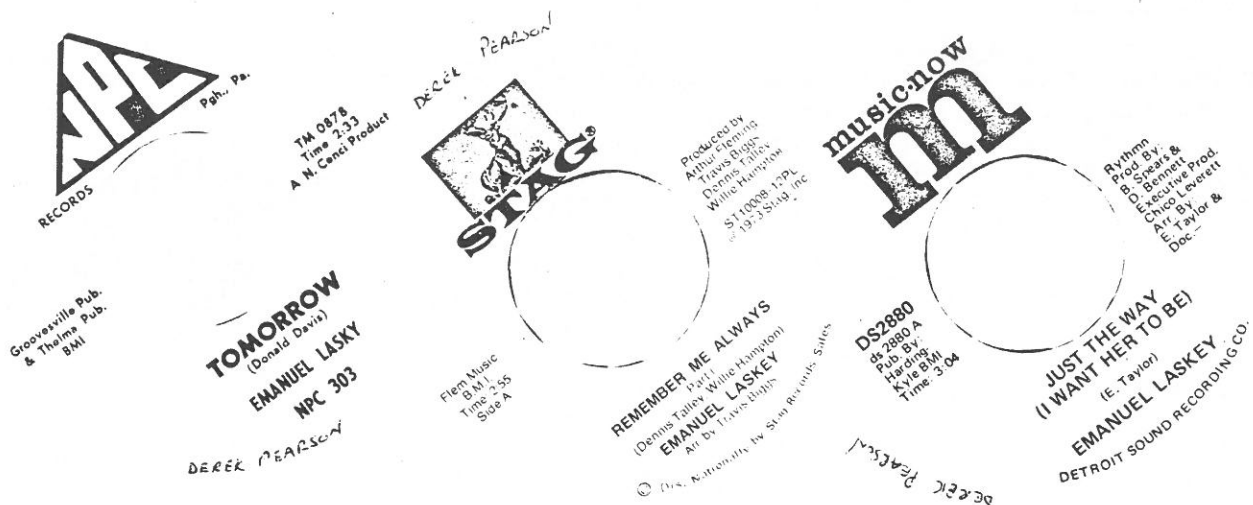
George Sharp.



RARE SOUL ON TAPE: 25 rare tracks on a quality D60 tape for £5 (includes P&P). Features- Larry Wright "Sweet sweet kisses" (AGoGo), Arthur Alexander "Keep her guessing" (Dot), Joyce Kennedy "I am what i am" (c/u), Vince Apollo "I bear witness" (Pentagon), Little GiGi "I volunteer" (Decca), Roy Hamilton "You shook me up" (RCA), Ron Baxter "This is it" (Ole9), Seminoles "I cant stand it" (Checkmate), Channels "Got my eyes on you" (Groove), Vince Apollo "I cant turn my back on you" (Pentagon), Gracie Dumas "Song of a woman" (J Jems), George Pep "Feeling is real" (Coleman), Danny Moore "Somebody new" (Allrite), Sweet William "Maybe baby" ( ), Oscar Jackson "Im looking for love" (c/u), Ron Baxter "Ive got to know" (Ole9), Pat Lewis "Im just looking for love" (c/u), Norma Jenkins "Airplane song" (Maltese), Enjoyables "Shame" (Shrine), Sims Twins "Count the times" (c/u), Maria Tynes "Queen is on her knees" (Uptown), Jessie Davies "Look, hear girl" (c/u), Sheila Ferguson "Dont leave me lover" (Swan), Righteous Bros. "Bring your love to me" (UK. Pye), Martha Star "I wanna be your girl" (Thelma). Send cheques/PO's to George Sharp, 2 Raven St, Bingley, West Yorks, BD16 4LB.

Thanks to George for front cover pics of Damon Fox, Vince Apollo and Canadian copy of Marie Knight. Even though Ive now sold off both the Romance Watson & H.B. Barnum 45s I'll still credit myself (Derek P.) for the pics.





**EMANUEL LASKY DISCOGRAPHY** compiled by Trevor Swaine,  
Colin Dilnot & Graham Anthony.

ZTSC 90808	THE MONKEY(Don Davis)	THELMA 100	<u>Detroit, 1963</u>
ZTSC 90809	WELFARE CHEESE(T.Gordy-E.Lasky-R.Street)	THELMA 100, 101	<u>Detroit, 1964</u>
TM 0877	I NEED SOMEONE(D.Davis-David)	NPC 1003, THELMA ?	
TM 0878	TOMMORROW(Donald Davis)	NPC 1003, THELMA ?	
ZTSC 97579	CRAZY(D.Davis)	THELMA 101	
RR 829	LUCKY TO BE LOVED(BY YOU)(D.Davis)	WILD DEUCE 1003, THELMA ?	
RR 830	OUR WORLD(R.Abner-H.Hendricks-D.Davis)	WILD DEUCE 1003, THELMA ?	
ZTSC 97699	DON'T LEAD ME ON BABY(R.Adams-J.Kingfish-H.Coleman)	THELMA 106	
ZTSC 97700	WHAT DID I DO WRONG(Kingfish-Mathews-Goffphine-Coleman)	" 106	
HJC 701	I'M A PEACE LOVING MAN(Don Juan Mancha)	THELMA 108	
HJC 702	SWEET LIES(D.J.Mancha-C.McMurray)	THELMA 108	
		<u>Detroit, 1965</u>	
HJC 705	I'VE GOT TO RUN FOR MY LIFE(Wiggins-McMurray-T.G.Jones)	THE 110	
HJC 706	YOU BETTER BE SURE(J.Jones-T.G.Jones-H.J.Coleman)	THELMA 110	
		<u>DE-TO Studios, Detroit, 1968</u>	
DS-2880-A	JUST THE WAY(I WANT HER TO BE)(E.Taylor)	MUSIC NOW 2880	
DS-2880-B	RIGHT ON(WIT' IT)(E.Taylor-C.Leverett)	MUSIC NOW 2880	
		<u>Detroit, 1969</u>	
ZTSC 141440	MORE LOVE(WHERE THIS CAME FROM)(M.Hanks-Wm.Garret)	WESTBOUND 143	
ZTSC 141441	A LETTER FROM VIETNAM(M.Hanks)	WESTBOUND 143, 151B	
	NEVER MY LOVE(Don & Dick Addrissi)	WESTBOUND 151A	
		<u>, 1973</u>	
	REMEMBER ME ALWAYS(Dennis Talley-Willie Hampton)	STAG 1008	
	REMEMBER ME ALWAYS PART 2(Talley-Hampton)	STAG 1008	
		<u>Detroit, 1980</u>	
38667	I'D RATHER LEAVE ON MY FEET(C.Milton)	DT 100A	
38668	I'D RATHER LEAVE ON MY FEET(disco version)(Milton)	DT 100B	

\*\*Some copies of "Welfare cheese"(Thelma 101) credit only one writer E.Laskey.J.Kingfish produced both sides of Thelma 106, whilst Wiggins & Robinson produced both sides of Thelma 110.I presume that the initials HJC which precede the matrix numbers on Thelma 108 & 110 are an abbreviation of Harry J.Coleman.Do you think this is the same J.Coleman (who recorded on Sir-Rah) of whom Lorraine Chandler mentioned in her interview(see issue 4,pg 17)??The matrix numbers for his un-numbered Thelma outing "I need someone"/"Tommorrow" are ZTSC 94494 and ZTSC 94495 respectively. His Westbound 151 release bears no matrix on either side.

Emanuel Laskey's recording career has spanned over fifteen years in and around Detroit since his debut on Thelma in 1963 right up to his last known release on Dennis Talley's DT logo in 1980.Even though he's had at least a dozen releases and his name is revered amongst soul fans for his unique vocals,especially by the northern fans on his Thelma dance outings little is known about the man.



I recently heard the rumour that Emanuel Lasky and Emanuel Taylor were one and the same person. However according to Martin Koppel who wrote the Music Now/De-To listing cum article in 'Hot Buttered Soul' issue 48 (Dec 1976), Lasky and Taylor were not the same guy.

Lets investigate how the rumour may have originated (and try an' dispel it in the process)..... Taylor, who by pure chance shared the same christian name as Lasky wrote and helped arrange both sides of Lasky's Music Now 2880 release in 1968. Taylor incidentally had "aint that right" parts 1 and 2 issued 2 releases later on Music Now 2882 which probably added more fuel to the fire that the two men were one and the same.

Still in 1968 Lasky came under the experienced hand of Mike Hanks who produced all his Westbound cuts. After his superbly sorrowful "letter from Vietnam" nothing was released by him for five years untill Stag Records issued the Dennis Talley penned "remember me always" in 1973. It was probably through this association with Talley in the early seventys which enabled Lasky to record his classy "I'd rather leave on my feet" for Talley's own DT logo in 1980. So what happened to Lasky during this seven year absense from the recording scene... the 'is Taylor really Lasky' saga goes yet another step further..... A singer by the name of Emanuel Taylor (who may have been the De-To artist) had at least two outings for the Detroit based Bernard Records during the period 1976-78.

Was it Lasky recording under a pseudonym during this period? I think not, having heard Taylor's "You got a hold" on tape and owning nearly all of Lasky's discs i can safely say that the Taylor ala Bernard and Lasky are not the same. Lasky's voice is too unique, too distinctive, it'd stand out a mile.

Both the recording career and life of Lasky seem shrouded in mystery. For instance both his NPC and Wild Deuce releases supposedly gained a run out on Thelma, the former acquiring an un-numbered release whilst the later gained an outing of which so far a copy has yet to surface. He'd have been tied to the Thelma contract in 1964 so he could have been moon lighting but surely he wouldn't have had released the two discs under his own name. Perhaps he cut both the NPC and Wild Deuce discs prior to joining Thelma in '63, his "I need somebody" certainly sounds early sixties however his double sider on W.D. could quite easily have come from the mid 60's.

Note the music publishers on the NPC logo 'Groovesville & Thelma', its possible that prior to Thelma and Groovesville organising their own logo's they leased out their material to other labels. This would explain why these two songs were issued on the Pittsburgh based NPC label instead of his more customary Detroit logo's.

Untill i see anything to disprove the notion, i still think that neither of these two mysterious Thelma outings exist, they'll remain 'one of the great unsolved mysteries of the soul collectors scene'.

So wheres Emanuel Lasky thesedays, driving a taxi washing cars or working in bars. Its a crying shame that a man with such a multi talented voice can be left to waste his talents away from the music scene and from fans of his un-mistakeable vocals.

Heres a quick run through Emanuel Taylor's known releases on Bernard. (Thanks Colin Dilnot and Graham

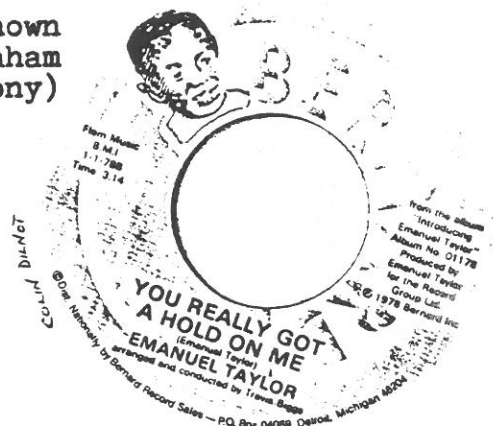
077A "You're the one for me" (E. Taylor) 3:14 Anthony)

077B "Remember me always" (E. Taylor) 3:00 - this is a different disc to Lasky's Westbound 45.

1-1-78A "Society" (E. Taylor)

1-1-78B "You really got a hold on me" (E. Taylor)

All four sides were produced by Taylor and arranged/conducted by Travis Briggs. 077 was issued in 1976 whilst "Society" was released 2 years later in 78. Label address given as P.O. Box 04069, Detroit, Mich 48204.



More tri-via overleaf.....can you wait ?

"I'd rather leave on my feet" shared the same backing as another DT release "You turn me on" by Fourth Day (DT 104). Both discs gained exposure on the modern scene. The Dennis Talley label was based at 18451 James Couzens, Detroit, Michigan. I seem to recall being told that Emanuel Taylor was married to June Taylor who also recorded for De-To with "Pick up the pieces/Jealous lover" (DT 2881). There was an un-issued acetate titled "You know what i like" supposedly by Emanuel Lasky being played on the scene a few years ago. I'm sure it wasn't him. From a collectors point of view...all his Thelma outings are worth picking up, all are class examples of the pedigree dance sound which the Motor City was pumping out at the time. However, whilst i haven't heard either of his Thelma 100 or 101 outings they both sound a bit doubtful. "Tommorrow" is a good early ballad, get his W. Deuce double sider at all costs. His weakest 45 is the Music Now release the A side is OK the flip is poor. Both Westbound releases are pleasant, the best cut being "Vietnam". His Stag 45 is nice early 70's, Pt 2 isn't just a boring extended version of pt 1 it's slightly different. His 80's cut is smooth, not outstanding but oh so mellow. To quote a Dave Evison phrase "smooth as Lurpack".

Derek Pearson.

ART WORK BY  
STUART RAITH.



OSCAR TONEY Jnr "Workin' together/Baby be mine" (CAPRICORN)

Malaco magic!! Oscar always seems to inject that extra soul power into his too infrequent outings, but on this double-sided he excels even his own high standards. "Calling out to all my brothers and sisters" preaches Oscar as he urges the people of the world to "work together" and put the world to rights. A heady mix of sweeping strings and piano together with a heavenly girlie backing calling out from each groove to "try a little love" creates a side of spine-chilling delight. The B side is amazingly just as good though in a different vein with a very determined sounding Oscar telling of his quest to see his child as much as possible under difficult circumstances as his former lover has married another and taken his child with them. "I'm not only a father I'm also a man and I'm gonna see my child every day i can, I've got my rights i know she's his wife, but the baby's mine". Yes, a brilliant story line ballad that rings so true you can almost taste the salt of Oscar's tears. Alas, i only have a tape of this record (courtesy of Tim Brown) so i can't pinpoint an exact date it was made, but at a guess I'd say early to mid seventies. What is certain to myself though is the fact that this is his finest ever disc.

REGGIE MILNER "Hello Stranger" (VOLT 4048)



Most cover versions of classic songs usually tend to be but pale imitations of the original, but on this occasion not only does the obscure Reggie Milner match Barbara Lewis's self-penned song, but in my opinion, surpasses it!! Produced by Detroit legend Ollie McLaughlin using a more uptempo backing track than the original, with strings seeping through Reggie's forceful delivery and airy femme chorus support -ing our soul man on the chorus. This 1970 version can be found on the flip side of the below average "Soul Machine" and comes highly rated to soul fans of all era's, a winner!!



DENISE LASALLE "Married, but not to each other"  
(WESTBOUND 5019)

From 1975 and leased from Denise's Crajon Productions to the Detroit based Westbound set-up. Mighty fine rapp intro with Denise telling of the pitfalls of falling in love when both parties belong to others, a subject very much 'in vogue' around this time with records by Shirley Brown, Barbara Mason and Millie Jackson also hitting the U.S. soul charts. Our lady tells how she makes up alibies "Hoping they don't sound like lies" in order to keep seeing her lover as often as possible. "Make believe youve been good, give your love to the one you should, but you can't, no baby, 'cos youre tied to her and i'm tied to him, we dont want to hurt either one of them, but what can we do?". Superb arrangements courtesy of the famous David Van DePitte using subtle strings and a lilting beat which allow Denise to express her feelings to the limits, Yes this is soul!!

FIRST BORN "If this is our last time" (ATLANTIC 2872)

Only waxing I've ever heard of by this group but what an outstanding effort. The lead singer tells the sad tale of his girl leaving him the very next morning and as he wont be seeing her again-pleads for her to give him so much love that night to last him for the rest of his days. "In the morning youll be leaving but tonight there'll be no grieving, I'll have lots of time to cry when youve gone, just love me till the break of dawn". Produced by one of my hero's Brad Shapiro along with Dave Crawford whoes name appears on many an Atlantic classic. This has stood the test of time since 1972 and is well worth checking out as it was also issued in the UK around this period.

BABY WASHINGTON "Breakfast in bed"  
(COTILLION 44055/UK RED ATLANTIC 316)

Baby Washington's name on a record label is usually a stone guarentee of a five star gem and this Muscle Shoals recorded pearl is no exception. Penned by Eddie Hinton and Donnie Fritts and produced by that man Dave Crawford again, Baby's telling her part time lover to come on in and "dry his tears on her dress" as he's upset that his full time woman has hurt him again. Baby, taking the part of the mistress in this love triangle, tells him in gritty southern style (and backed by some punchy Muscle Shoals horns) that there'll be no strings attached in what shes willing to do for him. "Breakfast in bed, a kiss or three, you dont have to say you love me. Breakfast in bed and nothing need be said". Judging by the lyrics in the latter part of the song though, it sounds as if Baby would like more out of this relationship than shes getting as she pleads with the lucky man to stay a while longer. "Whats your hurry, please dont eat and run, you can let her wait my darling, its been so long". Also check the B side for a fine southern treatment of Jimmy Ruffin's "What becomes of the broken hearted".

Eddie Hubbard.



THE DETROIT RECORD COLLECTOR: 52 pages featuring over 950 original Detroit recordings on 110 labels. The most complete collection of Detroit material ever put together in one magazine. A must for every collector. Cost £4 inc. P&P-cheques/PO's made payable to Chris Moores, 826, Manchester Rd, Ewood Bridge, Rossendale, Lancashire, BB4 6LB.

In last issue's unresearched piece about bootlegs i incorrectly gave the years as 1974-76 when pressings were in abundance. I should have included 1977 and to a small extent 1978. In this 5 year period we saw the lot..... Its the summer of '75, my education is progressing slowly as i get to hear and know more and more records. I'm at the University of Wigan Casino, a natural choice for someone who had been to the school of the Catacombs. After my 3 odd years of study every lesson i attend is still new and exciting. I have a small collection of records about 150, all are cheap, most are pressings. I want more but money is in short supply. I decide to try and sell my records in order to pay for those i don't know. The record bar at the Casino is a students, always a hive of activity and before long i am overwhelmed with homework. I'm on the lookout for cheap records, anything at £1 or less. I ignore those which cost more because i want to buy as many as i can afford. Its not unusual to pick up 3 items for a £1. Some are good, some bad but its done wonders for my education. The going price for pressings in the shops is 85p, 90p, £1. Upstairs at the Casino is a record bar dealing in 'hot off the presses' records but these cost more (£1.25) than downstairs. I'm in no hurry to buy as i know that in a few months time someone might have these same things cheaper downstairs. I do not question the ethics of the situation, i still barely understand it. I know i would rather pay £1 than £10 for a record. If I'm going to spend £10 i want alot. I want quantity not exclusivity. Someone is making this possible, i don't question it. In my thirst for knowledge i discover fanzines. I learn a great deal from them. Its the Winter of '76, I've learnt so much yet its still only a fraction. It all seems marvellous. A never ending education. After 5 years its still so fresh. Or is it? My personal recollection of the period 1974-76 is as I've recounted above and i would include 1977 as well. The records being played were superb and I'd be lying if i said otherwise. All the good ones were made available cheap as pressings and i took full advantage of this fact.

Its easy to look back and criticise, find fault and be wise after the event. What is much harder is to be aware of a change while it is taking place. I dont think many people were aware of anything happening by way of change untill it happened. I'm referring to the split in the scene where on one side you had the oldies and stompers and on the other side the newies. I believe that pressings were to a great extent the main cause for the decline in interest in the scene. A sweeping statement but it can be supported by a few facts. There were few if any records which were big in '74, '75, '76 that were not pressed up. In a top 50 list published in the fanzine Soul Time (Jan '77) only 3 have never ever been made available. (4 if you count Danny Wagner, but I'm told a small number of boots exist.) Those 3 are Rotations "Put a dime on D-9", Black & Ward "Long time" and Wayne Cochran "I'm in trouble". Of these the first never went as big as anticipated, the 2nd was a 1975 release and ahead of its time, the 3rd turned up originals in quantity. Besides these 46 titles 1977 saw the release of other top dancers and of cause the launch of the Grapevine label.

By releasing a monster dance sound the record in question was now dead. By making such a large quantity available meant alot of records gathering dust. Suddenly there weren't enough new good records to take their place. In the mid 70's before the advent of oldies events it was a rare soul scene and a pressing meant that a record wasnt rare anymore. That is, not rare enough to play. It was available to the masses so did not require any more exposure to create any more demand. Besides the monsters other records were being pressed. Records which hadnt even gained very much exposure. Played for a month then bang-in the shops. Sheer greed. Maybe a month is an exaggeration but thats how it seemed.

Were the DJ's who played the records in the first place doing so out of a love for the music or deliberately to create a demand knowing the financial rewards that would come with a successful pressing?

Killing the goose that lays a golden egg was and will always be so easy that it is now no suprise that there are so many records being covered up. It may be very annoying for the collectors but it may be the only solution for a continuing scene. People learn from mistakes, well thats the



theory, and looking back there were a lot of mistakes made in the 70s.

Although the times were brilliant we can reflect that maybe they weren't all that great if they contributed to a near downfall.

My excuse is I didn't know any better, but the pressers knew better or should've known better. Not that anyone would ever cease an activity especially if it is lucrative. Of course it is wrong, but maybe it's necessary.

### R.C.A. VICTOR "NORTHERN" PT.5

Hi, welcome to this, the fifth and final part of the RCA Northern listing. For this part I'm listing U.S. & U.K. acetates, US & UK albums with Northern tracks worth searching out and a quick list of RCA Northern re-issues/bootlegs, which have been fetching quite high prices recently (£3-4 each). When I started this article 18 months ago I never realised what a response I'd get from you lot out there—I'd like to take this opportunity to thank everyone who's been in touch with me with info to help my collection along and also the people who have sent additions to the listing—keep 'em coming. I also assumed when I started this article that everyone knew of the RCA Northern compilation "Jumping at the go-go" issued in 1976, for anyone who doesn't know it which by the letters I've received is 90% of you....it's the bible to a RCA collector, containing the cream of the RCA material. I'll be reviewing it later on and for anyone who hasn't got it, start searchin' it's a must.

I'll start with acetates—one interesting point on the UK front was the issuing of 'Grapevine' material on RCA acetates in the late 70's thus providing even more material to search for. I don't think anyone for certain knows exactly what has been issued acetate wise but I've either seen these myself in collections or on lists for sale where they seem to command high prices. Again if you've got anything I've not listed please drop me a line or contact Derek.

#### RCA US 45rpm Acetates (no numbers)

PAUL ANKA "When we get there/Cant get you out of my mind"

RUFUS LUMLEY "Stronger than me"/ ?

LEN BARRY "ABC's of love/Come rain or come shine"

LEN BARRY "Jumping jack flash/The hunter gets captured by the game"

LEN BARRY "The moving finger writes/Our love"

#### RCA UK Acetates (\*\* Test Pressing)

SAM COOKE "Chain gang"/ ROSEMARY CLOONIEY "Many a wonderful moment" \*\*

JAMES WALSH BAND "Coz it's you" (1970's)

#### "GRAPEVINE" RCA UK Acetates

BETTY BOO "Spellbound" 10 inch Acetate vocal/inst.

BETTY BOO "Say it isn't so" 10 & 7 inch acetate vocal/inst.

RICHARD 'POPCORN' WYLIE "Hanky Panky" 10 inch Ace. vocal/inst.

DEL CAPRIS "Hey little way out girl"/EULA COOPER "Beggars cant be choosy" 10 & 7 inch Acetates.

ELLINGTONS "Destined to become a loser"/MILLIONAIRES "You've got to love your baby" 7 inch Acetate.

JAMES BYNUM "Time passes by/Love you" 7 inch Acetate.

LAURA GREENE "Cant help loving dat man/It's a good day" 7 inch Acetate.

#### RCA UK Albums.

VARIOUS ARTISTS "FUNKY BOTTOM CONGREGATION" RCA INT. 1111

Northern tracks include: "Honest to goodness" Herb Ward, "Do what you wanna do" Willie Hutch, plus 10 tracks inc. Jimmy Radcliffe, Steve Colt & "45s", Hit Parade, Exciters, Swordsmen. Issued 1976. Now hard to find.

VARIOUS ARTISTS "JUST A LITTLE BIT O' SOUL" RCA INT. 1014

Northern tracks: "Change your ways" Willie Kendrick, "Blowing up my mind" Exciters, plus 10 tracks inc Steve Colt & 45s, Insiders, Dynamics, Rose Valentine. Quality compilation—again hard to find.

VARIOUS ARTISTS "JUMPING AT THE GO-GO" RCA RS1066.

Northern compilation by Richard Searling issued in 1976. 100% Northern 20 tracks plus excellent comprehensive sleeve notes by Richard. Contains Big Boris, Dean Courtney, Laura Greene, Susan Barrett, Ray Paige, Judy Freeman & Blackrock, Percy Wiggins, Willie Kendrick, Roy Hamilton,

18

Lorraine Chandler(2), Exciters, Michael & Raymond, Robert Walker, Herb Ward, Beverley Anne, Cavaliers, Bobbettes, Rose Valentine & Paul Anka. As I mentioned earlier this album is an essential base for a US RCA collection and now getting harder to find-even though it sold very well at the time of issue. Well worth searching for-but be prepared to pay about £10. Still a bargain.

LEN BARRY "MY KIND OF SOUL" RCA INTS.1027

Contains 11 tracks including northern "Moving finger writes" and a live version of "Show me" which was very big in the late 70's at venues in the Midlands. A very hard LP to come across.

MICHAEL BOLITIN "MICHAEL BOLITIN" RCA SF8451

Contains the northern track "Your love" big at Wigan in 1978.

US Albums (containing northern tracks.)

DEREK & RAY "INTERPLAY" (contains title track) RCA LPM3530

LEN BARRY "MY KIND OF SOUL" RCA LPM3823

METROES "SWEETEST ONE" RCA LPM3776 (contains title track, "Since I found my baby" and an excellent version of the O'Jays "I'll never forget")

RUFUS LUMLEY "RUFUS LUMLEY" RCA ? (contains the awful late 70s

biggie "Stronger than me")

WILLIE HUTCH "SOUL PORTRAIT" RCA ?

WILLIE HUTCH "LOVE GAMES" RCA ? (contains title track & "Dowhat wanna")

RCA Northern bootlegs

In the early to mid 70s several tracks were "re-issued" on modern orange or light brown RCA by Selectadisc in Nottingham. These carry the same numbers as the originals and same B sides, these are now fetching £3-4 each-so beware when buying off lists etc 'unseen'.

47-8893	PAUL ANKA	"I cant help loving you"
47-8960	ROY HAMILTON	"Cracking up over you"
47-8980	LORRAINE CHANDLER	"I cant hold on"
47-9016	CELESTRIALS	"Chain reaction"
47-9049	DEAN COURTNEY	"I'll always love you"
47-9164	LAURA GREENE	"Moonlight music and you"
47-9244	MICHAEL & RAYMOND	"Man without a woman"

also pressed: Lorraine Chandler "I cant change" on ASHFORD, Beverley Anne "Hes coming home" on NORTH, H.B. Barnum "It hurts too much to cry" on JOKER 0001 (EP) bootlegged August '86.

Right that about wraps up the RCA thing, I'm still doing tapes of Pts 1 to 4 off the listing @ £3 each. Plus a "set" tape containing "new" material off Pt 5-my choice-£3 TDK C.60. Anyone wanting a track listing first please send an SAE to Rob Wigley, 41 Birkland Ave, Warsop, Mansfield Notts, NG20 0PN.

Rob Wigley.

SHADES OF SOUL SIXTIES CASSETTE VOL.8 - 22 TRACKS ON A TDK D-60 TAPE FOR £3.00p (inc. P&P) features H.B. BARNUM "HURTS TOO MUCH" (RCA), RONNIE SAWYER & OSCAR COBB "TAKE MY WORLD" (DELTA), WILLIE HARPER "BUT I COULDN'T" (ALON), EMANUEL LASKY "TOMORROW" (NPC), EMANUEL LASKY "DON'T LEAD ME ON" (THELMA), EMANUEL LASKY "LETTER FROM VIETNAM" (WESTBOUND), EMANUEL LASKY "REMEMBER ME ALWAYS" (STAG), TWENTIE GRANS "GIVING UP YOUR LOVE/GUILTY" (COLUMBIA), TURLEY RICHARDS "I JUST CANT TAKE IT" (COLUMBIA), SOUL SET "WITH MY BABY BEHIND ME" (JOHNSON), JOHNNY GILLIAM "BABY TAKE ME BACK" (MODERN), SONNY DAYE "LONG LONG ROAD TO HAPPINESS" (POWER), GARLAND GREEN "AIN'T THAT GOOD ENOUGH" (REVUE), JACK MONTGOMERY "BABY TAKE A CHANCE" (REVUE), MAURICE WILLIAMS "NOBODY KNOWS" (SCEPTER), TYMES "STREET TALK" (MGM), BOB & EARL "DON'T EVER LEAVE ME" (TEMPE), LENNY WILLIAMS "HOW CAN I FORGET YOU" (GALAXY), STARTREKS "GONNA NEED MAGIC" (VEEP), MINZI BERRY "HURT IS GONE" (SCORE), SEPTEMBER JONES "IM COMING HOME" (KAPP)...SEE EDITORIAL ADDRESS, AT FRONT OF MAG...

**JOKER!** AA

JK 0001

BOOT MUSIC

H.B. BARNUM  
IT HURTS  
TOO MUCH  
TO CRY  
(Barnum)

45 RPM  
P 1965  
P 1963  
PADUA  
MUSIC

ENCHANTMENTS  
I'M IN LOVE WITH  
YOUR DAUGHTER  
(Carlton)

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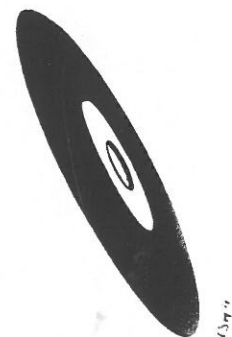
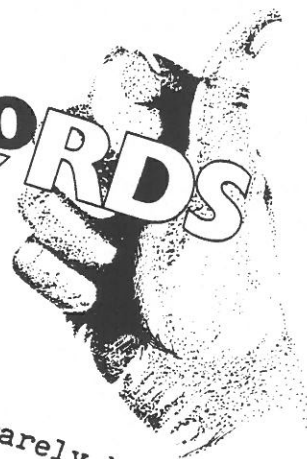
WHERE THE PRICES ARE AS GOOD AS  
THE SOUNDS.

Two bootlegs currently doing the clubs-both 3 track 45's on Joker..Marsha Gee "Peanut Duck, H.B. Barnum "Hurts too much to cry" & Enchantments "I'm in love with your daughter".....other release features Metroes "Since I found", Tony Middleton "Spanish Maiden" & Jimmy Mack "My worlds on fire". Both thought to originate from the London area. Shades of Soul keeps you posted with current news, views and releases..ha ha.....



# FLIP THOSE RECORDS

It's often the case that a gem of a soul record is tucked away on the 'B' side of an otherwise undistinguished release; what I'm looking at here is not simply the 'B' side records that caused soul fans to buy the disc but rather the flip side to a variety of the decent tracks which you may have rarely bothered to give a spin. Most of the top sides tracks that caused you're like me a bit of a jog may help you to make the effort to wade through your singles looking out for something to freshen your interest untill you can afford to buy some more records !!



Artwork By Stuart "The Flash" Raitt

**CHARLIE WHITEHEAD** "People tell me I'm losing my baby" (Sweetheart 29) 1980  
Starting with an excellent Whitehead record from 1980 - Charlie personally I'm not too keen on the uptempo side "I've finally found myself some-thing to sing about" but the side featured here is "People tell me I'm losing my baby". The credits say this was written by Travis Wammack and produced by Jerry Williams Jnr otherwise known as Swamp Dogg, but if you've got the brilliant album 'Soul Deep' volume 2 (has anyone ever seen or got volume 1 ?) it only credits Williams Jnr. Again, according to the album this was first around in 1977. It takes a fairly simple slow pace and the singing is just so mellow. The straight forward but nevertheless thoughtful lyrics are matched by this mood perfectly and the combination seems to be what puts this into the classic soul vaults rather than easy listening category. (Ed: Also issued on UK Contempo 2120 in 1977 as a 'B' side to "I was dancing when i fell in love")

**Z.Z. HILL** "Love in the streets" (U. Artists XW225)  
Sticking with class, Z.Z. Hill turns in a superb version of "Aint nothing you can do" (yes, the one done by Bobby Bland and Gwen McCrae). This is from 1972 and would of course be worth buying the record for anyway. However, turn it over and there's more excellent soul to confirm the late Z.Z.'s standing. Not exactly an obviously danceable track but i wouldn't call it a slowie either. In fact the only thing i can make up my mind up about is that it's great! Our man tells us the perils of being abandoned if we play around with "love in the streets"... 'the lady next door she told me, this time your baby's gone to stay; there'll be no more breakfasts no more supper late at night; people i wish for a thousand times I'd only treated my baby right'.

Well either treated her right or at least learned to cook !!

**NATE EVANS & MEAN GREEN** "The look on your face" (DPR)  
This record is one of my favourites, not only are both sides brilliant but i think the name sound great too. The A side "This time with feeling" is slightly more uptempo but both sides are good shuffling dancers with plenty of breaks in "Feeling". The B side "The look on your face" is an interesting story about how the girls face makes him see she's lying to him when she says that she'd never leave him. Gritty singing and good uncomplicated backing make both sides out as worthy of attention; some months ago at Stafford i heard a modern version of one of these sides being played, but i can't remember which one it was..





GWEN McCRAE "He keeps something groovy going on" (UK.PRESIDENT.PT444)

I'm not too sure how many people are familiar with this single by Gwen. The A side "Love Insurance" is a catchy dancer and is not just well sung but has an interesting arrangement, rather than the standard chorus, verse, chorus etc. Anyway, as you've guessed I want to tell you about the other side "He keeps something groovy going on". Well you can figure out what it's about; in style it's much more laid back than the A side and although both sides are from 1975 this one doesn't have the slightly funky feel of the times which is noticeable on the A side; it's more of a straight forward song to feature the voice, with a full backing which somehow keeps out of the way - strings, piano, the lot.

THE IMPRESSIONS "I'll always be here" (Buddah) 1973

Before the Impressions became known throughout the dance halls of this country with their "First Impressions" biggie, Ed Townsend (who wrote that) penned a song they put out in 1973 called "Finally got myself together (I'm a changed man)". On the B side is what I consider a far superior track, "I'll always be here". If you like 70's soul this is definitely for you, a pacey dancer with impeccable harmonies behind the main vocal which comes in and out of the backing and once again the quality is not spoilt by gimmicks that would date it or anything like that.

DETROIT SPINNERS "Bad bad weather ('til you come home)" (T.Motown) 1968

Tamla Motown have a few records worthy of mention in this article, see following review of the Supremes disc which was out in 1976, however in 1973 the Detroit Spinners put out an A side "Together we can make such sweet music". Backing this issue was a track from 1968 called "Bad bad weather". This is a Tamla dancer which deserves more notice than its had-a-beat that's kept up with a tambourine and a strong tune and harmonies, even sound effects occasionally of stormy weather! Interestingly, production credits go to George Gordy - does anybody know the connection (if there is one) with big Boss Berry ??

THE SUPREMES "Colour my world blue" (Tamla Motown) 1976

One the Supremes brought out after Ms. Ross had gone her way, it never really had any impact on the charts but then that's hardly a criterion for judging a record's quality. The A side "I'm gonna let my heart do the walking" was the side played in our local Winter Gardens and is faster with a crisp and prominent beat, but the flip "Colour my world blue" is just as good in its own way. A bit off beat for dancing but it's a catchy song and Mary Wilson (I presume) does justice to it as she tells of how she can't see a future now that her man's gone. Incidentally, it was out the year before as an album track on 'The Supremes'.

Sean O'Sullivan. \* \* \* \* \*

\*WANTED: CECIL WASHINGTON "I DON'T  
LIKE TO LOSE" (PROPHONICS), FRANKIE  
BEVERLEY "B'COS OF MY HEART" (FAIR  
MOUNT), DELTONES "SWEET & LOVELY"  
(STARVELL), PROFESSIONALS "THAT'S WHY  
I LOVE YOU" (GROOVE CITY), TRADITIONS  
"MY LIFE WITH YOU" (BARCLAY), MAURICE  
MCALLISTER "YOUR LOVE KEEPS SLIPPING  
AWAY", FOUR EXCEPTIONS "I GOT THE  
POWER", ANSWERS "THINKING OF YOU".  
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\*NORTHERN-TAMLA-SOUL-MODERN\*

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\*\*\*\*\*



THE STORY SO FAR...

When i originally suggested the idea of a survey my main motivation was curiosity about what made other soul fans tick but the Derek suggested it could be used to get feedback about Shades of Soul and make the magazine better,if thats possible(is that flattering enough,Derek?)(Ed:these backhanders really do work!!).This two sided approach seems to have struck a chord with the readers who responded to both aspects with enthusiasm.There were numerous suggestions to get more readers involved in the magazine and some excellent ideas were put forward that should result in some original and unusual ideas.While many of the answers could have been predicted,there were quite a few supprises(for me at any rate)and over all the results suggest that,while mainstream black music as portrayed on radio and TV doesnt have soul,the future of soul(whether it be northern,deep etc)looks fairly secure,if our readers are anything to go by.Now read on....

THE FANS.

In recent years the music business(including the national press)have shown considerable interest in soul music just as they previously championed(or champed on?)punk,reggae and other forms of popular music,but while they were dropped by the business and the fans when they were no longer flavour of the month,the same fate isnt likely to befall soul for the very simple reason that the majority of real soul fans are stayers no matter what the music press tells them.Over two thirds of soul fans are in their twenties and thirties(or even older)and they have sustained their interest since their teens.In fact,the only change has been in that they have moved on from Tamla or Stax(which they first heard on the radio or at the local youth club)and have widened their interest to include northern,Deep,Detroit,Modern,Independents etc.While many expressed a preference for a particular style or specialised in certain artists or labels,there were only one or two who were exclusively interested in the one style or label etc.In all,the readers revealed an interest in many types of soul and there was a remarkable degree of tolerance.

The only exception to this is what i would call Elektrohiphopjazz-funk which was universally condemned and as many said it isnt soul music anyway.However,while the readers displayed tolerance there were constant references to the bigotry of other soul fans and complaints were made against the shameful treatment of DJs Dave Thorley and Roger Banks.

SOLD ON SOUL

As expected the majority preferred to collect records(though one fan opted for cassettes on the grounds of convenience)and singles were given preference over LPs but i was staggered by the size of record collections,with many fans having upwards of several thousand records.Very few of these were bootleggs,though one fan wasnt sure and hoped his records were originals !!As well as collecting records the vast majority also collected magazines and a sizeable proportion(about one third)also kept cuttings.The most suprising feature of this section of the poll was how few readers were dancers(or stompers)when you consider that soul is basically dance music.Indeed only about one third attended venues but to be fair this was often due to difficulty in attending and/or old age.

FAVOURITE FORTY FIVES

The fact that fans have such vast collections made it impossible to compile charts of all-time favourites.Everyone had their own particular special sounds and while many spoke of 'thegreatest record of all time',they usually added "for this week anyway".If there were to be a favourite it would have to be Otis Redding,whose songs kept cropping up in the all time Deep singles category.Perhaps in a future issue some of thes sounds might be listed,for if youre like me you wont have heard many of them,but would love to(tape swoppers,my address is on the inside front cover).

WHATS GOING ON

When it came to hearing/finding out about "new" releases the majority relied on reviews and recommendations(or tapes)from friends,though about

half mentioned lists from specialist dealers such as Soul Bowl. Only a third mentioned radio (Robbie Vincent and Richard Searling) or plays at clubs. And when it comes to reviewers opinions very few placed great weight on them—though a few names were given as reliable (Jan Barker, George Sharp, Eddie Hubbard, Pat Brady, Rod Dearlove). The power of a review to create a hit was considered limited but a few readers thought it would help by making fans aware of what's on offer. Even so, the majority bought or subscribed to more than one soul magazine, with the top three being (in order) Shades of Soul, Blackbeat and Echoes. By and large the readers were happy with the contents of SOS and the most popular features were 1. Label listings 2. Discographies 3. Reviews of new releases 4. Reviews of classics from the past and 5. Biographies. Venue reports came next, followed by letters, photos, gossip, illustrations and finally adverts. Two points to note, though: Those who attended venues rated venue reports highly unlike those who did not; and because a feature is at the bottom, it doesn't mean it's unpopular just that other features are preferred. Incidentally, there were virtually no recommendations that any particular feature be dropped, on the contrary many fans wrote along the lines "I want more not less!" And the suggested additional features such as interviewing important personalities on the British scene, fans recollecting the first time they heard a favourite sound or artist and there were numerous requests to republish discographies/articles from extinct fanzines that were hard to come by. When it came to the national press very few were regular readers and those who were considered the coverage given to soul was abysmal (unfair, I think, in the case of NME, which over the past few years has devoted quite a bit of space—I should know I've got all the cuttings.)

#### DICTIONARIES OF SOUL

While most readers own a few books, a fair proportion (about a quarter) had none and by far the most popular was NOWHERE TO RUN. Some others mentioned include THE SOUL BOOK (now sadly out of print), Lynn McCutcheon's R&B and the US POP & ROCK PRICE GUIDE. Quite a few fans were keen to buy books on soul but didn't know much about them (and a feature on this might be worth while).

#### CROSSOVER

Only a small minority of readers were only interested in soul and other favourite forms of music were R&B (naturally), Blues, Reggae, Pop, Rock, Jazz, Country and New Wave but all of these took second place to soul, which in most cases was the main interest in the lives of readers.

#### HER INDOORS

As I had suspected all replies were from men (I think) and the married fans all reported that their wives did not share the same degree of enthusiasm for the music. Why is this the case? No matter what area of music you consider the majority of the fans, record buyers and DJs are male. Are women still barefootin', pregnant and chained to the kitchen sink?

#### THE FINAL CUT

Since this is a survey of readers opinions I'll end with a few comments from the readers themselves...

"Then I heard Bobby Bland's 'Aint nothing you can do' and I was hooked for life"..... "It's a shame it took a jeans commercial to get Sam Cooke in the charts"..... "Soul music for me is the perfect channel for expressing feelings".... "I could have written a book on some of the questions".... "So be warned the messheads take no prisoners".... "you know, where is Garnet Mimms?".... "I went to my first all nighter in Nov '84 and I realised that this was it".... "'Blues & Soul' doesn't go deep enough for me".... "I would be willing to do an article".... "I want to see less blank spaces in the magazine".... "Shades of Soul is the best because it covers every aspect a northern fan needs".

Andy Whyte.



Hi, welcome to what will be a close association with Britain's finest soul magazine. Since coming to Canada from Yorkshire in 1971 i have been wheeling and dealing in soul music. Naturally, there have been many stories, escapades, deals which will be relayed in this column.

The closest city to Toronto is Detroit only 225 miles away, so for many years i considered it my second home which gets to my first story. In 1974 i had had it with northern after selling to Colin Curtis for £30 each the two David & Giants records—they were bootlegged necessitating a return of money. So i said to myself it wasn't worth all the work, a job interview took me to L.A. where i met up with Simon Sousain selling him a pile of records including i am sure Tamiko Jones "Spellbound" on a release label. Less than two years later i took up the records full time, when at Christmas time 1975 i met up with Bob Foster from Llandudno (at that time the country's leading Detroit collector) in Detroit. We called up my buddy in Detroit, Coachman who had a ghetto area record shop which begins the Ric Tic saga. His first words "where you been, Martin i tried to get in touch with you every which way". Apparently his nephew, a plasterer had got a contract to do a warehouse which was full of records. He asked the owner what to do with them, send them to the dump was his reply. He called his uncle, three van loads he put in his garage, two in his friend's garage then punctures, engine problems. No luck in contacting me meant no more he told his nephew. The rest ended up with Bob Mays, a Detroit record dealer. Anyway when Bob and I got to see them there were 100,000 Ric Tics, Golden World, Wingates and associated labels Mahs, Maltese, Exodus, 1st Groovesville, Love, Stephanie and a smattering of mid 60s Constellations. 100's of nearly every number plus an equal amount in his buddy's garage. A quick phone call sold 10,000 to Selecta of Nottingham including several hundred copies of records like Perigents "Love on a rampage", Dramatics "Inky dinky", Gene Chandler "Mr big shot", "I can take care of myself" and Shirley Scott "Goose pimples". Plus up to 200 of Adorables, Tamiko Jones, Carl Carlton, Tony Michaels. In fact that load turned up most of the Ric Tics on the UK market today, the only records never to turn up in the 100's in Detroit were Parliaments "Heart trouble", GW 45 a rare number, Norma Jenkins "Aeroplane song" on Maltese and Fantastic Four "Can't stop looking for my baby". Then there was the time i was two weeks late in tracking down Gwen Owens on Velgo. Apparently the basically pop sludge and polka label had hired a black engineer Dale Warren for 18 months during which time he put out Ronnie & Robyn, Sidra's Theme, 5 of a kind, Capreez and Gwen Owens. So the story goes there was a pressing fault being cut at an angle and nearly all the copies were destroyed. Hence the 3 or 4 stock copies i had sometimes would play sometimes skip in different places. In fact the promo i sold was very slightly off center although the DJ i now own is perfect.

One trip to Detroit i went to this record shop on Van Dyke and 9 mile which sold packs 5 for a dollar everyone containing a copy of Doni Burdicks "Bari track". So at the time of it being a £40 record, bootlegged for the second time and less than 25 copies in the country further enquiries turned up 2 x 100 count boxes and 400 of his other song on SIR and 675 of Magicians "Is it all gone" on Villa. Not every trip is successful. For 4 years i had been trying to crack a distributor. The 4th year i got to see the records where a quick perusal saw 600 copies of the Chaumonts on BaySound and a 100 count box of Prophonics 2029. That has to be the only record i need on the label, sure enough all Cecil Washington's. Money couldn't tempt even one out of his hands even at 30 dollars. Next trip i try again gone was the box. Oh i sold them in the UK at 35-40 dollars minimum a copy—highly unlikely i said to him. "Oh if you buy the load i may be able to find one or two". Shove your load was my response, so sitting somewhere in Detroit is at least 80 copies of a very rare record. Well that's it back to the turntable, more next issue my escapades with Simon Soussan.

Martin Koppel, Toronto.



### INDEPENDANT/MODERN SOUL '86

Well as the summer is hotting up, so is the release of quality LPs, heres a quick rundown of my fave raves. I'll start with the UK gems, i must say that its a case of 'dont believe what you read in other mags' because the "Ram & Fire" album by Denise Lasalle is excellent southern soul music. With the introduction of Roger Hawkins and Vince Barranco on drums it has a fresher sound and a sharper guitar one too. I admit that "Toot toot Pt.2" is awful, but the rest is a great mixture of ballads mid tempo and southern blues. If people dont like the Malaco sound then why review it? Well the Rounder-Europa label did us a great favour by releasing both the Solomon Burke and Irma Thomas LPs in conjunction with their U.S. counterparts. The Solomon Burke "A change is gonna come" is really knockout, with the writing talents of Paul Kelly, Jimmy Lewis, Penn/Oldham how could it fail. An excellent mixture of ballads, mid tempo plus the obligatory oldie thrown in for good measure was a sheer delight to my ears. Same goes for Irma Thomas and "New Rules" which has a slightly more traditional 60s feel towards it, again a mixture of classic oldies and new material. Dare i say it not a D.M.X. in sight of the studio.

I must thank Jan Barker—one of the main men of Blackbeat—for putting me onto "Into the 80s" by the Johnny Otis Show, because the vocals of Charles Williams and Barbara Morrison are brilliant. The material covered are mainly classic 60s sounds ie. "Something is wrong with my baby", "Will you love me tomorrow", "Stand by me" but they really are superb versions. The Johnny Otis tracks are rock 'n' roll, still full marks for Charly for putting this out and also "Brimfull of soul" by Charles Brimmer of which ive still got to pick up. Don't think theres any real need to mention "Rapture" by Anita Baker but in case her name is new to anyone this is 80s soul at its best. Its such a pity shes not doing a UK tour to promote her LP. You fans down south dont realise how lucky you are !!

Well on US Waylo comes Lynn White with "Sorry" another excellent set produced by Willie Mitchell. The only criticism being it only runs for 30 mins. Still the title track and deep soul medley are well worth the £8.99p





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for LES & WES  
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Arranged by  
James E. Funches  
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3:25  
STEREO

polar bear  
music (BM)  
time 3:23  
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michael king

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Mighty Three  
Music (BM)  
Mixed by  
Al Goodman &  
Scott Noll

PRI-210A  
Produced by  
Joel Bryant &  
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"FREE AND EASY"  
(Wilbur E. Stewart, Leon E. Stewart, Sr. James E. Funches)  
From: The Forthcoming Album "FREE AND EASY"  
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Metro Soul Sound Pub. BM)  
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Mixed by Leon E. Stewart, Sr.  
L/W 2000-1

WHAT YOU'RE LOOKING  
FOR IS HERE  
(d. chillis)  
michael prowile  
produced by  
bell and williams

ONE MORE TIME  
(Ted Wortham-Jeanette Dotson)  
DANTE

one has to pay these days. (Still no UK outlet for Waylo at present.) For those more interested in contemporary modern productions i must recommend L.V. Johnson with "All night party" on Sunnyview whoes raw vocals shine throughout and are superb on "Stand by me" and "Lets straighten it out" the Latimore classic. In the gospel field Tramaines "Search is over" on A&M is also a gem with a fine mixture of styles to suit everyones taste. From the deep title track to the uptempo "Fall down" makes it a winner, on par with the Winans from the last issue. I must give a special mention to Dave Porter of Spin-Off Dist, Colchester for getting the Mighty Sam LP on Orleans (more of that next time) and the Ray Brooks newie on Castle. Its a fine blend of blues, oldies and new cuts, not a well known name but certainly worth checking out. I must also give full credit to fellow contributor Tim Brown for getting the 2 classic George Banton LPs on Canadian Lovelight. These are soul classics with a capitol C, the majority of the tracks are slow gems and the guys vocal range is truly amazing !!!

A couple of disapointments come in the shape of the Dramatics album "Re-Union" on Fantasy. Not because of their vocal performance which is superb throughout but the excessive use of the DMX drum programme on the uptempo tracks. If only real drums were used it would have been so much better. Its still worth buying for the 3 ballads and their 'oldie medley' if cash permits. The new Clarence Carter album on Ichiban called "Dr. C.C" suffers the same fate in a way with the use of synthesizer on all tracks. Gone are the horns and guitar work featured on his former Big C and Ichiban albums. Although vocally very strong the songs are only average by Clarences high standards. No real killer slowies and a couple of X rated dittys dont help matters that much either. Also just released are Johnny Adams (Rounder), Ivy (Heat) & Ollie Nightingale (Rhett) more of these and others next time. With so may LPs available ive had to cut down on my singles purchases however with a little help from tape swopper John McGuigan and fellow Indie collector Roger Nicholls - here are the goodies to be found... Well Charles Beverly seems to have been a busy guy with 3 releases available on the St. Louis Vanessa logo. His version of Al Green's "Back up train" is excellent with full vocal power aided with femme backing over the sparse backing of floating sax and piano. "Taking a chance" is

HITTEN HARD  
RECORDS

PRODUCED BY  
STEVEN TYNES  
FOR HITTEN HARD  
PRODUCTION  
ARRANGED BY  
STEVEN TYNES  
HWP 8801-A  
TIME 4:14

"IT TAKES TIME"  
(Edward Hampton - Steven Tynes)  
Solid Core  
Executive Prod. Steven Tynes  
1985  
Hitten Hard Production  
MARKET & DIST. BY N.D.N. 34-12 36th ST. ASTORIA, NY

STEREO  
SIDE A  
VOCALS  
HITTEN HARD  
PUBL. (BM)  
MIXED BY:  
STEVEN TYNES &  
BILL BAILEY

STEREO  
Dist. By:  
-PMusic On Wheels  
P.O. Box 1621  
Humble, Tex.  
E: 77347  
F: (713) 446-0996

**DAL-TEX**  
RECORDS

105  
45 RPM  
Time 4:13  
LM-21321  
Publicare Music Ltd  
ASCAP  
© 1981

ONE MORE HOUR  
(L. Jones-C. High and J. Jones)  
EXIT

SIDE A  
© 1985  
HLP Music, ASCAP

I STILL CARE  
(L. L. Porter)  
HENRY PORTER  
Henry L. Porter - Executive Producer, Arranger  
Grover C. Underwood, Jr. - Producer  
Wallace T. Murray - Co-Producer  
(from LP "HLP Love Campaign")

45 RPM  
Stereo

a midtempo duet with Rennée Smith featuring electric piano and sax break. Also available is the reissue of "Don't you want a man like me" a mixture of bubbly bass, horns, synth and sax break. On Waylo comes Billy Always with a modern production on the uptempo "I do, don't you" with excellent vocals and lilting chorus lines. With a more dated feel on Susie Q we have Cicero Blake with the slowie "Be good to me" featuring a rapp start and growing charm. Staying in the ballad groove Phil Flowers (of 'discontented' fame) turns up on ICI Industries with "Stay a while" a record with commercial potential featuring femme back ups, guitar, horn and full string production. On the L.C. label we have the "Rock me tonight" styled "Time to get with it" by Joey Gilmore featuring a rapp start, excellent guitar work and femme support. A clearly produced ballad is "Cautious Love" by Chuck Roberson on the Bluesong logo with plenty of backup singers and guitar work. The Thrillers out on A.P.T.O. give us the interestingly titled "Leading 2 lives with 4 women" and gives this male harmony group a chance to shine on this slowie. The lead and falsetto bounce well off each other with sax and keyboards weaving their way through the song. From Sarasota, Florida on Vision we can enjoy the falsetto talents of Henry Porter on the poignant slowie "I still care". Its backed with key boards, synths and femme support. Another melodic ballad comes from Northern favourite Bunny Sigler on Star Island out of Miami with "What would you do without love", a very polished performance indeed, electric piano start, neat guitar work and plenty of help from the backup singers.

A couple of interesting male group sounds are "Free and easy" by Choice Re-Union on Les-Wes. It features excellent vocal harmony interplay from falsetto to bass, seldom heard these days, has a summer feel to it with its bouncy rhythms and lyrics. On Dal-Tex comes Exit with "One more hour" with the lead in the Curtis Mayfield styled falsetto, good harmonys from the other members and clear production bring the vocals to the fore on this excellent ballad.

A couple of UK released items causing a bit of interest and demand are the modern uptempo "Love test" by Mel Carter on Airwave, which was covered up as Tommy Tate. Eddie Cornelius gives us the double header on GB with "Hurry up" a modern dancer and "Love making in your eyes" a nice slowie. A haunting ballad comes from Ross & Hunt with "I'll love you tomorrow" on the Ginos logo, nice use of synths for background with guitar solo and femme backups. From Alabama come the Rose Brothers with 2 ace sounds on the Muscle Shoals Sound logo. "I get off on you" is a killer down tempo ballad, highlighted by the gritty intensity of the lead vocal performance. In the Freddie Jackson mood is "I wanna do ya" with knockout vocals, the flip "The edge of goodbye" is an excellent ballad, but lacking the vocal power of the former. Staying in the ballad groove is Dante on the Panoramic label with "One more time" certainly well produced with a great sax break for good measure. Another new label to me is Hitten Hard from Astoria, New York featuring the male group sound of Solid Core on the ballad "It takes time". They have a sort of Intruders sound about them vocally, with the falsetto joining the lead singer at various stages as the song progresses. On the Becket label famous for Garland Fleming is Rickie Clark Company and the poignant slowie "I don't want to go". It really is so well produced, sounding fresh and crystal clear with Rickies high tenor part of the overall feel of the record. I'll finish with some early 80s sounds ive just picked up, from Memphis on Family comes Earl Randle with the funky mid tempo groover "Clean it up", has an interesting rapp start ballad on the flip with Earl telling us about the virtues of his late father. Great to see Lee 'Shot' Williams turn up at 'the Bowl' with the George Jackson killer "Times are tough" on the Tchula label. The hypnotic "Where is California" by David Camon on AVI hits home with its lyrics and modern production. Same can be said of the modern biggie "What you're looking for is here" by Michael Prowtle on the Los Angeles Castle logo. Ive just recieved the Mighty Sam LP from Dave Porter, although only featuring 5 tracks it really is one not to miss out on. The title cut "Your perfect companion" is a slow groover backed with horns, guitar and keyboards telling us of Sam's dream lady. Hitting the blues licks is "Backstreets" with ace throaty vocals from Sam and great guitar breaks. The Sam Cooke classic



"A change is gonna come" is set at funeral pace with organ backup and ace sax break and yet another superb vocal performance from Sam. The other 2 tracks "Why" is a super slowie while "Miss Bea" is a funky groover. It's a case of get it or regret it.

Happy listening, Dave Hitch (July 86)

OTHER READING: SWEET SOUL MUSIC No.4 (Autumn 86) should be out soon with Wilson Pickett discog Pt 2, Billy Stewart, James Carr, Wayne Jackson Pt 2, Independents, Hit n Run/Special Agent labels, Staple Singers, William Bell, Otis Flie. Co-edited by John Stuart & Ray Kempton, PO Box 221, Swindon, SN5 7BS. Sample Copy £1.20p (includes p/p), UK 3 issue subs £3.50p. BLUES & RHYTHM if you're into blues, RnB or Gospel this is the mag for you. Co-edited by Paul Vernon & Maureen Quinlan, 18 Maxwellton Close, Mill Hill, London NW7 3NA. Sample copy £1. Subscriptions available. 10 issues per year.

SOUL SURVIVOR No 5 (Summer 86) features interviews with Laura Lee and Otis Clay and lengthy articles on Roy Hamilton, The Orlons, Joshie Jo Armstead, & the Okeh label. Sample copy £2 from Ian Faulkner, Horsemans Green, Whitchurch, Shrops, SY13 3EA. Highly recommended this issue.

BLACKBEAT edited by Steve Guarnori, 101 Sevenacres, Orton Brimbles, P'boro, PE2 0XJ. Due to family illness only one issue's come out this year (No 20 April 86). I'm told No 21 should be out soon. Sample copy 70p + SAE. UK 5 issue subs £4.20p. PHILATELY covers releases by Phil Spector and 60s black/white pop & soul artists. Sample copy £1 + SAE to Mick Patrick, 121B Barry Rd, East Dulwich, London SE22 0HW. Also THAT WILL NEVER HAPPEN AGAIN covering pop-soul girlie groups. Back issues of both mags available. FEELIN GOOD: Italian text blues/soul/RnB/Gospel mag. Contact Tano Ro, via Maniago 2, 20134 Milano, Italy. Subscription 25 lire for 8 issues. SOULSIDE No 6 (June 86) Donald Jenkins, O'Jays, Philly scene, Independents. Edited by Terry Smith, 10 Braemore Close, Thatcham, Newbury, Berks, RG13 4XP. Sample copy 70p + SAE. Terry's folded SS and is about to launch a mag centered on Bobby Womack. Anybody with info on/interest in Bobby W. write to Terry. Watch soul press for release. MOVIN' UPTOWN No.1 recently released fanzine full o' Northern reviews, Fairmount, Mel Carter. Edited by Nick Cull, 10 Gosden Rd, Littlehampton, West Sussex BN17 6DX. 65p + SAE gets you a copy. VOICES FROM THE SHADOWS No.1 soon to be launched by (ex Midnight Express editor) Rod Dearlove, 39 Back Lane, Burstwick, Hull, HU12 9EG. Featuring soul, gospel, RnB, Independents. Costs 60p + SAE. .... The West Midlands could be the home of a soon to be issued Northern fanzine, edited by a well known dealer/collector... Shades of Soul brings you the news first yet again (ha) \*Please mention my name & the mag if sending for any of the above.

TAPE SWOPPERS: ... JOHN MCGUIGAN, 16 Warwick Rd, Chells, Stevenage, Herts, SG2 0QU (new releases/Deep/70s/80s/southern); AB. WHYTE, 48 Culross Hill, West Mains, East Kilbride, G74 1HX, Scotland (Deep soul/ballads); LARRY JOHNSON, 31 Roman Rd, Failsworth, Manchester, M35 9JQ (60s northern/dancers/Obscurities-can offer Motown obscurities in return. Larry sells Motown Obscurity tapes @ £3. NICK CULL, 10 Gosden Rd, Littlehampton, West Sussex, BN17 6DX (Modern soul/northern/rarities/obscurities-can only offer 60s Northern in return); ANDY RIX, 37 Granville St, Boston, Lincs, PE21 8PG (60s dancers/obscurities/rarities); J. NEEMAN, 8 Bergson St, Tel Aviv 69106, Israel (Deep/60s dancers); DAVE HITCH, 107 Westbrook Ave, Aldridge, Walsall, West Mids, WS9 0BZ (70s/80s/Deep/LPs/new releases/no Northern); GIS SOUTHWORTH, 208 Inkerman St, Preston, Lancs, PR2 2HN (60s obscurities/dancers); IVAN WARD, 88 Westmorland St, Carlisle, CA2 5JF (Wheelsville/60s/D-Town/Detroit/Northern); DAVE HUGHES, 12 Garreglywd Park, South Stack Rd, Holyhead, Gwynedd, Wales, LL65 1NW (Unknowns/Lesser known/Obsecure/6Ts/RCA -can offer same sort of stuff in return)

SALES LISTS: GRAHAM ANTHONY, 103 Buxton Rd, Chaddesden, Derby, DE2 4JN (Detroit, Deep, Northern); RICHARD DOMAR, 9 Highlands Rd, Finchfield, Wolverhampton, WV3 8AH (Northern, 60s, Deep, Obscurities); BOB FOSTER, 14 Parc Bodnant, Llandudno, Gwynedd, LL30 1LU (Detroit, obscurities, £1 section); TIM BROWN, 10 Woodhouse Grove, Todmorden, Lancs, OL14 6AH (60s rarities, deep, modern, obscurities); IAN JANECK, 97 Old Tovil Rd, Maidstone, Kent ME1 6QE (60s, Motown, UK, LPs) ALAN BONTHORNE, 39 Hillview Drive, Corstorphine, Edinburgh, EH12 8QR (60s, 70s, UK, £1 section). DAVE PORTER c/o Spin-Off Distribution, PO. Box 1, Nayland, Colchester, CO6 4DG. (new releases, deep)

28 In the early days some pressings contain the cover up art ist or title on the label details. Besides being confusing its ridiculous. Richard Temple is actually Willie Hutch, Earl Wright is really Pretty Purdie. Further confusion is caused by there being two Detroit Shakers pressings one is the Outsiders, the other is the Rainbows. On the bright side many pressings came out on different labels from the original, thus collectors of originals knew where they stood. This does not last long because some one has a brainstorming idea to issue pressings on the same label as the original with the aim as passing them off as originals. A few collectors are bitten but very quickly the truth is revealed and greater vigilance becomes the watchword. The term 'import' is now being used to describe all the bootlegs being made available. This adds a bit of respectability to the dubious practice, since there are now several sources where the records are coming from. Only those who are in the know can tell us their plans but no one is talking. Its all very much wait and see but it has been noticed that the floor packers are now suffering from a very limited life. As soon as anything is pressed we dont hear it again. There are lots of rumours about what is going to be pressed next. Isnt it funny how nearly everything that is played by one DJ in particular gets the pressing treatment. Nothing can be proved and anyway the stuff that DJ plays is great. Forget it. Backbiting, bitchiness and nasty goings on seem to be the order of the day. Money is the root of all evil and it appears that anything that is rare is a prime candidate for being pressed. But it doesnt even have to be rare. My thoughts on looking back at the titles being spun and then later pressed is that its a good job they were. How else could one get Shane Martin, JD Martin, Pointer Sisters, Mystic Moods, Don Varner, Tony Middleton, Gwen Owens as well as the earlier mentioned titles. Thats the plus side i suppose and you could probably think of many records that fit this catergory. For £1 or so you could buy a record that would normally set you back £20 on original. (Remember too that we're talking 1977 money and £20 then was a hell of a lot.) Richard Domar

#### THE COVER-UPS UN-COVERED by Andy Rix

Second in the series of articles on un-covered cover-ups, you'll note the addition of even more details such as Label Release Numbers which as most collectors will know are vital for American sales lists. The cover-up title/artists are underlined and \* means that the real disc shares the same title as the cover-up title.

Johnny Hampton "I cant hide my heart"=Appreciations "I cant hide it" (Aware 1066)....Len Barry "Turn off the music"=Christopher Cerf "Sweet music" (Amy 954)....John Madara "Play the game of love"=Eddie Regan "Playing hide & seek" (ABC 10795)....Lada Edmund Jnr "Break these chains"=Toni Basil "Breakaway" (A&M 791)....Lori Burton "Baby go away"=Dawn "Babys gone away" (ABC 10791)....Holly St James "The sound of my heart"=Kelly St Clair "Hear that beat" (AMM 0017)....Sam Ward "Love made me change"=Herb Ward "Strange change" (Argo 5510)....Robert L. Martin "Come and go with me"=Fluffy Falana "my little cottage" (Alpha 007)....Freddie Jones "My hearts wide open"=Coasters "Crazy baby" (Atco 6379)....Checker Board Squares "Love fantasy"=Emanons Orch. "Bird walkin" (All Bros 72869) Janie Grant "I have a mind of my own"=Mia Morrell "\*" (ABC)....Michelle's "Do what you wanna do"=Dee Dee Barnes "\*" (Artic 138)....Baby Washington "Going round in circles"=Marvelous Ray "Whilpool" (Abner 1004)....Nancy Ames "Whats gonna happen to me"=Leslie Uggams "Dont you even care" (Atlantic 2313)....Ellingtons "Its a long way"=Nightwatch "Lips to your heart" (ABC 10862)....Patti Austin "You took my love"=Betty Everett "Bye bye baby" (ABC 10861)....Jimmy Williams "Somebody please"=Martells "Where can my baby be" (Ala Carte 239)....Barbara Mercer "Sitting in the corner"=Barbara English "\*" (Aurora 155)....Chandlers "Gotta take a chance"=Johnny Rodgers "Make a change" (Amon 4619)....Don Adams "Im glad you gave me one more chance"=Joey Gee "Its more than i deserve" (ABC 10781)....Ambassadors "Trying"=Willie Harper "But i couldnt" (Alon 9000)....Robert Bateman "True true lover"=Vidalia "\*" (Abtone)....Boots Randolph "Call me"=Eddie Bishop "\*" (ABC 10799)....Jay Traynor "I lost someone"=Lamarr Morris "\*" (ABC)



Tommy Bush "Dont blow your cool"=Joey Gee "\*" (ABC 10781)....Tina Mason 29  
 "You are my love"/Vala Regan "Cross my heart"=Yvonne & the Violets "Cross  
 my heart"(Barry 1004)....Cindy Scott "When you call me baby"=Joey  
 Heatherton "\*" (Decca 31962/Brunswick 65010)....Sweet Three "I've been  
 good to you"=Mary Saenz "Would she do that for you"(Big Ben 101)....Love  
 Committee "Just call my name"=Will Collins & Willpower "Anything i can do"  
 (Bareback 531)....Lenny Curtis "Not another day"=Arlin Demain "Silent treat  
 ment"(Blue Star 1000)....Salvadors "Im lonely Im troubled"=Limitations "\*" (Bacone 101)....Barbara Acklin "Heartaches are heartaches"=Gaylettes "Heart  
 aches i cant take"(Black Jack)....Little Joe Roman "Always on my mind"=  
 Traditions "My life with you"(Barclay 19678)....Johnny Barnes "Slowly turn  
 ing to love"=Alex Taylor "\*" (Best)....Bob Relf "I cant get enough of you"=  
 Charles Brandy "\*" (Blue Cat 126)....James Fairclough "I cant stop loving  
 you"=Startones "loving you baby"(Billie Fran 001)....Roscoe & Friends  
 "Nowhere to hide"=Chaumonts "Now youve gone"(Bay Sound 67004).....Big Joes  
 Ivory Brass "She wont see me cry"=Big Frank & Essences "I wont let her see  
 me cry"(Blue Rock 4012/Philips 40283)....Joan Moody "Im coming home"=Rain  
 "Out of my mind"(Bell 7077)....Sidney Barnes "Im gonna miss yourlove"=  
 William 'Soul' Kemp "\*" (Black Cat)....Poppies "Youre my baby now"=Beverley  
 Warren "So glad youre my baby"(B.T.Puppy 521)....Magnetics "Maybe"=Adlibs  
 "Johnny my boy"(Blue Cat 123)....Billy Watkins "Take or leave your love"=  
 Henry Boatwright "I can take or leave your love"(Capitol 2131)....Smokey  
 & Blades "Hang on in"=Jimmy Fraser "Hopes dreams & tombstones"(inst.)  
 (Columbia 43407)....Primettes "Ocean of emotion"=Judy Hughes "\*" (Crusader  
 128)....Gems "You keep putting the burning on"=Burning Bush "Keep on burn  
 ing"(Mercury 72657)....Randolph Carter "Lord give me love"=Jimmy Interval  
 "Somebody to love"(Columbia 43616)....Ronnie McNeir "Back in the streets  
 again"=Eddy Jacobs Exchange "I cant seem to get you out of my mind"  
 (Columbia 45174)....Ronnie Love "Cant we share it"=Rick Sheppard "\*" (Columbia 10242)....Oscar Perry "Gettin ready for the getdown"=ZZ & Co  
 "\*" (Columbus 1679)....James Mack & Chicago Gangsters "Youre love pushed  
 me over the top"=Roy Dawson "Over the top"(Coemands 001)....Del Costa  
 Strings "Jerkin at the go-go"=Al De Lory "Right on"(Capitol 3196).....  
 Leon Bryant "How can i tell her"=Curtis "\*" (Charm City 1879)....Irma and  
 Larks "My baby left me"=Joanne King "\*" (Coral)....Billy Parker "I cant let  
 go"=Greater Experience "Dont forget to remember"(Colony 13 2572)....Paul  
 Anka "If you ask me"=Chip Tyler "Because i love you"(Chicory 401)....Bobby  
 Diamond "I walked away"=Bobby Paris "\*" (Capitol 5929)....Jimmy Burns  
 "Youre gonna make me cry"=Thee Midnighters "\*" (Chattahoochee 511/Whittier)  
 Thelma Mandolph "Baby baby"=Thelma Houston "Baby mine"(Capitol 5767).....  
 Ray Whitley "Im moving uptown"=Paul Peek "\*" (Columbia 43771)....Maurice  
 Williams "Youve got to look ahead"=Gordon Keith "Look ahead"(Catamount)...  
 Tony Hestor "Dancing a hole in the world"=Jimmy Delphs "\*" (Carla 1904)....  
 Johnny Cole & the Mondells "Youre on top girl"=Empires "\*" (Candi 1033)....  
 Robert Moore & Party People "Shes so good"=Solid Gold Revue & Ray Crumley  
 "\*" (Castanet 7238)....Detroit Soul "I know you"=Wild Sound Unlimited "\*" (Colspar)....Otis Pollard "That lonely night"=George Jackson "\*" (Cameo  
 460/Double R 248)....Clifford Binns "I walk alone"=Donald Jenkins "Some  
 body help me"(Cortland 112)....Derek Martin "Say youll be mine"=Shufflers  
 "Always be mine"(Crackerjack 4010)....Virginia Blakely & The Pussycats  
 "The winds kept laughing"=Betty Turner "\*" (Crescent)....Cheryl Ann "Little  
 things"=Misty Moore "\*" (Pzazz 010)....Artie Lewis "Struttin time"=Joey Dee  
 "How can i forget"(Caneil 101),...United Four "I wanna be happy"=Unlimited  
 Four "\*" (Chanson 1178)....Henry Jerome "In your heart"=Romance Watson  
 "Where does that leave me"(Coral 62442)....Charles Johnson "Roomfull of  
 tears"=Johnny Gilliam "\*" (Cancer 101)....Micky Newbury "There she goes"=  
 Ray Jimenez "I'll keep on loving you"(Columbia 44287)....Pookie Hudson  
 "Jealous heart"=Spaniels "\*" (Calla 172)....Eddie Seeburg "Shes wanted in  
 3 states"=Larry Clinton "Shes wanted"(Dynamo 300)....William Lucas "Ever  
 again"=Gene Woodbury "\*" (Del Val 1005)....Velvetettes "My loves gone  
 with the wind"=Rita & Tiaras "Gone with the wind is my love"(Dore 783)....  
 Richard Temple "Love runs out"=Willie Hutch "\*" (Dunhill 4012)....Otis Smith  
 "Lean on me"=Eddie Daye & 4 Bars "Lean on me"(Dayco 4564) More next time...

Thanks to Rob Pheasant & Tim Davies for letters on cover-ups.

## BEYOND THE BEAT

I'm sure young, impressionable Dave Hitch will mention it but what a year for quality soul albums. Malaco shows no signs of fading (thank God) whilst those champions of minority music at Rounder have now lit a torch for real soul music (which is definitely a minority cause in 1986) with superb material from giants Solomon Burke, Irma Thomas and Johnny Adams. Ollie Nightingale, Mighty Sam, C.P. Love and Joey Dees have all stayed loyal to their own unique talents which naturally also happens to be the definitive yardstick of soul. Gospel music has claimed the sanity of Dorothy Moore and Candi Staton, the result being an uplifting experience even for those who don't necessarily seek salvation. Thanks to the Dramatics for injecting the flagging group scene with a shot of the boss ballad sound, the latest Clarence Carter isn't too bad, but fancy going to Muscle Shoals and then doing the entire shooting match yourself!

Incidentally has anyone noticed that Ruby Turner apart, no British black act ever claims the vocal style of any of the above. Whispy falsettos born of inadequate vocal talent are accepted because the main prerequisite is to mirror a current U.S. black popular sound which requires a minimum of emotion. It's even more sad that some of these lacklustre UK records make chart headway in the states whilst Mighty Sam still washes dishes and ten million people think that Paul Young is an original.

Having got that off my chest let's glance briefly back to issue 4 and an excellent article on the mighty Masqueraders which mentions the appearance of Sammy Hutchins in the group circa 1975. It appears that Hutchins' association with the group goes back at least eight years prior to that time however, namely to the AGP label where as labelmate to the Masqueraders he sang their songs on his own two 45's. Only one side is not

written by a member of the group, that being a raucous Staxified version of the country tune "Dang me" on which Sam Hutchins proves to be the equal of, and not dissimilar to Lee Jones himself. "I'm tired of pretending" is the mellow seductive reverse with an understated subtlety on both voice and production which belies its sixties era, this even saw a UK release on Bell records. A similar combination of songs cropped up on the other Hutchins disc, "Big D breakdown" being a frantic southern jerker sung with pulpit fervour and if the backing group ain't the 'Raders themselves then I'll juggle soot. I think producer Tommy Cogbill (eeh lad!) figured that

once again we needed soothing after the hot and sweaty 'topside with "I'm the one for you" fitting that role nicely, as Hutchins takes a very Garland Greenish part throughout.

Due to sheer volume of records received I don't get time to repeatedly spin records as much as I would like, despite this, one single I can't keep off my turntable this year is a colossal piece of deepness from ten years ago on the Sound of Cleveland label by the group Truth with a legend

inscribed "Come back home", the intensity of the wailing lead singer is absolutely spellbinding. The black group sound to me is at its finest when a perfectly sweet harmony is married to a principal voice of raw power and 'edge of sanity'

commitment. The proportions of this potent brew may vary slightly from year to year but in 1976 Truth gave us 'Soul de Rothschild' i.e. vintage stuff.. Incidentally Truth had a tasty album on Devak entitled "Coming home" a few years later, Shortly after that they become Focal Point on Lakeside losing in the process their producer and mentor ex O'Jay Bobby Massey.

Sir Mack Rice is a noticeable (and missed) absentee of the 80's, his last release sneaking out as a B side in 1979, unnoticed until the southern soul sleuths



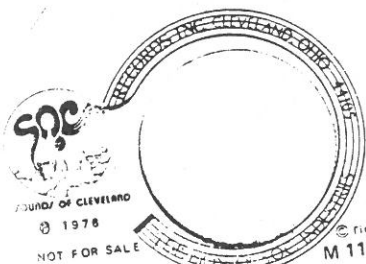
PROMOTIONAL  
COPY  
Press Music Co., Inc.  
BRI  
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45-120  
Time: 3:48

I'M THE ONE FOR YOU  
(H. Thomas L. Jones)  
SAM HUTCHINS  
Produced by Tommy Cogbill

DISTRIBUTED BY AMT 888 RECORDS, N.Y.C.

TRUTH



COME BACK HOME  
(B. MASSEY, A. BOYD & W. JOHNSON)  
Arranged by L. Bush

Productions  
Producer  
B. Massey  
Mother Earth  
Music, Inc.  
ASCAP  
© Time 8:55  
M 11711 P-B



of the Muscle Shoals Appreciation Society (Tadmorden branch) got on the case. Tucked away on the reverse of Ivory Joe Hunter's "West Virginia Symphony" (Big Hit) is Sir Mack's exhibition version of his own "Sweet to the bone", several fine versions exist including a goodie by Lynn Day on the same logo but Mack sings his songs with a glint in his eye and a wry smile on his lips which usually relates to personal experience. Maybe it's not fair to read more into the song than being a simple pledge of love but as the swaying semi doo-wop feel erupts into a cacophony of riffing horns and cooing girl choruses I get the sense that Mack Rice's caustic delivery begs for more than a kiss on the cheek!

I don't think anyone would contend with the notion that the continuation of the sixties northern sound has been achieved by extending the genre to include a wider variety of types, however as far as I know the careering stomper when discovered remains as the definitive sound. One of the best of that type that I've ever heard is an untill recently unissued Chess track by Laure Lee from a Japanese double album "Uptight good woman". One disc features all her wonderful Chess singles including a great fave of mine, "It's mighty hard", the other disc is all out-takes discovered by our fanatical Japanese soul brothers. "Are you doing me wrong" is the cut for Northernites a bounding beater of a dancer which struts at almost tango pace and fizzes with a bevy of frantic tambourines, Laura is of course one of the all-time greats I've never known her anything less than pure platinum vocally and this track is no exception. Is it rare?, well it doesn't matter to me but for those who are bothered the album was £25 anyway when it was available which it may or may not be now.

It's always fascinating to trace the careers of those soul singers that matter perhaps even more satisfying to reveal an alter-ego. Tommy Tate's alias as Tommy Yates is fairly well known but how many know that he also recorded as Andy Chapman on Atco. "Happy is the man" is a yearning southern ballad whilst the reverse "Double your satisfaction" transforms the same ingredients into a reasonable beater. Similarly fascinating are the origins of another uncompromising talent Willie Johnson, who alongside Eddie Parker is probably my favourite 'small output' singer (I need his "Glory of love" on Jam badly if anyone can help). Two singles from around 1971 by the Del Royals on Mercury mark the recording debut of our hero. First release was the original version of "Man of value" with the other waxing being "Some kind of wonderful" (not Soul Bros 6 song), each record shares a full Invictus type uptempo sound, curdling Johnson tones and the same anonymous instrumental on the flipside. If only someone at Malaco could find this man and give him a contract.



'Till next time. Tim Brown



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Since issue 7 way back in April only 3 releases have come my way via Move Records. Using the logo 'Move taking soul to the masses' the Edinburgh based company brought us Part 6 of their 'Move Into Soul' series (MVL P13) featuring 8 tracks (whilst the sleeve credited 10, instrumentals of "Everybody on the one" and "Sweetest thing" were omitted.) Issued during the summer months they gave us the perfect soul in the sun dancer with Jerry Green's "Secret admirer" an infectious bouncy number, his caribbean tinged mid pacer "You got away with my heart" is also worth a good listen. My previous comments on Ernesta Dunbar's two included tracks "The Wind" and "Dont follow me" were less than complimentary however maybe b'cos i'm older they're sounding better (still an odd inclusion on the album as both cuts are now nearly 2 years old). Roy Malone's nice slowie "You're the sweetest thing" was well rated on its issue and still sounds good. Bobby Bowen's handclapping dancer "Flashback" is reasonable if nothing special (it comes with an instrumental version), same can be said of Frank Seay's "Everybody on the one". Undoubtedly Move's best release so far - save for the Tommy Tate and Chris Bartley issues - that's the opinion of many and i cant help but agree. Less of the vocal-less tracks next time, we could've had another Jerry Green or Roy Malone cut included.

Bobby Bowen's has leased his 1985 New York recorded album (which saw a US outing on his own Galactic Star label) to Move for British consumption. Containing 8 tracks - two more than its American counterpart "Flashback" and "Baby come with me" - it's a mixture of styles, sounds and paces. There's the average dancers "Flashback", "Gonna love somebody" and "Gotta keep reaching for the top" (The title track) and below average dancers "Lets stop the clock" and "Baby come with me" blended with two decent ballads... "Your love is a tower of power" and "Under cover lover". The latter a tale of illicit snatched passion under the sheets sung by an uncredited lady with some talent. Yeh the mans got some potential he wrote and co-produced all the tracks he shone most brightly on the slow track, maybe this is the direction he should concentrate on where his voice decent though somewhat limited isn't drowned out by the rhythms of the rapp and disco beat.

Then just in time to be reviewed, the post carried James Prewitt's 3 track release to 17 Crooke lane. (MS14) Due to the fantastic response to "You're insatiable" - so the blurb says - as a result of its inclusion on Pt 5 of the MIS series they decided to re-release it along with its instrumental version and the ballad "Hypnotised" on a separate 12 inch. Maybe i'm not the best sort o' person to review this type o' music, the backings abit heavy and monotonous and vocally James is in poor form. On the ballad he comes over better though the poor lyrics and arrangement let him down. Move Records can be contacted at 1, Castle St, Edinburgh Scotland, EH2 3AH phone 031-226 3412.

Derek Pearson Aug 86.

### "TROTTERS" SOUL NIGHT, MANSFIELD. (August '86)

The night runs from 9pm to 1am and is organised by Rob Marriot and Jim Wensiora and happens on the first Friday of each month. Phone Vinyl Mania on 0623-654366 or check with me, Rob Wigley 0623-846126 for details of future events. Don't wait too long before paying a visit as the best northern nights have a habit of being closed down when they're at their best. Rob Marriot's Trotters Top 5: Bobby Womack "Nothing you can do" (Him), Sandy Hadley "Since i found a love" (So-Char), Gladys Knight & Pips "Arent you glad you found love" (Soul), Topics "Hey girl" (Chadwick), Joe Hicks "Dont it make you feel funky" (AGP). Jim Wensiora's Top 5: JD. Bryant "I wont be coming back" (Shrine) Betty Lavette & Big Wheels "Everybodys talking" (c/u), Charmaines "Standing in the need of love" (Date), Johnny Moffet & Tempos "Come back baby" (Canterbury), Sammy Campbell & Del-Larks "My baby shes gone" (Queen City). Shaun Hayfield (August guest) Top 5: Greg Perry "It takes heart", Norman Connors "Take it to the limit", Alfie Davidson "Love is serious business", Majestics "I love her so much", Nomads "Somethings bad".

Rob Wigley.



My personal chauffeur and good mate John picked us up at 2.30pm and off to Blackpool Dixieland we set. Arriving within the hour, we were greeted by the sound of the Tempests "someday" drifting down the stairs. After paying the ridiculous entrance fee of £4-00p we were just in time to see Roger Banks handing over to Robin Salter, for an hour of modern soul, of which I took little notice.

Next on was the grandad of northern soul, Steve Croft, playing his usual set of oldies which got the dancing going. By now there was a fair crowd in, all the Stafford regulars and a good crowd from the London area. Baz Riley's spot was next and I was very impressed with the records he spun, although, it was the first time I had heard most of them. Two that did stick in my head were The Rumlbers "soulful jerk" and The Commands "hey its love".

Dave Evison was next with classic oldies from the Torch and Twisted Wheel. He handed over to Guy Hennigan who did the best spot of the day, spinning the popular Jackie Day "naughty boy", Denita James' "all the hurt and you" and also the best record of the day, the brilliant June Edwards' "tell me". Thought I'd seen Lou Reed thrashing away on the dance floor, but on closer inspection it was Pete Lawson with his shades on, looking cooler than a Blackpool ice cream.

By now the stomach was rumbling, so with Marc Farley at the decks knew I wouldn't miss much, so had a stroll down to Ronald McDonalds. He was still on when I got back, so decided to improve my knowledge of soul via conversation with Dave Molloy. Looking around, the club had filled considerably and Steve Whittle kept the dance floor full with his usual oldies.

Next on was George Sharp, who did a great spot with his now established set of names including the mega George Pep "the feeling is real", Dusty Wilson "can't do without you" and Little John (the house rocker) "heartbreaking time". George was followed by the ever consistent Roger Banks who played first class sixties soul such as Freddie North "the hurt", Soul Bros Inc. "pyramid", Charlotte O'Hara "what about you". His spot was cut short as it was getting late, legs and arms were well worn out by now, so the Warrington Mafia (all 3 of us) decided to call it a day and headed off back to God's country.

G. Whitfield.

Obtained a copy of LITTLE ANTHONY's "This time we're winning/Your love" (PCM Records 202) two pleasant ballad items on this 1983 item. The skyline view on the UK.GB Records label (Eddie Cornelius) reminds me of the UK Project label known for its Goldie Alexander 1981 double sider "Go back/Show you"... I apologize for this issue being late, however because it's late I'm able to review the just released (and just received) initial 12 inch to come out of Magic 7 Records of Memphis via Johnny Dean's interpretation of the classic Banks-Hampton-Jackson song "If loving you is wrong I don't want to be right" (MSR 902). Can't see any fan of 1986 ballad music not liking this 6 minute piece of Royal Studio recorded Memphis soulfulness. Flip features a slightly different 5:57 minute "late night groove" version (with more "do it, do it, give it to me's") and a shortened 3:28 min effort. I assume the 3 minute version is included b'cos the song ain't coming out in 7 inch format. With American 12 inchers currently selling @ £5-6 in this country even though it's an excellent outing sadly I can't see it selling that many this side of the water. Keep 'em coming Johnny... RL. GRIFFIN's got a new 45 out on Galexc 101648 "Cry cry cry", I've got one in the post along with a copy of the obscure 1985 Joey Dees "Music is my life" (Mazel Express) album-review next time... Two UK records worth getting from your local record emporium, firstly Marvin Gaye's previously un-released version of "Lonely lover" on Motown ZB40757, even with Marv's vocals his version is no where near as good as Jimmy McFarland's effort on RPR..., secondly Motor City mainstay Steve Mancha's "It's all over the grapevine" on Columbia DB9138 is a reasonable modern dancer. Produced incidentally by ex-Blackpool Mecca DJ Ian Levine. It still puzzles me why such a major company like Columbia has picked up on a virtual unknown who to the best of my knowledge hasn't recorded anything since the early 70s when he cut some things on Hot Wax.

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- Dont hold back, SAM MOULTRIE -  
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EDITORS TOP TEN: GLADYS KNIGHT  
"Giving up" (Maxx), EDWIN STARR  
"Some kinda woman" (Ric Tic) this is  
flip to "Youre my mellow". "SKW" is  
the ultimate underground Detroit.  
Thanks Gis. GLADYS "Cant get you out  
of my mind" (O'Gee), SEMINOLES "I  
cant stand it" (Checkmate), SHIELA  
FERGUSON "Dont leave me lover" (Swan)  
SUMMITS "Lets love now" (LaSalle),  
GEORGE TINDLEY "Dont you hear them  
laughing" (Rowax), FABULOUS PEPS "I  
keep trying" (Wee 3) flip to quality  
uptempo Detroit "With these eyes",  
CHARLES LAMONT "Ive got to keep  
moving" (Challenge), and finally  
THE SYDELLES "peace of mind" on  
Assualt Records.....

To fill in some space, heres a few  
albums that Ive got for sale:  
The Manhattans "Follow your heart"  
(Solid Smoke) 15 Carnival recordings  
from 1964-67. Some neat stage pics,  
informative sleeve notes, not issued  
in the UK. Mint nick @ £7.  
Dee Edwards "Heavy love" (Cotillion)  
DJ copy. Includes title track and 5  
minute version of "Loving you is all  
i want to do". Mint nick @ £5.  
Williams & Watson "Two for the  
price of one" (Okeh) inc. "Aint gonna  
move". Excellent album @ £7. P/P=50p.



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