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HADES OF OUL

Issue Number 9

Price 50 Pence

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DETROIT THE EARLY YEARS **Pt.2**

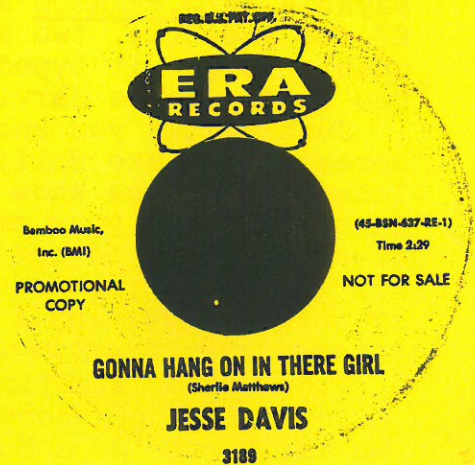
CHUCK JACKSON STORY & DISCOGRAPHY

SHRINE LABEL LISTING

DEEP, NORTHERN, INDEPENDENT



DON GARDNER



CHIEF EXECUTIVE WITH A BRIEFCASE (and wait for it) A CAR TELEPHONE -
DEREK PEARSON, 17 CROOKE LANE, WILSDEN, BRADFORD, WEST YORKS, BD15 0LL.
ARTICLE CONTRIBUTORS - CHRIS MOORES, GEOFF WHITFIELD, GEORGE SHARP, TIM
BROWN, SEAN O'SULLIVAN, ANDY WHYTE, MICHAEL J. SWEENEY, MARTIN KOPPEL, DAVE
HITCH, ANDY RIX

I'll start with the bad news first - since starting 'Shades' nearly three years ago I've been able to keep its price stable at 50p, directly as a result of tape sales. I'm considering stopping doing tapes as they take up so much time, this coupled with ever increasing print costs and an urge to increase the number of mag pages (its so annoying to have to edit out so much material each issue) i decided to increase the mag price up to 70p per issue starting with issue 10. See new sub rates below. I'll honour all previously paid subs.

I realise its a 40% price increase, i hope you'll all stand by me and put your hands into your pockets... onto the good news...

Charles 'Chuck' Jackson always has been one of souls big voiced stars and one of my favourites too so i hope you'll excuse my over indulgence with his lengthy story and discography. I always feel you lose alot of continuity when you split a lengthy article over two or more issues. I still lose sleep regretting splitting the JJ. Barnes story. This issue see's the printing of the label listing that the world of sixties soul collectors here in the UK has been waiting for - the Shrine label out of Washington D.C. Ever since i started this editing lark one of my ambitions was to print a full listing of this highly collectable logo. 3 years later and 9 issues on my ambitions been filled... well nearly, I'm still at least 3 releases short. I keep thinking Ive got 'a near as I'll ever get part complete listing', then every six months or so some dealer/collector locates another previously unknown release. I could be waiting for ever to print a full list, so now as good a time as any to print what I've got. Me thinks its the most intriguing and mysterious soul label to come out of the states ever. I dread to think how much it would cost to get a full set. Thanks to DJs Keb Darge, Guy Hennigan, Jim Wensiora and George Sharp for letting me go through their Shrine discs for info... Sorry still unable to squeeze in the Modern/Uptown/Money label info as promised in last issue. Will definately be in issue 10. *SEE PAGE 31 FOR "SHADES OF SOUL" TAPE VOL: 9 OFFER*

If a big red tick appears in this box ☐ your subs have run out. Please renew them. The new 3 issue subs rates ☐ are as follows. Sample copy 70p + SAE (32 or 24p stamp). UK subs £3-10p (first class), £2-85p (second). America/Canada 8 dollars (air), 5 dollars (sea) Sample copy 2 dolls (air). Japan/Australia £5-50p (air), £3-30p (sea) sample copy £1-80p (air). Europe (air) £4-20p, (sea) £3-20p sample copy £1-40p. Will honour all previously paid subs. Any other country's sub rates not mentioned, please write first. Remember to state which issue you want your subs to start on. Foreign payment either by IMO (payable in £ only), US dollars cash, or UK £ cash. NO foreign cash will be accepted.....

AD RATES: Full page £14, 1/2 page £7, 1/4 page £5, 1/8 page £3. Record sales/wants 20p per disc, name & address free, minimum £1. Make all cheques/POs payable to D. PEARSON and NOT Shades of Soul... Sales list distribution £7 per sheet (ie. two sides). If you want a list distributing but are unable to get it typed up or printed contact me. It'll be typed via "Dee Pee's Office Services" and printed at the lowest rates possible.

Just to let you know that advertising in Shades really does work heres what Blake Helliwell of Soul Seven Records wrote... "just a few lines to let you know about the fantastic response i recieved to my list placed in your magazine. I could have sold many items several times over. I chatted to several, very pleasant and knowledgeable collectors. All in all, a great success, with a return of approximately ten times my original out-lay. I would strongly recommend your magazine to any prospective advertisers, because it gets to rare soul collectors direct".

For anybody starting their subs on issue 9 - the UK rates are £2.90p (first), £2.65p (second). All other countries deduct 20p.... Issue 10 will be out April '87 a bumper 3rd Anniversary Issue Special. Hope everybody has happy peaceful Christmas and all the best for the new year. Cheers.

Its a quiet Friday night in 'late June here in Toronto. Five year old in bed and baby sleeping. Time to play some tunes and put pen to paper. P.W. Cannon "Beating of my lonely heart" is on the turntable but i am mellowed out. Time to hear my main man. Over the years I've gained a reputation as somewhat of a heavy Detroit collector. Why Detroit? What is the magic of that city? A couple of years ago one of the pieces of the puzzle fell into place, the classic Detroit sax break. It struck me that there was a similar sax break and rhythm on a lot of the northern tunes out of Detroit whether it be "Agent O-O Soul" by Edwin Starr or Lorraine Chandler "I cant change". It had to be the same guy. Common sense should have told me perhaps he was good enough also to be an arranger or producer, however as i failed my GCE 'O' level in Saxophone recognition i found out the hard way.

The first clue came on a lazy afternoon in my shop the monstrous cassette of pop hits to entice the customers to buy had just churned out Hermans Hermits, then came on Junior Walkers "Road runner". "Its him" i yelled out to a shocked public. Definately he was the sax following Junior. Maybe he was a member of the group? A scan through all the groups 45s turned up negative. Out came the old soul magazines to find the session men on Junior's 45s - jackpot there was the magical name Andrew "Mike" Terry. Out came the collection what else is he on, what supprises.....He's evrywhere, record after record he's on. I had to have a lie down, too much for a Yorkshire lad (we cant handle too much information at once you know).

What happened when he was at Motown only the powers that be know. He was on too many records not to be considered one of the session stalwarts. I hear rumours of drug problems and a jail term, perhaps too much moonlighting. Suffice to say his career at Motown seemed to end around 1967 then a variety of other labels. Only time i can hear him after 1967 at Motown is a half break on the incredible dancer from the Temptations "Ive got to find a way" on their 'Cloud Nine' LP.

A discography of his achievements would be bigger than an Encyclopedia Britannica or a list of guys who claimed to have DJ'd on the northern circuit (did they change Disc Jockeys every 3 minutes at the Torch or Wigan Casino?). However a brief list of some of the records he's on follows. Hopefully, it will make you the reader go to your collection and find what else he's on. If you find any great or unusual breaks drop me a line. In my opinion his best break occurs on the Appreciations "I cant hide it" on Aware where he's kept under tight rein left with a sleezy hickup behind the back up vocals, then in the middle its as if the producers say okay Mike your turn go wild.

RIC TIC - most records up to 120. Highlighted by Edwin Starr "I have faith in you", JJ Barnes "Say it", "Deeper in love"

GOLDEN WORLD - most black artists. Highlights-Theresa Lindsey "I'll bet you" and Adorables "Ooh boy".

GORDY - some Temptations, Tommy Good "Baby i miss you", Martha & Vandellas "Youve been gone too long".

MOTOWN - Mary Wells "You lost the sweetest boy", Supremes "When love light", "Come see about me", "Back in my arms again", "Stop in the name of love", "Nothing but heartaches", "I hear a symphony", "Love is like an itching in my heart". Four Tops "I cant help myself", "Something about you".

TAMLA - Marvin Gaye "Baby dont you do it", "Little darlin'". Miracles "Whole lot of shaking in my heart". Isley Bros. "This old heart of mine", "I guess I'll always love you". Eddie Holland "Outside looking in". Barbara Randolph "I got a feeling". Kim Weston "Helpless", "Take me in your arms".

SUE - Marjorie Black "One more hurt".

WAND - Nella Dodds "Honey boy".

A GO GO - Larry Wright "Sweet sweet kisses".

GROOVESVILLE - Melvin Davis "I must love you".

KAREN - Capitols "Cool jerk".

UNITED ARTISTS - Wonderettes "I feel strange".

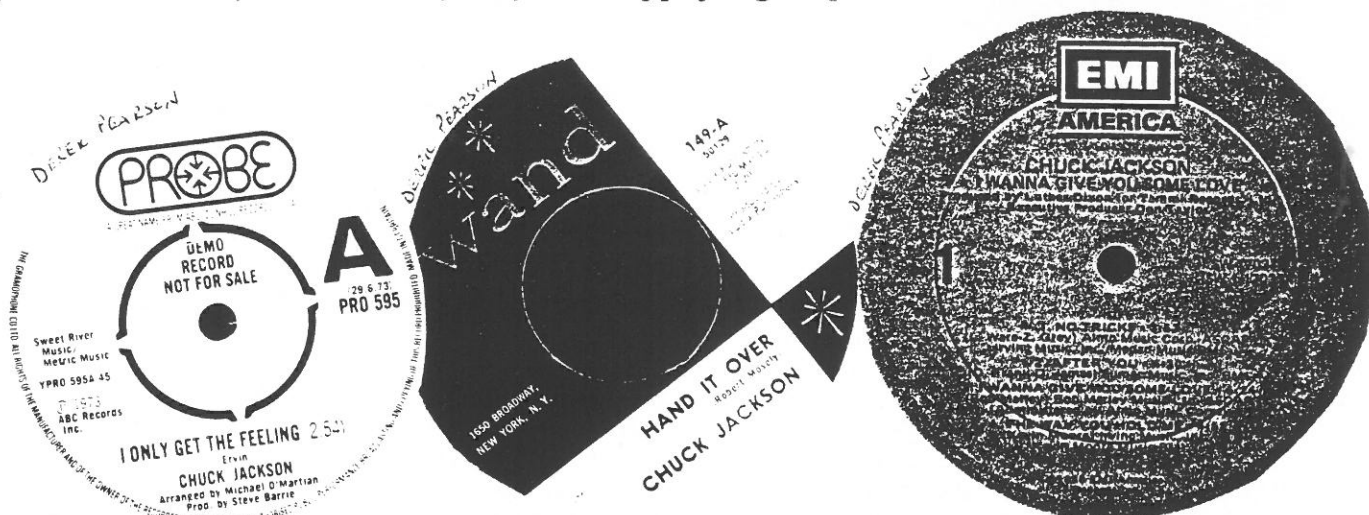
ERNSTRAT - Patti Young "Head and shoulders".

SCEPTER - Jack Montgomery "Do you believe it".

Martin Koppel.

CHUCK JACKSON

By Derek Pearson, adapted from two interviews "The Chuck Jackson Story" by Cliff White (Black Music Vol.3, issue 27, Feb 1976) and "Chuck Jackson" by Bob Kinder (Record Exchanger Vol.4, no 3, 1975). Thanks to Michael J. Sweeney (Wethersfield, Connecticut, USA) for supplying copies of above 2 articles.



"There are few artists who can claim to have provided the northern soul scene with discs from 3 different decades worth of recordings...Chuck Jackson is one of them....."

Charles "Chuck" Jackson was born in Winston-Salem, North Carolina on July 22nd 1937 and whilst at an early age his mother moved north up to Pittsburgh, Pennsylvania and young Jackson was sent to live with his grandparents in South Carolina. At the age of 14 he reunited with his mother in Pittsburgh however he was soon back down south as he won a scholarship to the South Carolina State College. Unfortunately he had to leave as he couldn't afford to continue his education, back to Pittsburgh he came and on his return joined a gospel group called the Raspberry Singers in 1956.

He left after a year to join The Dell-Vikings whose baritone singer had left for army service in Germany. Formed in Pittsburgh 1955, the Dell-Vikings were a mixed race quintet who recorded for the local Fee Bee label before breaking nationally on Dot records. After numerous line-up changes the group survived as The Del Vikings on Mercury, ABC and a variety of small labels throughout the sixties. (Some of their best Fee Bee/Dot material was issued on the budget UK Contour label in 1974).

Chuck recalls "I joined the Dell-Vikings at their peak, they'd already hit with "Come go with me" (March 1957) and I think about the first thing they recorded after I joined was "Whispering Bells" (July 1957) although I wasn't on that session. I just sang with them on stage at that time. I did record with them after that though, "Willette" and some other sides "Cold feet", "Girl Girl" and "I want to marry you". I'll tell you a funny story about "Willette", I wrote the song in college...she was my sweet heart at the time. When I returned to Pittsburgh and met the Dell-Vikings manager, he asked me what songs I had so I gave him "Willette" and we recorded it. But before it could be released we had to get permission from the Queen of England. It sounded too much like the Londonderry air...Danny Boy, you know because that's what I'd based it on. So we had to apply to England for permission to use it".

Chuck stayed with the Dell-Vikings for around two years but left over money disagreements... "I was on salary and the guys never did want to give me a break. They never did want to give me raises-no nothing, you understand no royalties. I had nothing involved because I was not an original Dell-Viking."

Chuck had become good friends with Jackie Wilson whilst he was with the Dell-Vikings and on leaving the group was asked by Jackie to go on tour with him. It was around this time, in the 1960-61 period that several

of Chuck's solo releases were issued on Clock, Beltone, Atco and numerous cheapo albums. Says Chuck "They were all recorded while i was still with the Dell-Vikings. It all happened in about 18 months. Clock released the first one whilst i was still in the group and others came out whilst i was touring with Jackie". The songs were a mix of uptempo pop items ('Hula lula', 'Ooh baby', 'This is it') and dramatic ballads ('I'm yours', 'Come on and love me') mainly accompanied by orchestra and chorus directed by Teacho Wiltshire who later went on to do good things at RCA. The two best sides 'Mr. Pride' and 'Never let me go' (which was later recorded by the Impressions) were almost like some of his later Wand efforts.

Then one night, late 1960, whilst at the famous Apollo Theatre in New York with Jackie, Luther Dixon who was scouting for the Scepter/Wand label came backstage to talk to Chuck.... "He told me such a story he almost made me cry. He said 'we're just a young company, just starting out and we cant offer you as much as other companys. But we're gonna do a better job and we'll be able to concentrate on you'" recalls Chuck.

Chuck signed for the label which was formed in New York in 1959 by Florence Greenberg, the company had just started breaking the charts with The Shirelles (produced incidentally by Luther Dixon). It was with his first recording for the label 'I dont want to cry' that Chuck rewarded the company with chart success, the disc sold around 700,000 copies to reach the top 5 R&B/top 50 Pop in February 1961. That song was one of the first soul records with brass accompaniment and foreground strings (since recorded by Edwin Starr, The Shirelles, Spyder Turner and Ronnie Dyson), penned by Jackson and Dixon, Chucks idea for the song came from an earlier incident.... "I was seeing a girl in Philadelphia just before i went on the road with Jackie Wilson and she sort of did me wrong. She was a Taurus and i was a Cancer-Leo, and she just messed me about. The Leo in me tried to make me retaliate. I was born July 22nd, at twelve o'clock midnight right on the cusp, but anyway thats how it all started".

The follow-up 'In real life' also made the charts backed by a Drifters style pop/soul item 'The same old story' which was later recorded by the Shirelles. Throughout this period, Scepter were starting to recieve regular deliveries of material from the same source as Atlantic were using for The Drifters. A small group of writers/arrangers who were behind half of the hits in the first part of the sixties.

Burt Bacharach and Hal David penned Chuck's next two singles, the ballad 'I wake up crying' which hit and the raucous shouter 'The Breaking Point' which didnt. For the follow-up Chuck and Luther teamed together and composed the uptempo 'Whatcha gonna do tommorrow', it flopped. Whilst Chuck coped well on fast numbers, like most big voiced singers he fared best on slow, sad romantic songs. It was to be his sixth release, the Bacharach-Bob Hilliard composition 'Any day now' which gave both Chuck and Bacharach their first million seller. Using a rhythm similar to Ben E. Kings classic 'Stand by me', many others have attempted to recreate the song including Elvis Presley and Percy Sledge, but non has equalled the original. Chuck recalls that Bacharach was often in the studios..... "I think he always supervised his own songs, although he wasnt always in the studios when i recorded. For instance 'Any day now' was just a backing track when i got it. Burt Bacharach recorded his own track and then gave it to us. He was one of the first people ever to do that. Florence was going to give it to Tommy Hunt but Burt said he'd put it on the shelf if the right artist didnt record it. It laid around the company for about a year with nothing happening, then finally Luther picked it up and said I'm gonna put your voice on it".

Tommy Hunt may have missed out on the chance to cut 'Any day now', however he was given the opportunity to record the original version of Bacharach-David's 'I just dont know what to do with myself', since recorded by many other soul artists. Its assumed that Tommy recorded it first, for whilst his version was the first in the shops in mid 1962 (only a few months after Chuck hit with 'Any day now') it could've quite possibly been recorded by every Scepter/Wand artist by then. This relatively new technique of creating backing tracks separately from the vocals enabled record companies to cut costs by trying various singers over the same

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backing track. Throughout Chuck's seven year association with Scepter/Wand he recorded over the backing tracks of 'Don't believe him Donna' and 'Invisible' which had previously been used by Lenny Miles on his Scepter single release in March 1961, 'Blue Holiday' and 'My Willow tree' which had been on the Shirelles second album, and 'I just don't know what to do with myself', 'Human' and 'The Work song' all previously done by Tommy Hunt. It wasn't all one-way traffic though, both The Shirelles and Big Maybelle recorded over the backing track to Chuck's 'I don't want to cry', The Shirelles also cut 'Make the night a little longer' and 'The same old story' over his tracks. There were probably many other examples of artists recording over each other's material within the Scepter/Wand outfit, for example Big Maybelle recorded over a track first done by Maxine Brown.

Late 1962 saw the release of three quality singles, Leiber-Stollers 'I keep forgetting', Weiss-Edwards 'Getting ready for the heartbreak' and Tony Bruno's 'Tell him I'm not home'. By 1963 Chuck had established himself as one of the top names in the business. For the next four years Chuck toured as a major star with his own band (eventually led by Bobby Scott, founder of The Crusaders) and a small revue show which included ex-James Brown protégé Yvonne Fair (who went on to score at Motown).

He still continued to record hits, though the standard and style varied... from the swing-blues of 'tears of joy' to the live version of William Bell's 'Any other way' (issued on the 'On Tour' album in 1963). From big sound stomping hits 'Beg me' and 'Somebody new' in '64 to the ballad style of 'Since I don't have you'; the Goffin-Kings penned 'I need you'; Pam Sawyers 'If I didn't love you' (1965); and Maxine Brown's 'All in my mind' (from the first volume of his 'Tribute to Rhythm & Blues' in '66).

It was with Maxine Brown in 1965 that Chuck recorded two albums worth of duets, which produced seven singles, most of the cuts were their versions of well known hits such as 'Something you got', 'Hold on I'm coming', 'Daddy's home' and 'CC Rider'. However by the mid sixties Scepter/Wand appeared to be concentrating all their efforts on Dionne Warwick displacing Chuck and pushing him out of the limelight. The end was in sight. Two Tamla style dance records 'Chains of love' and 'I've got to be strong' released in 1966 both flopped, a year later Chuck attempted to translate ten Elvis Presley hits into soul music this album - unusual and bizarre to say the least - was issued under the title of 'Dedicated to the King'. After one last hit 'Shame on me' (also recorded by Solomon Burke) Chuck was offered the opportunity of a lifetime - or so he thought.

Whilst performing at the famous 20 Grand Club in Detroit he was spotted by scouts from the Tamla Motown Organisation and had no hesitation in joining this highly successful company, he signed straight away....

"One of the worst mistakes I ever made in my life - and you can quote me on that. Mind you, don't get me wrong, I don't say all the people were bad. I loved Smokey and had a lot of respect for Berry Gordy, but there were also a whole lot of negative elements there. There's no way in the world that I should have failed on Motown.... I just got screwed out, that's all. And I didn't even realise I was cold for over a year, because I was touring with all their big acts like The Temptations and The 4 Tops and I was earning good money. Then a man wanted to book me so I gave him my price and he said 'You got to be kidding, don't you realise how cold you are'. And I looked up and sure enough I hadn't had a hit for about two years. Then Motown also started to get a little cold with me. The material was no good and they weren't doing anything for me... so I finally got away."

Whilst Motown were undoubtedly the most successful black record company they had this unenvied knack of taking on board talented artists - who'd proved they could come up with hits - and allowing them to wither away. Witness the declining careers of both JJ. Barnes and Edwin Starr on signing for Berry Gordy, both had previously scored, on Ric Tic and Golden World respectively. Their recorded output at Motown was pitiful, one wonders why Berry Gordy brought these artists to his company only to sideline them. Was it deliberately done to try and ruin his rivals? Perhaps the competition for the best writers and producers was so fierce that somebody had to lose out.

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A Motown Executive was later to say in 1972 that Chuck was his favourite Motown artist and that he never got the recognition that he deserved.

Tamla Motown may not have appreciated his talents, however others certainly did. Chuck's been an influence for many artists, such as John Lennon and Paul McCartney who in their early days, as well as voting Chuck to be one of their favourite R&B artists, cited him as being a guiding influence on their music. Eric Burdon of The Animals used to go watch Chuck perform at the Appollo, Chuck was also a big influence on Tom Jones' singing style and delivery.

During his four year stay with the Motown company, Chuck was with nearly as many producers as he had records released. Three singles for the label did actually scrape the charts, the Smokey Robinson penned "The man in you" in 1968, "Are you lonely for me baby" (written by Bert Berns and originally cut by Freddie Scott) and "Honey come back" in 1969.

A transfer to the VIP subsidiary resulted in a couple of releases, though there were no chart hits amongst them. His 1971 release "Pet names" contained one of the most bizarre lines ever to come from the pen of Smokey Robinson... "they call her napalm, she's like a fire bomb".

His two year stay with VIP yielded one album "Teardrops keep falling" the title probably reflected Chuck's despair at being with Motown.

"After Motown I had six months in Chicago with Dakar. They asked me to go over and give it a try, but during that time Tyrone Davis was very hot and they didn't really have enough resources to concentrate on two artists at once, so somebody had to suffer. I think they were right to stick by Tyrone though.... he was their established artist" recalls Chuck.

One single, a version of the Chilites "The man and the Woman" written and produced by Eugene Record resulted in 1972 from Chuck's brief association with Dakar. His next port of call was with the large ABC corporation in Los Angeles where he teamed up with the successful partnership of Lambert and Potter. Within weeks of his arrival they'd given him a hit "I only get this feeling" in June of '73.

"I thought it was gonna be fantastic at ABC. My first record was a hit and everything looked good.... but they were so slow on promotion, and in America if you don't promote you got problems. Also they had too many acts. You know when I left the company (one year, one album and 3 singles later) they had 32 records in the streets in one week. What kind of sense is that? A radio station is only going to pick up 2 or 3 releases each week"

Chuck then joined the rapidly expanding New Jersey company All Platinum in 1975 through a long standing friendship with the founders Joe and Sylvia Robinson..... "I've known Joe and Sylvia for about 16 or 17 years almost since I got started in the business and we've been neighbours in Englewood for about 14 years. So we were always seeing one another and they often suggested that I work with them. Finally about 9 months ago I'd just left ABC, so I said well OK, I'll give it a try"

Chuck was obviously pleased about joining a small company as opposed to being on the roster of a large organisation..... "At All Platinum we've only got 4 records that we're pushing at the moment... that we're all pushing. I know it's been said before but it's really like a family group here and when any of us has a release, we all get behind it. That's why I'm happy to have joined the company". The Robinson's released 6 singles on Chuck including his versions of two Moments cuts "I've got the need" and "Beautiful Woman". His second 45 for the company "Wanting you" was used as the title track for his only album release on the label, the album being written and produced jointly by Sylvia and The Moments. Chuck's last two singles gave the impression that the company was losing direction with him, for instead of issuing new material they re-released "Love lights" (his opening 45 on the label) and "One of those yesterdays".

He left the company in the 1976-77 period and signed a deal with Minit (or possibly Minute) Records, but left because of no commercial success. As we've been unable to uncover anything by Chuck on this label it's assumed that they didn't release anything by him, though Chuck's reason for his departure does suggest that some vinyl was released. It must be obscure. He returned back to All Platinum for a short period then left for the second time to cross the river to sign for the New York based Channel

8 Records. Only one single was issued "When the fuel runs out" which was also cut by The Executive Suite. By 1977 Chuck had renewed his association with the Robinsons across in Englewood, NJ, their All Platinum sister label Vibration reissued two of Chucks earlier All Platinum tracks.

For the next three years Chuck didnt have a single release either on a 45 or album, quite remarkable for an artist really who for the previous twenty years had vinyl released on him every year.

In 1980 he joined the mighty EMI-America outfit, resulting in a quality album "I wanna give you some love" which spawned two singles. The album was produced by Luther Dixon, the man who gave Chuck his first big break at Wand, and whilst working on the album material Chuck had to perform in Jamaica. Bob Marley was a personal friend of Chuck's, they knew each from the mid sixties when Chuck used to go over to Jamaica to entertain, so Luther suggested that whilst he was over there he could do some songs with Bob in his studio. Thus part of the album was cut in Jamaica, part in Florida and the remainder in Los Angeles. The album sleeve credits Bob Marley's backing vocalists-the I Threes who consisted of Rita Marley, Judy Mowatt and Marcia Griffiths for providing background vocals. Also credited was Phyllis St. James who was later to cut some things at Motown. The reason why the album is so hard to locate is because the EMI company decided to shut down their black music division shortly after the album was released, leaving Chuck with an album out but with no company promoting it.

After the demise of All Platinum and its associated labels the Robinsons bounced back with their Sugar Hill label in the early eighties. Through this label they were one of the first to promote rapp and hip-hop music, sadly Chuck was to have his last known outing for this label in 1981. Thats 5 years ago and one wonders how he's been filling his days since then. For a man thats been active on the recording scene since 1957 this gap of five years with no releases to show is the longest he's ever had. Its rumoured that Chuck recorded an album late in 1983 produced by Bunny Sigler, the material's still in the can unheard by his army of fans. At a time when many of the elder soulsters are stamping their name and experience on todays new generation of record buyers, the stage is certainly set for the talents of Chuck Jackson to re-emerge.

Derek Pearson.

CHUCK JACKSON DISCOGRAPHY - compiled by Michael J. Sweeney.

With Dell-Vikings: Norman Wright (lead tenor), Corinthian 'Kripp' Johnson (first tenor), Donald 'Gus' Backus (second tenor), Charles 'Chuck' Jackson (baritone), Clarence Quick (bass).

FEE BEE	218	/57	I'm spinning/You say you want me	FB218A/FB218B
	221	/57	Willette/I want to marry you	FB221B/FB221A
			(Jackson does both leads and co-wrote)	
	227	/58	Finger poppin' woman/Tell me	
	902		True love/Baby let me be (as Original Dell-Vikings)	FB902B/FB902A

FEE BEE MASTERS

BIM BAM BOOM	111	/72	Cold feet/I want to marry you	M323/M324
	113	/73	Watching the moon/You say you love me	
	115	/73	I'm spinning/Girl girl (lead and co-wrote)	

As CHARLES JACKSON

CLOCK	1015	9/59	Ooh baby/Come on and love me	
	1022	/60	I'm yours (b/b group)/Hula Lula	
	1027	/60	This is it/Mr. Pride	

(b/b group) means that Chuck was backed by an un-credited vocal group doing 4 or 5 part harmonys as opposed to a chorus.

As CHUCK FLAMINGO

BELTONE	1004	/60	Peeping Tom/Tonight is gone (Tomorrow is here)	
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As CHUCK JACKSON

BELTONE	1005	/61	Mr. Pride/Hula lula (both b/b groups)	
ATCO	6197	/61	Baby i want to marry (b/b Dell-Vikings)/	
			Never let me go (b/b female group)	

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PETITE 502 Willette(b/b Dell-Vikings)/A little man cried
 Alternate flip - Cold feet(b/b Dell-Vikings)
 ALCAR 210 Never let me go/Come on and love me
 AMY 849 /62 Come on and love me/Ooh baby
 868 /62 I'm yours/Hula lula
 LOGO 7004 Come on and love me/Hula lula
 LESCAY ? Watching the rainbow/Miss Frankenstein
 WAND 106 2/61 I dont want to cry/Just once
 108 4/61 The same old story/In real life 108B/108A
 110 8/61 Everybody needs love/I wake up crying 110B/110A
 115 /61 The breaking point/My willow tree 115A/115B
 119 /62 Angel of angels/What'cha gonna say tomorrow OW0117/OW0116
 122 4/62 Any day now/The prophet 122A/122B
 126 9/62 Who's gonna pick up the pieces/I keep forgettin 126B/126A
 128 11/62 Getting ready for the heartbreak/In between tears 128A/B
 132 2/63 Tell him I'm not home/Lonely am i 132A/132B
 138 7/63 Tears of joy/I will never turn my back on you 50018/50003
 141 11/63 Any other way/New York,Big New York ZTSP 91016/91015
 149 3/64 Hand it over/Look over your shoulder 50129/50130
 154 5/64 Beg me/This broken heart 50193/50196
 161 10/64 Somebody new/Stand by me 60065/60007
 169 11/64 Since i dont have you/Hand it over 50212/50129
 179 4/65 I need you/Chucks soul brother twist 50352/60011
 181 4/65 Something you got/Baby take me(with Maxine Brown)
 188 8/65 If i didnt love you/Just a little bit of your soul
 191 8/65 Cant let you out of my sight/Dont go(w/MB)50460/50459
 198 10/65 I need you so/Cause we're in love(w/MB)50438/50437
 1105 12/65 Good things come to those who wait/Yah 50513/50514
 1109 2/66 Please dont hurt me/I'm satisfied (w/MB) 50442/50461
 1119 /66 All in my mind/And thats saying alot 50570/50569
 1129 /66 These chains of love/Theme to the blues 50602/50563
 1142 /67 Where did she stay/I've got to be strong 50128/50229
 1148 2/67 Hold on I'm coming/Never had it so good(w/MB)50674/50432
 1151 /67 Every man needs a down home girl/Need you there
 1155 5/67 Daddy's home/Don't go(w/MB) 50697/50654
 1159 /67 Hound dog(50722)/Love me tender(50683)
 1162 /67 C.C.Rider(50695)/Tennessee Waltz(w/MB)(50696)
 1166 10/67 Shame on me(50739)/Candy(50740)
 1178 /68 My childs child/Theme to the blues *2
 MOTOWN 1118 2/68 Girls,girls,girls/the man in you
 1144 3/69 Are you lonely for me/Your wonderful love
 1152 8/69 Honey come back/What am i gonna do without you
 1160 Unreleased Baby I'll get it/The day my world stood still
 VIP 25052 11/69 The day the world stood still(X4KM4935-1)/
 Baby I'll get it(WJ28688M03)
 25056 5/70 Let somebody love me(YLLK752M09)/Two feet from
 happiness(CKM5761M03)
 25059 1/71 Is there anything love cant do(Z4KM 4438-1B)/
 Pet names(WST2846M06)
 25067 Unreleased Who are you gonna run to/Forgive my jealousy
 DAKAR 4512 /72 I forgot to tell you/The man and the woman
 ABC 11368 7/73 Slowly but surely/I only get this feeling
 11398 I cant break away/Just a little tear
 11423 If only you believe/Maybe this will be the morning
 12024 Talk a little less/Take off your makeup
 ALL PLATINUM 2357 /75 Love lights(vocal)/Love lights(inst.)
 2360 /75 I'm needing you,wanting you/We cant hide it
 2363 If you were my woman Pt.1/Pt.2
 2370 One of those yesterdays/Love lights
 2373 One of those yesterdays/I fell asleep
 ? I got the need/Beautiful woman
 CHANNEL 103 When the fuel runs out/Good love
 VIBRATION 569 /77 I'm needing you,wanting you/We cant hide it
 anymore(w/Sylvia)

10
 EMI AMERICAN 8042 /80 Waiting in vain/I wanna give you some love
 8056 /81 After you/Lets get together
 SUGAR HILL 764 /81 Sometimes when we touch/ ?

(Acknowledgment to Ken Clee's Stax-O-Wax Directory of American 45 RPM Records)

ALBUMS

CROWN CLP5354 five pre-Wand tracks, others by Young Jessie
 WAND 650 I dont want to cry...654 Any day now...655 Encore...
 658 On tour(live)...667 Mr.Everything...669 Saying something(with
 Maxine Brown)...673 Tribute to Rhythm & Blues Vol:1...676 Tribute to
 Rhythm & Blues Vol:2...678 Hold on we're coming(with Maxine Brown)...
 680 Dedicated to the King...682 The early show(5 tracks only, others by
 Tammi Terrell)...683 Greatest Hits
 MOTOWN 667 Chuck Jackson arrives...687 Going back to Chuck Jackson
 VIP 403 Teardrops keep falling on my heart
 SCEPTER 5100 Tribute to Burt Bacharach
 ABC 798 Through all times
 ALL PLATINUM 3014 Needing you, wanting you
 EMI AMERICA 17031 I wanna give you some love

U.S. singles(re-issues)

SCEPTER 21013 /73 I dont want to cry/Where did she stay
 21015 /73 Tell him I'm not home/I've got to be strong
 21016 /73 Anyday now/And thats saying alot
 21017 /73 Since i dont have you/Hand it over
 21018 /73 Beg me/This broken heart that you gave me
 21019 /73 Something you got/Baby take me(with Maxine Brown)
 21020 /73 Lets go get stoned/Never had it so good(w/MB)
 21072 /73 Anyday now/I wake up crying
 21073 /73 I dont want to cry/Beg me
 TRIP 129 ? Anyday now/Percy Sledge- When a man loves a woman
 ALL PLATINUM 106 ? I'm needing you, wanting you/Shine, shine, shine
 107 ? Love lights(vocal)/Love lights(inst.)
 COLLECTABLES 3012 /82 I dont want to cry/Any day now
 3013 /82 I wake up crying/Isley Bros. - Twist and shout.

Additional info: Carl Hall(Mercury/Loma)also started out with a gospel group called the Raspberry Singers, however they were a New York based group. There is some conffliction over whether Chuck actually sang baritone with the Dell-Vikings on their hit "Come go with me", or whether he joined the group later. Whilst Beltone released a disc by Jackson under the name of Chuck Flamingo, the man of the same name who cut "Whats my chances" on Rojac is not Jackson. Likewise the Charles 'Chuck' Jackson who sung with the Independents on Wand is not related.. All the Wand tracks were cut in New York, all the Motown tracks were cut in Detroit. Valerie Simpson was signed to Wand as a writer in 1964 and is credited as playing piano and organ on Chucks 1966 album 'Tribute to Rhythm & Blues'. She later went on to join up with Nick Ashford and Joshie Jo Armstead, together they wrote many excellent soul sides.

From the collectors point of view...As a result of Chucks long partnership with the recording studio the soul fan has plenty to slaver over. In particular, Northern soul devotees are well catered for with a wide range of material from the sixties, seventies and eighties to choose from. Check the Wand label for his well known dancers "Hand it over", "Chains of love", "Good things come to those who wait"(listen for an equally good version by Willie Hatcher on Columbia) and his not so well known items "Any other way", "I keep forgetting", "This broken heart", "Ive got to be strong", "Look over your shoulder" and the smouldering ballad "If i didnt love you". His uptempo duet with Maxine Brown "Cant let you out of my sight" is worth looking out for as well. As he cut 32 singles for Wand theres bound to be some more aural delights out there waiting to be picked up. His 1969 release "What am i gonna do" is well worth searching for, it got a UK release in March 1970 on TMG 729. His VIP album contains at least 2 good tracks "I'll fight till i win your love"

and "Have you heard about the fool" the latter having excellent lyrics. Seventies fans can aim for the two dance floor favourites "I only get the feeling" and "I've got the need"-both of them got a UK release on Probe and All Platinum respectively. Eighties soulsters should pick up the EMI album which features some classy dancers ("No tricks", "I wanna give you some love", "Waiting in vain", "You dont want me) and some superb ballads ("After you", "Lets get together").

There must be countless other tracks suitable for deep soul collectors, what ever music preferences youve got, Chuck will have recorded something that you can enjoy.

Derek 'Now thats what i call an article' Pearson.

SHARP ON

Soul

Artwork by Stuart Raith.

RAY MARCHAND "YOUR SHIP OF FOOLS" (DORE 763)

From the giant West Coast Dore catalogue comes this superb midtempo soul dancer. Credit for this one goes to Keb who has made it what it is, 'an absolute monster'. If you like Paris' "Sleepless nights" (Doc) then you should love this one as it is similar in many ways to the latter. As with the Paris record the soulful male vocalist is backed by a group of girls who introduce the record "ship of fools, ship of fools on board my ship of fools". Rays voice cuts in strongly as the girls slip into the background. The instrumentation is held together with a very powerful bass rhythm, trumpets and a tenor sax adds some nice subtle touches. Ray powers along telling of how he has been taken for such a fool by his last girl and how he was just another passenger on her ship of fools. The heart felt lines lead into the oh so memorable chorus where Ray joins with the girls to sing as one. Several perfect crescendos in the record provide you with shivers up the spine on several occasions. They say quality never goes out of style, if that runs true this may be around for some time yet.

JESSE DAVIES "GONNA HANG IN THERE GIRL" (ERA 3189)

SIMPLY the best uptempo record to hit the northern scene in years, not many people would argue with that. Originally covered up as Johnny Vanelli and played by Jim Wensiora after being found by Dave Raistrick. Since its original exposure its popularity has spiralled and now guarentees to pack 'em in almost anywhere in the country. The now familiar intro comprises of guitar riffs followed by soulful girls "do, do, doing", their strains then spine chillingly echoed by trumpet, and Jesse's into his stride "they say the race is not won by the fast but by the man who endures to the last". And can this guy sing, he puts it over every bit as well as on his mid tempo monster "Room for me" on Robere. On and into the chorus "gonna hang in there girl", the quality of the record by now has you gritting your teeth and clenching your fist shaking it with the beat of the record. After the second chorus we are given a short instrumental break then into the chorus again then fading out to finish. This record really has everything, horns, girly backing, drums, superb production and brilliant vocals. Two mins 29 seconds of pure adrenalin...miss it at your peril.

JEANETTE WILLIAMS "YOU DIDNT KNOW THEN" (BACKBEAT 526)

I know Ive said it before, but its hard to understand how records of this quality on such large labels by recognised artists stay obscure. This doesnt have the almost pop-soul qualities of "All of a sudden" or "Somethings got a hold on me" but is much more subtle and just as good as the latter. Deep sax starts the record "A heart full of love is what i had for you", Jeanettes characteristic voice is as precise as ever.

12 A guitar rhythm is struck throughout, a single note at a time, the sort so often heard on many Detroit records. Jeanette tells the familiar story of how her man has lied and cheated and left her all alone. After doing all this however, he decides that he wants her love again. The record builds well into the great chorus "but you didnt know right then". After the 2nd chorus we're treated to a small but neat sax break. A bit repetative at times perhaps but certainly worth looking out for.

RICKY LEWIS "SOMEONE TO LOVE TONIGHT" (MERCURY 72640)

This was discovered a couple of years ago by Lancs collector Barry Waddington, he sold it to London collector, Ion. Its only recently that a few more copies have surfaced and at last the records recieved some exposure. Four stabbing chords 'tic, tic, tic, tic' starts the record in a very haunting manner. Ricky breaks in with his great voice "Some say its so wonderfull to be loved" meanwhile the 'tic tic tic tic' continues with no other backing. Another line from Ricky and then suddenly we're off, full backing, drums, horns and guitar provide great support. The record moves along at a good mid to uptempo pace while Ricky sings the memorable chorus "send someone to love tonight". After the chorus, just as suddenly as it started the full backing stops and we're back to 'tic tic tic tic' all the while Ricky singing over. A few more lines and again the full backing joins for the chorus. This feel continues throughout the record creating a strange effect, its similar to Gino Washingtons "Like my baby" with its stop start style. Not everybodys cup o' tea but highly rated by some.



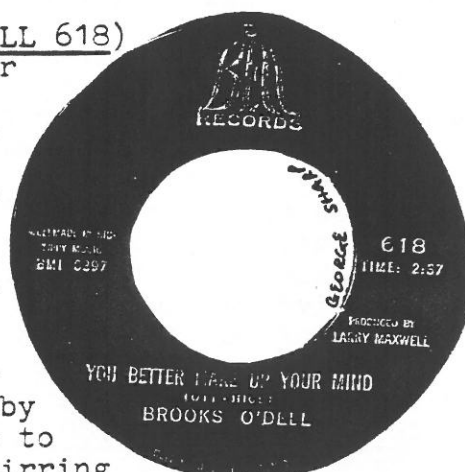
STEVE FLANAGAN "IVE ARRIVED" (ERA 3186)

Covered up as Melvin Boyd and very popular with the masses at Warrington after being played by Guy and Chris King. A thundering drum roll provides a dynamic intro closely followed by powerful horns and guitar. The heavy lead creates the mood for the whole record. A very powerful bass orientated big production and its not hard to understand why it became an instant dance floor smash on the northern scene. Steve sings of how he has discovered true love for the first time and at last he feels he can say "Ive arrived" ..These immortal words make up most of the catchy chorus which isnt hard to remember. One of the few things that does spoil the record is Steve's voice, he's not exactly Darrel Banks. However this is one power

house of a northern record and danced to by many. Another version exists by Jewel Akins on the same label.

BROOKS O'DELL "YOU BETTER MAKE UP YOUR MIND" (BELL 618)

In total contrast to Steve Flanagan this super soulfull mid tempo cut is the perfect ender and my favourite midtempo track of the moment. Tinkle on the piano, maraccas-stop-tinkle on the piano, haunting drums. Goose bumps appear after only the first few bars. "You better make up your mind right now" we're straight into the chorus, Brooks is so soulfull you could cry for him, the adrenalin is well and truly flowing. His girl is about to leave him, he pours his heart out telling her that her indecision is tearing him apart. A girly backing is provided throughout sadly singing "Baby dont leave me, dont leave". Brooks pleads "Ive got to know, Ive got to know". Yes this really is soul stirring stuff, not recommended for the morning after the night before you'll possibly end up topping yourself. Apparently this also came out as a UK State side LP track, however the 7 inch US Bell release will be easier to find.



SEE PAGE 31 FOR G. SHARP RECORD SALES AND TAPE OFFER

The rain was coming down in buckets as old faithful Brian Rae arrived to collect myself and my partner in crime Dave. Within 15 mins we were heading south along the M6 listening to Brian's tales of his escapades on the nighter scene and as a Charly rep. I knew it would be a night to remember one way or another when Brian decided to play along with Bill Blacks Combo "Little Queenie" on the car horn as we passed everything in sight at 110 mph. We arrived at the 100 club at 2 o'clock and as soon as we entered the room the atmosphere smacked you straight in the face. The dance floor was just a mess of dancing bodies. Pete Widdison was at the decks and the Ascots "Another day" (Miradon) was blasting out of the speakers. I made my way to the bar where I met my mate Rob who had plenty to tell me on the record front, the most interesting being that Guy's June Edwards "Tell me" c/u is in fact Faye Crawford "What have I done" (RCA). On wandering around the place I was pleased to see the familiar faces from Stafford, and the 100 club regulars. The place was packed out. The scene was set for a meganight. Ian Clark was on next playing biggies from the last 12 months or so such as Jesse Davies "Hang on in there" (Era), Soul Bros Inc "Pyramid" (Golden Eye), Experienced Heartmenders "Whats your name" c/u and the Commands "Hey its love" (Dynamic). The next spot was Mick Smith playing classic oldies such as Van Dyke "Save my love for a rainy day" (Mala), Willie Mitchell "The Duck" and Williams & Watson "Too late". Thought we were having an earthquake when in fact it was Ion the dancing bulldozer ploughing round the dance floor to Saxie Russel's "Phyiscodelic soul". For the next forty minutes we were entertained by the gaffer himself, Ady. His spot consisted of 100 club favourites ie. Sam Ambrose "Dreamsville", Tommy Hunt "Pretty part of you", Maxine Brown "Torture" and the incredible Clyde McPhatter "Lonely people cant afford to cry" (Amy). He also played a couple of Latin American tunes that have proved extremely popular at the 100 club, the first being Johnny Colon & Orch "You gotta love me" (Cotique) which I love. Second was Bobby Valentine "Bad breath" (Fania) which is terrible and should be melted down to make a flower pot. Ady finished his superb spot off with Gloria Hill "Be somebody" (Deep) and handed over to the exiled mad scot Keb. What! a spot, never stopped dancing, he combined class oldies with class newies my favourites being Tami Lynn "You my love" (unreleased), Magnificent Men "Keep the faith" c/u, Pat Lewis "No one to love", Eddie Banks "Nothings gonna change me", Honey & the Bees "Be yourself", Empires "Say yeah" c/u and the Topics "Have your fun". And the first time out for Charles Brandy "Without your love" (Blue Cat), which I have doubt will be absolutely massive by the time you read this. After all that exercise I needed a rest so I decided to root through the dealers boxes of which there was plenty, loads of great records (some bargains, some ridiculous prices). While I was hunting out the bargains who should I bump into but Luton's little John (the house rocker) who told me that Guy's Melvin Boyd "I've arrived" is Steve Flannigan (Era). Roger Stewarts spot was next and he kept the dance floor packed before handing over to Ian Clark for his 2nd spot, which he started with 3 modern sounds which had me hunting for cotton wool for the old ear lugs (I've listened to modern sounds and tried to get into it but it still elludes me. It just sounds so mundane and boring, I've give it up as a bad job). His next 3 records saved him from the gallows, them being Paris "Sleepless nights" (Doc), Timothy Wilson "Hey girl do you love me" (Veep) and Eric Mercury "Lonely girl" (Sac). Keks second spot was just as good as his first the highlights being Danny Moore "Somebody new" (Allrite) (must be the biggest sound of the last 2 years). Candy & the Kisses "Tonights the night" (unissued), Buddy Smith "When you lose the one you love" (Brute) the mega rare Eddie Day & the Four Bars "Guess who loves you" (Shrine) and Betty Turner "The winds kept laughing" (Crescent). For the last 40 mins it was the boss again who kept the dance floor packed untill the end with excellent records like Jimmy Jones "Walking", Tommy Hunt "Strange Neighborhood" (unissued) and Marie Knight "Thats no way to treat a girl" (Musicor). The night ended (and what a night it had been) with the Trends "Not too old to cry" (ABC).

Geoff Whitfield.

DAVE HITCH

WILLIAMS
RECORDSWR100-45
SIDE B
Elveston
Mary Music Co
(BMI)
© 1986
VOCAL45 RPM
STEREO
Produced &
Arranged by
David E. Williams
TIME 4:45
FOR BOOKING CALL
In 919 566-6013
EXT 111I DON'T KNOW WHY
(Michael Barnes)
CALIFORNIA EXECUTIVESHC-302-B
45 RPM
STEREO
Easy Groove Music
BMI 4:50
LM-21252Produced By:
Albert Eastman For:
E. Groove
Productions

SIDE A

"DRY YOUR EYES"
(Fred Kibbie)
THE FIRST LOVE45 RPM
Spectrum VII
Music Assoc
Hondo
Mus. Assoc
811811
VocalStereo
Arr. & Prod. By
Tom Tom 84
Engineer
Tom Miller
H-M-A
Gold RecordsPRETTY LADY
(K. Gardner)THE STEELERS
DAVE HITCH

With so many quality albums around, I've decided to go back to the basics and review the current crop of singles available. I've featured a top 20 LP chart at the end of the article, as it would totally dominate proceedings if I were to review them all, and the singles are far too good not to mention....to see the re-emergence of the male harmony group sound has to be wonderful news, and there are some cracking waxings available. The double header by the CALIFORNIA EXECUTIVES on the WILLIAMS logo takes some beating. Two ballads of distinctive styles-"I cant let you go" is full of impassioned vocals, while "I dont know why" starts in a mellow mood and finishes with some amazing falsetto wailing towards the fade; a must for all group fans. Same can be said for UNIQUE BLEND and their rendition of the Dramatics "My ship wont sail without you", the gritty lead's vocal range is amazing as he soars freely into falsetto on his tale of dedication to his woman, available on the CLIQUE label. Another excellent double header is by M.V.P. (no connection with the 'northern' group) with poignant ballads on both sides "I dont want to stop loving you" has a sadness about it, while "Where are you tonight" really finds the lead in a heart breaking situation, its on the Florida MP logo. For those who enjoy the falsetto sounds, check out "Dont rush me now" by NEW YORK CITY (not the 70s group) on the BR-ROMA logo emanating from New York City of all places..More sweet soul balladery comes via FIRST LOVE with "Dry your eyes" on the HCRC label, very reminiscent of The Mom ents from the early 70s. A cool ballad comes courtesy of THE STEELERS called "Pretty lady" on the TRE label, with the lead very much in the Lamont Dozier mould. Theres plenty of activity in the southern states, with JOHNNY DEAN being very busy with 2 releases in a short space of time on the Memphis MAGIC 7 logo. The up-tempo "Call on me" with rapp start and crowd effects is a winner, same goes for his interpretation of "If loving you is wrong" with backdrop of synths, guitar licks, femme support on 12inch format with 2 other mixes featured. The chunky sound of SIR HENRY IVY can be found on EXCEL from Tennessee with "My friend Albert", who appears to be more friendly with his missus!!, the ballad flip "Aint it lots of fun" is also very tasty. YVETTE ANDERSON turns up on the WYNN logo with the country flavoured ballad "Fore ever in your arms" produced by the Memphis man Earl Randle. Talikg of which, Willie Mitchell has certainly done us a big favour by recording the multi-talented DAVID HUDSON on WAYLO and his first release is a peach of a double header. The slowie "Lets get back together" is given the Al Green treatment with superb gritty vocalising from David, while the brisker "Just afeeling" has the Waylo sound stamped all over it; lets hope an album appears a.s.a.p. With the festive season with us again its nice to see the RANDY BROWN obscurity turn up at the Bowl in bulk. "At Christmas time" is a lovely floater from the

defunct SOUND TOWN stable, what a sad loss in 86 that was. One of its former artists SHIRLEY BROWN turned up on CHELSEA AVENUE with the very modern, electro'd to death "Shooting a blank" more suited to Chaka Khan these days I feel, that's about the only good compliment I can give it. Another Memphis man ROY MALONE returns on BIG M with the up tempo "Hold me" which certainly has commercial appeal with its strong hook line. The Motor City labels certainly aren't taking a back street, for those of you into the Freddie Jackson/Alexander O'Neil sound then MARKUS ANTHONY should moisten the taste buds with his classy double header on RR. "One night of love" features synth, strings, weaving sax, guitar breaks and femme support whilst "Call me" includes the addition of vibes, a balladeer of great premise. Also on the same logo comes the group NULIFE with a mid tempo delight aptly titled "Magic". It's great to see MIKE JEMISON back on wax with the re-activated GENEVA label. He's certainly in fine form on the mid tempo "Congratulations" with its ringing guitar licks and sax break, even better is "Aint no use" a superb ballad with Mike's impassioned vocal hitting top form. A new name to me is ROYCE JAVAN on STALLION with a wistful down tempo ballad "Whats your situation". A few well known names are back on the track, from L.A. see's the return of VERNON GARRETT with his third release on GLOWHILL. It's another excellent ballad entitled "Stranger in my bed" with Vernon having problems with his wife in the love stakes. The dark rich tones of OSCAR PERRY can be heard on "Merry go round" a lilting, laid back slowie on his RED SUN label; an LPs mentioned but will it ever gain release I wonder? The evergreen TED TAYLOR has another release on SOLPUGIDS with "Loving you till the break of day" a slippin around punchy R&B groover, whilst the flip "Children of the light" is a gentle ballad about the problems facing the younger generation in today's fast world. Staying in the ballad groove is BETTY WRIGHT with "The sun don't shine" a real tear jerker, with fine sax work out and probably her best cut from the album 'Sevens' out on the FIRST STRING label. BOBBY JONZ appears on the KAP logo with a very modern uptempo cut "I got the touch if you got the time", full of synth and keyboard work, should please the dance floor crowd, but average compared with his Expansion gem from last year. A very commercial uptempo track cut in 84 is "They're playing our song on the radio" by the PATTERSON TWINS on the KON-KORD label out of Hollywood, California. It's very infectious after a couple of spins and ideal for radio exposure or am I asking too much these days? (nuff said). Also from California on the OPTUNE label see's the return of CAROL SHIMMETTE with the blues burner entitled "The things you do" it's certainly her best vocal commitment to vinyl so far. Anyone into the old fashioned R&B sound should check out a 4 track EP by veteran THURSTON HARRIS on the Hollywood BIG J logo called "Down home blues" (the ZZ Hill 'Malaco' track) The sax play by Andre Avila is tremendous throughout be it on the slowie "Reconsider baby" or uptempo "Lawdy miss clawdy" and "Please don't leave me" oldies. Bringing things





more into a modern vein production-wise comes CHAZ with a lilting ballad "I want to talk to you" on the ZANZIBAR label. Its very similar to the early Stylistics gems, before they were turned into a pop act by Hugo & Luigi. I'll have to check out his album at a later date. On the blue ECHO label is one of my favourite singers OTIS CLAY with a track taken from his 'Live Again' album, a powerhouse version of O.V. Wrights "A nickel and a nail". On the flip is "Messing with my mind" recently recorded by Clarence Carter and Barbara Carr, taken from 'The Only Way Is Up' LP. An essential purchase has to be the new ROBERT CRAY BAND 12 inch on MERCURY 'cos it contains 2 tracks unavailable on his previous albums, the cuts being "Divided heart" a sad down tempo ballad and "Share what you got keep what you need" a fine rendition of the 60s slowie. The other two tracks are from his new album 'Strong Persuader' which should please the soul as well as blues fans. With the release of Bobby Womacks album just a couple of weeks away, the vocal talents of HARVEY SCALES will have to suffice, with a mighty fine double-header on the EARTH TONE logo, with Henry's vocal performance very much in the gritty, emotive style of Bobby on the ballad "Spend the night". I'll finish with a bit of inspirational music in the form of PHIL & BRENDA NICHOLAS with the lilting "Dedicated to you" a gospel ballad of quality on the COMMAND label. What follows is a list of my current album play list, all highly recommended and spanning the 60s to the 80s.

LP TOP 20 HIT LIST (60s - 80s)

LATIMORE "Everyway but wrong" (MALACO), DOROTHY MOORE "Giving it straight to you" (REJOICE), OTIS CLAY "The only way is up" (BLUES R&B), CLARENCE MANN "Same" (SPIRIT), KENNY HAMILTON "Right here is where you belong" (SCORPIO), REGINALD HAYNES "On wings of love" (ESCORT), WINANS "Yesterday, Today, Tomorrow" (LIGHT), MIGHTY SAM "Live in Japan" (JAP. import), OLLIE NIGHTINGALE "Freedom" (RETTAS), ROBERT CRAY BAND "Whos been talking" (CHARLY UK), GEATER DAVIS "Sad shades of blue" (UK. CHARLY), SYL JOHNSON "Is it because I'm black" (UK. CHARLY), PEGGY SCOTT & JO JO BENSON "Soul shake" (UK. CHARLY), TED HAWKINS "Watch your step" (WINDOWS OF THE WORLD), TED HAWKINS "On the boardwalk" (AMERICAN ACTIVITIES), LITTLE MILTON "Annie Maes Cafe" (MALACO), ROBERT CRAY BAND "Strong Persuader" (MERCURY-POLYGRAM), PEGGY SCOTT & JO JO BENSON "Nothing can stand in our way" (GCS), CHUCK STRONG "Love wont change overnight" (POWERHOUSE), JOEY DEES "Music is my life" (MAZEL EXPRESS), TEMPTATIONS "To be continued" (MOTOWN).

Happy listening, Dave Hitch (Nov '86)

THE PROPHET RETURNS by Derek Pearson

You readers out there with an interest in the current independent soul scene cant help to have noticed the favourable response that the music of Reginald Haynes has been gathering in the UK recently. Reginald's a man thats overcome all the problems that life has put in his way and his album 'On the wings of love' issued during the summer of '86 on the Montclair, New Jersey based Escort Records marks his return to the recording scene after a seven year absence.

During his early twenties Reginald Haynes was serving in Trenton State Prison for armed robbery and in 1968 decided to form The Escorts

with some other inmates for a want of something to do. After a couple of years Haynes was transferred to Rahway Prison and soon afterwards so were a couple of other members of the group. "we went through 30 or 40 different members" recalls Haynes. He spent all his free time singing and learning. "i made progress because i learned off everyone i sang with, because i dont play any instruments. Its just my voice". During a talent show at the prison in 1971 one of the Escorts JJ. Jones invited his sister Linda Jones along, she was appearing at that time at the Apollo Theatre in Harlem. She came with her producer George Kerr who thought that the group were as good as any professional act he'd seen, he approached them with a view to recording. The group was obviously sceptical but Kerr stuck to his word and nearly 2 years later arrived with a contract in hand. Kerr worked from a local recording studio in West Orange and recorded all the backing tracks for what was to become the Escorts first album 'All we need is another chance'. Armed with a portable recording studio Kerr took the tracks to the prison where the Escorts added their vocals. Even by today's standards, recording an album behind prison walls is quite a history making event. "we were just seven black guys in prison, the next thing we knew we were all over the world" recalls Haynes. The album was released on Martin Luther King Jr's birthday and sold over 100,000 copies.

Reginald was paroled in June 1973 and toured across the states performing in New York, Boston, Chicago, Atlanta and California. A second Escorts album was issued its title "Three down and four to go" referred to the fact that 3 of the Escorts were out of prison and the other 4 were still doing time. Around 1975, Haynes decided to go solo and put together a group of his own, however whilst close to signing a deal with a major label he was arrested by Bloomfield police and charged with robbing a department store for \$115 and 3 pair of pants. Haynes strenuously denied the charge, he was making serious money at the time and claimed to have several thousand dollars stashed in his bedroom. Still claiming his innocence, he was identified from a photo taken when he was 16 years old and so at the age of 29 he was back in Rahway Prison sentenced to a 15 year stretch. His wife Oona'o, a writer, put together and distributed a book of poetry about their struggle 'I call him Reggie, they call him 59746', it sold over 5,000 copies. Haynes was paroled in 1982 and decided that he wasn't gonna go back into music. "things had changed, the music business had changed, i just wanted to grow old with my wife". He started working as a cook however his musical past was soon to catch up with him.

Friends with fond memories of his Escorts days kept asking him how his singing career was going, he was also surprised to hear that his Escorts albums were selling upwards of \$40. So he put together an act and did a few local clubs receiving an enthusiastic response from the audience to his mix of Escort songs and current favourites. Now was the time to get back into the business he thought. Financing himself he put together a demo tape of a few songs and started to search for a record company; instead however the reverse happened a record company was formed to promote him. An Irvington talent scout Walt Gollender had seen Reginald perform at one of the local East Orange clubs and during a conversation about the Escorts albums displayed on the wall of a Bloomfield record store, mentioned Haynes to the store owner Michael DeUrso.

continued on page 19.....

PREMIERE
SPECIAL

THURSDAY
AUGUST 21, 1986

PREMIERE
SPECIAL

ESCORT RECORDS and
THE PEPPERMINT BALLROOM

REGINALD PROPHET HAYNES

Founder and former Lead Singer of the Escorts

Performing his Current Hits
"I'll Be Sweeter Than Yesterday"
"Get Ready To Move"

Plus a Surprise Preview from his forthcoming LP

ON WINGS OF LOVE

TWO FANTASTIC SHOWS!

8:00 P.M. & 10:00 P.M. — Doors Open at 7:00 P.M.

GUEST MCs BILL FRANKLIN & LADY DI

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Its often the case that a gem of a soul record is tucked away on the 'B' side of an otherwise undistinguished release; what I'm looking at here is not simply the 'B' side records that caused soul fans to buy the disc but rather the flip side to a variety of decent tracks which you may have rarely bothered to give a spin.

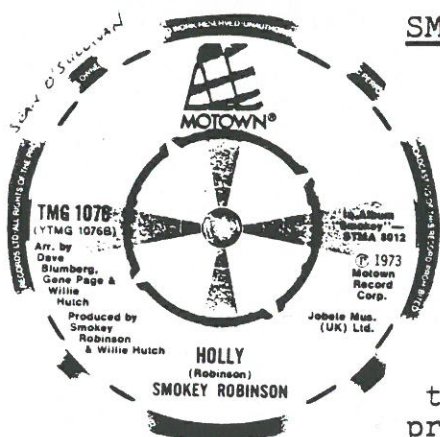
FLIP THOSE RECORDS

Most of the top sides will be familiar to readers of this magazine but if you're like me a bit of a jog may help you to make the effort to wade through your singles looking out for something to freshen your interest until you can afford to buy some more records.....



TYRONE DAVIS "Theres got to be an answer" (DAKAR) 1973

Tyrone Davis must rank among the most consistently excellent artists through the years, most of the singles I have by him have a certain similarity to each other but I'd definitely say it's because they're so well done rather than that they stick to a formula and become boring. This one is typical in that both sides are excellent, I think the 'A' side may be "What goes up (must come down)" because it came out on a demo the same year (1973). The track on the other side is "Theres got.." and is sung in a more urgent style as Tyrone searches for an answer to prevent his woman leaving him. Both sides shout their quality at you before even being played as you see names like Willie Henderson, Richard Parker and James Mack involved in production. A vocal and instrumental version called "Got to be an answer" came out on the BRC label two years later by a group called Odyssey 5, the instrumental side gaining some popularity.



SMOKEY ROBINSON "Holly" (Motown) 1973

Not long after the label changed to just 'Motown' the wonderful Smokey Robinson had a dancer out aimed at the increasing health fanatics market - "Vitamin U". Personally I've always really enjoyed listening to this side, but if you bought the single and gave up on it just make sure you've heard the 'B' side before you get rid of it. "Holly" is a slow smoochie sort of pace, but really it relies on its atmosphere for its strength. Smokey tells the story of a girl who has run away from home to live life to the full but ends up as a prostitute who becomes "one of the living dead" as he puts it. You end up feeling like you're in his

shoes which is surely the mark of a true soul record.

B.T. EXPRESS "Peace pipe" (ROADSHOW) 1975

Another one from the mid 70s that was big all over the clubs was B.T. Express's "Give it what you got". This was put out with another track from their album on the flip side; "Peace Pipe" is a good dancer in a similar vein to "Fun in the sun" by Mass Production with a few breaks and relatively fast pace. The obvious reference to Red Indians is picked up now and again in the style of music (eg. the drums that open the record) but fortunately this isn't developed into a silly gimmick.

WANTED: ROMANCE WATSON "Where does that leave me" (CORAL) must be in mint condition. Andy Rix, 37 Granville st, Boston, Lincs, PE21 8PG.

(Ed: Theres a femme version of "Where does that.." by Nancy Wilson issued on both US and UK Capitol. It's OK but no where near as good as Watson's superb atmospheric rendition.)

JOHNNIE TAYLOR "I love to make love when its raining"
(CBS) 1978

Still with the major labels and artists, Johnnie Taylor was enjoying success in the mid to late 70s on CBS with a few big disco hits, one of which was "Keep on dancing" from 1978. This is backed by an absolutely brilliant track called "I love to...." Johnnie's singing is allowed much more space than on the disco hits (more interesting lyrics too!). If you know the Jimmy Jones 70s oldie "Aint nothin' wrong making love the first night" then this bears close comparison - a fairly slow beat but powerful enough to want to dance to all the same.

DARROW FLETCHER "Little girl" (JACKLYN)

Darrow Fletcher has written and recorded some interesting tracks in his time; whilst on the Jacklyn label he had a hand in writing "Little girl" which was the flip side of "Infatuation". This is a slow, moody song and although the feel of it is quite a contrast to the 'A' side the vocal retains the same quality. The same track was issued again to back-up "What good am i without you". The issue number was originally 1003 and this time was 1006, another change was the label design - the fancy border by the side of the label name had been dropped. Just a quick mention for another flip he did on Jacklyn: "Sitting there that night" is another slow tale of woe and came out on the other side of "What have i got now" (this was issue 1002 and still had the fancy border).

DAVE LOVE "You painted me blue" (WORLDS)
Dave Love hit with the somewhat weird "Colalined baby" on a label (Solid Soul) from Pittsburgh down in Philadelphia. That record was produced by Johnny Worlds who, I presume, owned the Worlds label from New York that this other record by Dave Love came out on. No dates but I'd guess that this was put out after "Colalined baby". The 'A' side ("Baby hard times") is the more obvious track but "You painted me blue" is good in itself anyway; a fairly sparse backing with prominent guitar, it has a choppy feel to it which balances against Dave's reasonably smooth singing.

Sean O'Sullivan.

ESCORT RECORDS

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a master tape. I wanted an R&B bottom, a pop middle and Mozart/Tchaikovsky type strings on top". The uptempo single "Get ready to move" backed by a ballad flip "I'll be sweeter than yesterday" was issued in the summer and gained air play in New Jersey and Boston areas. The album 'On the wings of love' followed a month or so later, it was dedicated to his wife Oona'o and featured eight soothing, sensitive ballads and two uptempo dance tracks. "I'm from the school of balladeers, usually when you hear an album, theres maybe one or two cuts you really like, i didnt want that. I really wasnt out to please whomever, I'm out to please me and I'm a hard guy to please" says Haynes. His aim is to bring back romance to the music listen to the album and i think you'll agree that he's succeeding alright.

Derek Pearson - thanks to Michael DeUrso at Escort Records.

From the Editor - whilst I've no back copies of issues 1 - 8 available, check the stockists on page 30 for back copies of issue 8. Theres even some issue 7's still available..but you'll have to write to France, quickly!



DETROIT - The Early Years. Part Three - Robert West.

Robert West originally came from Montgomery, Alabama, before moving to Detroit in the late 1930's. During the late fifties he operated the Flick label, and formed the Lupine label in 1960.

Among the many artists to record on his labels were the Primettes, who were formed when Florence Ballard asked her high school friend Mary Wilson, to help her form a singing group. Diane Ross (later to be changed to Diana Ross) and Betty Travis completed the line-up. Their only release for West was "Tears of sorrow (with Diane on lead)/Pretty Baby" (with Mary on lead) issued on Lupine 120 in 1960.

Robert West worked hard with all the groups under his wing, often making them record a song twenty or thirty times, changing it each time until he found the recording he thought best to be issued. West was also a very astute business man and whenever a recording was sold to United Artists or Atlantic for national release, he made sure that he retained the rights to the "other versions". Over the years West must have accumulated hundreds of unissued recordings - some of which have come to light in recent years, tucked away on U.S. "Various Artists" L.P's etc.

In the late sixties Robert West moved away from Detroit to Nevada, where he continued recording and producing until his death in January 1983.

(Ed: I remember reading a few years ago that Robert West's widow - Catherine West used to keep all the unissued Lupine material in her clothes closet.)

DETROIT - The Early Years. Part Four - The Falcons.

The Falcons were originally formed by Eddie Floyd (Robert West's nephew) in 1955. Their biggest hit came in 1959, when "You're so fine", first released on Flick, was picked up for national distribution by United Artists. The next release "You must know I love you/That's what I aim to do" (Flick 008) issued in 1960, featured Joe Stubbs singing lead.

In September of 1960, the Falcons entered the United Recording Studios in Detroit, and experimented with Joe Stubbs, Wilson Pickett and Mack Rice taking turns singing lead - Eddie Floyd was tenor, Willie Schofield sang bass and Lance Finnie played the guitar. During this recording session the Falcons recorded lots of songs, many of which were never released. Joe Stubbs worked with the group on and off between 1960-62, but most of the recordings made during this time featured Wilson Pickett on lead. The first 45 to be issued with Pickett singing lead was "Pow, You're in love" (UA 289) which came from the September '60 session.

The next recording session came in March 1961, "Anna" and "You're on my mind" were two songs which came from that session, although they were not issued on 45 until 1965. After this recording session Willie Schofield left the group and was replaced by Ben Knight, (formerly of the Imperials) for the recording of "Lah-tee-lah-tah" (Atlantic). This song was taken from a recording session held in January of 1962 - also from this session came "I found a love" (Atlantic), featuring Wilson Pickett on lead, which became the next hit for the Falcons. After the '62 session Willie Schofield returned to join the group, but Eddie Floyd left to pursue a solo career.

Also during 1962 the Falcons backed Bernie McCain and the Ohio Untouchables on "She's my heart's desire/What to do" (Lupine 109/Atlantic).

The next recording session for the group came at the end of 1963, producing two 45's, "Take this love I got" and "Let's kiss and make up", both featuring Wilson Pickett on lead and both issued by Atlantic.

After the '63 session the group split up, and Pickett followed Floyd by going solo. Robert West handled another group called the Fabulous Playboys, and he talked them into changing their name to the "Falcons", to replace the first group. The Falcons line-up now consisted of Carlis "Sonny" Monroe (lead), James Gibson (1st tenor), Alton Hollowell (2nd tenor

and baritone) and Johnny Alvin (tenor and baritone). Mack Rice stayed with the "new" Falcons as their road manager, therefore forming a link between the two groups. Carlis Monroe sang lead on "Lonely nights/Has it happened to you" (Lupine 124) in 1964.

The last records from the Falcons came during 1966-67, when the group recorded four singles for the Big Wheel label: "I'm a fool i must love you/Love love love", "I cant help it/Standing on guard", "Love look in her eyes/In time for the blues" and "Goo good feeling/Love like you never been loved before".

Chris Moores.

OTIS CLAY: SOUL MAN - LIVE IN JAPAN

The recent reissuing of so many Al Green HI LPs by Demon Records reinforces the common misconception that Green was the only HI artist of any importance. For, while Green's success was well deserved, the sad fact is that HI's promotion of Green led to the neglect of other fine HI artists like OV. Wright and Otis Clay. Though OV. Wright is no longer with us (he died in 1981), Otis Clay is alive and in good voice as this recording of a 1983 concert in Tokyo shows. Over four sides (and a running time of almost ninety minutes) Otis works his way through such favourites as "Love dont love nobody", "A nickel and a nail", "Precious precious" and "Love and happiness". While most people will buy this LP because of Clay's excellent vocal talent, its real merit lies in the incredible backing (the live performance is tremendous) provided by the HI rhythm section.

Originally released as 'Live Again' by Yupiteru Records of Tokyo (and hard to find and costing an arm and half a million yen), it is now available as a US import and i picked up my copy from Red Lick for a measely £9. If you havent got it, go on spoil yourself and give yourself the perfect Soul Christmas present.

GARNET MIMMS: ROLL WITH THE PUNCHES (Charly)

In 1984 Garnet Mimm's fans were well pleased with the 'Liberty' compilation 'Warm & Soulful', which collected together many of his 45s of the early sixties. Now Charly have plunged into Mimm's back catalogue to finish the job. None of the 16 tracks duplicate those on the Liberty LP, and while its not quite as essential as the one on Liberty, it is, neverthe less, a fine addition to the Charly R&B roster. It won't disappoint.

GEATER DAVIS: SAD SHADES OF BLUE (Charly)

Ever since i heard the classic "The Children" from his 1983 album 'Better Days' on MT Records, Davis has been a firm favourite. Recently i heard his 1971 LP on House of Orange ('Sweet Womans Love') and i was even more impressed. Now Charly have delved into the vaults of Sound Stage 7/Luna/Seventy 7 and come up with 14 tracks, which taken together, tops the two previously issued LPs. Eight of the 14 tracks have never been issued before and some of these are the best tracks on the LP. Standout cuts include "I know my baby loves me", "Why does it hurt so bad" and "Ive got to pay the price". An essential purchase.

CHARLES BRIMMER: BRIMFUL OF SOUL (Charly)

I first came across Charles Brimmer on his "I stand accused" 45 on the Hit & Run label, and i was so impressed i sought out the Chelsea LP, 'Expression of Soul', from which it was taken. Brimmer had another fine LP on Chelsea called 'Soul Man' and this Charly LP is virtually a reissue of it plus one extra track, "We've only just begun" (taken from 'Expression of Soul'). This LP is one for the deep soul lover, but it left me wondering why Charly added "We've only just begun" and not the far superior, "I stand accused". Or better still, why didnt they release both the LPs as a double package?

Andy Whyte.

<p>OLD SOUL MAGAZINES FOR SALE. EARLY 60s ONWARDS. SEND SAE FOR LIST TO R. FOSTER, 14 PARC BODNANT, LLANDUDNO, GWYNEDD, LL30 1LU.</p>

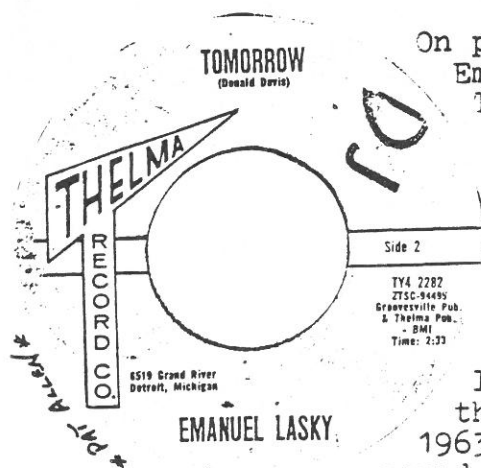
INFO WANTED: on Ray Pollard and on the Triode/Tarx/Aristo set of associated companies who all operated from the same address in N.York.



Whilst on a recent shopping expedition to Wakefield I came across a copy of the Volumes "I love you/Dreams" on UK Fontana 270109TF. I picked it up in the market for 25p and discovered it wasn't listed in any UK soul collectors guides. I didn't know it existed. I hadn't included it in the Volumes discog in issue 8. I haven't played it as it looks like somebody's been sanding the walls down with it. Graham Anthony of Derby tells me that the reason why it was released on UK Fontana was because it was a big US pop hit reaching number 22 in 1962. It's not all that rare over here. He also mentions that the

Volumes "Ain't gonna give you up/Am I losing you" (same as Jimmy Delphs) was definitely issued on Karen 1551 (K101/K100) as he's got a copy. Blue label with silver letters, brilliant record, probably late sixties early seventies.

TAPE SWOPPERS: JOHN McGUIGAN, 16 Warwick Rd, Chells, Stevenage, Herts, SG2 0QU (new releases/Deep/70s/80s/southern); ANDY WHYTE, 48 Culross Hill, West Mains, East Kilbride, Scotland, G74 1HX (Deep/ballads); NICK CULL, 10 Gosden Rd, Littlehampton, West Sussex, BN17 6DX (modern soul/northern/obscurities/rarities); LARRY JOHNSON, 31 Roman Rd, Failsworth, Manchester, M35 9JQ (60s/northern/obscurities - can offer 60s/northern/rare motown in return. (Ed: Larry sells Motown obscurity tapes @ £3 each.)); J. NEEMAN, 8 Bergson St, Tel Aviv 69106, Israel (deep/60s dancers); GIS SOUTHWORTH, 208 Inkerman St, Preston, Lancs, PR2 2HN (60s obscurities/dancers); DAVE HITCH, 107 Westbrook Ave, Aldridge, Walsall, West Mids, WS9 0BZ (70s/80s/deep/LPs/new releases/no northern); IVAN WARD, 88 Westmorland St, Carlisle, CA2 5JF (Wheelsville/Detroit/D-Town/northern/60s); DAVE HUGHES, 12 Garreglwyd Park, South Stack Rd, Holyhead, Gwynedd, Wales, LL65 1NW (60s unknowns/obscure/6Ts/RCA - can offer same in return); ANDY RIX, 37 Granville St, Boston, Lincs, PE21 8PG (60s obscurities/dancers/rarities - (Ed: Andy sells C90 tapes of rarities for £3.)); PHILIP SHIELDS, 2 Sandyknowes Gardens, Glengormley, N. Ireland, BT36 8DH (slow-midtempo 60s soul/dancers). If you want your name added to this list drop me a line.



On page 13 of issue 8 I doubted the existence of Emanuel Lasky's NPC recordings being issued on Thelma.. Pat Allen of Burnley proved me wrong.

"the label is the old green and white with the distinctive logo on the left, the label also carries a rubber stamp DJ which to me seems very dubious to say the least. Side 1 is "I need somebody"; No. TY42282 (ZTSC94494) time 2:22. Side 2 "Tomorrow"; No. TY42282 (ZTSC94495). Note that his surname is spelt without the benefit of the 'E' as on his later Thelma recordings. I hazard a guess that this recording is pre 1965, so around 1963 would be a fairer estimate and it does sound early. I'm convinced that it's obscure and

fairly hard to come by. I originally bought it from John Anderson at Soul Bowl for around £5 back in 1980." writes Pat.

FRONT COVER CREDITS: Richard Pack (Ontario, Canada) for the Don Gardner pic. Stuart Raith for the art work. George Sharp for Jesse Davis and Ray Marchand (only known UK copy). Ted Massey for Eddie Daye. Andy Rix for Frankie Karl and Tami Lynn.... The Frankie Karl 45 is Pat Brady's 35/36 monster Gene McDaniels "Stop tearing me apart" c/u, thought to be from 1972 and released on demo only. Tami Lynn's "Run away" which features a near identical backing to her "I'm gonna run away from you" hit was recently played by Keb on an Atlantic Test Pressing*. The track was never issued in either the US or UK only on a French Atco EP. (*under the guise of "You my love" - see page 13)

Bob Fisher(London)writes "Nice to see the piece on Judge records in issue 8,its a pity that the writer didnt explain why there were so many records at the time.The roots of the 'judge' craze emanated from the 60s TV show "Rowan & Martins Laugh In",which was of course repeat-ed by the BBC in 1985.Pigmeat Markham was a massively popular comedian on the black Vaudeville circuit since the 1920s.He basically is acknowledged as having 'invented' the courtroom sketches and the B-side of his hit mentioned in the text is a good example of what he was really famous for.When R&M show became the top TV spot in America with everyone clamouring for a 20 second spot Sammy Davis offered his services.Davis had been on the vaudeville circuit him-self for almost 30 years and was obviously familiar with Markham. Davis' line for Rowan and Martin was..."Here comes de judge", Markhams own catchphrase.The remark came an overnight sensation in the US prompting Davis to persuade R&M to book Pigmeat onto the show.He stayed i believe for two seasons.It is slightly erroneus to describe Shorty Longs record as the original even if it was released prior to Pigmeats and that is debatable.The entry date on a Billboard chart bares no relation to a records release.Markham had been signed to Chess for many years and had a catalogue of well over 30 albums.The single was as far as i know the first with musical backing everything prior was simply comedy sketches.Pigmeats' "Here comes the judge" was also a pop hit reacking No.19.Shorty Long's was an even bigger pop hit reaching No.8.Bull & the Matadors also went pop at No.39 as was the Magistrates reaching No.54.Markhams "Sock it to em'Judge" did almost go pop 'Bubbling under' at No.103.When Chess Records were sold to GRT in the late 60s early 70s Markham signed to Jewel Records were he remained until his death.I dont think he cut anymore records with music.

Heres a few readers top bedroom movers...Steven Fay(Darwen,Lancs):TOBI BOWE "Groovy feeling"(Patheway);JESSE JOHNSON "Left out"(Old Town);TINA.. MASON "What"(Capitol);MARVA JONES "I got your number"(Ski Hi);BIG GUYS "Hang my head and cry"(W.Bros);TATE "Love shop"(Clover Street);JOSEPH MOORE "I still cant get you"(Marvlus);MONTCLAIRS "Hey you dont fight it"(Arch);ART GENTRY "Merry go round"(Onyx);BOBBY HUTTON "Lend a hand" (ABC)...Philip Shields(N.Ireland):45r.p.m.- LITTLE MILTON "I'll always love you"(UK.Chess)sheer class;ACCENTS "Think again"(Audiodisc)ex Don Gardner c/u for Pat Brady;JOEY GEES "Its more than i deserve"(ABC-Para mount)ex Don Adams c/u;EDDIE GILES "Losing boy"(Murco)stormer;JOHNNY GILLIAM "Room full of tears"(Cancer)ex Charles Johnson c/u;LITTLE TONY & THE HAWKS "Cry cry cry"(Original Sound)unknown ?;LAWSON JAMES "Ive been kissed before"(Del-Val)ex Joe Adams c/u;DONALD JENKINS & THE DAY LIGHTERS "Somebody help me"(Courtland)ex Clifford Binns c/u;KING GEORGE "So long Johnny"(RCA)ex Ray Charles c/u;PADDED CELL "Mr.Misery"(Toddlin Town);ROY ROBERT "I know what to do to satisfy you"(Tina);SAM E.SOLO "Tears keep falling"(Ruby);ROYAL PREMIERS "I can make it if i try"(MBS); JACKIE SHANE "Any other way"(Sue)magic horns;SHEP "Im sitting in"(TNT) great vocals;CHESTER ST.ANTHONY "Together/Without you"(A&M)ex Chester Fields c/u;BARBARA JONES "Treat me right"(Pat)ex Yvonne Daniels c/u; LP track raves:INEZ & CHARLIE FOXX "No stranger to love"(UK.Direction); MARVELOWS "Your little sister"(ABC);JOHNNY NASH "Gonna get myself together"(Cadet)good shuffler;WALTER JACKSON "Then only then"(Okeh)same as JB.Love on Kapp;CLARENCE REID "Ive been trying"(Atco)same as 4 Gents on HBR;WILLIE HUTCH "Thats what i call loving you"(RCA);MONITORS "Say you"(Soul);SPELLBINDERS "Thats the way you make me feel"(Columbia); BOBBY TAYLOR "I need to belong to someone"(Gordy).SEND IN YOUR TOP TEN

RECOMMENDED LISTS: DAVE PORTER c/o SPIN-OFF DISTRIBUTION,P.O.BOX 1, NAYLAND,COLCHESTER,CO6 4DG(Deep/Southern/Independents/LPs). GARY CAPE c/o BLACK GRAPE,19 INGSWELL DR,NOTTON,WAKEFIELD,WF4 2NT, WEST YORKS(Deep/Southern/LPs)...ENCLOSES A SAE FOR LIST.

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THE SHRINE LABEL

Written by Derek Pearson with acknowledgements to Andy Rix.

SR 100 LINDA & VISTAS	BAD APPLE	
	SHE WENT AWAY	
SRO101 LEROY TAYLOR	TAKING MY TIME(E.Singleton)2:30	SRO101A
& THE FOUR KAYS	I'LL UNDERSTAND(E.Singleton)2:48	SRO101B
	Both Sides Prod-E.Singleton,B.S.Arr-Miss Ray	
SRO102 JIMMY ARMSTRONG	IM ABOUT TO SAY GOODBYE(E.Singleton)SH119651	
	MYSTERY(E.Singleton-J.Armstrong-S.Ossman)652	
	Both Sides Prod-E.Singleton,B.S.Arr-Miss Ray	
SRO103 RAY POLLARD	NO MORE LIKE ME(E.Singleton-S.Ossman)SH119653	
	THIS TIME(Eddie Singleton)2:10	SH119654
	B.S.Prod-E.Singleton,B.S.Arr-Miss Ray	
SR 104 CAUTIONS	WATCH YOUR STEP(E.Singleton)2:35	SR104A-1
	ISNT IT RIGHT(H.Bass-J.Clyburn)2:25	SR104B-2
-1 Prod Singleton &	Miss Ray, -2 Prod Singleton & Harry Bass	
SR 105		
SR 106 EPSILONS	MAD AT THE WORLD(Keni Lewis)2:04	
	I'M SO DEVOTED(Keni Lewis)2:23	
	B.S.Prod-Keni Lewis,B.S.Arr-Dale Warren	
SR 107 D.C.BLOSSOMS	I KNOW ABOUT HER(Keni Lewis)107-1	
	HEY BOY(Keni Lewis)107-2	
	B.S.Prod-Keni Lewis,B.S.Arr-Dale Warren	
SR 108 J.D.BRYANT	WALK ON	
	I WONT BE COMING BACK	
SR 109 SIDNEY HALL	THE WEEKEND(S.Ossman-H.Bass)109-1	
	I'M A LOVER(S.Hall-H.Bass)109-2	
	B.S.Prod-Harry Bass,B.S.Arr-Dale Warren	
SR 110 SHIRLEY EDWARDS	ITS YOUR LOVE(H.Bass-S.Ossman)	
	DREAM(K.Lewis-H.Bass)	
	B.S.Prod-Harry Bass,B.S.Arr-Dale Warren	
SR 111 THE CAIRO'S	STOP OVERLOOKING ME(Keni Lewis)2:21	SR111-2
	DON'T FIGHT IT	
	-2 Prod E.Singleton,Arr Dale Warren	
SR 112 EDDIE DAYE	GUESS WHO LOVES YOU(H.Bass-C.Kidd)2:00	SR112-1
& FOUR BARS	WHAT AM I GONNA DO(Eddie Daye)2:39	SR112-2
	B.S.Prod-Harry Bass,B.S.Arr-Dale Warren	
SR 113 BILL DENNIS	ILL NEVER LET YOU GET AWAY(H.Bass)2:38	SR113-1
	POOR LITTLE FOOL(Bill Dennis)2:49	SR113-2
	B.S.Prod-Harry Bass,B.S.Arr-Dale Warren	
SR 114 LES CHANSONETTES	DONT LET HIM HURT YOU(Harry Bass)2:36	
	DEEPER(Rudy Clark)2:34	
	B.S.Prod-Harry Bass,B.S.Arr-Dale Warren	
SR 115 CAUTIONS	NO OTHER WAY(E.Singleton)SR115-1	
	POOR LOSER(Eddie Singleton)SR115-2	
	B.S.Prod-E.Singleton,B.S.Arr-Dale Warren	
SR 116		
SR 117		
SR 118 ENJOYABLES	SHAME(Carl Kidd)2:31	
	I'LL TAKE YOU BACK(Carl Kidd)2:52	
	B.S.Prod-Carl Kidd,B.S.Arr-Dale Warren	

Writes Michael R.Lee Shue,Ontario,Canada "The label was owned by Eddie Singleton and he married Berry Gordy's second wife whoes name was Raynoma Liles Gordy.This probably explains who the Miss Ray is on the label credits.Raynoma was a member of the Rayber Voices who backed Marv Johnson and other early artists on the Motown roster.I presume the name Rayber Voices comes from an amalgamation of the first syllables of Raynoma and Berry."

The label address was P.O.Box 8108,Southwest Station,Washington DC 20024.Its not known during which years the label operated,the only clue maybe the numbers 14.6.65 scratched in the run-out groove of the Cautions 104 release,perhaps it was to indicate a release in June 1965.

Ever since we Brits started collecting U.S. 60s soul, certain labels have become very collectable due to the high quality of the music contained within the grooves. Several companies immediately spring to mind, with Detroit as always leading the pack—the big two—Ric Tic and Golden World with cross town neighbours Revillot, Wheelsville and D-Town hot on their tails. Some would only collect the releases which had a soulful content, whilst the fanatics would attempt to gather every known release whether it be class downtown soul or crass uptown pop, every release was vital to chart the companies progress, to fit together the label jigsaw.

However within the last five years or so the Shrine label out of America's capitol Washington D.C. has dislodged all its collectable competitors to hold the crown of the 'Eighties most desirable 60s soul label'....in the late seventies, the label was small fry only known for Eddie Daye's "Guess who loves you" and Ray Pollard's "This time", though I suspect the hardened collectors and dealers were soon quickly on the trail scouring the states for other releases. Throughout the early 80s as Stafford's T.O.T.W. was to lead the progressive front of the northern scene by the nose, other previously unknown releases by the Cautions, Les Chansonettes, Shirley Edwards, Jimmy Armstrong, Cairo's, JD. Bryant and the Enjoyables were discovered and went on to mark both the dancefloors and many a collectors wants list strengthening the claim that the Shrine label was the label to acquire.

The label has literally become a shrine to collectors, but why, musically speaking many of the discs are messy and over-produced, some are simply average and most are vastly over priced, their 'high collectability factor' is more than likely due to their rarity, their exclusiveness. Our scene has always thrived on elitism, the desire for vinyl one up-manship, to have that disc which your mate hasn't got.

So why are all the releases so god damn obscure, for its size the label surely boasts the largest proportion of rare releases compared with any other label throughout the U.S.. The popular much heard theory is that at the height of the urban race riots that struck across America in the late sixties, Washington's largest record distributor 'Waxy Maxys' was raised to the ground, its stock of Shrine releases melting into a worthless mass of black vinyl. Whilst its probably true that 'Waxys' burnt down this doesn't explain how the releases are all so uncommon. For the fire theory to be correct it would have meant that all the entire stock of all 18 releases was in the same building at the same time when it went up. Not very likely. OK let's assume a fire did destroy a lot of Shrine stock, the label saw at least 18 releases now if they were coming off the presses at one monthly intervals the label would've had a life span of 1½ years. Therefore at what ever date the fire occurred in the label's history (whether it be in the middle or during its demise) there should be copies of those discs around that sold via record shops in the period prior to or after the fire.

Surely the early releases must have sold in sufficient numbers so as to (a) give confidence for the label owners to press ahead and more importantly (b) bring in much needed dollars to finance later releases.

This is why I find the label so intriguing, all the releases starting from the first to the last are near impossible to locate, it's a complete mystery to me how a company which had near on twenty releases managed to survive. If all their records flopped where did the company obtain money from to keep it going. If it did have a chart hit (even in the low 100s) why aren't copies of this particular 45 easier to locate? Maybe the company didn't solely depend on record sales for its survival, maybe it was an associated company, a side arm of a much larger organisation which funded it. Again this is unlikely, no company is gonna throw a lot of dollars into a project for any length of time without it being rewarded financially at some stage.

As is generally the case in record collecting, the rarer a quality disc is the higher price it can command. Thus the rarest Shrine 45s of quality will set you back the most. Expect to pay at least £100 minimum for a JD. Bryant, Eddie Daye, Jimmy Armstrong or Cairo's. Only one copy of JD. Bryant exists in the UK at the moment and that's in the heavily

26 guarded Nottinghamshire home of DJ Jim Wensiora (Bryant's "I won't be coming back" supposedly has the same backing track as William Cummings "Make my love a hurting thing" on Bang Bang - Andy Rix, Boston). Think there's only one Cairo in the UK as well, that resides in London with DJ Keb Darge. Jimmy Armstrong, Shirley Edwards, Eddie Daye and the Enjoyables are all certainly very rare, probably less than half a dozen UK copies of each. Some Shrine releases are obviously disgustingly rare but they're not able to command a high price because apart from being nowhere near in the same class sound bracket of the Bryants, Dayes and Cairns of this world, they're not really strong enough for dance floor play. For example Derby's Graham Anthony recently turned up the first known UK copy of Sidney Hall and promptly sold it to DJ Guy Hennigan. There's only one known copy of the Bill Dennis 45 and that's somewhere in the London area.



Most of the releases are in the £10 to £30 bracket, probably the cheapest to locate are the DC Blossoms and Linda & Vistas items. The most often seen Shrine disc (and yeh I agree that's debatable) is the Leroy Taylor 45 on demo, which interestingly enough was—as far as I know—the only Shrine recording to be released on both demo and issue labels. (On the above photocopy the words 'DJ copy' have been blacked out.) Issues were on a light blue label with black lettering with the motif having a red flash. Does anybody what the motif represents? You'll note there are still 3 missing numbers—105, 116, 117—possibly not released or still awaiting discovery. I only heard of Sidney Hall release for the first time about 6 months ago. There's supposed to be another Ray Pollard release out there somewhere entitled "Mr. Great", many collectors know of it, yet none claim to have heard it. The only known(?) copy is thought to be in Japan. To think somewhere in the US there might be a whole bundle of Shrine stuff just sat there gathering dust in some warehouse waiting to be picked up.... I can dream can't I?!

From a collector's point of view... Have not heard either side of 100 though am told they're both very dated. 101 both sides below standard, "Understand"s probably the better side. 102 the uptempo "Mystery" has seen a lot of play over the last year or two. Never liked it, it's just noise. 103 Good double sider, every serious collector should have one. "Time's" an atmospheric allnighter disc, the flips a nice slowie. 104 "Step's" a ballad as far as I can recall. 106 "Mad" average falsetto dancer. 107 "Boy" average dancer. 108 "Coming" exceedingly highly rated dancer. 109 not heard, though I'm told both sides are only so-so. 110 "Dream" powerful girlie dancer. 111 Definitely the best double sider on the logo. "Stop" like so many northern sides is slightly messy and over produced but oh so brilliant. The flips a good dancer too. 112 "Guess" an always over rated young boy voiced dancer me thinks, prefer the quality slowie on flip. 113 not heard, am told "Never" is 60s type dancer, flip is a ballad. 114 both sides over produced weak voiced school girl vocals, powerful backings force 'em through though. 115 "Way" storming uptempo crasher. 118 "Shame" sounds average at first though it's got something

that makes it extra special.

Even though the label was so obscure, many of its recording artists certainly weren't unknowns—well they may have been to the general soul buying public in the states, but not to us 'cos we dig deeper than anyone else. Eddie Daye and his 4 Bars also cut the highly collectable "Lean on me" on Dayco and Ray Pollard cut some goodies on Decca and United Artists. Les Chansonettes cut an abysmal disc on Mocha, the Enjoyables may have been the group of the same name who cut the excellent "Push a little harder" for Capitol. Likewise it may have been the Shrine Leroy Taylor who went onto to record "Oh Linda" on Brunswick. I've got a so-so slowie by JD. Bryant on Enjoy Records. The Epsilons may be the same group who had a single on Stax 0021 in Jan 1969 "The Echo/Really rocking", this group included McFadden & Whitehead the Philadelphia team of "Ain't no stopping us now" fame - Davie Gordon, Scotland (Ed: There could be a connection with a group called the Epsilons who cut "Mind in a bind" for HEM Records. As the group name is so unusual there's a good chance all the 3 groups are connected.). I've a theory as to why the releases are so rare, I can't back it up with a single shred of evidence however I suspect the company was funded by Raynoma Gordy (aka Miss Ray) who must have had a few dollars in the old bank account as a result of her marriage to Berry Gordy and because Berry was bitter at his wife's infidelity he got his mighty Motown organisation to block the distribution of Eddie Singletons Shrine releases.

THE COVER-UPS UN-COVERED

By Andy Rix with acknowledgements to Richard Domar and Rob Pheasant. The cover-up title/artists are underlined and * means that the real disc shares the same title as the cover-up title.

Jimmy Raye "Come on baby" = Little Stanley "The Strand" (Vance); Tangeers "You're on my mind" = Charles Mann "Hey little girl" (Lanor); Detroit Love Bandits "You're the only one" = Leon Farrel "Pure unadulterated love" (Nation); Ernest Blackwell "Keep your baby" = Keith Curtis "I got to keep you baby" (Smoke); Lee Valentine & Bluesmen "Crying clown" = Bunny Sigler "For crying out loud" (Decca); Bobby Paris "Someday" = Tempests "*" (Smash/Philips LP cut); Jaywalkers "Love is in the air" = Sonny Childe "*" (Music Factory); Freddie Gorman "Thanks" = Trends "Thanks for a little loving" (ABC); Herb Ward "I wouldn't have gone" = Freddie Houston "If I had known" (Old Town); Johnny Henley "Yes I love you" = Larry Davis "I've been hurt so many times" (Kent); Gene Clements "Don't you know" = Barry White "Tracy (all I have is you)" (Faro); George Tindley "Can't do without you" = Dusty Wilson "*" (Bronse 1800); Len Jewel "Picture show" = Newcomers "The whole world's a picture show" (Truth 3213); Arthur Wright "You better believe it" = Eskew Reeder "*" (Cross-Tone); Curtis Harrington "Such a sweet thing" = Matt Brown "Sweet thing" (Jarval); Martha Starr "Part time love" = Marva Lee "If you can't be true" (Atco); Ross Robinson "Eve of destruction" (inst.) = Paradox "Ring the changes" (Polydor); Detroit Express "Keep on running" = The N group "*" (Wes-mar); Cooperettes "These things I do for you" = Rosebuds "Say you'll be mine" (Tower); Case of Tyme "Going out" = Chester Mayfield & Casuals "Throw it out of your mind" (Game); Susan Coleman "How did that happen" = Shiela Ferguson "*" (Landa 706); Marvelows "Where is love" = The Ravin Mads "*" (Ravin); Steve Mancha "I was wrong/I found a true love" = Billy Hambric "She said goodbye/I found a true love" (Drum 1204); Otis Smith "There's a way" = Commands "A way to love me" (Dynamic 123); Fred Smith & Performers "I wanna do it with you" = Superbs "*" (Dore); Ruth Christie "Just enough" = Nancy Love "Hanging on" (Decca 3233); Gene McDaniels "Living through sleepless nights" = Paris "Sleepless nights" (Doc 102); Laura Green "Can't help loving that man" = Diane Renay "*" (D-Man); Melvin Boyd "I've arrived" = Steve Flanagan "*" (Era 3186); Johnny Vanelli "Hang on in there" = Jesse Davis "Gonna hang on in there girl" (Era 3189); Larry Houston "Get well soon" = Tony Wells "*" (Decade 101973); Velvets "I can't see him again" = Twans "*" (Dade 1903); Sam Coltraine "Watch out for the heartbreak" = Little Charles & Sidewinders "It's a heartache" (Decca 31980); Phil Orsi "With me you'll want to stay" = The Dreams "Have your fun" (Topic); Graham Conwell "What did you gain" = Kenard "*" (Dore); Tony Galla & Showmen "Cry cry evrynight" = Tommy Nevaro "I cried my life away" (Dejac 1253).....



Well, another year has rushed by and here i am in Lewis' Xmas Grotto sat on Santa's knee again, Ive asked him for "How to succeed in football" by the Directors of Wolves and Burnley, but if i didnt already posses it then 'Sweet Soul Music' by Peter Guralnick would have been an essential request. Although Detroit and Chicago were vital and much loved areas for soul music, an earthier essentially blacker sound has always emanated from the southern states, as Jerry Wexler once said "if you wish to capture the pristine R&B sound you need to go south". Basically the book seeks to chronicle and analyse the 'golden age' of sixties southern soul, it charts the vital relationship between white producers and musicians with the blackest music, men like Dan Penn or Duck Dunn who loved R&B with a passion that harnessed and filtered the music into its purest form as well as lifting it into the charts. Its asobering thought that while white caucasians made records that sold first and foremost to blacks, Berry Gordy was equally aiming his black artists at a white audience. Nothing superior or clever is meant by that remark, but its a lesson to us all not to be too dogmatic in our condemnations.

I wont say too much more about the book suffice to say that there are plenty of eye opening photos, astounding revelations and those tasty lesser names, as well as definitive chapters on the key artists, all for the price of an averagely rare record.

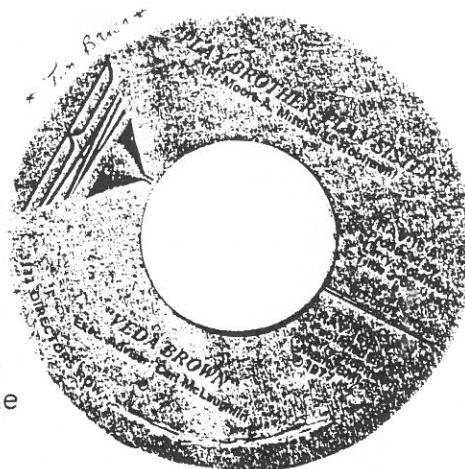
As usual a few reviews for you now, commencing with another tremendous seventies group ballad by the FINAL DECISIONS on HI-C with "You got to be my woman" from the same school of classics as other such obscure groups as Truth, Sweet Berry or Smoke. I cant tell you anything about this group at all, although they are produced by stalwart Rudy Robinson and they sound very much like the Dramatics if not quite as much as the Theatrics on VR. Full production hits us from second one as the group chants in almost semaphor style the hook/title "you-gotta-be-my-woman", after which a pleading lead pledges allegiance to his girl before eventually melting with the chorus into a cacophony of tensile falsetto wailing.

I dont think anyone would contend with Sam & Dave as the top exponents of that now lost soul form, the male duo, but one of my personal favourites are the duo largely known in this country for "Quick change artist", namely the SOUL TWINS. The afore mentioned record is wellknown but dont let its excellence be drowned by blase familiarity equally good are their other Karen releases tempestuous versions of "Mr. Pitiful" and "Just one look" all with worthwhile flipsides. Their last record to my knowledge was on Big Beat a couple of goodly southern jerkers "Come on evrybody" and "If its something you got" but sandwiched in between these two label deals is their best 45, on that legendary Houston label BACKBEAT, the fiery "Mr. Independent". Talk about grabbing your attention the intro to this piece of pathos is stunning-after just a couple of lazily strummed notes in roars a curdling "the mightiest mountain, it could not stand". Its not cliched, just reassuring to know that southern horn will surely follow, as the song ebbs and flows to a knockout mid break whence the back suddenly stops to reveal one of the duo cackling "Oh yeah-ha", his partner then stutters out slowly the song title and in comes the band again-absolutely bloody marvelous. This record is on a par with Sam & Daves best and actually exceeds Eddie & Ernies wonderful output, am i right in assuming the Soul Twins are

infact Richard Greene and Johnny Griffith? Do they have anymore releases? Answers in a plain brown envelope marked 'adult material' to the editor please. We'll sneak into Dave Hitch territory for the next review from 1983 its a rarity-a decent 12 inch release-no, seriously this record is tricky to find, ask Jan Barker, but not after hes had a few pints as he spits alot (lots of name checks going on here, so a quick hello to my Uncle Morris and best wishes to Alex Ferguson - Ed: isnt he supposed to be the new manager at Man. City) What the hell is this record i hear you ask? Well its the great VERNON GARRETT on ICA 401 with the oddly named "Dill Pickle" although quite a modern production the synthesisers do thud like drums rather than roadworks and our man gargles and rasps like a good 'un. In fact the total positive aspect of this piece of vinyl is Vern's skill in moulding a repetitive riff and lolloping beat into a statue of inventiveness and creativity. His rawness provides the soul interest but for that i could actually strongly dislike this item. Oh yes-nearly forgot-the title, well for some reason Vern seems to be quite excited about the prospect of his girl licking a gherkin, i prefer 'em with a pork pie myself-never mind....!

While on the subject of 12 inch singles, the above mentioned Guralnick book caused me to dip into the vaults the other day and retrieve a disc he cites as one of SOLOMON BURKES finest, his version of "Silent night" (i kid you not) from '82 on SAVOY. I cursorily dismissed this upon purchase and filed it almost without a listen which was a mistake because it really is quite good with Burke powerfully soaring as well as rapping with total sincerity over a solitary spiralling organ, a small congregation with him all the way. Must confess that i cannot take this entirely seriously and the banality is heightened by the knowledge that this was recorded in the middle of summer. The major disappointment is that listen as i might i cannot hear the moment when Guralnick claims that Solomon shouts out to his producer "look Fred, its snowing" which given the circumstances is one hell of an ad-lib! Another major drawback to this record is that whilst giving this a dozen or so loud spins in the process of reviewing I've recieved two bookings for weddings and one for a coffee morning. Staying down south for a Midfield, Alabama recording going back to 1977 from another totla unknown to me, LEE WILSON with "Knocking for a second chance", this came out on both PM and BLACK KAT, although the latter is the one to get, the mix being totally superior if not a different take altogether. Mysteriously the records release was on Chicago labels but its a mid tempo, horn ridden groover that cannot hide its origins with Wilson having a light cracked-up delivery. The climax of this waxing happens towards the fade-out as the artist exclaims "I'm knocking" and the horns rap out a response, if this is a throwback sound then it reflects poorly on those soul records supposedly moving forward.

Also from '77 is a superb obscurity, not known to many, from ex Stax girl VEDA BROWN the brilliantly mellow "Play brother, play sister" on RAV 16, very reminiscent of Shirley's "Blessed is the woman" only even better because of the great storyline-if this were on the latest Anita Baker album the whole country would be going crazy over it. The reverse side is an excellently clear version of Ann Sexton's "I had a fight with love" which loses all claim to originality with its similarity to the first version. Finally a little nudge for all Paul Kelly fans with CLARENCE REED & THE DELMIROS on SELMA 4002 with "Down with it, cant quit it" being actually cut by P.K. himself because Clarence was ill for the session. A dated big beat samba type rhythm but its definately our boy, tho' as i quite



like Clarence Reed as well its not an enormous bonus for me but v-e-e-ry insterink methinks."Sooner or later" is the reverse and i reckon Reedy had got over his laryngitis and appears on this side-wot no northern tip this issue?Well this is it absolutely perfect for todays sixties newies-very dated but dont tell the Torch lads that it is million times better than the Shakers, April Stevens etc(oops!).

'till next time, Tim Brown

OTHER READING: BLACKBEAT edited by Steve Guarnori, 101 Sevenacres, Orton Brimbles, Peterborough, PE2 0XJ, featuring Modern, Independent & new releases reviews, costs 70p + SAE. BLUES & RHYTHM co-edited by Paul Vernon & Maureen Quinlan, 18 Maxwellton Close, Mill Hill, London NW7 3NA, features Blues, R&B, Gospel, sample copy £1. SOUL SURVIVOR co-edited by Richard Pack and Martin Koppel. Excellent glossy Canadian mag with discographys, listings, interviews. Sample copy £2 from Ian Faulkner, Horsemans Green, Whitchurch, Shrops, SY13 3EA. PHILATELY features Phil Spector, 60s black/white pop-soul & THAT WILL NEVER HAPPEN AGAIN covers 60s pop-soul girlie groups. Both mags edited by Mick Patrick, 121B, Barry Rd, East Dulwich, London SE22 0HW. Each mag costs £1 + SAE. THE OWLS EFFORT edited by Richard Domar, 9 Highlands Rd, Finchfield, Wolverhampton, WV3 8AH. Issue 1 will be out late January featuring a spotlight on the Sureshot label, Marvin Smith discog, 1974 Catacombs memories, Detecting a counterfeit, Crossword, Quiz. Costs 80p no SAE. VOICES FROM THE SHADOWS edited by Rod Dearlove, 39 Back Lane, Burstwick Hull, HU12 9EG. Issue 2 features Latimore, Aaron Neville, Robert Cray, Tommy Johnson, quite a bit o' gospel too. Costs £1 + 30pSAE. MOVING UPTOWN edited by Nick Cull, 10 Gosden Rd, Littlehampton, West Sussex, BN17 6DX. Issue 2 contains a Darrel Banks and Little Charles discogs. Costs 65p + SAE all proceeds to Anti-Apartheid. SWEET SOUL MUSIC edited by John Stuart, P.O. Box 221, Swindon, SN5 7BS. Issue 6 out Jan'87 featuring Fontella Bass, Billy Stewart discog, Malaco feature, GSF. Costs £1 + 30pSAE.. Please mention 'Shades' if sending for any of the above.

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Both Compendium and Dave Withers have a few copies of issue 8 left at 50p + 30pLARGE S.A.E.. Lionel tells me that he's got a few copys of issue 7 left as well as issue 8. He's the only person in the whole world whoes got some No.7's left. So get in quickly. Send a £1 bank note for each issue, this includes postage to the UK. He's also got copies of 'Souled Out' (Steve Bryants early 80s excellent soul mag) issues 1, 2, 3, 4 & 5 at £1 per issue. Try your local bank for the pound notes.

R.L.GRIFFIN has new 45 out on the Dallas based GALEXC label "Cry cry cry/You gotta be fooling you"(101648). its a nice deepie with bluesy guitar and RL's straining vocals. Flip is average mid paced item. Candlelight ballad soul from the lush voiced O.C.SMITH on his 1985 released "Whatcha gonna do/Nothing but the best" on RENDEZVOUS 101 distributed by that New York outfit BR-ROMA. Flip is a pleasant dancer. Released in August on Gary Gibson's GUTTER label out of North Carolina was BUDDY SKIPPER & THE CODE BLUES BAND "Boogie the joint/Shim sham shimmy". Issued on red vinyl both sides feature tinkling piano, harmonica and honking sax(probably from WJ.Moore). Gin clear production and neat vocals. Buddy, whoes white had 4 releases on the Harlem based Fury Records in the 60s. Jerry Kings Houston based JAMSTONE Records September release FRANK LUCAS "Dancing blues/lonely song"(107) has just started landing on these shores. "DB" is a bluesy deep item whilst the flip is a good soulful ballad slightly spoilt by tempo changes midway. Vernon Garrett's proposed LP on Glowhill has been delayed by death of the elderly producer Monk Higgins whoes name was on many a sixties soul cut from Chicago.

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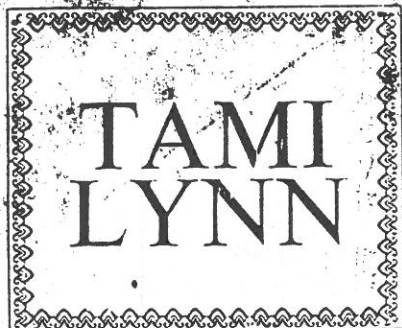
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Lattie - Brown 2:10

FACE 2

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Boris 2:22

RUN AWAY
Boris 2:12

Rare Soul The Photocopies.

SHADES OF SOUL TAPE

VOLUME 9 - a TDK D60 full of collectable 60s soul, some of 'em are mentioned in this issue, most of 'em are up for sale. This could possibly be the last tape i do. Send £3 or SAE for track listing.

← This is part of the rear cover of the French Tami Lynn Atco EP. see page 22 and front cover.



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