

SHADES OF SOUL

ISSUE No. 4

APRIL 1985

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Editor: Derek Pearson, 17 Crooke lane, Wilsden, Bradford, BD15 0LL, West Yorkshire.

Article contributors - Dave Hitch, Rob Wigley, Stuart Raith, Dave Fergusson, Graham Anthony, George Sharp, Eddie Hubbard, Neil Jackson, *****ALL COPIES OF ISSUES 1,2 & 3 sold !!

Thanks for buying issue 4 of the mag and also for all the encouraging letters that I've received over the last 12 months or so, since the launch of 'Shades of Soul'. The number of copies that I've had printed (and sold) per issue has steadily risen and I hope this trend will continue. Since I suppose that issue 1 was released in January '84, this issue should be some sort of anniversary issue, sorry there's no fancy gimmicks, I'd thought of getting a cloth badge prepared to mark the occasion, but decided not to at the last moment. I would however sincerely like to thank everybody (too numerous to mention) that have taken the time and effort to write articles for the mag and people that have sent snippets of info (no matter how small), without your help, this mag wouldn't be possible.

Whilst the future policy of this mag will be 60's based, I feel it's time this mag started to include more reviews/info on 1984 soul releases. Many of today's American independent soul record companies are suffering the same fate that befell many small 60's record labels, the closure of the company due to the poor sales of the one or two records on which the company had based its future, the poor sales were not the result of poor quality in the 'grooves', but because of a lack of that vital commodity - money, with which they could promote their releases properly. We can all help these companies to survive by buying some of the quality records that are currently being released, which hopefully will enable the company to continue to release more product. When I say 1984 releases, I don't particularly mean 'modern' dance items which can be heard at some forward thinking venues or on the radio (depending on which area of the country you live in) but honest to goodness soul music, ballads 1984 style. As I see it, there are two stumbling blocks to be overcome for people buying new releases - 1) Where can people hear the records prior to buying them? Are they expected to buy them 'blind' everytime? As many of these new releases cost between £3-4, is it right to expect people to buy them without hearing them first? Should the national press give more coverage to independent soul releases? For example what happened to the new releases review column in Echoes? How many people spend money on a record that they haven't heard before, primarily on the basis of reading a favourable review of that record? - 2) What happens if you buy a new release 'blind' and then find out that you don't like the record, do you keep it (dead money) or try to sell it (where)?? However if you buy a northern or modern record 'blind' and you dislike it, there's always the chance the chance of being able to sell it or swap it on a later date at a venue or on a list. Due to an unexpected high demand for issues 1 & 2, mainly as a result of the large number of copies of issue 3 sold to first time buyers of the mag, I committed financial suicide and had a small number of these issues re-printed, the price however will now be 70p each for copies of the first two issues. You have been warned, I will not be re-printing anymore issues again. I have honoured people who have sent 55p for issue 1 (as advertised in issue 3) and 50p for issue 2 unbeknown to them that the cost of these re-prints had risen to 70p.

***Remember if your sending for several future issues of the mag ie 5 & 6, add a S.A.E. for each issue you require, or add enough money to cover the cost of two S.A.E.'s, also please make any cheques/postal orders payable to D. Pearson and not Shades of Soul - thank you.

Typical isn't it, as soon as I open my big mouth and moan about the lack of relatively local allnight venues (see Issue 3 editorial) up t'north, when up pops Warrington Parr Hall playing an enviable mixture of new 60's and modern, on the oldies front there's 3 recently opened allnighters operating occasionally at Halifax (10 miles away), at Keighley (also 10 miles away) and at Burnley (30 miles). Spoilt for choice, I should be lucky that I don't live in the middle of an all-nighterless area such as Devon, Cornwall or even Wales which has a large contingent of soul fans. ***All articles in this mag written by me (Derek Pearson) unless stated.

INFO WANTED

For the following label listings that I'm working on - Gemini, Soulville, Samar, Money, Shrine, Port, Maltese, Soultown, Midas, Ninandy, Future Stars, Kellmac, Teri-Dee, Joker, Zodiac, Musette, Note, Villa, Oliver, Big Hit, Sten-Roc, Right On and the Modern 45 xM1000 series. Suggestions at a recent allnighter for future label listings in this mag included - Tribe, USA, Congress, Compass & General American (the Companions Philadelphia label not the Velvet Satins label). Info also needed for the following recently started discogs - Barbara Lynn, Mel Williams, Barbara Lewis & Don Gardner. Also any labels/discogs mentioned in any readers letters, are there any label listings/discogs that you would like to see ??

**TAPE SALES - send me £2-50p and I'll mail you a good quality Sony or TDK D-60 tape with the following sounds on (A) 1) Emanuel Lasky "Lucky to be loved", 2) Entertainers "Love in my heart", 3) James Barnes "Free at last", 4) Jock Mitchell "No mad woman", 5) Johnny Barnes "Real nice", 6) JJ Barnes "Snowflakes", 7) Masqueraders "Aint gonna stop", 8) Frank Foster "Harlem rumble", 9) Tony Hester "Watch yourself", 10) Wonderettes "I feel strange", 11) Jimmy Gilford "Heartbreaker", (B) 12) Bluenotes "Standing by you girl", 13) Softones "That's what love", 14) Nights "Let there be love", 15) Al Johnson "It's not too late", 16) Garry Glenn "Gonna give you all my love", 17) Dee Edwards "Loving you is all", 18) Chuck Jackson "I wanna give you some love". Thanks to every body whoes bought previous tapes. Records on the front cover - thanks to Andrew Dyson (Doncaster) for Tommy Frontera and George Sharp (Bingley) for William Powell. ISSUE 5 OUT AUGUST AT 50p PLUS S.A.E.. all the best, Derek.

SLOW & DEEP.

with Eddie

Artwork by
Stuart Raith

3

Barbara Lynn "This is the thanks I get" Atlantic 45-2450

Barbara Lynn, one of those artists whose output over the years has been quite low, but always delivers the goods 100 per cent when she puts her soulful tones to wax. With her name on everybody's lips via her superb "I'm still the same", I felt the time was right to delve back to 1967 and pull out this semi unknown beauty. A record which I wasn't sure that I should be reviewing in this column as although its fairly slow and deeply soulful, the sharp guitar work and loud girlie backing could give it 'northern' appeal given the chance. I'm not certain whether this was ever issued as a '45' in the UK, but it can be found on the Oval LP "This is Barbara Lynn".

Frank Polk "Welcome home baby" UK Capitol CL 15389

From the "Love is dangerous" man comes this ace flip side on the reverse of "Trying to keep up with the Jones's". With a xylophone opening and Frank clicking his fingers in accompaniment the whole arrangement breaks into a beat ballad as Mr. Polk welcomes his girl home with open arms amid an almost doo-wop male backing. A magical slice of sixties soul which is full of happiness and spine chilling soulfulness. Sounds great played along side other classic beat ballads like Gene McDaniels "Walk with a winner" or Jerry Jacksons everloving "It's rough out there".

Percy Wiggins "Book of memories" Atco 6479 / UK Atlantic

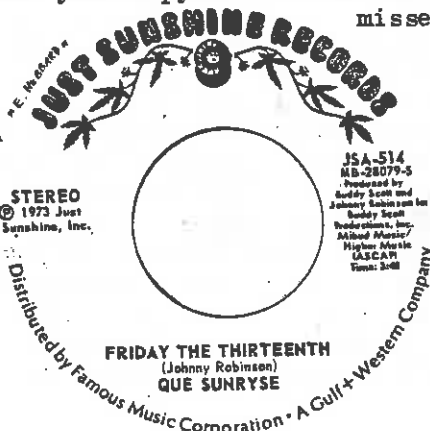
Staying with the mid sixties era for this outing from Mr. Wiggins and although its a million miles away from his rare soul dancers "It didn't take much" and "That's loving you" its a classic in its own field. With a backing not unlike a 'Goldwax' record, Percy asks his girl if hes being discarded and whether he is destined to become "just a page in your book of memories". Issued in the UK on the old red Atlantic label though quite hard to find, I've seen US. Atco copies for about £1 recently, so its well worthy of your attention.

Phillip Mitchell "There's another in my life" US. Event / UK. Polydor

Back to 1975 (over 10 years ago would you believe) for this beautiful sound by the multi-talented Mr. Mitchell. Superb rap opening as he explains to his lady that he's found another to satisfy his needs, since she's been neglecting him "She came into my life, when things with us just weren't going right, you would push me away, she would come and hold me tight". Ace production from Brad Shapiro (who also helped to make classic albums for Millie Jackson and Jackie Moore) using a combination of dramatic strings and strong sympathetic girlie backing to create a seven inch piece of art. Just listen as the record reaches its peak just before the fade out with Phillip double tracking with himself "Well baby I guess its all over for us, you can't win 'em all. 4:46 minutes of soulful excellence and thanks to Roger Nicholls for putting me onto this gem.

Que Sunryse "Friday the thirteenth" Just Sunshine JSA-514

From the same label that brought us "Cashin' in" by 'The voices of East Harlem' comes this five star soul steamer written and part produced by Johnny Robinson who's remembered with affection for his ace release "Gone but not forgotten" on Okeh. That was a 'northern' delight but this is truly deep with its minimal backing, ultra soulful vocals and perfect harmonising from an outfit who are a complete mystery to me. Great story line about a guy who meets the girl of his dreams on what is usually considered a 'hard luck day'. With a voice as rough as sandpaper the lead singer (Johnny Robinson perhaps) pleads for "Every Friday to be the 13th, if I can have such bad luck being loved by a sweet woman like you". If anybody can give me any info on this group I'd be grateful. Check 'Black Grape' for your copy of this 'not to be missed' item.



A-8613
PLUG SIDE

I DON'T WANT TO LOSE YOU

(McCoy)

TOMMY HUNT

* Eddie Hubbard *

Tommy Hunt

"I don't want to lose you"

Atlantic 45-2278

From a completely unknown group to someone who's probably more famous in Lancashire than in his own US. homeland, due to his frequent appearances at the 'Wigan Casino'. This is written by Van McCoy and for me is Tommy's finest moment. It's got shimmering strings, a loud girlie chorus and that undefinable 'something' which makes sixties recordings so nostalgic. When he's given the right songs Tommy has got one of 'the' voices and gets down on his knees here and pleads with his girl not to go, with true conviction. If your 'bag' is the big voice of soul like Ray Pollard, Chuck Jackson etc, then here's one to treasure for ever.

Eddie Hubbard (March '85)

THE READERS WRITE : Gary Feld (New Jersey, USA) writes regarding the

Andy Mack record reviewed in issue 3 (George Sharp's Column) - Andy's real name was Andy Magruder who was the lead singer of the doo-wop group 'The Five Blue Notes' from Baltimore who recorded 2 very rare releases on the Sabre label in 1954. Andy also sang with Pookie Hudson's 'Spaniels' in the early 60's before recording his only known solo outing on Chess. The back up group on "LTYT" were the Carltons who were signed to Chess at the time. All the above facts were confirmed by Davie Gordon of Strathclyde who posed the question 'Wasn't the writer of "LTYT" - J. Diggs a member of the Knight Bros.? Also adding fuel to the Joseph Moore controversy, Gary remembers selling a disc by a Joseph Moore on the CB label many years ago and asks is there any connection to the Mar-v-lus/Verve guy.

Eddie Hubbard (Banbury) writes : I always wondered how Richard Searling thought up such an imaginative 'cover up' title as 'The Phantom Janitor' for a record and whilst browsing through an old issue of 'Blues & Soul' (Oct. 1970), I came across an interview with 'The Memphis Horns' rapping about their days at 'Stax Records' and some of the interesting people they'd encountered and worked with, I quote "The Phantom Janitor was this guy at Stax who always wanted to get in on sessions. He was always 'accidentally' coming into the studios when we were recording. One time, we were recording and we came to a natural break in the music and this guy chose that exact moment to drop a coke bottle, we all just broke up because it was so typical of him and he thought it was so humorous. You know, he had this old briefcase that he carried with him everywhere he went - you want to know what was inside it? Toilet rolls!! Another time we were working with Wilson Pickett and suddenly the door opened and in came this old guy with one of those noisy vacuum cleaners." - Amazing story eh?, so if you ever hear anything resembling a vacuum cleaner on one of your Stax/Volt waxings, don't worry you're not going mad, it's just the 'Phantom Janitor'!! (Both Andy Rix and Simon Twiddy, both of Boston UK confirmed that Searling's Phantom Janitor c/u is actually the Deadbeats "No second chance" on Strata - A 1967 Philadelphia release, the label's thought to boast another known record.

'SOUL - WHAT IT MEANS TO ME' by Derek Pearson

Greenville
S.M.I.
Time: 3:30
TSC-121603SH-103
Produced by
Solid Hit Records
ProductionsHEARTBREAKER
(J. J. Barnes)

JIMMY GILFORD

Distributed by
Revelat Productions, Inc. Detroit

* Derek Pearson *

I can just picture the scene, you're sat somewhere reading this thinking that you'd like to buy a cheap record that will make your hair stand on end, well hold on to your hats, cos here I got just the disc for you. It's so slow that when I listened to it for the first time, I got up to check that my record player wasn't on 33rpm, the simple lyrics which revolve around Jimmy's tale of his heartbreaking girlie aren't in the Van McCoy/Holland-Dozier-Holland league, but honestly who needs intricate lyrics with a voice like Jimmy's warbling away, his rubbery vocals bend and stretch around the J.J. Barnes penned lyrics so soulfully that even Maggie Thatcher would feel some emotion if she heard this disc. There's no way I could ever describe this disc on paper, so all I'll say is that there's a faint bass piano, xylophone and drums backing Jimmy's atmospheric vocals. If there's anybody out there that buys or hears this piece of vinyl art and decides they don't like it,

let me know and I'll personally pay for a year's subscription to the Motorhead (Heavy Metal) fan club for you.... The flip side is a Don Davis penned ballad entitled "Wanna be your baby" it's an average Detroit ballad, however it's completely overshadowed by the reverse side. "WBYB" was also issued on Wheelsville 101 but the flip side on this occasion was "Misery street". "Heartbreaker" has recently been seen on both Pat Brady's and Soul Bowl lists for around £3, I won't apologise for using that well known cliché 'Worth every pound coin'.

"I know that you don't love me and I know, yeah you don't want me, you're a heartbreaker, you're a heartbreaker, you don't want me, you don't need me around you, I know that you found somebody new, in a few more days, his heart will be broke in two, you're a heartbreaker, you're a heartbreaker, you don't want me, you don't need me around you, darling you broke my heart and left me all alone, you're a heartbreaker, woman, yeah there's nothing more I can do....."

This is sultry, this is steamy, this is Detroit Solid Soul Goodness.

THE READERS WRITE : Davie Gordon (Strathclyde) mentions that Ray Monnette (of Michael & Raymond R.C.A. fame) joined the group 'Rare Earth' as a replacement for original member Rod Richards who left to do session work when the original group split up in 1976. Re the co-writers on Kenny Carters "Why did you have to go" (Renee 3001), Ewart Abner was a Vee-Jay/Motown executive and Verve Alison was one of the Dells. Infact the Dells originally recorded "Why did you have to go" on Vee-Jay 236 in Nov '56 as an unsuccessful follow up to "Oh what a night". Also Larry Banks who helped write Kenny Carter's R.C.A. discs was a former husband of Bessie Banks. Well known producer/writer Gary Sherman worked on many Ragavo/Berns productions. Was Kenneth Head Kenny Carters real name?? The Backbeat 27000 series had about 9 releases many of them gospel. There were several records released by groups called The Catalinas, he suggests that the Catalinas who recorded "Speechless/Flying formation" on Backbeat 513 may be the same group who recorded the instrumentals "Bail out/Bulletin" on Sims 134. Davie would like to see a Goldwax label listing, it was previously printed in Blues & Soul about 17 years ago and hasn't been re-printed since then.....
Colin Dilnot (Merseyside) would like to see discogs of Oscar Perry, Luther Ingram, Bobby Powell, George Jackson & Paul Kelly also listings of the Tangerine, Kent & Modern labels.....
Graham Anthony (Derby) would like to see discogs of Jimmy Scott & Denese LaSalle.....
Richard Domar (Wolverhampton) asks are there any more good dancers on the Onyx label apart from Village Sounds "Windows can't hide" and Art Gentry "Merry go round" ??.....
Neil Jackson of Burnley would like to see an Artistics discog grace these pages....
Eddie Hubbard (Banbury) would like to see a Bobby Patterson discog (Ed: has a Jetstar label listing ever been done ?)
Gis of Preston is trying to compile a listing of the San Antonio, Texas based 'Dynamics' label, write to him direct (see pg 15 for his address) or to me at the editorial address. Providing I get enough help, I'm willing to work on any of the above mentioned label listings or discogs.....
Simon Twiddy of Boston mentions that he's got a copy of Clyde McPhatters "Welcome home" LP on UK Decca that has part of the label and cover written in French, so he presumes that the LP was manufactured in this country and exported to France and then re-imported back into the UK on later occasions. Whilst Misty Moore's Pzazz version of "Little things" is now getting air play via George Sharp, Kell Osbourne originally cut this song on Firebird.



Andy Rix of Boston (UK) writes asking for info on the following disc - His mother purchased the disc Laura Lee "My Guy" (Variety) in Naples, Italy during the 60's, its set at the same pace as Mary Wells version, infact the backing is almost identical. The other side is "No particular place to go" by Barry Capp. In the run out groove a date 11.764 is scratched in, however this may have no relevance on the actual release date or recording of the Laura Lee side. Its not listed in her discography which was printed in Soul Cargo, some years ago. Andy also sent in a Prophonics and Manhattan (Danny Owens, Lydia Marcelle - will print this in Iss.5) label listing.....
Prophonics listing...
 2026 James T & the Workers "Let me see you crying/ I cant stop"
 2027 7th Court "One eyed witch/ Shake"
 2028 Incredible Invaders "This time / Boy is gone"

2029 The Group feat. Cecil Washington "I don't like to lose/The light of day"..... Andy also mentions that Barclay 1967 is Vic & the Catalinas "Talking about my girl/Hello girl". The Traditions "My life with you" No. 1 is 19678. As the Catalinas "Laughing thro' tears" on Pagoda has 'Barclay 1968-13' scratched in the run out groove, he concludes them to be the same group who recorded "Talking/Hello girl". Unfortunately he's never seen or heard a copy of Vic & the Catalinas to verify this. Finally Andy asks to see an Uptown label listing, he sent in details of nearly 30 releases on this label, the numbering system suggests at least 63 releases. Whilst nobody sent in details of Betty Swann's Money LP, several readers (Ray Ellis of Essex, Glyn Hanford of Southport, Tim Brown of Todmorden) furnished details of her 1972 'Make me yours' LP on Abet 405. The Money LP is rumoured to contain 14 tracks (all the 'A' & 'B' sides from her 7 singles on the label) whilst her Abet album featured 12 tracks - "Make me yours" (B. Swann) 2:45, "Fall in love with me" (B. Swann) 2:50, "Don't look back" (Robinson-White) 2:52, "Don't wait too long" (B. Swann) 2:40, "Don't take my mind" (B. Swann) 2:25, "I can't stop loving you" (D. Gibson) 3:45, "I think I'm falling in love" (B. Swann) 2:49, "You gave me love" (A. Wright-B. Swann) 2:45, "The heartache is gone" (B. Swann) 2:21, "I will not cry" (B. Swann) 3:08, "What is my life coming to" (H. Harris) 2:43, "A change is gonna come" (S. Cooke) 3:56. Records which were released as Money '45's and therefore presumably on the Money LP but weren't included on her Abet LP were "Lonely love", "What can it be" & "Man that said no". Tracks which were included on the Abet LP but weren't released on Money were "I can't stop loving you" & "A change is gonna come", presumably they were recorded at Abet and added onto the LP. I know of all 7 Money releases by Betty - 108, 113, 126, 129, 135, 136 & 118. Heartaches are gone apart from this flip side - anybody know of it? Philip Shields of Co. Antrim, N. Ireland is trying to discover the name of a record that was played during a Saturday evening Channel 4 music programme about a year ago. The programme was about Morecambe's Pier All-nighter and there were 3 records spun in the background. He knows that 2 of them were Willie Mitchell's "Champion" and Barbara Lewis's "Someday we're gonna", but wants to know the title and artist on the 3rd record. (Ed: write to me



(mid 60's group photo)

THE MASQUERADERS

The Masqueraders are the epitome of 'underground soul scene', never quite gaining the success that their outstanding vocal talents deserve and always on the verge of finding wider acceptance in the music world. The 'Raders (as we shall call them) have always remained firmly in the traditions of the soul idiom and unlike many other groups of their type, have never sacrificed their

soulful style for the chance of short-lived popular status. Soul fans of all types owe groups like the 'Raders alot for sticking to 'their guns', for without such uncompromising artists soul music as we know it might have died long ago. Soul afficianados may prefer to keep it this way, but I'm sure the 'Raders themselves would've liked their music to have been heard by a much wider audience than to date. Groups such as this are the backbone of our music, always turning in a high standard of vocal performance, though not always choosing the correct material or recieving the sympathetic production they need.

The Masqueraders story goes back along way to 1958 when the nucleus of the group got together at High school and formed an outfit called 'The Stairs'. The group gigged around their home state of Texas, gaining useful experience of live work and got enough attention to sign a recording deal. They had a few releases which were minor local hits for Alvin Jones' Southtown records and I would imagine these to be extremely scarce nowadays. The releases I know of are "Caveman love", "Brown eyed handsome man" and "Flossy may", I would be grateful for any further information on these discs, as i have no other details on them. The group went on a tour of the Southern States billed as 'The New Drifters', which gave them even more experience of live work, but they were not happy with the way things were going and they soon ended up back in Dallas. As a group they were going nowhere and after a couple of years hiatus they changed their name to 'The Masqueraders' and headed north like countless other groups in the sixties to Detroit. Luck was not with the 'Raders however, as they had been promised a chance at Motown with producer Mickey Stevenson. They got there only to find he'd quit the company and gone to L.A. and Motown were no longer interested. The mind boggles at what could have happened if a group as talented as the 'Raders had recorded at Motown but alas we'll never know. They were about to quit Detroit and head back to Texas when they happened to pass the LA Beat studios and decided to check it out. They ended up signing a years recording contract with Lou Beatty's small set up and although their discs sold very few copies, years later in the dance halls of the U.K., they were to be hailed as soul classics by the 'Northern Soul Scene'. The quintet led by the raw plaitive voice of Lee Westley Jones and the cool back-up harmonies of Harold Thomas, Robert Wrightsil(1), David Sanders and Clarence Moore cut some superb soul music during their stay at LA Beat (1966), including "How", "I got the power" and "One more chance". The groups vocal abilities can also be heard on other discs from the LA Beat stable such as Don Hart and James Shorter's "I shed a tear/All the love i got" (including one of my all time faves "Modern day woman" by James Shorter), Lester Tipton's "This wont change" and Al Williams dance floor monster "I am nothing". If the group got little monetary reward at least they have the satisfaction of knowing they committed to vinyl some of the finest soulful performances of their type, ever!!

With success eluding them, the 'Raders heard about the 'buzz' that was going on down in Memphis and so forever aiming to be where the action was, they headed south. After auditioning for Bobby Womack and Daryl Carter

at American Sound Studios, they were heard by Chips Moman who was doing great things with the Box Tops and he signed the group to his American Group Productions (A.G.P.) Their first couple of releases were leased to Wand and the group had their first taste of monor chart action with the beaty balladry of "I don't want nobody to lead me on" and the blistering northern dancer "Do you love me baby" in 1967-8.

Tht 'Raders biggest chart success to date came in 1968 when A.G.P. switched their product to Bell and "I ain't got to love nobody else" went to no.7 in the Soul chart and 57 in the pop charts. The disc is considered an all time deep soul classic, rated by many as their all time no.1 and worthy of a place in any



soul buffs collection. The 'Raders thought they'd at long last hit paydirt, but once again their luck was out due to no fault on the groups part but wrangles between A.G.P. and Bell. The follow up to their big hit was "I'm just an average guy" and was issued on A.G.P.'s own label, distributed by Bell and should have done much better than no. 24 in the soul charts. The 'Raders career suffered badly as they entered the 70's with some excellent releases, as they were being tossed between A.G.P. and Bell, gaining little or no exposure and leaving both the record buying public and the group themselves in total confusion. How record companies can treat such talents (and potential money spinners) as the 'Raders with such contempt is an utter disgrace.

After one more minor hit, the superb "Please take me back" which crawled to no. 78 in the soul charts, the band quit Memphis disillusioned and bitter at the way they'd been handled and returned back to Dallas. Back at their home base, the members of the group took day time jobs and did the odd gig at night while they waited for the right recording deal to come their way. As record companies weren't queuing up to sign them at the time, (around 1972), they formed their own label - Stairway and issued one disc (as far as I'm aware) entitled "The truth is here/ Let me show the world i love you". Having not heard it, i don't know how good it is, but you can bet your bottom dollar, vocal wise it will be perfection. In 1973 they thought they'd cracked it when Darryl Carter who they'd previously auditioned for in the late sixties, recommended them to Willie Mitchell who duly signed them to 'Hi' and it was back to Memphis. At last the group thought they'd found a company who knew what they were doing, after all, what they could do at Hi for Al Green, Ann Peebles and Syl Johnson would be just as easy with them. The groups bad luck was to continue and though some great soul discs were made such as "Now that I've found you" and "Let the love bells ring", which were on a par with records that were charting at that time and in many cases better, the 'Raders still couldn't get the success that should have been theirs. With the right breaks and better handling the 'Raders could've been and should've been among the top 3 soul groups by this time, in fact many less dedicated groups would have given up. After the groups contract at Hi expired in 1974, they met up with Issac Hayes who had just left Stax and was starting up his 'Hot Buttered Soul' label. Ike had enough confidence in the groups ability that he allowed them to make their first album on which they wrote all but one of the tracks. The album "Everybody wanna live on" was a masterly debut album, deftly produced and arranged by Ike and featured some gutsy dance tracks such as the title track and some stunningly exquisite ballads like "Travelling man" and "Baby it's you". Recorded in Memphis and backed by The Issac Hayes Movement, the groups revised line-up now consisted of Lee W. Jones, David Sanders, Robert Wrightsil(1) and new members Sammy Hutchinson and Orberdean Deloney found success with both the album and the singles taken from it. "The travelling man" gave them their biggest hit since the late sixties reaching no. 14 in the soul charts in 1976, "Baby it's you" and "Your sweet love is a blessing" made the lower half of the top 100, the album made it into the top 50. With a string of hits under their belts after years of trying, the 'Raders went into the studios to make their next album with renewed confidence in themselves and in Issac Hayes as their mentor. The resulting L.P. "Love anonymous" released in 1977 was a much smoother one than their first and the group thought it was the best material they'd ever cut. With no obvious single on the album and a total lack of promotion from Hot Buttered Soul (who were in the process of going bust, due to Issac Hayes's financial troubles) the 'Raders were left in the cold by the record buying public. In all honesty the album was not as good as their first, lacking the gutsy approach of "Live on" and Lee Jones's (now calling himself Lee Hatim, i think) distinctive lead was not allowed to let rip. Some of the tracks worksuch as the re-cutting of James Shorters "Modern day woman", "Love between a man and a woman" and "It's a terrible thing to waste your love" but the rest are typical album fillers. If you are a fan of the group, the L.P. is worth picking up, but i suggest casual listeners give it a miss. With the folding their record company H.B.S., the Masqueraders tried to get a deal with A.B.C. who had distributed Hayes's label but they were not interested as they were in the process of being taken over by M.C.A. So once again the 'Raders were left to pick up the pieces of their career and start all over again and it wasn't till 1980 that they hit the limelight once more. The groups third L.P. simply called "The Masqueraders" was cut in Atlanta, Georgia with James Stroud producing and issued on the C.B.S. distributed 'Bang' label. A single titled "Desire" was pulled from the album and it got a big following in both the northern and funk clubs with its uptempo beat and raucous lead, it seemed the 'Raders were back in form. The flipside of the single "Into your soul" was a soaring ballad and i would love to hear the rest of the album. Both the single and the L.P. sold well over a period of time without setting the charts alight however I'd have thought they'd done well



Press Music
Co., Inc.
BMI
0000-BW

I AIN'T GONNA STOP
(Lee W. Jones, Jr. - David L. Sanders)
THE MASQUERADERS
Produced by Tommy Coghill
DISTRIBUTED BY AMT B&B RECORDS, INC.

108
Time: 3:12
PROMOTION COPY



8 enough to warrant a follow up album. Since then I've heard nothing of the Masqueraders and if anyone knows what they're up to, get in touch. After four years, it may mean that they have finally given up after all those attempts at finding the acclaim they surely deserve, but you never know they may suddenly re-appear and give their 'underground' followers a treat and that that'll be one hundred per cent SOUL !

Graham Anthony (Derby) Nov 1984

THE MASQUERADERS DISCOGRAPHY (any additions/corrections welcome)

Compiled by Trevor Swaine and Graham Anthony, also Graham Coates & Roger Nicholls.

- as THE STAIRS
Brown eyed handsome man/ ? Dallas circa.1958/9
Cave man love/ ? South-Town ?
Mossy may / ? South-Town ?
South-Town ?
- as THE MASQUERADERS, (with the La Beat Production Team -The L.P.T.'s)
prod. by Lou Beatty-1, C.Trussel + J.Mills -2 Detroit 1966
- 17199 The Family (part 1) -1 La Beat 6605, Tower281
17200 The Family (part 2) -1 La Beat 6605, Tower281
17201 I'm gonna make it (C.Trussel-J.Mills) -2 La Beat 6606
17202 How (can I go on) (Mills-Trussel) -2 La Beat 6606, GRP (UK) 138
- as THE MASQUERADERS, (with the L.P.T.'s) Detroit 1967
prod. by Lou Beatty -1, Fred Bridges-2, Richard Knight-3, Robert Eaton-4
- 6701-A Be happy for me La Beat 6701
6701-B Be happy for me (Instru. by the LPT's) La Beat 6701
Most copies of 6701-B credited "Together thats the only way" by the LPT's, yet play the above.
6702-A (Work) together thats the only way (L.Beatty)-1 La Beat 6702, 6704
6703
- P-6704-A I got the power (F.Bridges-R.Knight)-1-2-4 La Beat 6704
6705-A One more chance (Bridges-Knight)-2-3 La Beat 6702
- as THE MASQUERADERS American Sound Studios, Memphis, 1967
prod. by Tommy Cogbill
- 50743 I don't want nobody to lead me on (Thomas-Jones) Wand 1168
50744 Let's face facts (Thomas-Jones) Wand 1168
- as LEE JONES & THE SOUND OF SOUL American Sound Studios, Memphis, 1967
This heart is haunted (Amy 11 008
On the other side (Amy 11008, Bell (UK)?
- as THE MASQUERADERS American Sound Studios, Memphis, 1968
prod. by Tommy Cogbill-1, Chips Moman-2
- 50762 Sweet loving woman (H.Thomas-L.Jones)-2 Wand 1172
50763 Do you love me baby (Wrightsil-Jones-Moore)-1 Wand 1172, Pye (UK) LP 5001
- as THE MASQUERADERS American Sound Studios, Memphis, 1968
prod. by Tommy Cogbill, An American Group Production
- 8748 I aint got to love nobody else (C.Moore-L.Jones-R.Wrightsil) Bell 733, Bell (UK) BLL1032
8749 I got it (R.Thomas-C.Moore-L.Jones) Bell 733, Bell (UK) BLL1032
- as THE MASQUERADERS American Sound Studios, Memphis, 1968
prod. by Tommy Cogbill
- 9495 How big is big (Bell 847
9496 Please take me back (Jones-Thomas-Wrightsil-Moore-Sanders) Bell 847
Steamroller (Bell 932
Brotherhood (Bell 932
- as THE MASQUERADERS American Sound Studios, Memphis, 1968
prod by Tommy Cogbill -1
- 8997 I'm just an average guy (Jones-Thomas) -1 AGP 108, Bell (UK) LP MBLL 17
8998 I ain't gonna stop (Lee W.Jones, Jr-H.L.Thomas)-1 AGP 108
9154 The grass was green (Thompson) AGP 114
9155 Say it (Jones-Thomas-Wrightsil-Moore-Sanders) AGP 114
- prod. by Tommy Cogbill American Sound Studios, Memphis, 1969
- 8348 Love, peace and understanding (Jones-Thomas-Moore-Sanders-Wrightsil) AGP122, Now (UK) 1001
9349 Tell me you love me (Jones-Thomas-Moore-Sanders-Wrightsil) AGP122, Now (UK) 1001
- as THE MASQUERADERS Dallas, 1972
Let me show the world I love you (Stairway 72
The truth is here (Stairway 72
- as THE MASQUERADERS Royal Recording Studios, Memphis 1973
prod. by Daryl Carter
- 2805 Wake up fool (Masqueraders) Hi 2264, Hi (Jap) LP
2780 Now that I've found you (D.Carter) Hi 2264
Let the love bells ring (Hi 2251
? ? Hi 2251

as THE MASQUERADERS, (with The Issac Hayes Movement) Hot Buttered Soul Recording
 prod. by Issac Hayes, arr. by Issac Hayes & Lester Snell Studios, Memphis, 1975
 Baby it's you (Bacharach-David-Williams) H.B.S./ABC 12141, AB 921 (LP*)
 Everybody wanna live on (The Masqueraders & Eula Jean Rivers) , AB 921 (LP)
 Listen (The Masqueraders) H.B.S./ABC 12141, AB 921 (LP)
 Please don't try (to take me away to the sky) (The 'Raders) H.B.S./ABC 12190, AB 921 (LP)
 Sweet sweetening (The Masqueraders) H.B.S./ABC 12157, AB 921 (LP)
 (My love for you is) honest and true (The Masqueraders) , AB 921 (LP)
 Your love is a sweet blessing (The Masqueraders) H.B.S./ABC 12190, AB 921 (LP)
 (Call me) the travelling man (The Masqueraders) H.B.S./ABC 12157, AB 921 (LP)

*AB 921 (LP) titled "Everybody wanna live on"

as THE MASQUERADERS, (with The Issac Hayes Movement)
 prod. by Issac Hayes, arr. by Issac Hayes & Lester Snell

Hot Buttered Soul Recording
 Studios, Memphis, 1976
 *H.B.S./ABC (LP) AB-962, ABC (UK) 5222

Modern day woman (D. Equehart-J. Shorter)
 Love between a woman and a man (L. Hatim)
 Can't nobody love me like you do (J. Rivers-D. Sanders)
 Love anonymous (J. Thorp-L. Hatim-M. Gregory)
 The Bicentennial (L. Thomas)
 Be for real (L. Hatim-D. Sanders)
 It's a terrible thing to waste your love (L. Hatim)
 Runaway slave (L. Hatim)

" " " " "
 " " " " "
 " " " " "
 " " " " "
 " " " " "
 " " " " "

*AB-962 (LP) titled "Love anonymous"

as THE MASQUERADERS,

Memphis, 1977/8

prod. by Pathfinder Productions

Good hearted people
 Oh my love
 Paradise
 Oughta mean something
 Don't you ever take your love away (I. Hayes-L. Hatim)
 Saving my love
 Love of my life

unissued
 "
 "
 "
 "
 "

as THE MASQUERADERS,

Atlanta, 1980

prod. by James Stroud

ZS9-4806-3 Desire (L. Hatim-R. Wrightsil) 3:39 rel. 2/80 Bang 4806, (LP) 36321*
 ZS9-4806-4 Into your soul (L. Hatim) 4:35 Bang 4806, "
 For the sake of pride (L. Hatim) 4:11 , "
 It's so nice (Hatim-Sanders-Thomas-Hutchins-Wrightsil) 4:36 , "
 I'll be your shoulder to cry on (Ha-Sa-Th-Hu-Wr) 3:17 , "
 Rock Jam (Ha-Sa-Th-Hu-Wr-J. Stroud-D. Barrett-D. Zimmerman-K. Mims) 3:50 , "
 Starry love (L. Hatim-H. Thomas) 4:20 , "
 Ups and Downs (L. Hatim) 3:50 , "
 I love you, I want you, I need you (Ha-Sa-Th-Hu-Wr) 3:42 , "

*(LP) 36321 titled 'The Masqueraders'. Group line-up credited as Harold Thomas, Sammy Hutchins, Robert Wrightsil, David Sanders & Lee Hatim.

Thanks to Colin Dilnot of Merseyside and Tim Brown of Todmorden for supplying track listing of above 'Bang' label LP.

Davie Gordon of Glasgow writes - presumably the group recorded under the pseudonym Lee Jones and the Sound of Soul on Amy as they were still contractually signed to Wand at that time.

LIST'S Here's a brief résumé of the lists that I've recently received - Pat Brady, 6 Henley Drive, Rawdon, Leeds, LS19 6NX phone 0532-501353 anytime between 9am - 8pm Mon - Fri, Sat 12 - 5pm features Northern/Rarities/Deep/Detroit/Ballads/Soul Packs/LP's something for every type of collector, £2 for 10 lists or S.A.E. for sample copy, recent list had Ray Pollard "This time" (Shrine) £20, George Kirby "What can I do" (Cadet Demo) £10. Soul Bowl, P.O. Box 3, Kings Lynn, Norfolk (0553-840895) I'd be very surprised to find that anybody reading this hasn't at some time or other either subscribed to or seen a copy of this list, its full of everything - modern/Northern collectors items/Deep/Rarities/Soul packs/LP's/new releases subscription £2 for 10 lists. Graham Anthony, 103 Buxton Rd, Chaddesden, Derby, DE2 4JN (0332-679-466) last list had David & Ruben "I love her so much" (Rampart) £35, Bessie Banks "I can't make it" (UK Verve) £10, Ruben "You've been away" (Kapp W.D.) £15 send S.A.E. for next list. Richard Domarr, 9 Highlands Rd, Finchfield, Wolverhampton, WV3 8AH always full of obscurities both 60's & 70's last list had Brooks Bros. "Looking for a woman" (Tay) £5, Scotty Williams "Same old way" (Jubilee) £4, Fantaisions "G.I. Joe" (Thomas) £200-claimed to be the only copy. Andy Pountain, 5 Bishopstone close, Cheltenham, Glos GL1 0UD features UK Collectors items/Northern/Modern had Atlantic Starr "Circles" UK.12 inch £2, Norman Connors "Take it to the limit" UK.12 inch £2 Marc Sadane "One minute from love" UK.12 inch £3 on last list (3/85). Soul Survivor, 53 Ravenglass Rd, Westlea, Swindon, Wilts nice cheap list of UK/US soul/Northern last list had Amazers "Without a warning" (Thomas) £1-50... Enclose a S.A.E. when sending for a list. Please mention my name & mag when sending for lists. Graham Anthony's lists contain mucho Detroit/Deep/Northern/Soul..



INDEPENDANT'S - THE BEST FROM '84

As far as quality soul music goes, the small independant labels are certainly leading the way. Here's a review of the best of 1984's releases. A lot of these releases are now already hard to pick up and probably will be impossible to do so in a few years time, so be warned - get 'em now while you can.

Time 3:56
Sweet Baby
Music Combos
Music Corp. BMI
SIDE A

STEREO
CP-110
83-CP-2063
Produced by
Thomas Cain

THAT'S WHAT I LOVE ABOUT YOU
(Thomas Cain, Bob DiPiero)
CLIFFORD CURRY
Produced by Thomas Cain
© 1984 Compleat Records
D. HITCH

COMPLEAT RECORDS - 21 MUSIC CIRCLE EAST - NASHVILLE, TN 37203

OK lets go, the Compleat label out of Nashville came up with four crackers, the mid-tempo 1983 offering "That's what i love about you" by Clifford Curry, the down tempo swayer "Tell me" by Willie Clayton who also had the ace Sam Dees penned double header "So tied up/What a way to put it" and lastly a really nice commercial ballad by Jessie Boyce called "Bluer than blue". The Blues-Town label from Memphis probably released my favourite double header by the Roshell Anderson styled Howard Everett who self penned both sides, two great slowies called "Rainbow love / Thinking of you", certainly a great follow up to Eddie Mayberry's '83 gem "I'm a rover". The Memphis Magic 7 label had two fine 1984 releases by Johnny Dean, the up-tempo (H. Banks-C. Hampton penned) "I've got a feeling" and a great slowie "Sitting around my table" (both releases engineered by willie Mitchell), also on the same label a nice ballad by a group called Fathers Image entitled "I'll always love you". On the Georgia based Savannah International label willie Johnson's "what am i gonna do" was available, magical up-tempo modern soul, the flip "It's me" is a killer deep soul cut, Willie also released cover versions of "These arms of mine"/"Respect", the former was excellent, the latter not to my taste alas. An old favourite Ernie Johnson turned up on the Konn label and gave a great deep soul performance with "You're gonna miss me", the flip is really X rated stuff (heavy breathing rules OK !!), still on the same label an excellent blues double header was available called "Jimmie"/"what pleases you" by Artie 'Blues boy' White. Back to Memphis, the G.C.S. label had two excellent releases, the up-tempo "Keep on dancing" by Roy Malone and a gentle slowie "Across the miles" by Lee Moss.

More Memphis magic with Richard C on Sho-Boat, a great soulful delivery on both sides with the up-tempo "It's hard to make it" on one side and the down tempo "I want you back" on the other. Lets get back to the ladies, there was a great powerhouse sound by Trudy Lynn called "Bring the beef home" on the Houston based Jamstone label and an excellent mid tempo offering by Barbara Lynn on the same logo entitled "I'm still the same". On the Hot Rays label (which is distributed by Select-O-Hits of Memphis who also distribute Magic 7 records) appeared Carol Smith with the ballad "Loving Peter to pay back Paul" and the up tempo flip "What a man". A welcome comeback for Joe Simon on Mell-O-Soun with the up tempo "Alone at last", however the flip is much better a nice ballad called "Stay love". The new Tommy Tate release was certainly worth the wait (Jan Barkers top sound of '84 no less) "what gives you the right" should be a modern soul classic and the flip "If i gave you my heart" is just as good, of course its out on the Jackson, Miss based Sundance logo.

Staying with the up tempo modern releases Veda's "Whats it all about" is pure class, put out on the west Sounds label. Same can be said of Lynn whites "Gonna be some changes made" a great slowie with a rapp start on willie Mitchell's waylo label. An old northern favourite Obrey wilson had a neat double sided 1982 release out on Jed a Nashville label called "Take time"/"Non stop love", the highlights being the guitar runs on both sides (Ed- love the duet with Bernice Cook on "Take time".) If you're a wompack fan you must check out Joseph Cotton's "Day by day"/"we'll make it" on Pashlo - right in the main man's bag. Back to the ladies Yvette Anderson hits the slow groove with "I'm putting my love on hold" on the Memphis Deb label, the flip "Am i gonna be the one" will certainly be of interest to modern fans. Paul Garrison hits a great mid tempo groove with "Hold on to my love" on Tripple Star, i really love the double tracking falsetto towards the fade. If you like a bit of gospel, try Tony Comer & Crosswinds out of Texas with "Don't give up", another mid tempo outing with a great bit of wailing from a girl vocalist, on Vidcom. Back to Memphis again with Dan Douglas and "Somebody's gonna hurt you", however i prefer the more down tempo flip "I'm gonna run me an ad", released on Try me. My fave group

45 RPM
STEREO
GCS - 843208
GCS - 32083216
BETH RIDGE
MUSIC
PUBLISHING
(BMI)
TIME: 4:38
D. HITCH

"ACROSS THE MILES"
(Lee Moss)
LEE MOSS
© 1984 GCS Records
Mfg & Dist. by GCS Records, P.O. Box 1082 Memphis, TN 38174-1082 Made in USA All Rights Reserved

Produced By
Reginald Enright
Arranged By
Lee Moss
Recorded At
GALAXY STUDIOS
Memphis, TN

SWAMP FOX
Music, BMI
Produced by:
John Richards
(U10662)
Executive
Producer:
Joe Simon

8001-B
(1981-C)
Time: 4:22
Recorded at
Studio 'un Sound
From Memphis, Tenn.
LP MOS 5301-S
"LOVING TIME"

"STAY LOVE"
(Tony Joe White)
JOE SIMON
D. HITCH

sound came from the Mighty Passions with a great version of "I'm so lonely", the telephone rapp in the middle is a killer, deep soul at its best on Bridge records out of Oakland, California. If you fancy an old fashioned ballad 60's style, then "Let me be your man" by Nolan Struck is just the ticket, out on J. Vincent's Ace label. Moving up a gear we have Lady Bianca with "Daylight melody" on Magic U records, a mid tempo delight really laid back, untill the last minute when she really lets rip !! Sacto had a very happy bubbly sound called "Headed to the top" out on Margo, very hypnotic after a couple of spins and as you've probably guessed, yet another Memphis release. Check the modern 'electro' sound by Sorokas entitled "Gentle touch", has a fine female lead singer, available on the Sorokas label. Back to the mid tempo groove with David Simmons whoes a cross between Marvin Gaye and Teddy Pendergrass vocally on the Philly Pearl Harbor label with the sensual "Love tonight". There's a bit of earthy Memphis soul from J.J. Daniels called "You've been good to me", produced by willie Mitchell on the O'ona label. Slowing things down to walking pace were the Robert Cray Band who had a fine 1983 slowie called "Got to make a comeback" out on the California based Hightone label. Another deep sound i must mention is "Love me right" by Vernon Garrett on the Glow Hill logo. OK back to the ladies Miss Louistine had a nice double header available "I dont want to love nobody but you" is a great mid tempo groover and the flip is a good version of "Tired of being alone", (but nothing will ever better Al Green's version.) released on the Atlanta based N.W.E. logo. The Barnstorm label which is distributed by N.W.E. records had a fine release by Clinton Harmon produced by Clarence Carter called "Cant help the way i feel about you" a quality slowie, the flip "Lets make a start" is a mid-tempo item, nice in its own right. Clarence Carter recut his "What was i supposed to do" on Big C, again another excellent deep side, some of the lyrics are hot stuff. I'm sure 'Maze' fans will love "I got the feeling" by Jesse James out on Moonlite Hope Music from Moss Beach, California. (Ed: presumably this is the same guy who recorded on the Hollywood based Zea and Zay labels during the 70's). OK lets finish with a fine modern sound "I keep holding on" by Paul Kelly on the Laurence label, although the record is bang up to date, it still has an old fashioned feel to it. (Ed: is this Paul Kelly of "Chills & Fever" 60's fame ?). I'm sure alot of these records will become the collectors items of the future, most are still available from Soul Bowl, so do yourself a favour and pick them up now.....Happy listening, Dave Hitch 2/85

Top Ten LP's of '84

- 1) Bobby Womack "Poet 2" (Beverly Glenn), 2) Shirley Brown "Intimate storm" (Sound Town), 3) Rance Allen Group "Hear my voice" (Myrrh), 4) C.L.Blast "C.L.Blast" (Park Place), 5) J.Blackfoot "City slicker" (Sound Town), 6) Johnnie Taylor "This is my night" (Malaco), 7) Little Milton "Playing for keeps" (Malaco), 8) Womack & Womack "Love wars" (Electra), 9) Denise Lasalle "Right place, Right time" (Malaco), 10) Frankie Lee "The ladies and the babies" (Hightone).



Quite a while ago John Anderson of 'Soul Bowl' predicted that there was a 'new wave' of soul music being produced in the states as a backlash against all the faceless disco and electro sounds being turned out by black America, judging by the above article it looks like he was well informed. Some of the above releases emanate from around the San Francisco area, however most of them were issued in Memphis and Nashville, few if any come from the more established soul cities of America such as New York, Detroit, Los Angeles etc etc, maybe Soul Bowl hasn't been able to obtain any quality soul releases from these towns or perhaps they're still hung up with this electro/rapp thing, lets hope they soon tire of this and start releasing soul music of the quality as produced in the southern soul state of Tennessee.

THE MIGHTY PASSIONS

BR 200
45 RPM
SIDE B

BRIDGE
RECORDS
BAY AREA
Time: 4:12

Overton
Publishing/
Co publisher
See & See

I'M SO LONELY

(Written by Elmer Overton)
Music by: Feltz/Pate of Conjunkshun
© 1984 B&M STUDIO
2004 San Pablo Ave.
Oakland, CA 94612
A DIVISION OF CALIFORNIA WEST

RCA VICTOR
KENNY CARTER
Arranged & Conducted Garry Sherman



RCA VICTOR



47-8970
Kew-Ten-Mus.
Pub. Co. BMI
SPM-9123
2:45

PLUG
SIDE

NOT FOR SALE

Producer:
Paul Robinson

DON'T GO
(Larry Banks-Milton Bennett)

I have been collecting US R.C.A. 'Northern' since 1977 and over the years I've managed to obtain all the 'played' sounds plus many obscure ones, some of which are 'white dancers' others 'Soul' records with a 'northern' touch. I have put together this listing of my own collection, the first part which appears here. I by no means have every R.C.A. 'northern' sound, but I think I have one of the largest collections of it. I want this listing to act as a guide which I hope others will be able to add to and so help me expand my collection further. This first part covers records with their release numbers between 47-8494 and 47-9053. If anyone has records

not listed between these numbers, I'd be pleased to hear from them or alternatively drop a line to Derek and we'll include them as additions next time. As a rule Issues are rarer than demo's, with one or two exceptions which I'll note. Also I've listed the 'northern' side first, with an A marking the 'official' plug side. Has anyone got any R.C.A. picture covers?? I've not got any in my collection, which seems strange for such a large label.

If anyone wants to hear any of the sounds I've listed, pick out 24 (or leave the choice to me) and I'll do a TDK C-60 for £3 - contact Rob Wigley, 41 Birkland ave, Warsop, Mansfield, Notts.....Cheers !!

U.S. R.C.A. NORTHERN SINGLES PART 1 - Nos 47-8494 to 47-9053

- 47-8494 THE LOLLIPOPS "BUSY SIGNAL" (Time 2:13) A / "I WANT YOU BACK AGAIN" (2:08)
Produced by Joe Rene, arranged and conducted by Charlie Fox
- 47-8521 THE SABLES "I'M ON FIRE" (2:38) A / "DARLING" (2:00)
Produced by Teddy Vann, written by Teddy Vann and F. Williams
- 47-8553 CAROLYN COOKE "I DON'T MIND" (2:03) A / "TOM, DICK & HARRY" (2:05)
Produced by BOB FRA PRODS INC, written by J. Jackson and Sid Barnes
- 47-8555 FAVE CRAWFORD "SO MANY LIES" (2:31) / "WHAT HAVE I DONE WRONG" (2:43) A
Produced by Joe Rene, arranged and conducted by Bert Keyes
- 47-8582 MICKEY AND SYLVIA "FROM THE BEGINNING OF TIME" (2:38) / "FALLIN' IN LOVE" (2:31) A
Produced by Joe Rene
- 47-8601 THE PAGEANTS "I'M A VICTIM" (2:38) A / "ARE YOU EVER COMING HOME" (2:35)
Produced by Jim Foglesong
- 47-8619 GLEN YARDBOROUGH "IT'S GONNA BE FINE" (2:09) A / "SHE" (2:26)
Produced by Al Schmitt and Neely Plumb
- 47-8641 ROY HAMILTON "AIN'T IT THE TRUTH" (2:43) / "HEARTACHE" (2:30) A
Produced by Jim Foglesong, arranged and conducted by Bert Keyes
(Great version of the Mary Wells Motown record)
- 47-8704 JEANIE FORTUNE "ONCE MORE WITH FEELING" (2:35) A / "OCCASIONAL TEARS" (2:32)
R.C.A. production. (Dusty Springfield sound-a-like....brill)
- 47-8705 ROY HAMILTON "TORE UP OVER YOU" (2:21) A / "AND I LOVE HER" (2:32)
Prod. by Jim Foglesong, arr & cond by Bert Keyes
- 47-8726 SUZY WALLIS "LITTLE THINGS LIKE THAT" (2:02) / "BE MY MAN" (2:22) A
Prod. by Joe Reisman, arr & cond by Dave Gates
- 47-8743 KING GEORGE "I'M GONNA BE SOMEBODY SOMEDAY" (2:32) A / "DRIVE ON JAMES" (2:)
Prod. by Joyce & Obrecht. Issued on UK. R.C.A. 1573 - Great
- 47-8775 JOE WILLIAMS "LONELY MAN" (2:30) / "I'LL BELONG TO YOU" (2:25) A
Prod. by Clyde Otis - Nice mid tempo collectors item
- 47-8791 KENNY CARTER "I'VE GOT TO FIND HER" (2:30) A / "BODY AND SOUL" (3:12)
Prod. by Paul Robinson, arr by Garry Sherman. (Ed-see Issue 2 for Kenny Carter discog.)
- 47-8794 THE GEMINIS "NO MORE TOMMORROW" (2:25) / "GET IT ON HOME" (2:45) A
Prod. by Paul Robinson, arr & cond by Garry Sherman
- 47-8810 LORRAINE CHANDLER "WHAT CAN I DO" (2:38) A / "TELL ME YOUR MINE" (2:17)
Pied Piper Production. Arr by Mike Terry, written by Ashford-Terry.
First issued on Giant - Double sided Detroit.
- 47-8813 ROY HAMILTON "SHE'S GOT A HEART" (2:18) / "THE IMPOSSIBLE DREAM" (2:46) A
Prod. by Jim Foglesong, arr & cond by Sammy Lowe
- 47-8832 THE BOBBETTES "HAVING FUN" (2:20) / "I'VE GOT TO FACE THE WORLD" (2:25) A
Prod. by Webb & Height, arr & cond by Jimmy Tyrell. Written by Donald Height
Issued in May 1966 - Good double sider.
- 47-8841 KENNY CARTER "I'VE GOT TO GET MYSELF TOGETHER" (2:37) / "SHOWDOWN" (2:30) A
Prod. by Paul Robinson, arr & cond by Garry Sherman
- 47-8859 RUTH LEWIS "THAT SPECIAL WAY" (2:17) / "HURTING EACH OTHER" (2:49) A
Prod. by Geld & Udell, arr & cond by Garry Sherman

RCA VICTOR
SUSAN BARRETT
Arranged and Conducted by Garry Sherman

RCA VICTOR
SHARON SCOTT
Arranged and Conducted by Herbie Williams

RCA VICTOR
PERCY WIGGINS

13

47-8888
Golds-Udell
Music Corp.,
ASCAP
TPKM-3493
2:48

PLUG
SIDE

NOT FOR SALE
Producer:
Paul Robinson

47-8907
Ardith Music
Millbridge Mus.
Inc., BMI
(TPKM-8428)
2:13

PLUG
SIDE

NOT FOR SALE
Producer:
A. Pied Piper
Production

47-8915
Champion
Music Corp.,
BMI
TPKM-0976
2:42

45
RPM
NOT FOR SALE

A GRAIN OF SAND
(P. Udell-G. Gold)

COULD IT BE YOU
(J. Ashford-J. E. Hunter)

IT DIDN'T TAKE MUCH
(For Me To Fall in Love)
(Sam Huff)

- 47-8863 SUZY WALLIS "TELL HIM" (2:25) A / "A TIME FOR US" (2:17)
Prod. by Joe Reisman, arr & cond by Dave Gates - (Ed. "TH" - nice mid tempo dancer)
- 47-8865 THE GEMINIS "YOU PUT A HURTING ON ME" (2:28) / "A FRIEND OF MINE" (2:42) A
Prod. by Paul Robinson, arr & cond by Garry Sherman. B side written by Ashford-Simpson-
- 47-8888 SUSAN BARRETT "A GRAIN OF SAND" (2:48) A / "SHE GETS EVERYTHING" (2:20) Jo Armstead
Prod. by Paul Robinson, arr & cond by Garry Sherman. (On the 'Jumping at the go-go' LP,
Richard Searling said there are 3 releases by Susan Barrett on this label - has anyone got
the other? Great unknown!)
- 47-8893 PAUL ANKA "I CAN'T HELP LOVING YOU" (2:38) A / "I CAN'T GET ALONG" (2:45)
Prod & arr by Charles Calello
- 47-8903 PEGGY MARCH "HE'S BACK AGAIN" (2:45) / "RUNNING SCARED" (1:58) A
Prod. by Danny Davis, arr & cond by Billy Mure
- 47-8907 SHARON SCOTT "COULD IT BE YOU" (2:13) A / "I'D LIKE TO KNOW" (2:30)
Pied Piper Production, arr & cond by Herbie Williams, written by Jack Ashford & Ivory Joe
Hunter - Classic double sider
- 47-8913 STEVE COLT + 45's "JUST A LITTLE BIT OF SOUL" (2:23) A / "SO FAR AWAY" (2:35)
Prod by Paul Robinson, arr & cond by Bob Halley. (This record gave the title to a UK compil-
ation album issued in 1972.)
- 47-8915 PERCY WIGGINS "IT DIDN'T TAKE MUCH" (2:42) A / "THE WORK OF A WOMAN" (2:21)
Prod by Jerry Crutchfield. Rare on demo. Classic Wigan sound.
- 47-8919 DEAN COURTNEY "WE HAVE A GOOD THING" (2:30) A / "MY SOUL CONCERTO" (2:48)
Prod by Flemming & Mack, arr & cond by James Wisner
- 47-8938 TONY MASON "BRING THE COUNTRY TO THE CITY" (2:29) A / "LOVELY WEEKEND" (2:50)
Prod by George Kerr, arr & cond by Richard Tee
- 47-8947 WILLIE KENDRICK "YOU CAN'T BYPASS LOVE" (2:26) A / "GIVE ME LOTS OF LOVIN'" (2:13)
Pied Piper Production, arr & cond by Joe Hunter, written by Scott-Ashford-Terry. (Ed. "YUBL" orig-
inally done by The Hesitations on Kapp(?), "GMLOL" superior version of Freddie Butler's Kapp LP
track that was played about 4-5 years ago)
- 47-8960 ROY HAMILTON "CRACKING UP OVER YOU" (2:17) A / "WALK HAND IN HAND" (2:33)
Prod by Jim Foglesong, arr & cond by Roy Glover. Rare on demo
- 47-8970 KENNY CARTER "DON'T GO" (2:46) A / "HOW CAN YOU SAY GOODBYE" (3:17)
Prod by Paul Robinson, arr & cond by Garry Sherman
- 47-8980 LORRAINE CHANDLER "I CAN'T HOLD ON" (2:22) / "SHE DON'T WANT TO" (2:14) A
Pied Piper Productions, arr by Herbie Williams, written by Jack Ashford, Mike Terry, Monette &
Lewis. - Ideal Northern dancer!
- 47-8983 THE BOBETTES "HAPPY GO LUCKY ME" (2:26) / "IT'S ALL OVER" (3:03) A
Prod by Webb & Height, arr & cond by Horace Ott. (later re-issued in 1975 on Mayhew with
'modern' re-vamped production.)
- 47-8985 AZIE MORTIMER "LITTLE MISS EVERYTHING" (2:45) A / "THE BEST YEARS" (2:39)
Prod by Jimmy Wisner for Moraz Productions - Nice record
- 47-8994 THE METRO'S "SWEETEST ONE" (2:20) A / "TIME CHANGES THINGS" (2:39)
Pied Piper Production, arr & cond by Joe Hunter - Magic Detroit
- 47-9009 THE EXTREEMS "HIDE THE MOON" (2:35) / "S.O.S." (2:14) A
Prod by Felton Jarvis. (Fast group sound)
- 47-9016 THE CELESTRALS "CHAIN REACTION" (2:32) / "KEEP YOUR HANDS OFF MY BABY" (2:37) A
Prod by Don-cl Productions, written, arr & cond by Robert L. Martin
- 47-9034 THE BARONS "SINCE YOUR GONE" (2:07) A / "MY SMILE IS BIGGER" (2:47)
Prod by Jimmy Jenner. (One of the best R.C.A. No thern sounds!)
- 47-9040 BOBBY BELL "DON'T COME BACK TO ME" (1:55) A / "DROP ME A LINE" (2:16)
R.C.A. production, arr & cond by Jimmy Wisner. (Ed. "DCBTM" - storming dancer)
- 47-9041 DENNY BELLINE "OUTSIDE THE CITY" (2:31) / "GREY CITY DAY" (2:13) A
Prod by Andy Wiswell, arr & cond by Claus Ogerman. (Male vocal version of Willows MGM sound)

47-9047 RAY PAIGE "AIN'T NO SOUL" (2:04) / "DON'T STOP NOW" (2:54) A
Prod by Bob Cullen, arr & cond by Jimmy Wisner

47-9048 BARBARA COOPER "WHAT'S ONE MORE TEAR" (2:13) / "THE PLAYGROUND" (3:00) A
Prod by Danny Davis, arr & cond by Walter Raim. Issued Dec 5th 1966.

Also issued on Red Canadian R.C.A. without "One more tear" on B side.

47-9049 DEAN COURTNEY "I'LL ALWAYS NEED YOU" (2:16) / "TAMMY" (2:20) A
Prod by Mack & Fleming, arr & cond by Jimmy Wisner. Written by Len Barry & Leon Huff-
far superior to Len Barry's version

47-9053 MARTI SHANNON "THERE'S LOVING TO DO" (2:44) A / "ON YOUR WAY" (2:21)
Prod by Bob Cullen, arr & cond by Jimmy Wisner, written by "Here comes summer" man
Jerry Keller. *stomper*

All producer/arranger/conductor credits relate to the 'northern' side, generally speaking the
flip side has the same credits. Also when a release date is mentioned, it's taken from a
stamped demo and only meant as a guideline.

EBONY MEMORIES

By Neil
Jackson

45 RPM

GOLDIE & THE GINGERBREADS "WALKING IN DIFFERENT CIRCLES" ATCO

45-6475

ATCO

RECORDS



VOCAL

67C-111992-PL

PLUG SIDE

45-6475
Pub. Helios,
S.M.I.
Time: 2:30

From the massive vaults of the Atlantic subsidiary 'Atco', comes
this somewhat obscure dancer. The intro is very short with a
heavy influence on the guitar and slow drum beat. Goldie's
infectious female vocals are complemented by the superb girlie
backing from the Gingerbreads. Almost as soon as the vocals
begin, the record forms a crescendo followed by the chorus and
then another crescendo making this quite a good hand-clapper
as well as a good mid-tempo dancer. Has the feel of a late 60's
or early 70's recording

WALKING IN DIFFERENT CIRCLES

(Scott English - Larry Weiss)
GOLDIE & THE GINGERBREADS
Prod. & Arr. by Alan Lorber
for Starbuck Music, Inc.

LITTLE BEAVER "LISTEN TO MY HEARTBEAT"

CAT C-2006

This is the 'b' side to "We three", a mediocre instrumental. "LTMH"
though is a superb 70' stomper with excellent lyrics by the one and
only Milton Wright. As far as I know this is also quite obscure, as I've never heard it being
played anywhere. The stomping trumpet introduction leads into a nice rhythmic drum beat which
never lets up throughout the whole of the record. Little Beaver's excellent vocals charge along
in time with the record, this guy's so busy keeping up with the beat, that he hasn't time to
breathe. A very infectious record which sounds 'fresher' every time you play it. I have no idea
of its worth, as I got it in a soul pack, it probably fetches around £2-3. Well worth it!

THE SOFTONES "THAT'S WHAT LOVE CAN DO"

H&L 4697



A great 70's up-tempo dancer with lots of energy and vigour. The
intro of strings and pounding drums are an excellent lead up
to the vocals which are a real treat. The lead singer explains
how, for the love of his woman, his life has changed so much
and like the title says, 'That's what love can do! The laid back
but never the less competent back up vocals chip in here and
there and bring the whole record together. A very desirable
1978 production, which I will hazard a guess at, costs about £3.

THE NATURAL FOUR "THE SITUATION NEEDS NO EXPLANATION" ABC 15842

So far only 2 other of their releases have gained much airplay -
"The devil made me do it" and "You did this for me". But I'm sure if
this was played, it would follow them into the halls of fame. It starts
off with a superb blast of trumpets, then in comes the raucous voice of the lead singer who
pours his heart out, explaining to his beloved that he knows, she wants him out of the way
because she's found another guy. A superb mid sixties dancer with unbelievable lyrics. At £2 an
issue, it's a must for all soul collectors.

THE ENTERTAINERS "LOVE IN MY HEART" SYMBOL SY-212

This is a quality dancer which is tailor made for the dance
floor (pardon the cliché). Although quite obscure it has
recently gained some exposure at the Bankhall Miners Club in
Burnley. It's a mid-tempo item which starts off with a very
catchy intro, combining a steady drum beat with a small

SYMBOL

DJ COPY

NOT FOR SALE

Scattered
Music-100.
Arrange by:
J.J. Jackson

PLUG SIDE
Record No.
SY-212
(667228)
Time 2:30

contingent of brass. The perfectly executed lead vocals are constantly supported by the frequent chantings of the male back up vocals. Overall, a superb sixties sound which i would recommend to anyone! Value-probably around a fiver.

(Ed: The intro to this record reminds me of the intro to the Motown dance classic "I'll always love you" by The Isley Bros. The Symbol label is also famous for its release of The Poets "She blew a good thing" (also released on UK.London)

LOVE IN MY HEART
(Ronnie Lewis/Henry Murray JR)
THE ENTERTAINERS
A JAGGER, JACKSON, BARNES
Production

VENUE REPORTS * VENUE REPORTS * VENUE REPORTS * VENUE REPORTS * VENUE REPORTS * VENUE REPORTS

WARRINGTON PARR HALL-14th DEC'84. Arrived in the town armed with a map of the city centre, you see I'm one of those smart arses who prior to going to a town for the first time, photocopy the area of the town's street map, where the venue is situated (saves alot of hassle-check your local Central Library for street maps), problem was, my map didn't indicate One-Way streets. Bloody annoying isn't it, when you want to turn right at the lights and you have to turn left. Anyway after wandering around the system for about half an hour, we gets to the Parr Hall to find a queue (a good sign or is it ?-it either means there's alot of people eager to get in or the cashier's very slow at collecting everybodys hard earned. I'm afraid it was the latter case, we didn't get in till 1am (a wait of over half an hour.) The hall with its high domed ceiling and balcony was roughly the size of that long gone (and much missed by some) gambling club in Wigan. The high stage accommodated the record decks with single rows of chairs down the 2 sides and more seating at the other end of the hall, facing the decks.

Parallel to this room, but separated by a dividing corridor was a smaller carpeted well lit room which contained all the record dealers/collectors/non-dancers/OAP's etc. Several people i spoke to were well pleased with the venue and commented that collectors could gossip away all night long about records in this smaller room, without having to shout above the sound of the records (which i must add, were still easily audible) or with the aid of a torch to look at the records. Steve Croft the organizer (and leader of the After Dark Soulclub) must have been pleased with the exceptionally high attendance and it was either good luck or good management on his part, that there wasn't another all nighter on, anywhere in the country on that same night or indeed on the following night. DJ's on the night were Roger Banks, Adam, Darren, Steve Croft, Pat Brady, Guy Hennigan & George Sharp. Whilst the advertising claimed to be 60's biased, a few people moaned to me about the number of modern items played, still can't please everybody, all in all a good night in a decent venue which has a forward thinking music policy, the accent being on new items, be it 60's or modern, in fact i heard few oldies. The towns easily accessible as its just off the junction of the M6 and M62 motorways.

BURNLEY BANKHALL MINERS 26th DEC. The all-dayer had 2 rooms, the larger one housing the 60's fans and the smaller room accommodating the modern contingent. The best of both worlds. Sam, Arthur Fenn, Richard Searling and myself DJ'd in the modern room, i filled in an hour in the evening between Arthur Fenn and Searling, whilst Richard did a spot in the 60's room. Yours truly hopefully kept the modern fans happy with a 'modern oldies' spot (if you know what i mean), well how can i be expected to keep up with the 3 above mentioned DJ's with regard to playing upfront modern sounds. Cant remember much of the music played (too much amber liquid), Love Committee "Cheaters never win" (Arthur), Bobby Womack "Tell me why", Curtis Hairston "All night long" (Sam), Randy Brown "In the mood" (LP track ?), Patti Labelle " ? " (LP track) (Searling Pennye Ford "Change your wicked ways", Dennis Edwards "Thought i could handle it", Jeffrey Osbourne "Plane love", Jennifer Holliday "Heartstrings", Alicia Myers "Say, Say" (yours truly.)

Whilst the attendance in this room was smaller than that in the main room, the crowd were just as enthusiastic and appreciative about the music. DJ's on in the main room whilst we were there were-Dave Fergusson who did a well appreciated spot spinning such discs as Don Varner "Tearstained face" (Quinvy), Johnny Hampton "Not my girl" (Doty) & Virginia Blakely "Let nobody love you" (Mojo), Geoff Buckley played Utopias "Dreamworld" (Lasalle) and Kenny Bernard "Pity my feet" (UK.CBS), Pat Allen finished off the night with sounds like Little Johnny Hamilton "Oh how i love you" (Dore) and The Delettes "Look at me now" (Bluerock). I'm told that the well known Rochdale collector Dave Simpson (aka 'Trout') did a good spot in afternoon, Dave told me that when it was announced that he was to DJ at the all-dayer there was a 'rush' on rotten eggs and tomatoes in the East Lancs area, infact when we got there in the early evening they were still sweeping off all the rotting debris from the stage and decks !! One of the best attended all-dayers we've been to in a long time and as a bonus the the music policy in the main room was much more varied, than on previous visits to this club.

TAPE SWOPS

The following collectors are all 'ready willing and able' to swap tapes with other interested collectors -

Dave Hitch, 107 Westbrook ave, Aldridge, Walsall, West Mids, WS9 0BZ (musical preferences - 70's 80's, LP's, Deep, Ballads, new releases - not northern). Gis Southworth, 208 Inkerman st, Preston, Lancs, PR2 2HN (60's dancers/obscurities). Ivan Ward, 88 Westmorland st, Carlisle, Cumbria, CA2 5JF (Detroit, D-Town, Wheelsville, Northern, 60's). Graham Anthony, 103 Buxton Rd, Chaddesden, Derby, DE24 4JN (Oldies, 60's newies, Disco, Southern, Funk, Stax, 50's, Doo-Wop, Blues, R'n'B).

Do you want your name to be printed in Issue 5's list of tape swopers ?

AD RATES

£12 for full page, £6 for half page, £3 for quarter page, £1-50 for eighth page. Record sales/wants 10p per record, name & address free..

16 THE HISTORY OF FANZINES-PART 4

Part 4 of the history of soul fanzines covers many of the mags released during the late 60's to early 70's period, we start with the mention of the mags produced by a wide variety of U.S. label Appreciation society's, its fairly obvious from the name of the society which U.S. labels they appreciated - Soul Messenger (Uptight 'n' Outasight) issued by the Atlantic Appreciation Society, edited by Janet Martin, 40 page newsheet which covered rock/pop/soul releases by Atlantic/Stax artists, ran at least 9 issues from July 1967 to June 1970.

Chess Full of Goodies - published by the Chess/Checker App. society, ran to at least 8 issues from early '67 to early '68. Fame/Goldwax App. society mag was later renamed Soul Survey it was organised by Dave McCleer who released 4 issues sometime in the mid 60's. The Bell App. society released 2 issues (though there's thought to be at least 3 issues) of their mag Bell View in 1969, it was edited by Gloria (surname unknown) and contained articles on James Carr and Betty Harris. This is Sue was produced by the Sue App. society (surprise, surprise) and covered the U.K. Sue label which at the time had the rights to the Duke/Peacock catalogue. The unknown editor lived in Walthamstow, London, its not known how many issues were released or when they were released, however one of the issues was dated July '68. Deep Soul App. society newsletter was edited by the club president Terry Cooper and although the mag surfaced around the same time that Dave Godin launched his UK. Deep Soul label, it covered other artists and labels as well, issue 1 was released in 1970 - no other info available (n.o.i.a.)

Soul to Inspect covered the Duke/Peacock labels, edited by Keith Lax, released 1969, thought to be at least 5 issues. Dave Godin who's had his hand in as many magazines as he's had record labels edited at least 3 copies of R'n'B Heatwave during the 60's (n.o.i.a.), he also edited another 60's mag entitled Hitsville USA (n.o.i.a.) as well as editing Rhythm & Soul USA which was a professionally printed mag that was sold on newsagents bookstands, at least 4 issues were printed during April - July '66, Irma Thomas, Bessie Banks, James Brown and Solomon Burke were the cover artists. Rhythm & Blues Gazzette was edited by the guy who ran the Record Collectors Club from Petersfield, Hants, his name's not known. 5 issues were produced during June '63 to Jan '64. This was the first mag in the UK devoted to R'n'B/Soul music, it covered everything from Howling Wolf to Marvin Gaye. Issue 2 out July '63 contained a Jimmy McCracklin discography.

Soul Beat had 2 editors over a period of time, the first 4 issues were prepared by Pete Wingfield who was followed by Mick Brown for issues 4 to 11. It started in 1964 and ran till early 1967, issue 4 out 1965 had a Buddy Guy discog and an Isley Bros. interview. Whilst under Mick Brown's supervision the mag was re-named New Soul Beat. During the late 60's early 70's period Roy Simmonds of Wembley edited 2 mags, the first which he co-edited with Pete Burns was called Earshot and had an open minded policy on black music, 3 issues were released during June - Nov 69. his second mag was designed to alphabetically list all the LP's issued by R'n'B/Soul artists in the states, this mag was entitled Raunchy and released 6 issues between Sept 71 and March 72 by which time only artists with the surnames A - M had been covered, the mag then changed its name to Solid & Raunchy which whilst still being LP slanted, featured many articles on R'n'B/Soul/Blues articles, S & R ran for 13 issues between late 72 to mid 74. Roy recently edited the booklet which featured the full discography and life history of King Curtis. Tony Cummings edited at least 4 issues of Soul Music Monthly during 1967, issue 1 contained a Bobby Lewis interview/discog, a Ruth McFadden discog and articles on the Astors and Capitols, issue 2 came out in February and as well as having an Isley Bros. discog, it printed articles on Robert Parker, Edwin Starr and Solomon Burke, the fourth issue which came out in April had discogs of both Jnr Walker & the All-stars and the Flamingoes, also had a piece on Deon Jackson. Tony also edited at least 4 copies of another 60's released mag which was called Soul (n.o.i.a.) Tony went on to write many articles for a variety of Soul mags throughout the 70's, infact he wrote the 70's released book "The strange world of Northern Soul" (has anybody got a copy of this for sale?). John Philibent released at least 5 issues of his mag The Organisation during the mid 60's, it was dedicated to well known organists such as Booker T, Billy Preston etc. Between February 64 and January 66 Mick Vernon published 24 copies of his mag R & B Monthly, Tony Bourke who supplied much of the info contained in this article described it as "Without doubt the finest of the early mags". Infact Tony edited his own mag during the mid 70's, it was titled Soul Sounds and in it he attempted to alphabetically catalogue every R'n'B/Soul record ever issued in the states (known in the trade as a bloody mammoth job), as Tony said recently in a letter "If you're going to give yourself a headache, why bother with half measures!" It ran for 16 issues between early 74 and late 75, by which time he'd only covered A to G. R & B Scene was an early 60's glossy mag edited by Roger Eagle of Manchester, thought to have been at least 7 issues. Bim Bam Boom was edited by Astral Weeks of Derby, he/she released at least 11 copies of this R'n'B/Doo-Wop based mag. Fred Benson of Scunthorpe issued 6 copies of his mag Coast to Coast Soul during 1971. Oh, by the way I'd previously written that Soul Symbol ran to only 8 issues, however i was recently told that a 9th issue was released, the problem was that only a few were released and these were photocopies.

What article on fanzines would be complete with out the mention of that highly respected mag Hot Buttered Soul, as I've stated in previous issues of Shades of Soul, this mag was edited by Chris Savoury who released around 50 issues throughout the mid 70's, heres a brief

rundown of some of the issues (many of them loaned to me by Dave Fergusson of Burnley), issue 18 out May 73 - contained a Lost-Nite listing, a discog of Ollie & the Nightingales and a piece on Paul Kelly, iss. 22 out Sept 73 had a Vent and Sew City listings, iss. 23 out Oct 73 had a Mayfield and Backbeat label listing (which i reprinted in iss 1 of Shades of Soul) and a Cash McCall discog, iss. 24 out Nov 73 featured a Deesu/Music Merchant/Top & Bottom label listing and a discog of Eldridge Holmes, iss. 25 out Dec 73 included listings of the Giant (Chicago)/Groove City/Abet labels and a Lee Dorsey discography, iss. 26 out Jan 74 included listings of the following labels - Gospel Truth/Rampage/Getto/Lovelite and an article on the Detroit Emeralds, iss. 27 which came out in February 74 contained listings of the Glori (New Jersey gospel label)/Arch/Drew & Solid Hit labels as well as an interview with Eugene Record, iss. 29 had listings of the Golden world/Magic City & Yew labels, iss. 30 had listings of Triple B/Mikim/Sepia labels, iss. 31 featured an Enchanters discog and a listing of the Sport label, iss. 32 had discogs of both the Whatnauts and the Debonaires (not the Detroit group who recorded on G. World & Solid Hit), iss. 39 which was released in Aug 75 contained listings of the extensive Argo and Cadet labels, a discog of Willie Hobbs plus an article on the Emotions, iss. 40 out Sept 75 continued with the Argo and Cadet listings and started with the Okeh label listing, it also included the Emotions discog, iss. 43 was still carrying the Okeh label listing, so i assume that issues 41 and 42 also printed sections of this massive Chicago label, also contained in this issue which was released in January 76 was an interview with Billy Butler and a listing of the All Platignum label. If i get any more info on the contents of H.B.S. issues or for that matter any soul mags/fanzines not already mentioned in this or the 2 previous articles on fanzines, i will print it in the next issue of Shades of Soul. Heres a couple of one-liners about mags which i know little about - North of Watford, northern club scene mag from about 2-3 years ago, Disco Soul ??, Soul Shop Magazine from Gloucester, R & K edited by Pete Smart of Surrey, USA Black Stars mag 6 copies from 1972 to 74. To be continued, next issue will contain info on mags released by artist's fan clubs, Motown orientated mags and foriegn soul mags. Much of the above info supplied by Colin Dilnot (Merseyside), John Clarke (London), Ray Gillen (Portsmouth), Tony Bourke (Essex) & Stu Petrie (Hull). Have you any soul based fanzines for sale, if so send details to editorial address, I may want to buy them.

SUNDANCE RECORDS

Written by Derek Pearson,
Text supplied by David Elfanbaum.

Sundance Records was founded by Sam Kazery in 1979 due to his deep desire to give Mississippi artists and writers a forum to present their talents. Sam feels that the music industry in America is so strongly focused on the 'music centers' of New York, Los Angeles and Nashville, that many talented and deserving people who live in outlying areas go unnoticed and unpromoted. Sam wanted to give these artists an opportunity to express themselves and gain recognition. Sam gained 'hands on' experience in the music business during his 4 years promoting concerts in Mississippi. In 1976 the Jackson area was a cold market, many concerts were announced and cancelled at the last moment. Sam saw a need and in 1977 founded K & K Productions with Lee King, to bring consistant and dependable concerts to the area. Through the use of clever commercials, sound business practices and the idea that Mississippi deserves first class entertainment, K & K managed to become as well known to Jacksonians as many of the top stars it presented. Sam took that same desire to serve the needs of Mississippians and founded Sundance Records in 1979. The labels first release was "You taught me how to love"/"The end of the world" by Tommy Tate, the record sparked international interest and brought Tommy to the ears of a whole new audience. "Crescent City, U.S.A.", Sundance's next release was named the official song of New Orleans. The 'A' side contains a vocal version with an instrumental version on the flip. Allen Toussaint and other New Orleans artists added tracks to the '45' which was released in a four colour limited edition. (Ed: my copy's in a picture cover, with an ariel view of the New Orleans sky line on the front and the song lyrics on the rear cover.) "What gives you the right"/"If i gave you my heart" is Sundance's latest release. It has generated international interest, Pat Brady called it "a gem of a double-sider" in his column in the U.K. magazine 'Echoes'. Sundance's artistic foundation rests on the versatile talents of James 'Deak' Johnson and Tommy Tate. Deak helped to create the 'Miami Sound' as a studio musician in the 70's with T.K. Production in Miami. He backed artists such as Benny Latimore, Timmy Thomas, Betty Wright, Gwen & George McRae and many others. Outside the studio he shared the stage behing such acts as Marvin Gaye, Tavares and Melba Moore. Deak took the knowledge gained in his years as a studio musician and applied them to production and engineering. Through his countless hours in Sundance's own studio and his experience at studios such as Criteria, Ardent and Sea-Saint, he developed a unique production talent which he has applied to all styles of music. Tommy and Deak seemed fated to come together, they met over a fence as neighbours in Jackson. They joined together with Sam to bring international attention to Mississippi talent. Sam's marketing genius combined with Tommy's roots in the sixties and early seventies and Deak's feel for the eighties has produced an unbeatable combination; a real southern blend.

TOMMY TATE

The contributions the southern part of the United States has made to the music world have been recognised recently with the international acclaim of such stars as Dorothy Moore, Anita Ward and the late Z.Z. Hill. This widespread recognition has put Jackson, Mississippi in the spotlight. There is no one who should share in that spotlight more than Tommy Tate.

Tommy's latest single "What gives you the right"/"If I gave you my heart" on Sundance Records was recorded at studios in Jackson, Mississippi, the home of both Tommy Tate and Sundance Records. This release is the first nationally directed single selected from a catalogue of over one hundred songs that Tommy has written over the past five years.

Tommy was born in Homestead, Florida on September 29, 1945. He moved to Mississippi in early childhood. In 7th grade, as an aspiring drummer and member of his church choir Tommy began to realize that music was going to become more than just a hobby. He developed his musical abilities through his youth and made his first recording "Whats the matter"/"Ordinarily" at age 17 with ABC/Paramount Records. After that first release, Tommy joined the Jackson Sound Group, working and collaborating with such figures as Bob McRee, Billy Sherrille and Clifton Thomas. In 1968 Tommy had his first big release "Lovers Reward" on Okeh Records, a subsidiary of Columbia. Over the next two years he produced several local releases including "Don't play the role"/"Handy Andy", "Let us be heard" and "Stand by me", but in Tommy's opinion, "I really got into records when I became part of the Stax Organization in 1971, every other day I was allowed to be in the presence of Issac Hayes which was really an honour.. I became really close with all these talented people.. I learned more there than anywhere else in my career..". In 1973 Tommy gained national recognition for his gold record "The school of life". After leaving Stax, he went onto producing national radio and television commercials and collaborated with music industry giants such as Issac Hayes and Frederick Knight. Tommy recorded two albums during this period, the first was "I'm satisfied" on KoKo Records, although it was never released, 25,000 copies were pressed and distributed. The other album "Hold on" was released in Japan by Malaco Records. Tommy has had many of his songs recorded by other artists... Johnny Taylor recorded "Keep on dancing", The Soul Children recorded "Can't give up a good thing" which was co-written with Joe Shamwell. Other songs include "Theres no doubt about it" which was on Anita Ward's 'Ring my bell' LP, "Bottom line women" recorded by the Dramatics and "Listen to the children" and "I don't know" both recorded by the Controllers.

For all his accomplishments, Tommy said that "the most exciting thing that happened to me on a real level was playing with Luther Ingram and Harold Melvin & the Blue Notes featuring Teddy Pendegras at the Apollo Theatre. Tommy is constantly looking forward to new challenges "I feel like I understand the music of yesterday and today and I like to think that I understand the music of tomorrow". His music defies classification, but the message is universal. When asked what his music is about Tommy explains "Love-not that one on one kind of love-man and woman-but love for humanity. People need to accept each other for whatever and whomever they are, I guess its basically respect."

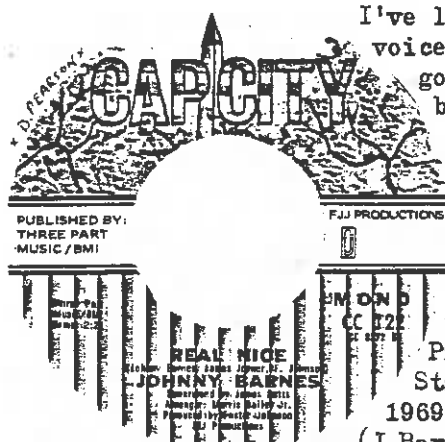
Sundance provides its recording studio, 'Magic Music' to local talent as a music laboratory where they may experiment and develop themselves creatively without the financial pressures they'd face in a 'commercial' studio. "Linger a little longer", a song developed in Magic Music has been released on Denise Lasalle's latest album on Malaco Records. Deak and Tommy work daily with local songwriters, singers and musicians to help them develop their ideas and skills. Sundance will release singles in the near future selected from tracks that are currently being recorded and produced by Tommy and Deak on artists such as Marvin Bradley, Catherine Marshall and the band 'Seville', all making their debut into the recording industry on the Sundance label. Sundance Records are firmly committed to promoting deserving Mississippi talent on an international level.

* I would sincerley like to thank David Elfanbaum at Sundance Records for providing all the above mentioned information and for giving me the opportunity to review an advance tape of six song demos recently recorded at their eight track 'laboratory', Magic Music.

"Some girl in the night" written by David Elfanbaum and James Johnson. Sung by Tommy Tate By the sounds of it Tommy's had enough of his unfaithfull girlie, "I go to sleep in my empty bed, wake up to your excuses and I'm still misled" and decides to look for "Some girl in the night whoes calling his name", fine vocals from Tommy over a shuffling beat with pucked guitars and handclaps, a reasonable song if not particularly outstanding, possibly too long at 7 mins, spoilt by the guitar solo towards the end. "Its just a cycle" written by Jacob Preston, Tommy Tate & James Johnson, sung by Tommy Tate: over a twanging guitar and set at a slow-mid tempo beat Tommy tells us about "the game of love" again fine vocals, approx time 3 mins, much better than above song. "Let me be gentle" written by Hody Porterfield, Tommy Tate & James Johnson, sung by Tommy Tate and Catherine Marshall: amidst swirling strings and a steady drum beat comes Tommy's deep voice telling us that he wants to be "Gentle with his lady tonight", this lady can sing, her powerfull voice always on the edge of letting rip, the sparse backing promotes both their voices to the foreground, late night listening, this is neat, more please. "Its alright" written by David Elfanbaum & James Johnson, sung by Catherine Marshall: over a steady solid handclapping dance beat, her voice swoops across the ranges telling us that theres nothing her man can do to stop her loving him, anything he does, thats alright, We'll be hearing more from lady in the furure. "Whats your name" written by Marvin Bradley & James Johnson...cont pg 22

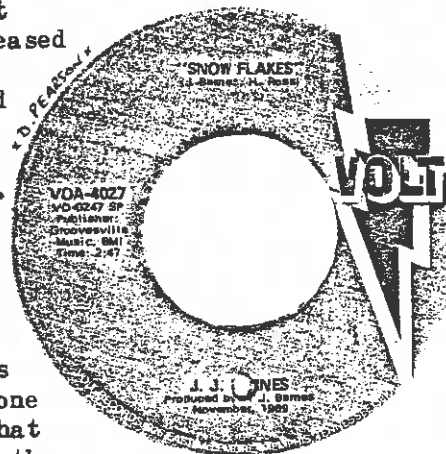
1003 ,a record which im still trying to get my hands on (hint,hint.) The follow up release was "Now that i got you back"(written by JJ -D.Davis-K.Burbeck)which resulted in a small chart hit late '67. Whilst "Sweet Sherry" was recorded at Groovesville, contrary to popular belief it was never released on the label.To the best of my knowledge ,the song whilst having been bootlegged many times for the northern scene , has never had a legitimate release in the states on a single.(Its first ever legit. '45'release was on UK.Contempo 2048). JJ then recorded one record with the 'Holidays' as lead singer,(the group previously been led by Edwin Star) it was entitled "Easy Living" (M.Davis-D.Davis),the flip side was "Ive lost you"(Ed- im also after a copy of this disc). "Easy Living" was released in the UK. on Stax 130 (billed as JJ.Barnes) as the flip to "Baby please come back home" in 1969.During 1968 Don Davis and Lebaron Taylor parted company and JJdecided to stay with Lebaron's Revillot records rather than with Don's Groovesville set up.Between 1968-69 JJ had 4 releases on the label the first being "Now she's gone/ Hold on to it"(RV216), JJ wrote and helped to produce both sides,the familiar names of Sonny Sanders and Dale Warren were credited as arrangers on both sides.RV-218 "Sad days a coming (J.Barnes) / I'll keep coming back" (C.Hatcher) was his next release,his 3rd outing was the northern classic "Our love is in the pocket" (originally recorded by Darrel Banks),the flip being an instrumental "all the goodies are gone".His final release was "So called friends" backed by an instrumental from the Lebaron strings entitled "Now she's gone".(RV-225)

A record which was released sometime during the late '60's,which many claim is by JJ.Barnes was "Real Nice (Johnny Barnes-James Joynor-F.Johnson) / It must be love" (Johnny Barnes-Foster Johnson)on Cap City CC 122 under the name of Johnny Barnes.



I've listened to this record several times and the singers voice doesn't sound much like JJ's voice to me,maybei'm going deaf...anyway i'll put a question mark against it being a 'confirmed' JJ disc.In 1969 Lebaron went to Buddah and issued "Evidence"(BDA-120),as he owned the 'Revillot' masters he issued "I'll keep coming back"as the flip side,it previously had been released on Revillot 218.

Meanwhile Don Davis had taken his Groovesville Productions to Volt, the Stax subsidiary and in Nov. 1969 issued "Snowflakes"



(J.Barnes-H.Ross) / "Got to

get rid of you" (J.Barnes-G.Payne-D.Jordan),the producer on both sides was JJ.As Don owned all the 'Groovesville masters',he persuaded Volt to issue a 10 track compilation LP of old Groovesville recordings entitled "Rare Stamps" in 1969,with 5 tracks by JJ on one side (Baby please come back home,Chains of love,Now that i got you back,Easy living and Sweet sherry) and 5 by the much respected Steve Mancha on the reverse side,(the LP was put out in the UK on Stax.) After splitting up with Don Davis,JJ spent some time in the wilderness before deciding to join up with friend and manager*to form their own record company.

They started with the Leo label and JJ released one record "Soul emotions" / "Would'nt it be a pleasure" under the name of Jay Rhythm,their next attempt was with the Magic Touch label,based at 418, Lake street, Maywood, Illinois 60153 with a disc entitled "Cloudy Days" / "To an early grave", both sides penned by Barnes and Ross. Neither of the releases set the world on fire and the company folded in 1970. As all you readers will have remembered,one of the co-writers on JJ's Volt outing "Got to get rid of you", was a man by the name of D.Jordan., and it was through this association, that in 1973 Dave Jordan (who had written 8 songs with Patrick Adams) asked JJ if he would like to record them on an album for the New York based Perception records, (165,West 46th st, New York City 10036) entitled "Born Again". This was JJ's first ever solo LP and it contained 9 tracks - "Can't see me leaving you" (Time 3.35), "Time is love" (3.30), "Your just a living doll" (4.35), "Wishfull thinking" (4.40), "You owe it to yourself pt,1" (5.25), "YOITY pt.2" (3.00), "No ifs and or buts" (3.40), "I just make believe i'm touching you" (3.45), the ninth track "Good men dont grow on trees"(3.20) was written by JJ, Dave Jordan and J.Thorpe. Only one single was taken off the album(Living doll / Make beleive) and whilst JJ was pleased about the quality of the material, sadly both the LP and '45' flopped.Sometime in the early / mid 70's,either in the 3 year period after his Magic Touch relase and prior to his Perception LP or during the 1 year gap after

GOLDEN HIT
PRODUCTIONS

Prod. By:
B. Scott,
J. Mitchell
& M. Terry
Arr. By:
M. Terry
45 RPM
2:37

101-A
Time-De-Ar-
Theme Music
Brucott Music
Tairi Music
Vocal

S-1737
YW2275
Brehm
Publications
(BMI) 2141

Vocal
Distributed By
MERCURY
RECORD
CORP.
Chicago, U.S.A.
For Broadcast Only
Not For Sale

RICH

FREE AT LAST (GREAT DAY A-COMIN)

(T. Barnes, B. Scott, R. Brown)

JAMES BARNES & THE AGENTS

A Division Of Golden
Hit Productions

In 1974 he began a long
association with the Contempo
label, long in the sense that he
had 7 releases over a 2 year
period, which must be a 'record' for
JJ whose career seems to have been

dogged by failed and in some cases un-
helpful record companies. Whilst at Contempo

JJ used his considerable writing talents to the

WON'T YOU LET ME KNOW

(D. Davis-J. Hendricks)

J. J. BARNES

Orchestra Conducted by

F. Brown

full, with himself writing and co-writing the majority of his own releases. The first three outings for the label were straight re-issues of his earlier work... "To an early grave" (Barnes-Ross) vocal / "TAEG" inst. (2009), "Sweet sherry/Chains of love" (2048), "Baby please come back home/Cloudy days" (yet another Barnes-Ross composition) (2063), the next two releases saw him trying to cash in on the disco boom... "The Eroll Flynn" (Barnes-Kennedy) / "She's mine" (Barnes-Clark-Weams-is this bloke connected to the Singing Sam saga??) (2105) and "Sara smile" (Hall-Oates) / "Let me feel the funk" (Barnes-Kennedy) (2111), before bouncing back with a disc that received much air play at 'northern' venues about 3 or 4 years ago "How long" (Carrack), the flip was yet another Barnes ditty "I'm the one who loves you" (2123). A 12 inch version of "Eroll Flynn" was released on Contempo CX16 with the flip by the Duparrs "Love cooking". The rumour exists that "How long" was released on a white label 12 inch. Contempo issued two solo albums by JJ, one was the highly collectable "Groovesville Masters" (CLP 520) which featured not surprisingly 3 tracks previously issued on Groovesville "Baby please come back home", "Chains of Lov" and "Now that i got you back", the Groovesville recorded but never issued on the label "Sweet sherry" plus two tracks previously released on Magic Touch "Cloudy days" and "To an early grave" as well as 5 previously un-released tracks (whether they were actually recorded at Groovesville is open to doubt) "Your love is gone" (Barnes), "Time has come" (Barnes-Ross), "Welcome to the club" (Barnes), "I need a change" and "Help me", the latter two were penned by Jordan and Barnes, possibly during his 'Volt' period.) The other album was recorded whilst he was at Contempo and was called "Sara Smile", it featured 10 tracks, 6 of which gained a singles release (see discography), "Eroll Flynn", "Sara smile", "If you move I'll fall", "The Eroll Flynn (Reprise)", "Let me feel the funk", "We can't hide it anymore", "How long", "I'm the one who loves you", "Let me feel the funk" (Reprise: don't know what this word relates to) and "She's mine". The LP release no. was CLP 604. One track which didn't get a '45' release from the "Sara smile" album was "We can't hide it anymore" (Murphy), however it was also issued on the Contempo label 'Soul Deep Vol. 2' album (CLP 606), JJ also had one track "The time has come" on the 'Soul Deep Vol. 1' album (CLP 526). What happened after his Contempo contract finished nobody seems to know, this multi talented singer/writer and producer appears to have let his talents become redundant, that is until 1982 when he appeared on an album by 'New York Express' which featured Mickey Denton who had recorded on Impact in the 60's. The 'Cherie' label LP was titled "Hot on the clue" and had JJ providing additional vocals. Then finally in early '83 JJ's career took a turn for the better, after years of singing and recording away from the glare of fame and appreciation he came to the UK with Al Kent, Pat Lewis, Edwin Starr and Lou Ragland as part of the 'Ric-Tic Revue' and stepped into the spotlight of publicity. He was again to perform on stage in front of fans who loved and appreciated his music. Those who saw him on this short visit to our shores will no doubt remember his enthusiasm on stage and his willingness to entertain. JJ was soon putting his great but sadly under exposed voice back onto vinyl again, as during his stay in the UK he put down at least 3 tracks in a recording studio in Heckmond-wike, a small town on the edge of Bradford.... "Do I love you" was his version of Frank Wilson's mega rare Motown dancer, "I don't want to cry" which was originally released by Pe rleana Grey on Green Sea and finally "Guess I'll try again", an original song which fits nicely into the 'modern soul' category. In mid 1984 JJ had his first solo vinyl release since his mid 70's Contempo releases on Neil Rushton's Walsall based Inferno (UK) records with his version of Carl Carlton's Backbeat label 'northern' dancer "Competition ain't nothing". I've been unable to discover where this disc was cut, it may have been cut during the session which resulted in the 3 above mentioned tracks, it almost certainly never got a U.S. release. In February of this year Inferno records eventually released "Do I love you" backed with a slightly remixed version of "Guess I'll try again", again whether this record will ever get a U.S. outing is open to doubt, it will probably depend on UK sales. So thats the story of JJ. Barnes, a Detroit legend whose recording career now spans over 20 years, lets hope he continues to record and release more records throughout the future years, even if he never has another record

released, he will have left us a legacy of many fine collectable soul offerings. What with the trend for many of the elder soul groups and artists who were popular in the 60's and 70's

J.J.BARNES DISCOGRAPHY

21

- KABLE 437-X45 MY LOVE CAME TUMBLING DOWN(913) /WONT YOU LET ME KNOW(914)
 RICH S-1737 MY LOVE CAME TUMBLING DOWN/WONT YOU LET ME KNOW (Re-issue of above)
 MICKAYS 3004 JUST ONE MORE TIME - uk pye int. "supersoul"lp
 HEY CHILD I LOVE YOU
 MICKAYS 3114 THESE CHAINS OF LOVE / COLOUR GREEN
 MICKAYS 351 TEENAGE QUEEN / SOMEONE
 MICKAYS 353 SO FAR AWAY / LOVE REQUIRES UNDERSTANDING
 SCEPTER 1266 JUST ONE MORE TIME / HEY CHILD I LOVE YOU (Re-issue of Mickays 3004)
 RING R-101 POOR UNFORTUNATE ME / SHE AINT READY
 RIC TIC 106 PLEASE LET ME IN -uk ric tic relics lp(side2 track7),uk tmg 870
 I THINK IVE FOUND A LOVE
 RIC TIC 110 REAL HUNDINGER(ZTSC 107512) -uk ric tic relics lp(s2t1), uk tmg 870
 I AINT GONNA DO IT (ZTSC 107511) -u.k. ric tic relics lp(s1t2),uk tmg 870
 RIC TIC 115 DAY TRIPPER - uk ric tic relics lp (s2t4) , uk polydor 56722
 DONT BRING ME BAD NEWS
 RIC TIC 117 SAY IT - uk ric tic relics lp (s1t7)
 DEEPER IN LOVE uk polydor 56722
 GROOVESVILLE BABY PLEASE COME BACK HOME(ZTSC 126085) -uk stax 130,rs volt lp,gm con. lp
 1006 CHAINS OF LOVE(ZTSC 126086) -rs volt lp ,gm con. lp
 GROOVESVILLE NOW THAT I GOT YOU BACK(ZTSC 126643) -rs volt lp , gm con. lp
 1008 FORGIVE ME (ZTSC 126644)
 GROOVE CITY (WITH THE HOLIDAYS) EASY LIVING -uk stax 130,rs volt lp
 GC 206 (" " ") I'VE LOST YOU
 REVILLOT 216 NOW SHE'S GONE / HOLD ON TO IT
 REVILLOT 218 SAD DAYS A COMING / I'LL KEEP COMING BACK
 REVILLOT 222 OUR LOVE IS IN THE POCKET / ALL THE GOODIES ARE GONE (inst)
 REVILLOT 225 SO CALLED FRIENDS / NOW SHE'S GONE (inst) by THE LEBARON STRINGS
 BUDDAH 120 EVIDENCE / I'LL KEEP COMING BACK -(see Revillot 218)
 VOLT 4027 SNOWFLAKES "/ GOT TO GET RID OF YOU
 LEO (JAY RHYTHM) SOUL EMOTIONS / WOULDNT IT BE A PLEASURE
 MAGIC TOUCH TO AN EARLY GRAVE -gm con. lp
 1000 CLOUDY DAYS -gm con. lp
 PERCEPTION P546 YOUR JUST A LIVING DOLL / - ba per. lp
 I MAKE BELEIVE I'M TOUCHING YOU - ba per. lp
 INVASION 1001 MY BABY / YOUR STILL MY BABY
 CONTEMPO 2009 TO AN EARLY GRAVE (vocal)
 TO AN EARLY GRAVE (inst)
 CONTEMPO 2048 SWEET SHERRY -gm con. lp
 CHAINS OF LOVE
 CONTEMPO 2063 BABY PLEASE COME BACK HOME/ CLOUDY DAYS
 CONTEMPO 2105 ERROL FLYN -ss con. lp
 SHE'S MINE -ss con. lp
 CONTEMPO 2111 SARA SMILE -ss con. lp
 LET ME FEEL THE FUNK -ss con. lp
 CONTEMPO 2123 HOW LONG -ss con. lp
 I'M THE ONE WHO LOVES YOU -ss con. lp
 CONTEMPO CX16 THE ERROL FLYN
 12 inch LOVE COOKING by THE DUPARRS
 ORGANIC 1 (JIMMY J BARNES) I THINK I'VE GOT A GOOD CHANCE PT.1 / PT.2
 INFERNO COMPETITION AIN'T NOTHING / uk release only
 INFERNO GUESS I'LL TRY AGAIN / DO I LOVE YOU(INDEED I DO) uk release only
 British single and LP track releases / American LP track releases in small type letters
 down right of page....index to abbreviations :::-
 gm con lp ---GROOVESVILLE MASTERS LP on CONTEMPO CLP 520 (UK)
 rs volt lp ---RARE STAMPS LP on VOLT VOS 6001(US)
 ba per. lp ---BORN AGAIN LP on PERCEPTION (US)
 ss con. lp ---SARA SMILE LP on CONTEMPO CLP 604 (UK)
 POSSIBLE J.J. BARNES RELEASES.....????
 GOLDEN HIT 101 (JAMES BARNES) FREE AT LAST(GREAT DAY A COMING)/FREE AT LAST(inst)
 GOLDEN HIT 102 (" ") GOOD AND FUNKY / THE BOMB by THE FUNKY FOUR
 GOLDEN HIT 103 (JOCK MITCHELL) NO MAD WOMAN / FREE AT LAST
 CAP CITY CC122 (JOHNNY BARNES) IT MUST BE LOVE / REAL NICE

FOR SALE: 428 copies of Blues & Soul, No.1(1967) to present day - serious offers please, also
 C.L.Blast "I wanna get down"(Cotillion LP)1980 - £2-50inc postage.contact Stu Petrie,178
 Blenheim st,Princes ave,Hull,HU5 3PN.Ed;- remember Mickie Lanay's 60's dancer "I'm gonna
 walk" on Vulcan,well i recently got a 1977 version of this song by Freddie Waters on October

now returning to the recording studios and releasing some exceptional 80's soul music, lets hope somebody will back JJ and release discs in the states aimed at today's soul fan and not at the UK's small 'northern' market.

Paul Dickinson of York writes- Very interested in the article on J.J.Barnes as he's one of my favourite artists. I believe that he is the man on the Golden Hit releases for the following reasons - "Good & funky"/"The bomb" Golden Hit 102 has the same backing track as "Dont bring me bad news" by J.J. on Ric Tic 115, however both releases have different writer/producer credits, also Bruce Scott who produced the Golden Hit 102 release produced J.J. on "I aint gonna do it" Ric Tic 110. Paul mentions that his copy of "Wont you let me know" is a demo and numbered Rich S-1737 (YW 23275) and not Rich 1005 (Ed: Have altered the discography). Paul's copy of "She aint ready" on Ring has ZTSC 97953 stamped on the run out groove, which would date this release around 1961 as J.J. states. Paul believes that F. Brown who was the co-writer of "She aint ready" was Frank Brown who wrote and produced discs on the Detroit based Valtone records. The production credits on both "She aint ready" (Ring) and "Wont you let me know" (Rich) are jointly shared by F. Brown and J. Hunter and both records use the same publishing company 'Brohun', which is an abbreviation for Brown-Hunter. Is this Ivy Jo Hunter of later Motown fame? Paul also asks the question 'are Joseph Moore and Jesse Herring Jnr one and the same person?' (Ed: sounds fishy to me - sorry couldn't resist it!), with a name like Herring, one would have to change it for recording purposes. (Ed: I doubt it, as I've seen both names credited for writing Joe Moore's Tru-Glo-Town 509 outing "Hang right in there" (ex Shep & TNT's c/u)/"Nobody loves me".) Unusual names continued - one of the silliest I've seen is Getrude Dingle, she wrote Sandy Brockington's release on Bengie records "It was you", a damn good sound and an old Evison play if my memory is right. Is the New York 'Renee' label that you listed in Iss. 2 and the late sixties one from Chicago linked by Conrad Publishing?

Larry Proxton of Ludlow, Shrops replies to the question 'did J.J. Barnes release discs under the names of James Barnes and Jock Mitchell?' - I've always assumed James Barnes to be J.J. Barnes, this conclusion backed by evidence obtained from articles in such publications as Salamander books "The Illustrated Encyclopedia of Black Music" and Midnight Express no. 4 - in this issue of M.E. all 3 Golden Hit releases are reviewed, the first and second releases being credited to James Barnes & the Agents and the third "Nomad woman" coupled with "Free at last" (which is the same track as James Barnes first Golden Hit release) credited to Jock Mitchell & the Fabulous Agents. I agree with the reviewer of that article (Graham Anthony) when he suggests that the voice on "Nomad woman" doesn't sound like that which features on "Free at last" and asks the question "is it another of those strange goings on that happened with a lot of Detroit labels?". No more clues are obtained from the Reflections "Shabby little hut" (Golden world 19), which is a later release using the "Free at last" backing track with some extra instruments overdubbed, although the lyrics are different the whole writing credits now go to Van McCoy alone (as opposed to J. Barnes-B. Scott-R. Brown on "Free at last"). Incidentally the Reflections effectively reduce this song from a great piece of soul music, full of feeling and hope to just another pop song with their white voices and change of lyric. Whilst still convinced that James Barnes was in fact J.J. Barnes, therefore "Free at last" was his first release, I looked up an interview in 'Blues & Soul' 214 in which J.J. recalls his first recording to be "Wont you let me know" on the Mickays label, (more evidence against?), he also states he plays the piano, guitar and most percussion instruments, was this the conga player Richard 'Popcorn' Wylie remembers in the 'Blackbeat' interview? I doubt it. I sympathised with 'Popcorn' when he was here, as he was bombarded with questions from left, right and centre about people and occurrences from over fifteen years ago, so perhaps he got an answer wrong, so what. I think the question about the Jock Mitchell/James Barnes pseudonym should have included the name J.J. Barnes, as this alias was not mentioned (in the printed interview anyway). Perhaps if it was mentioned, 'Popcorn' would have realised who he was being asked about and maybe could have shed some more light on this particular subject. 'Popcorn' did however confirm that the same backing tracks were used regularly with different lyrics due to no money being available and that writer credits etc were often altered, again after 'doing deals'. By the way J.J. Barnes was one of eight brothers and had one sister, Orethea. One last point about issue 3, although his voice may suggest otherwise, Bobby Hebb is not as 'blue-eyed' as Darren thought in his reviews, that is he'd been doing some pretty heavy sun bathing before the last time I saw him. This is a common mistake made about Bobby.

As I've taped many of the discs mentioned in the JJ. Barnes/James Barnes/Jock Mitchell saga on the tape as advertised on page 2, I ask this question to everybody that buys a copy of the tape "Do you think JJ Barnes recorded under several pseudonyms?". Also did anybody notice the signature on the picture of the 'Ring' record on page 23 of Issue 3. Can anybody send in a photocopy of JJ's Magic Touch release please.

and sung by Marvin Bradley: Marvin's voice may not be as powerful or distinctive as other singers, but it's got a nice mellow sound to it on this happy mid tempo outing as Marvin and his backing frequently repeat the song title as he praises the un-named girl "she's sweeter than the taste of the grapes up on the vine" - has possible potential on the 'modern' scene. "Mummified" written by Charlie Jacobs & James Johnson, sung by Charlie Jacobs: Hell, this is catchy what with its shuffling knee bending beat, Charlie's smooth vocals & its original unusual lyrics.

SHARP ON#

Soul

23

Art
Work
by
Stuart
Raith.

MISTY MOORE "LITTLE THINGS" PZAZZ 010

Misty Moore has over the years made some pretty horrid records in relation to the Northern soul scene, Pzazz 010 is one exception. Purists could say its too poppy and that it wouldn't have been out of place at Wigan or Yate in the late 70's. My opinion would have to differ, it skips along at a mid to uptempo pace and although her vocals sound possibly 'white', they are very distinctive. Her singing is well supported with a good backing of horns and piano and combine together to make an excellent production. Misty Moore was covered up under the name of Cheryl Anne in '84 and received exposure at Stafford, Bradford and Loughboro'.



010
Loud Pub. Co.
(BM1)
Time 3:00
(197)

G. SHARP

JOHNNY GILLAM "BABY TAKE ME BACK" MODERN M1052

From the massive Kent/Modern catalogue comes one of the biggest cult sounds of late 84 early 85. Under the pseudonym The Clarence Andrews Band this was and still is one of the country's top 60's sides. The record starts with a short guitar intro and then Johnny's spine chilling vocals let rip. This mid tempo gem is very characteristic of the type of sounds currently being programmed on the rare soul scene. Hard hitting soulful vocals seem these days to be 'in vogue' as opposed to frenzied 100 mph dancers. A superb production complete with memory banking vocals all go to make this the great track that it is. Those who knew the record prior to it being played might have picked it up for around £5, however now-a-days you wouldn't get much change out of £30 +.



K 430x45
LION PUB. CO.
BM1

HOLD MY HAND
(Reby)
VERNON AND JEWELL
(K 430-1)

G. SHARP

VERNON & JEWELL "HOLD MY HAND" KENT K430

Staying with the Kent label, but this time up tempo in the mould of the traditional northern record. What makes this record, is the brilliant backing from the chaps playing the sax and trumpets. The record opens with a horn introduction which sets the pace for the duo vocalists, the track pounds along at a very danceable tempo with some excellent breaks thrown in by the horns and a piano. One of the rarest releases on this label, very hard to find but worth keeping an eye open for.

SIMS TWINS "LOSING BATTLE" OMEN 17

I recently saw this on Martin Koppel's list at 2 dollars, a bargain for whoever bought it. On the legendary West Coast label this is one of the lesser known titles. The duo as far as I know are not of West Coast origin and are better known for their Southern

releases. Although their voices are very gritty they sing well together, the backing is very piano orientated but helped along well with trumpets and other instruments. Not a pounding record, in fact very light but still a neat dancer with some nice crescendo's and breaks.

LEE HARVEY & THE L.A. UNTOUCHABLES "MY ASSURANCE" KRIS R-104

Another spine chilling mid tempo item with superb vocals from Lee. The great backing which has a distinct Detroit feel to it is maintained through out with some excellent trumpet work and a few nice breaks - a real head nodding teeth gritter this one. Perhaps the easiest way to describe it would be to liken it to "Open the door to your heart". (not again) (Ed: see Eugene Jefferson review issue 1 also Magictones review issue 3). As to its availability, quite rare but not impossible to pick up, Soul Bowl had one for sale the other week at £25.

KRIS
(THE SOUNDS OF SUCCESS)

45 RPM

F-1064
Promot Publ.
(BM1)

45 RPM

R-104-1
VOCAL
Time 2:32



MY ASSURANCE
(M. Alexander)
LEE HARVEY
AND THE L.A. UNTOUCHABLES
Arr.: James Carmichael

G. SHARP

RARE 60's SOUL ON TAPE FOR SALE, HIGH QUALITY RECORDINGS ON TDK or SONY TAPES - CHOOSE FROM THE FOLLOWING TITLES -

RARE DETROIT £3-50, COLLECTORS SOUL £3-50, 60's NEWIES & COLLECTORS RARITIES £5, SPECIAL REQUEST TAPES (Individually compiled) £5. TRACK LISTINGS NOW AVAILABLE SEND S.A.E. ALL COSTS INCLUDE POSTAGE. contact - GEORGE SHARP, 2 RAVEN ST, BINGLEY, WEST YORKS BD16 4LB ALL CHEQUES/P.O.'s/INTERNATIONAL MONEY ORDERS PAYABLE TO G.SHARP

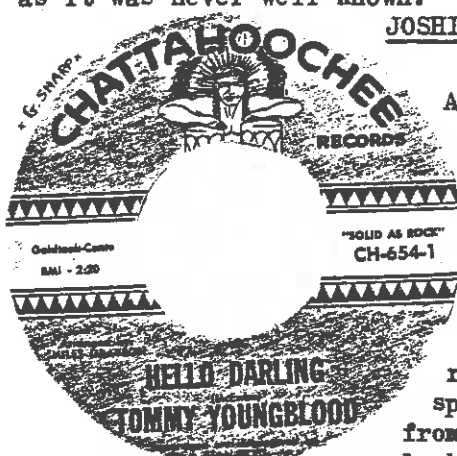
YOUNGHEARTS"I'VE GOT LOVE FOR MY BABY"MINIT

Oh yes brilliant, this is just soulfull superb mid tempo brilliance. Written by Bobby Sanders and produced by Art(hur) Freeman it starts off with a couple of bars of eastern snake charming music, a bit like the intro to the Master 4s "Love from the far east" then in comes the wailing group vocals so soulfull it makes you want to cry. It shuffles along with different members of the group taking turns to lead the vocals, some high pitched some low, a constant support from the rest of the group is maintained throughout, all harmonising perfectly. Not a heavy backing, still who needs one with such vocal talent as this on display. "I've got love for my baby" well and truly puts the northern beer towel item "A little togetherness" well in the shade. There is another version of this track by The Commands on Dynamic.

TOMMY YOUNGBLOOD"HELLO DARLING"CHATTANOOCHEE CH-654-1

What a beautiful looking label this is with its picture of an Indian chief playing the Tom-Tom drums. Yes it's that West Coast legend Miles Grayson yet again who arranged it and probably produced it as well. The record starts with a drum roll and a few blasts on the trumpet, then in comes Tommy's throaty voice "Hello darling", the record thumps along in very much a Doo-Wop style, at a similar tempo to Zena Foster's "Baby let me teach you" on Veep or Billy Hambric's "Just can't take it no more" on Jovial. Although the title is "Hello darling" the lyrics revolve around Tommy reminiscing about the good times he had with his girl before splitting up. Pat Brady has recently been spinning an identical cover version of this covered up as Freddie Williams, with this in mind it probably makes Tommy's version in demand as it was never well known.

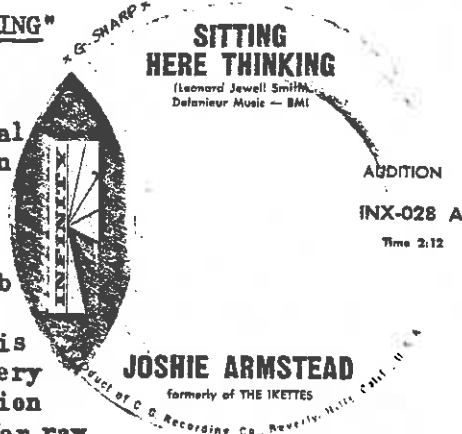
JOSHIE ARMSTEAD "SITTING HERE THINKING"
INFINITY INX-028



A very early cut this one and definately not in the traditional northern style. Although written by the legendary Len Jewell, it sounds nothing like his later Teri-Dee and Loma classics.

Josephine Armstead has a superb powerfull voice and this is the only thing that really holds this record together. The backing is very sparse and typical of the production

from the late 50's early 60's era. Her raw vocals however are very appealing especially these days now a few early sides are being accepted.....George Sharp, March 85



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Q.R.A. 93 RAVENGLASS RD. WESTLEA, SWINDON, WILTS. ENGLAND

S.A.G. for details.

SECRETARY: JOHN STUART

AD'S

WANTED: The following originals - Daybreak "I need love" PAP, Colors "Am i gonna be the one" First Take, Leroy Burgess "Heartbreaker" Salsoul, Mr. Caldwell "Love bandit" Scorpio, Shufflers "Always be mine" Crackerjack, Moses Dillard "I'll pay the price" Mark 4, Earl White Jnr "Very special girl" Cygnet, Storm "Can't nobody love me" Rosette, Frank Beverley "Because of my heart" Rouser, Robert Walker "Everythings alright" Detroit Sound, Wil Collins "Anything i can do" Bareback, Love Committee "I made a mistake" Electra 12 inch, Virgil Murray "I still care" Air Town or Kool Kat, Larry Allen "Talk it over" Green Dolphin, Joannie Summers "Don't pity me" W.B., Royal Robbins "Something about you" Tru-glo-town, Lonnie Russ "Say girl" Kerwood, Constelations "Didn't know how to" Gemini, Sue Lynn "Don't pity me" RCA... Pressings - Billy Woods "Let me make you happy" Sussex, Don Varner "Tear stained face" Quiny, Salvadors "Stick by me baby" Green label, Rubin "You been away" on Beta: contact Simon Twiddy, 111, Middlegate Rd, Frampton, Boston, Lincs, PE20 1AR. Tel: 0205 722519.....
FOR SALE: Kumano "I'll cry for you" (US. Prelude) mint condition £4, 'R'n'B Chartmakers No.2' Stateside (SE 1018) EP features Miracles, Kim Weston, Supremes, Marvelettes. Picture sleeve and record in mint condition. £20.....post & pack. 20p extra....phone 0228 23679.....
Heres a few more local/nationals (keep the info coming in) - Howard Tate "Half a man" Utopia/Verve, Dorise Berry "No other girl" Gatur (Florida label)/Cotillion, Little Johnny Blair "Mommies gone" Brume/House of the fox, Big Frank & the Essence "She won't see me cry" Bluerock/Philips (Ex Big Joe & the Ivory Brass c/u).

WANTED: good quality photocopies of rare/obscure/unusual records for inclusion in future issues.
*ISSUE 5 out AUGUST 85 -50p+S.A.E.
ALL COPIES OF ISSUES 1,2 & 3 SOLD

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(We stock 'Shades of Soul')

THE WILD DEUCE LABEL

25



WILD DEUCE
RECORDS

Theima-Groovesville
Fineline Music
(BMI) 2:30
RR-828 WD
PROMOTIONAL COPY

A
Don Davis
Production
1003-A



Fineline Music
(BMI) 2:21
RR-823 WD
Promotional
Copy

A
J. E. Herring Jr.
Eddie Newmark
Production
(1001-A)

LUCKY TO BE LOVED
(BY YOU)
(Don Davis)
EMANUEL LASKY

HOW CAN I GET TO YOU?
(S. Soul - J. Herring Jr.)
SHARON SOUL
Arr. & Cond. By Jesse E. Herring Jr.

- | | | | |
|--|-----------------|--|------------------|
| 1000 | REUBEN WILLIAMS | PIGGY WIGGY | |
| | | HALF A MAN | |
| 1001 | SHARON SOUL | HOW CAN I GET YOU (S.Soul-J.Herring Jnr) | Time-2:21 RR 823 |
| | | DO'NT SAY GOODBYE (S.Soul) | RR 824 |
| Both sides produced by J.E.Herring Jnr & Eddie Newmark, B.S. arranged by J.Herring Jnr | | | |
| 1002 | | | |
| 1003 | EMANUEL LASKY | LUCKY TO BE LOVED (Don Davis) | 2:30 RR 829 |
| | | OUR WORLD (R.Abner-H.Hendricks-D.Davis) | 1:50 RR 830 |
| Both sides produced by Don Davis | | | |
| 1004 | DEENA JOHNSON | THE BREAKING POINT (J.Steward-R.Mosley) | -1 |
| | | MAMMA'S BOY (J.E.Herring) | -2 |
| -1 prod by J.E.Herring & Eddie Newmark, -2 prod by J.E.Herring | | | |

During its short life span, the label design changed at least twice, release no. 1001 was on an all blue label whereas issues nos. 1003 and 1004 were on the familiar half red/half white design. Even the demonstration copies differed slightly in appearance (see above). Only one release by this label gained a UK outing, this being Sharon Soul's 1001 dancer which saw the light of day in April '65 on the Stateside label (SS 411), recently saw a very rare UK demo copy offered for £30. How did this very small U.S. independant organise a release on this giant UK label ??

Where was the label based ? Some collectors claim its from Detroit presumably on the strength that Emanuel Lasky's melodic mid tempo item was recorded in Detroit in 1964, however as there is no info on any of the releases that I've ever seen to indicate this or indeed any area or town where the label may originate from, I'll stick my neck out and suggest that it comes from the New Jersey area. Why ? well although i haven't been able to find anything else about Reuben William's offering, Jesse Herring and Eddie Newmark both had a hand in the production and writing credits on at least two of the labels output and as both these people wrote/co-wrote and helped produce several discs by 2 Englewood, New Jersey based companies - Tru-glo-town and T-N-T records, thats how i reached my conclusion. It could have been that Sharon Soul's and Deena Johnson's outings were recorded in New Jersey and leased to the Detroit based Wild Deuce label, however from the reasons that I've given above i suspect that Emanuel Lasky's Detroit recording was leased to the Wild Deuce label which was situated somewhere in the New Jersey area of North America. Can anybody furnish details on both the credits for the 1000 release and on the mysterious 1002 unknown item, also can any reader shed light on Sharon Soul, surely this isn't her real name ! Deena Johnson's "The Breaking Point" is a femme version of the Brad Lundy male version on Lundy (presumably his own label) that Keb Darge has recently been spinning. Its 'wild guess' time again, was R. Abner who helped write Emanuel Lasky's flip "Our world" the guy who recorded "Whirlpool" under the name of Marvellous Ray on Abner (his own label ?) this disc being spun a few years ago by some of the more discerning DJ's on the scene. Credit must go to George Ramonis of Derby and Ivan Ward of Carlisle for providing info for this listing, which helped me (Derek Pearson) to write the above article.

**John Anderson at Soul Bowl tells me that in the case of a few of the new independant soul releases that he's got for sale, only 500 copies were ever pressed and he went onto say that he sells the majority of them in the UK, the American record buying public aren't into this sort of music, they want Prince, Electro and stuff like that... Have you any quality pictures of soul artists that you'd be willing to loan to me for publication in this mag? If you have send them to me by recorded delivery, I will refund your postage & return them by rec. deliv.

After our arrival at around 6ish, a quick check around the room showed groups of glum looking people all huddled together with their coats on. Was this place cold or what !! I wondered why I'd felt rock salt crunching under my shoes, as I'd climbed the stairs !! Searling was on and the dance floor was empty, that's how cold it was. Richard who hosts the popular radio show 'Soul Sauce' from this town spun goodies such as Walter Jackson's "Touching in the dark" (now out on UK. Bluebird), Stanley Mitchell's repetitive instrumental "Get it baby" and the ever popular Rose Valentine "When he's not around" c/u. Dave Thorley was on next and he played many sounds popular at Stafford such as Johnny Rodgers "Make a change" (Amon), Ringleaders "All of my life" (One-der-ful Acetate), Sam Dees "Lonely you'll be" (SSS Int.) (ex Dan Brantley c/u - great mid tempo item), Detroit 5 "The rat race" c/u, Four Tracks "Like my love for you" (Mandingo), Charles Johnson "Roomful of tears" c/u (neat) and an instrumental by Detroit Noise, which Pat Brady has got covered up as by Stanley Mitchell. On the way to the bar, I was hit on the head by a snowball, thrown by Bob Hitchcock from Ormskirk :



Dave Evison then took over the decks and whilst spinning the discs, told methestory about him being ousted from the Morecambe Pier all-nighters due to a differing opinion with the organiser Sean Gibbons, about the musical direction that the venue should be taking. I fear it will be Morecambe's loss and not Dave's. During his hour spot Dave helped thaw out the dance floor by spinning Deon Jackson "That's what you do to me" (Carla), Tony Hester "Watch yourself" (Karate) (great flip side - "Just can't leave you"), Chris Jackson "I'll never forget you", Emanuel Laskey "Peace loving man" (Thelma), he finished off with "Envy" by The Orlons on 'Cameo'. He also gave me his current top 7 (?) -

several of which he played - Darrow Fletcher "Pain gets a little deeper" (Groovy) (also issued on UK. London), Jay & The Techniques "Still in love with you" (Smash), Intrigues "Tuck a little love away" (Yew),

Magnificent Men "All your lovin's gone to my head" (Capitol), Sam Dees "Fragile handle with care" (Atlantic), Joneses "Hey baby" (UK. Mercury), Joneses "Love contest" (Spring), he also said that he'd been playing The Amazers "Without a warning" (Thomas) and Scientists of Soul "Be that way" (KaShE) (two good 60's collectors items). Bradford's George Sharp came on next and DJ'd wearing his overcoat, his playlist included Brooks Bros. "Looking for a woman" (Tay), Bud Harper "Where ever you are" (Peacock), Paris "Sleepless nights" (Doc), Frank Foster "Harlem Rumble" (Tri-ode) (I remember Harry Crosby paying £90 for this powerfull New York instrumental, when it was big at the Casino), he also spun Jackie Beavers "Love that never grows (c)old" (Revilot) (flip side to "I need my baby"), Larry

Clinton "Wanted in 3 states" (Dynamo), Bobby Paris "Dark Continent" (Magenta) (instrumental, Hollywood label), Honey & the Bees "Dynamite exploded" (Artic) (Artic records for artic conditions quipped George)

He finished off with George Smith's Turntable release "I've had it" - so had I, the ink in my pen had frozen !! Rumour had it, that a snow plough was parked in the toilets in case of an emergency, in fact the toilets were so cold, they were hiring ice skating boots outside the cubicles !! Derby's Guy Hennigan then took over the frozen decks and immediately warmed the place up by spinning his Tony Gallio c/u "Cry cry everynight" (a haunting mid tempo item) and Shirley Mathew's (70mph) "My naughty boy" c/u (Jackie Day on the L.A. based Phelectron label),

plus a couple of cover-up's which do little for me, Terry Goodnight's "they didn't know" and Earl Harrison's "Outa sight loving". Amongst

the naked (ie. uncovered) records that he played were the Groovettes "think it over" (Renees) (West coast label - only 2 known copies in the UK), Kenard "What did you gain (by kicking the cat)" (Dore) (those that have heard this, will know what I mean), Chaumonts

"Now you've gone" (Daysound) (souless instrumental - popular though !) and Cleveland Robinson "The work song" (Nosnibor) - his surname backwards

- Cleveland, Ohio label, sounds similar to "Chain gang". He kept the dance floor full to the Clarence Daniels Band "Can't stand the pain" c/u (has a nice late 60's southern feel to it) and Henry Jerrome "In your heart" c/u (heartbreaking vocals and lyrics - a record to get depressed by !), he finished off with Darrow Fletcher's "Angels up above" c/u, Emanuel Laskey's "All your heartaches" c/u (nice mid tempo item and yes its from Detroit), and a recently launched c/u Betty Lavette "I'm all yours".

The large heater which was situated near the bar had been switch-switched on briefly during the early evening and the place had warmed up quite nicely, however by about 9 o'clock when the next DJ took over the decks, the temperature had dropped again and it was



L-AN-6804
Benny Benjamin
Music ASCAP
Time: 2:20

PROMOTIONAL
COPY

I'VE HAD IT
(B. Benjamin - S. Marcus - A. Pughall)
GEORGE SMITH

45 RPM
71-713
Produced by:
Tony Gallio
Arranged by:
Dave Ward

NOT FOR
SALE



DISTRIBUTED BY
WARNER
BROS.
RECORDS

DOWN AND OUT
(Chandler-McKendry)
GEORGE FREEMAN
Arranged by
Perry Botkin Jr.

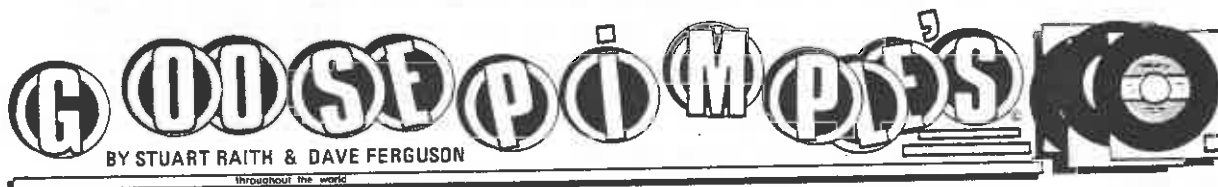
45 RPM
6039
(100133)

Sherman Music
Corp. - DeVoson
Music Corp.
Inc.

2:32

back to wearing our coats and gloves. By now, many people had gone home I'm sure this ^{was} becous' 27
 of a lack of a decent heater; it ended up as a case of those with sheepskins on - stayed, and those without, either froze to death or went home!! The DJ whose name I didn't know spun a selection of the more un-played oldies around e.g. Inspirations "Touch me, hold me, kiss me", Wonderettes "I feel strange", Shep "Fool to fool", Toni Lamarr "In the nick of time" and Bullet "Temptation strong, will power weak". At 10, Preston collectors Gaz Kellet and Dave Malloy (collectively known as 'The Soul Twats') assaulted our ears with a nice selection of discs some of which I hadn't heard played at a venue before, Shirley 'ahls "Thats how long" (King), George Freeman "Down and out" (Valiant) (class mid-tempo item, oh so soulful), Bobby Williams "Only got myself to blame" (Sureshot), Soul Bros. 6 "I'll be loving you" (Atlantic), Lenny Curtis "Nothing can help you now" (End) (also recently played at Bankhall Miners, anybody got a copy for sale?), G'jays "I'll never forget you" and "Girl, I love you" by Garland Green on Revue (Good double sider, flip - "Rained 40 days and nights"). "GILY" also done by Shelley Fisher on Day Co, a rarer though inferior version of "R40D+N" released twice on Giant (Detroit) by Jimmy Scott, once as by Little Jimmy Scott. Whilst we wanted to stay later, we couldn't stand the cold any longer and left around 10 to face the cold evening air (it was warmer outside, I kid you not), it was later discovered I had 3rd degree frostbite in the toes of my left leg and Gillian was admitted to Preston General Infirmary suffering from a mild dose of pneumonia!!! I'll leave you on one chilling note - after filling in our names and addresses in the membership book on our arrival, the guy collecting the money commented that people had travelled from all over the country, London, Carlisle, Manchester etc to attend the venue, yet very few local soul fans had turned out, (perhaps they knew something we didn't), I ask you is this the way to treat people, no matter what distance they've travelled, by keeping them in a freezing cold room all day. Events these days need all the punters they can get, they shouldn't be freezing people away! Oh yes, by the way the beer on sale was chilled, typical isn't it when you want a chilled beer in summer, there's none available!

Just remembered that Dave Thorley played Hattie Winston "When the battle is over" on an EMI studio acetate (the label stated it was the first mix), some believe that it was eventually released on Chess, others say that Stephanie Mills had a 'pop' version released, anybody know???



Many thanks to Stuart Raith who provided both the above artwork and the front cover.

"I can feel the pain"

Ivy Jo

V.I.P.

Tucked away quietly in between "The hearts of stone" and a P.J. recording lies this great little Ivy Jo release. Strange label, really V.I.P., I could harp on about both their brilliant releases (like this one) through awfull pop like 'Rick, Robin & Him' to Little Lisa's juvenile stomper, but I won't, cause most people are already well aware of the labels output anyway. Released in 1970 this self composed number captures the same haunting sound as Chris Clark's "Loves gone bad", but with the added bonus of Ivy Jo's deep moody voice. Drum and piano intro followed by a quick flutter on the tambourines and away we go. A solid 2 minutes and 43 secs worth of meaty Detroit soul from one of the city's real stalwarts.

"Lisa"

Judson Moore

Chicago Music Bag Records Co, Inc.

How about that for the name of a label eh! Obscure looking it is too and whilst on the subject of obscure, as anybody ever heard of Judson Moore? Written by one A.C. Carson, it's the 'B' side to a pretty awfull record entitled "Groovy thang". At a guess I'd say the release date is somewhere between 1969 to '71. Very lightweight airy feel to the record, full of strings carried along by a strutting guitar. Arranged by J. Cameron, the song is obviously all about Judson's girl Lisa who he grew up with. The beat is just a bit too complicated to make a dancer, but it's far too good to be ignored, besides the guy's got a voice like velvet.

"Dancin' Man"

Ernie K-Doe

Duke

When this was first available to the British soul collector on 'Action' way back in 1968, it would probably have been termed a funk record, what with its James Brown overtones. But nowadays I'm not so sure. It's a typical New Orleans stomper - you know the sort "get yer red dress on, we're gonna do the fly" business. He is of course better known for his vintage 'Minit' novelty record "Mother-in-law", which was apparently one of New Orleans biggest hits in 1961. The New Orleans sound was just as recognisable and distinctive as any Detroit record. Many people indeed claim it is too distinctive or 'samey', but there is no doubt that under Toussaints supervision the city was capable of producing great dance records. A heavy beat and an infectious atmosphere that must have kept 'em moving all the way from the Mardi-Gras to Manchester!!

To be continued next page.....

A record that has been lying around for many years, not at all rare (as if that makes any difference) but whilst saying that, copies don't turn up as often as they used to. Nice slow to mid tempo disc which starts off with a drum tapping away, followed by a build up of the string section and the customary girlie chorus chanting away the title. Great intro, great voice from Johnny and a great production from Jack Daniels. The other side is the more uptempo "That's what you said", but for me "Lonely heart" just has the edge, if only for the overall mood of the disc. Cheap and good, if you see it why not pick it up! If you own a copy why not dig it out and give it a spin, you'll have forgotten just how good it is.

"Hard to get a thing called love"Lou RawlsCapitol

In Charlie Gillet's book 'The Sound of the City' he describes Lou as 'formerly being with the Pilgrim Travellers and later a Soul-Entertainer with Capitol'. Well Lou has that kind of voice I suppose which like Walter Jackson and Roy Hamilton appealed at the time to a much older audience and dare I say it, a Johnny Mathis kind of audience. But there's no trace of Johnny Mathis in this recording. Nice mid tempo song with plenty of punch via the powerful brass section. The song was written by two funny sounding dudes 'Poncia & Andreoli'. However there's a previously un-released version of this song by Deon Jackson on the Solid Smoke import LP and the credits on this version go to a chappie called 'Bruno'.... anyway both versions were recorded in 1967. This copy's a UK Capitol demo, its flip side "I don't love you anymore" is slightly slower than "Hard to" but just as potent.

"Expressing my love"Stu GardnerChisa

I know that this guy as at least one other release on this Motown distributed label (Pete Gregory where are you?). He has a couple of things on Revue and an album on Volt, but apart from that I can't tell you anything else about him, only that he's got a cracking voice. Hard to say when this self composed song was released, it could be anywhere between 1968 to '71. I wouldn't like to try and categorise this kind of sound either. Too aggressive to be easy listening, too slow to be a dancer, but its funk overtones make it so raw, I'd give this a miss if you're prone to nose-bleeds, oh and for some funny reason he keeps on screaming "Lord have mercy"- now what on earth do you think he means by that!! Anyway lets see what that up-town soul freak Dave Fergy's got lined up.....

Billy Proctor"I can take it all"Soul 35099

One of the more obscure items from Motown's vast catalogue is this G. Knight co-written song. I picked this record up off the floor of the 'Highland Room' after its owner threw it away 'frisbee' style having managed to clear the dance floor on its first airing. Now that's not necessarily a bad recommendation as it happens. A tight twangy guitar/girlie backing intro leads into Billy's rich vocal rendition over a punchy dance rhythm, the guitar riff and girlie backing stay throughout and compliment well the very poignant lyrics about overcoming all the problems and pressures that the world can throw at you.

Geraldine Hunt"Winner take all"ABC 10859

This gem comes courtesy of top producer/arranger Johnny Pate under whose guidance many brilliant slabs of soul dance music emanated during the 60's from the likes of the Impressions, Marvells, Trends, Willie Williams etc. Although known amongst collectors/DJ's for many years, it is a side that has never really gained the exposure it truly deserves. The side kicks off with a tight drum roll and punchy brass led intro before Geraldine comes in with a very strong vocal performance over an excellent uptempo dance beat. (Has anybody got a copy of her outing on Bombay?)

Rotations"Trying to make you my own"Mala 576

From the group who are possibly better known for their other dance items "A changed man", "Put a dime", "Don't ever hurt", comes this rarely played slab of mid tempo dance music which first gained exposure via Ian Levine during his residency at Hanley Top Rank when Messrs Curtis & Minshull took over the 'Highland Room'. There's a solid crisp dance beat prominent throughout with excellent lead vocals and backing harmonies. It's one of those discs that builds up in atmosphere as it progresses and reaches a magic instrumental break part way through. Definitely one for oldies DJ's to dig up and spin.

The Star-tells"Falling in love with you girl"Lamarr 100

Penning by the Buckner brothers (check out their Sanlo outing "Love you from the bottom of my heart"), this is a slow-mid tempo piece of Chicago group soul. This would probably be dismissed by most people as being too slow for dancing, but for an end of night 'un-winder' for geriatric soul fans, it's ideal. The record has a lightweight/laid back/distant feel to it, beautiful sweet backing vocals, well orchestrated strings in the background and a finger snapping sing-a-long hookline.

****Mag policy** -for anybody that sends money/S.A.E.'s for a copy of an Issue which unknown to them has sold out, rather than return your pennies, I'll hold onto them and send you a copy of the next available Issue a.s.a.p.-anybody who wants their monies returning if a specific Issue is sold out, please mention in letter.....**For Sale:** a copy of the now hard to find 1975 book entitled 'The Soul Book' written by Ian Hoare, Clive Anderson, Tony Cummings & Simon Frith. follows the transition of black music from gospel to mid 70's soul, features Motown, Memphis, neat pictures, full of info...£3-50p (postage 50p xtra) contact Editorial address.

New 60's/Rare Soul fanzine rumoured to be coming out of London soon

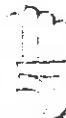
GET YOURSELF TOGETHER

(PART 2)

© H. Lewis



OMEN
RECORDS



11
Little Darlin
Music (BMI)
Time 2:02
(421)

THE OUT CROWD

Produced by Marty Cooper

DIVISION OF A&M RECORDS

* G. SHARP *



AIN'T THAT RIGHT

(C. Pipkin - B. Coefield - G. Pipkin)



OMEN
RECORDS

10

Irving Music
(BMI)
Time 2:20
(419)

PROMOTIONAL
COPY
NOT FOR SALE

BRICE COEFIELD

Arranged by H. B. Barnum

Prod. by Chester Pipkin-
Lelan Rogers

A DIVISION OF A&M RECORDS

* G. SHARP *

1			
2	COMPULSIONS	I CAN'T FIND LOVE (403)	CB.7.25.64
3	PROFESSORS	TAKE A LESSON FROM A FOOL (404)	
4		LITTLE RED RIDING HOOD (405)	CB.7.18.64
5	CAPITOLS	THE THREE BEARS(406)	
6			
7	JOE PHILIPS	I CAN'T DENY I LOVE YOU(409)	
8		OH WHAT YOUR DOING TO ME(410)	
9	WOODEN NICKELS	I JUST CAN'T HELP THINKING ABOUT YOU(411)	
10		CAN'T HELP BUT TO LOVE YOU(412)	
11	SIMS TWINS	SHOULD I GIVE MY LOVE TONIGHT(413)	CB.11.6.65
12		TAKE MY LOVE(414)	
13	SOUL THREE	YOU'VE GOT TO DO THE BEST YOU CAN(415)	
14		THANKFULL(416)	
15	BRICE COEFIELD	TEMPTATION WALK(417)	CB.11.27.65
16		THESE THINGS(418)	
17	THE OUT CROWD	AIN'T THAT RIGHT(419)	CB.1.22.66
18		JUST ONE MORE NIGHT(420)	
19	JAMES CRAWFORD	GET YOURSELF TOGETHER PT.1(421)	CB.2.5.66
20		GET YOURSELF TOGETHER PT.2(422)	
21	CARL HENDERSON	HONEST I DO PT.1(423)	CB.2.19.66
22		HONEST I DO PT.2(424)	
23	WOODEN NICKELS	SHARING YOU(425)	CB.2.19.66
24		PLEASE STOP LAUGHING AT ME(426)	
25	SECRETS	NOBODY BUT ME(427)	
26		MORE THAN A FRIEND(428)	
27	CARL HENDERSON	I FEEL A THRILL COMING ON(429)	CB.3.16.66
28		HERE I AM(430)	
29	SIMS TWINS	EVERYBODY'S TALKING(431)	
30		IF THOSE WHO HATE ME WOULD LOVE(432)	
31	JOE PHILIPS	A LOSING BATTLE(433)	
32		I GO FOR YOU(434)	
33		THE SWEETHEART TREE(435)	
34		WITHOUT YOU(436)	

CHECK THE LATEST LIST FROM DAVE BYWELL, 138 QUEENSWAY, YEADON, LEEDS, YORKS, LS19 7PB... THIS IS DEFINATELY NOT LIKE YOUR NORMAL TYPE OF LIST, ITS GOT A BILLY STEWART STORY & PHOTOS, A CROSSWORD AND LOADS OF RECORDS FOR SALE, INCLUDING LEM KIRTON "HEAVEN" 12 inch and MEGA-RARITIES SUCH AS THE TWANS ON DADE AND ERIC MERCURY ON SAC, ITS A LIST WITH A DIFFERENCE... SEND S.A.E. TO ABOVE ADDRESS

Omen records which is thought to have been based on the West Coast of America, was a division of the mighty A & M label. Probably the most sought after releases by this label are Brice Coefield's classy dancer "Ain't that right" and the Capitols mid tempo item "I can't deny i love you", other collectable items include the Secrets' double sider, both the Wooden Nickels discs "Nobody" being an uptempo 100 mph job, "Should i" a nice bouncy mid tempo item, Joe Philip's (6) slightly poppy dancer, also both Soul Three's "Temptation walk" and James Crawford's "Honest i do" are considered good dancers, the Sims Twins "Losing battle" (17) recently received some air play. Wonder who the three singers were who made up the 'Soul Three', possibly the trio comprised of 3 artists who had solo releases on the label. Demonstration copies were all white (see above) and issues were coloured half light green/half dark green, however the third release by the Professors was on an all red label, as releases nos. 1 and 4 are unknown and I've never seen a copy of the second release on the label, i don't know whether the label colouring for the Professors was an isolated case. Issues 5 to 18 were on the familiar green design. I assume that the numbering system which is down the right hand side of the page refers to the recording dates when the record was cut in the studio - The Compulsions CB.7.25.64 means it was recorded on the 25th of July 1964 (its common in the U.S. to reverse day/month order. Thanks must go to both Trevor Swaine and John Clarke (both of London) who each sent in a copy

30 of the above listing, which was originally printed in a mid 70's copy of Clive Richardson's 'Shout' magazine, minus a few more releases. Several well known West Coast names crop up regularly on the arranger/producer/writer credits, people like Miles Grayson and Chester Pipkin to name but two, also the name of that well known 'northern' figure H.B. Barnum turns up occasionally on the arranger credits eg. Wooden Nickels "Nobody but you" also see Brice Coefield picture. I'm sure I've seen the Wooden Nickels "Should I give my love" on an all black Omen label somewhere along my travels, can anybody confirm this, also their Omen 14 release was issued on the much more common Vault label. Can any reader shed any light on the missing two numbers?

CURRENTLY AVAILABLE FANZINES:- New Blackbeat No.15 (Mar '85) predominately a 70's/Deep/Modern/LP's & new releases mag, always full of label listings, discs and record info. Send 50p + S.A.E. to Steve Guarnori, 101 Sevenacres, Orton Brimbles, Peterborough, PE2 0XJ (No.16 out April). Souled Out No.7 (May 84) lashings of articles/discs/info/LP/record reviews. Send 50p + S.A.E. to Steve Bryant, 141 Pembroke Road, Seven Kings, Ilford, Essex, IG3 8PF. Otis File No.3 (Jan 85) edited by John Stuart c/o The Otis Redding Appreciation Society, 53 Ravensglass Rd, Westlea, Swindon, Wilts. Syl Johnson story, Z.Z. Hill disc, lotsa pictures and a wealth of info on the late great Mr. Redding. Mail £1 (no S.A.E.) to John for a sample copy or send S.A.E. for subscription details. (Issue 4 out April '85 will become a general soul mag entitled 'Sweet Soul Music' and edited by Ray Kempton, John will continue as secretary of the 'ORAS'.) Soul Scoot No.3 (Dec '84) the mag that caters for anybody with an interest in Scooters or Soul or both. Neatly printed mag improving soulwise every issue. Send 60p + S.A.E. to Terry Smith, Gabled House, Hermitage, Berks, RG16 9RG. Jock Soul No.1 (Feb '85) features several small West Coast label listings, Ashford & Simpson disc, reviews of new 60's. Send 50p + S.A.E. to James O'Connor, 15 Lewisvale ave, Musselburgh, East Lothian, Scotland, EH21 7JB. Soul Survivor Vol.1 No.1 excellently produced glossy colour mag, interesting articles/discs/pictures on the Fascinations, the Radiants and Linda Jones. Send £2 which includes postage to 421, Queen Street West, Toronto, Ontario, Canada, M5V 2A5 (Issue 2 out April). Philately is edited by Mick Patrick, 21d Grove Park Rd, London, W4 3RT c/o The Phil Spector Appreciation Society. Neatly printed mag that covers releases by Phil Spector & 60's black and white pop/soul artists, lotsa 60's newspaper cuttings and pics, also has a mag dedicated to 60's girlie groups called 'That will never happen again'. Has back issues available of both mags and offers subscription. Soul Express edited by Chris Moores, 826 Manchester Rd, Ewood Bridge, Rossendale, Lancs, BB4 6LB. (see pg 7 of issue 3 'S of S' for review of 1 & 2 of Soul Express) Saw a master copy of issue 3 of this mag at a Bankhall Miners 'do' in January, however since then I haven't seen any sign or confirmation of its release, can't remember cost or contents, any interested persons should contact Chris at the above address. To obtain a sample copy of Philately send £1 (no S.A.E.) to Mick at the above address. Also I think John Stuart of the 'ORAS' has some copies of Soul Survivor for sale at £2 (includes postage.) Lists: Glyn Thornhill, 158 Cliff St, Lanesdowne, Sheffield, S11 8FAS, South Yorks-occasional lists of modern, Detroit and Northern. Dave Raistrick, Vinyl Allsorts, P.O. Box 22, Grantham, NG31 6AA-April list had Stanley Mitchell Dynamo W.D. £75, Howard Guyton Verve D. £20, Ben Aitken Loma W.D. £25....please mention my name and mag if sending for any of the above mags or lists..thankyou. Has anyone got a copy of Tony Cummings book 'The Strange World of Northern Soul' for sale??

Ed Talk: American Independent N.W.E. Records of Atlanta, Georgia sign two new songstresses, firstly Toni Redd who's previously travelled extensively with the Washington DC based Del Bronco Band, her new '45' will be released mid April, an album will follow, secondly 'Caro' who hails from Detroit...The experienced and talented Joe Simon signs for Nashville based Compleat Records and is working with noted R'n'B producer Skip Scarborough....Johnny Dean, groove master and owner of Memphis based Magic 7 Records has teamed up with 14 year old Miss Shannon Jordan and released a duet "We can make it work", the songs already a hit in Memphis and the mid south (Ed: I've got copies of this disc and both Johnny Dean's solo outings on this label for sale at £2-50 each, postage 30p xtra first disc, 10p thereafter each additional disc.)...Forthcoming releases by the Houston based Jamstone Records include "Love is running out"/"Fantasy" by a group called 'Wor-Jam', Rockstar who recorded the instrumental flip to Barbara Lynn's "I'm still the same" have another outing entitled "In the nick of time" and Trudy Lynn has a deep bluesy tune penned by the late great Joe Tex entitled "Watch the one (that always brings you bad news)". Robert Cray's 'Bad Influence' LP on the California based Hightone Records (which spawned the soulful "Got to make a comeback" single), recently released on UK Demon Records, also soon to be issued on this UK label Frankie Lee's well received LP 'Ladies & Babies' (tho' it will have a different title), expect Cray's new LP to be released over here in June, Cray may be appearing (might already have appeared) on 'Old Grey Whistle Test' sometime in April...Watch out for bootleg '45's of Bobbie Smith's "Walk on in my arms" American Arts white demo's and Sam Fletcher's "Think it over" Tollie white demo's doing the rounds, neither of them have MR (Manufacturer's Rights) stamped in the run out groove..Theres 6 releases on the new 'Sound of Soul' bootleg label more info next issue and full listing, well known South Coast UK collector thought to be involved. Watch out for a new 'Black Music' label coming out of Scotland in the near future - Move Records of Edinburgh..more details next issue..Rumour has it that Sam Dees "Lonely you'll be" originally released on SSS Int. and made popular by Dave Thorley under the guise of Dan Brantley will soon be released on UK Charley's latest album. Note that on Frankie Beverley & Maze new LP 'Can't stop the love' a reworking of that 60's Fairmount dancer 'Want to feel I'm wanted'. No space left, oh shi