

SHADES OF SOUL

702



EDITOR: DEREK PEARSON, 7 THE CRESCENT, MOORLANDS ROAD, BIRKENSHAW, BRADFORD, WEST YORKS, BD11 2BL.

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Welcome to issue ten, an issue which marks over three years worth of hard work and long hours, an issue which years ago i wondered if i'd ever see, yet my typewriter knew all along that one day i'd put out numero tenno.

Thanks to all the article contributors who over the issues have provided both me and you with some fine articles, some humorous many informative yet all essential reading. To single out specific contributors for praise would be unfair to the ones i omit so thanks to each and every one of you who've supplied articles in the past, present and hopefully future. This mag can't survive without your input, so if you collect a particular artist or label and feel you could write a piece get in touch.

Sorry this issues a few weeks late however just prior to completing the final proofs i performed that minor task of moving house and since then all my free time has been spent up a ladder with paint brush in hand or up to my neck in weeds in the nature reserve that the Estate Agent tactfully called a garden. Therefore as a result there'll be no Shades of Soul Tape no. 10, hopefully issue 11 will see the return of the tape.....Shades of Soul issue 11 will be out August '87.

Quote of the Year

"A tape a week, building into a wants list you need a crane to lift and the crown jewels to buy" Pete Myles (Aldershot)

"Getting a re-issue when you wanted an original is like getting glass when you wanted a diamond" Unknown.

If anybodys interested I've got 3 copies of the 1969 mag 'Collectors Soul' for sale @ 75p each plus 25p P/P (or £2-50p for the lot).

Unfortunately they're only photocopys not originals, the issues up for grabs are nos. 1, 4 & 5.

TAPE SWOPPERS: TONY BOURKE, 17 Kettlebury Way, Ongar, Essex, CM5 9EX (sixties soul plus R&B, 40s 50s 60s Doo-Wop and gospel); PAUL HARRIS, 38 Kings Rd, Crossflatts, Bingley, West Yorks, BD16 2HD (can offer 60s obscurities/Northern/rare Motown/some Modern-would like Northern dancers and rarities in return); ROBERT PHEASANT, 64 Furzebank Way, Brackendale Estate, Willenhall, WV12 4BG (interested in 60s newies/oldies/girl groups/cover-ups/not modern or deep. Can offer tapes of similar stuff for swap or sale at £3-75p (inc P&P)); NIGEL PARKER, 19 Highgrove Crescent, Boston, Lincs, PE21 9AR (interested in sixties rarities/obscurities/newies/70s & 80s obscurities/LP tracks/independents/Philadelphia 60s items); 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. Can offer Motown obscurity tapes @ £3 each); JONNIE 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, 43 Punton Rd, Stanwix, Carlisle, Cumbria (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-can offer C90 tapes of 60s rarities for £3); PHILIP SHIELDS, 2 Sandy Knowes Gardens, Glengormley, N Ireland, BT36 8DH (slow-midtempo 60s soul/dancers)..If you want your name & address added to this list drop me a line theres no charge.

Frank Biner's Soul Patrol:
The San Francisco 60's soul scene in '86.

A two week stay in Berkeley, California last May gave me a chance to witness a thriving 60's R&B scene currently happening in the 'Frisco bay area with at least half a dozen local R&B bands playing around the bay on week ends. One band which i saw was Frank Biner's Soul Patrol. The advertisement described the band as playing in the 'Stax-Volt tradition'. Being the Stax-Volt enthusiast that i am, i headed on down to the Downtown Cabaret in El Cerrito, a small town north Berkeley, and also north of the edge of my map. Not expecting the rather long walk which i had to undertake to get from the BART (underground) station to the Cabaret, i missed the beginning of the show. As i approached the club, Otis's "Dock of the bay" was being played, and as i entered i was suprised to discover that the black voice i had heard from the outside belonged to a singer who was white. As were the other members of the band, which included drums, keyboards, bass, tenor sax, trumpet and guitar played by Frank Biner also the lead singer. The small venue was populated by 60-70 people. The next song was enough to convince me that the Patrol were into real Soul Music- "It takes alot of good loving" originally recorded by Judy Clay on Blue Stax, a fine underated record which recieved a fine treatment from Frank and his band. A stream of well played and well sung versions of 60's soul gems followed including James Brown's "Cold Sweat" and "Licking stick", Wilson Pickett's "I'm a midnight mover" and "634-5789", J.J. Jackson's "But its alright", Dyke & the Blazers "Let a woman be a woman, Let a man be a man", Sam Cooke/Otis's "Shake", Bobby Bland's "Turn on your lovelight", Sam & Dave's "Soul man", "You dont know like i know", "When something is wrong...", Stevie's "Signed sealed and delivered", Jackie Wilson's "Higher and higher", King Floyd's "Groove me", Rufus Thomas' "The breakdown" and thats not the complete list-they played for over two hours. The atmosphere warmed up as the hands of time moved, i remember "But its alright" and "Shake" as bringing most of the audience to the dance floor. During one of the short breaks, i managed to catch Frank for a short interview: Jonnie: - How long have you been playing together ?

Frank - For about a year. Before that i was in Chicago with a group called Little Boy Blues playing blues and soul. Jonnie: - How do you find things for 60's soul in America thesedays ? Frank - Well i find it easier lately to get gigs. Many club owners like this type of music, it seems that people who liked soul in the sixties are now beginning to have more power in the music business and more money. Jonnie: - Have you heard about the UK Northern Soul Scene ? Frank -, I have heard this term, but i don't really know too much about it (At this point i explained about Northern Soul, which was quite a revelation for Frank.) Frank - This is very interesting. We would like very much to play in England. Jonnie: - I am certain that you would be very well recieved there, either by yourselves or behind American singers who tour the UK from time to time (it would be nice to see them backed by a good rehearsed band which specialises in soul music, and not by an ad-hoc collection of ex-fire brigade players-any promoters out there? Frank's address is P.O. Box 715, Berkeley, Ca. 94701, USA. phone: (415) 254 2750.)

Jonnie: - you mentioned something about a record. What is the situation regarding that ? Frank - Theres a 45 which is about to come out, a version of Tyrone Davis's "Turn back the hands of time". We have recorded 13 tracks in Toronto, Canada, 11 of which are originals and we are currently looking for a record company to issue an LP. (Frank promised to send me a tape with these tracks, to be reviewed in a subsequent issue of Shades). Jonnie: - Tell me some more about your biography? Frank - For some time ive been involved with Tower Of Power and i have written a couple of songs which were recorded by them. A song of mine is included in the new Huey Lewis and the News LP. Back in Chicago we used to open for Baby Huey and the Babysitters an underated Chicago group produced by Curtis Mayfield. Jonnie: - What soul artists influenced you most? Frank - James Brown, who many people say that my voice resembles his, Otis, Wilson Pickett. Jonnie: - Thank you very much and good luck.

Epilogue: I really think its time that the various 60s soul scenes do some intergrating, Northern soul, Beach Music (the Virginia-North/South Carolina scene), the Bay Area scene - lets work together for soul music.

Jonnie Neeman.



SLOW & DEEP.

with Eddie

BIG MAYBELLE: "Don't Pass Me By" (F. Briggs & J. Taylor) ****/ "It's Been Raining" (F. Briggs & R. Ellis) *** Ro-Jac 1969

Were I pressed to list my five all-time top Soul sides, this would without any doubt be one of them. Now that Maybelle is dead and gone (and how bitterly I recall that nobody would print my obituary-tribute to her at the time as she was not "well-known"), this record now seems even more poignant and symbolic of her own tragic life. Maybelle was a "loser" of the first order but the pure light of genius shone through her singing. When she sang she was possessed by a magic that could drive out her own personal devils that tormented her at other times; and though we may not realise it, she had a message that was applicable to all of us. Hearing this record, one realises how shallow and hollow are goals like "success" and "fame"; if only life so easily were mended! It is a shaming judgment on this rat-race world that such a talent (or any talent for that matter), should be judged solely in terms of dollars and cents. Maybelle, who was cheated, abused and ignored, whilst others with only one tenth of her talent were living a swank life in high-class hotels; fixing with clean needles while she was using dirty ones in some shabby fifth-rate dressing room. To me, this side epitomises all that is truly great in Soul, and it also reflects that tragic element which we are urged to forget, but which some of us can neither forget or forgive. One burns with anger at the helplessness and despair; the tears shed quietly and alone in deserted hallways and corridors; and the numb depression that comes when the going gets too much to bear. But, despite all of this, there is still hope shining through; the compassion that the wronged feel for the wrongdoer; and above all, love—love that "shouts through clenched teeth". Sleep on Maybelle, our love will bestow immortality, and our blessings and gratitude will warm and comfort your rest.

Keep the faith—right on now!

BIG MAYBELLE "Do not pass me by" (ROJAC 1969)

When i first read about this side in 'Black Music' mag, circa 1973, in Dave Godins brilliant column, i felt it was the best review of a record ever. Damn me it was nearly as soulful as the record itself!! I couldnt hope to emulate Dave's description, so I've asked Derek to re-print the original review so all 'Shades' readers may enjoy it. I'll just add to it by saying this is so soulful it hurts, with Big Maybelle telling how lonely it feels to see her lover with another, and pleading not to be ignored on the street, with searing strings, banked horns and Maybelle's unusual and so powerful vocals screaming from the grooves..."It makes you want to break down and cry, it makes you want to go down on your knees and beg him do not pass me by, I'm begging you baby".

Totally uncommercial, but a must for any self respecting soul collection.

J.P. ROBINSON "What can i tell her" (ALSTON)

David Hudson's "Must i kill her" on the same logo (and bearing the same backing track) remains a firm favourite of mine, but this, the original song with different lyrics is even more brilliant.

JP decides he should tell his lover that he's already married and that he wants out of the relationship before it gets too heavy, the heart felt lyrics tell how he desperately thinks of a way to break the news without upsetting her too much. The sensitive backing with its beautiful strings compliment JP's so soulful tones perfectly making this a classic of its kind.

Quite hard to find, but if you're lucky to locate one, don't miss his also great 1974 disc on Blue Candle, a super double sider "Our day is here/Keep me satisfied.

MELVIN DAVIS "I'm worried" (INVICTUS)

Just as i thought I'd heard all of Melvin's output, up turns this ace deep soul scorcher on the 'Motor City' Invictus label. A million miles from his brilliant dancers like "I must love you" on Groovesville but as committed and gritty as those sides from which he became famous and still likely to appeal to his legion of fans.

Opens with a piano accompanied rap as our hero asks his girl wheres she's been as he wants to patch up their shaky love-life. Strings soon break in and Melvin starts to testify to her in an attempt to win her back..."We aint proving nothing by being apart, as long as there is love in both of our hearts". Quite an uncommercial record compared to the earlier successes on this logo from Chairmen of the Board and Freda Payne and i dare say this vanished without trace, which is sad as its one of Melvin's finest.

Back to halycon days of 1965 for this stunning beat ballad issued on the New York Rotate label and picked up by Stateside UK-wise, being released both as a 45 and also on the great compilation album rightly entitled 'An album full of soul' sandwiched inbetween other mouth watering sides like Brooks O'Dell "You better make up your mind", The Freeman Brothers "I'm counting on you" and Gladys Knights storming dancer "Stop and get a hold on myself".

Superb lyrics run from the pen of Pam Sawyer and Lori Burton as Dee praises his woman and tells how grateful he is to have her loving him... "You're sweet affection is just what a guy needs, in good times, bad times, even in-between times you do it without even trying".

Excellent production and arrangements by Eddie Newmark and Roy Glover help to create a soulful masterpiece and just as a footnote, I've been told by Stuart Raith that the B side "I want to stay right here with you" is an ace dancer.

WILLIE HOBBS "How could my baby know" (S.S.7.)

From 1974 and an amazing ballad by the soul gent who recorded the dancer "Till i get it right" which was one of the first 'modern style' sounds to gain acceptance during the hey-day of the Blackpool Mecca. What makes this particular outing so very special are the stunning lyrics, which takes the listener by suprise on first hearing; starting as it does in church with Willie walking down the aisle getting married to his loved one, before things go tragically wrong on the way to their honeymoon...

"As we started down the highway, lord, destination unknown, i thought we had two weeks together, and it looked like nothing could ever go wrong, but i still remember how the thunder began to roll, and the lightening began to crash, she laid her head on my shoulder just before the crash".

The backing to this mournful tale is very sensitive (as you'd expect in the circumstances) using strings, gentle guitar and a sympathetic girl chorus behind Willie's tear-choked vocals as he faces up to life alone. A classic of the deep soul idiom, i wonder if Charly could issue this amongst their Sound Stage 7 re-issues?

TONY BORDERS "Cheaters never win" (REVUE)

From Japanese soul collectors fave Tony Borders comes a terrific southern soul ballad courtesy of Quin Ivy Productions, being issued on the great Revue label, home of so many fine platters by artists like Jack Montgomery, Garland Green, Eddie & Ernie and that great slowie by Jimmy Coleman "Cloudy days".

This is a 'slipping around' epic with Tony telling how he slips into the house after a night out cheatin' on his wife.

"I got home last night late again, i pulled my shoes off and quietly slipped in, when i woke up this morning and everybody had gone, i realised this house is not home, i read the note she left me it said, honey cheaters never win".

The backing is vintage 'Muscle Shoals' style, using horns, guitar and strings with Tony's gritty voice making this a sterling example of soul, southern style.

Eddie Hubbard.



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From The

SHADOWS

Ady Croasdel(organiser of the 100 Club all-nighters and album compiler for Kent Records)sent the following info on the MODERN label whoes label listing appeared in Shades of Soul issue 7,pgs 8-10.

B sides/missing numbers:

1002 JOHNNY TALBOT Never make your baby cry Pt.1(voc)/Pt.2(inst)

1013 THE COMPOSERS Just call on me/With friends like you who needs friends

1014 THE WILD KNIGHTS Beaver patrol/Tossin' & Turnin'

1017 STERLING BLYTH Only 17/Twilight zone

1038 BIG JAY McNEELY Sock it to me/Without a love

(Sock it to me - was originally titled Catfish)

1041 LARRY & TOMMY Yo Yo/Bend was also issued on UK.Polydor 56741 in 1968

1045 FRANK ARMSTRONG Humpin' was retitled Stuffed Peppers because of sexual conotations !!

1047 CHARLIE OWENS All my life/There goes my heart(crying for love)

1058 LEON PETERSON Baby baby baby/My bag

1059 flip - Change in me....1059 was definately the last release its just a new design(fated)not an attempted revival.

Jackie Day is married to Big Jay McNeely R&B combo leader.

Stacy Johnson also recorded "You got me(baby)" at same session as his single(1001)

When we were in the vaults in Nashville we found Vernon Garrett "I'm guilty" R&B stomper,strong vocals 1966:Jackie Day "I dig it the most" jazzy bluesy slowie,nice:Johnny Gilliam "Mission Impossible" film theme type instrumental,cut at the same session as his single(1052)28/9/67:Mary Love "Pledging my love" average ballad 2/6/65:Peggy Woods "You'd better be good to my baby/Love is gonna get you".A side is on "Cooking with Kent"album K053(Ashford-Simpson).We originally thought it was Mary Love but Mary told me it was a friend of hers she sent down to the studio and they cut these great sides on her that were inexplicably never issued."Love is gonna get you" is getting played by me and Keb on acetate.A very high quality dancer and a personal fave of Gary Rushbrookes already.

I'd be interested in hearing 1035 The 17th Avenue Exits if anyone has it. 1002 Johnny Talbot is brilliant rocking R&B.

Some un-issued Little Richard came out on a US released album.

Two other excellent Other Brothers sides were un-issued "Got to be nobody but me"(haunting bluesy dancer.I play occasionally)and "I got love" (mid tempo ballad).Check out there "Its been a long time"-very good.(1027) The Styles "Baby you're alive"(1048)was unfortunately just as messy on the master tape-it would be brilliant if produced properly.It was actually a Leonard Jewel Smith/Teri-De production..I think one of Little Richards ("Baby what you want me to do")? was also issued on Action.

I'm in contact with both Mary Love and Jackie Day but you're not getting Jackie's address untill i get "My naughty Boy" out of her.(Ed: Ady gave me Mary Love's address-I've written to her but as yet have recieved no reply.)...This weeks rare record story:

In the mid 70s a friend picked up a white label UK pressing(Mojo style) of Sam Nesbit "Black mother goose" for me.Presumably a test pressing for Dave Godins 777 label that never materialised.I'd got a US copy so i sold the test pressing for £1-50p.What a silly bar-steward.

As a taster for the Kent Story-we've got a completely different version of Wally Cox "This Man" which should have been issued on Kent 4553,not quite as dramatic but even more soulful than the Wand version..

(Ed: readers will note that i recieved Ady's letter way back in the summer of 1986,lack of space prevented me from printing it.)

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DETROIT - The Early Years. LUPINE Records.

The beginning of my interest in sixties Detroit material, is marked by Gordy's fledgling Motown set-up, and the formation of Lupine. The Lupine logo began operating in 1960 and was to become the most successful of Robert West's labels. When you consider that such names as Diana Ross, Eddie Floyd, Mary Wilson, Joe Stubbs and Wilson Pickett were all associated with the label, it is easy to understand the historic importance of this label.

103 FALCONS	I found a love/Swim
104 CORVELLS	He's so fine/Baby sitting
105 FOURMOST	Twist-a-taste/Why cant i have you
106 GENE MARTIN	Lonely nights/I got the blues
107 ELLA REDD	Sweet man/I'll never forsake you
108 CONQUERORS	Dutchess conquers Duke/Bill is my boyfriend
109 OHIO UNTOUCHABLES	What to do/She's my hearts desire
110 OHIO UNTOUCHABLES	Love is amazing/Forgive me darling
111 BOBBY WILLIAMS	Tell it to my face/I'm depending on you
112 MINOR CHORDS	Many a day/Let her go man
115 EDDIE FLOYD	Will i be the one/Set my soul on fire
116/7 OHIO UNTOUCHABLES	I'm tired/Uptown
118 RIVALS	It's gonna work out/Love me
119 SIR MACK RICE	Baby I'm coming home/My baby
120 PRIMETTES	Pretty baby/Tears of sorrow
120 JOE STUBBS	Keep on loving me/What's my destiny
121 TINA MARVEL	Beautiful love/I cant love no baby but you
122 EDDIE FLOYD	I'll be home/A deed to your heart
123 BETTY LAVETT	Witchcraft in the air/You killed the love
124 FALCONS	Lonely nights/Has it happened to you
125 MACK RICE	The Whip/Feels fine
126 BENNIE MCCAIN	I dont want no part time love/You were on my mind

Can anyone help with the missing numbers - 101, 102, 113 & 114 ?

Notes:

- The Falcons backed the Ohio Untouchables on Lupine 109.
- The Primettes were later to become The Supremes.
- "Dutchess..." on 108 is an answer to Gene Chandlers "Duke of Earl".
- The Corvells "He's so fine" is a cover version of The Falcons hit.

by Chris Moores with help from Michael J. Sweeney & "Stax-O-Wax".

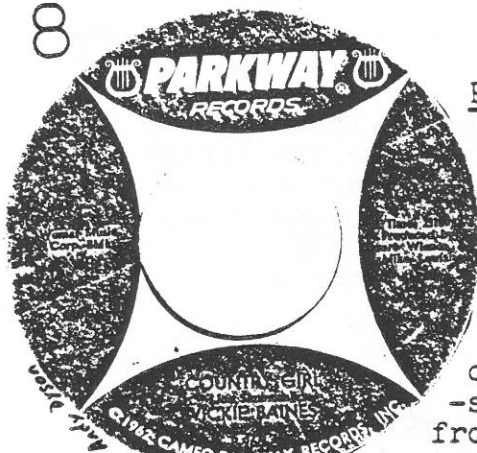
Ed: As far as i know the label address changed on several occassions -on early releases it was 2930 W. Grand Boulevard, from release 121 it was 10131 Kerchevoy Ave. On the later series which had no regular matrix numbering system the label address was given as 4466 Chene.

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PARKWAY U.S. NORTHERN 45s

Hi, in this article I'll be looking at the 'northern' releases on this classic U.S. label. There are approx 38 'northern' sides out of the 260 odd releases on the label - something for everyone - from the £2 cheapies to the tasty rarities such as "Country

girl" and "You just don't know".

Parkway Records was formed as an off-shoot to the Cameo Records empire in Philadelphia in 1959. Based mainly on the 'Twist/dance craze' era, the labels early releases were encouraging American youth to "Twist", "Pony", "Hucklebuck", "Hully Gully" and even to "Do the New Continental"...

The labels main hitmakers in the early years were The Dovells and 'Mr Twist' himself Chubby Checker - although many artists had chart showings - again with mainly dance craze/twist spin-offs. Also on the label were many artists later to cut 'northern' classics on other labels such as Pookie Hudson, Lee Andrews and Bobby Freeman.

In 1964 the label re-located itself in New York and from a northern collectors point of view this is where the main story starts... The Tymes had already joined the label and took over as the main hit makers - as well as providing the UK rare soul scene with some classic sides. They had seven 45 releases plus the LP 'The sound of the wonderful Tymes' (7035-45).

Chubby Checker continued to have regular releases right through the labels history and although he didn't repeat his early 60s chart successes he left the northern scene with some fine records, his "You just don't know" being one of the rarest Parkway 45s. Parkway were always interested in picking up small 'local' label sounds for national release, this is reflected by the amount of artists who had only one release on the label - many of the northern sides fall into this category. They also issued some British product as well with Jackie Trent having 3 releases including her UK number 1 "Where are you know".

Eddie Holman had 6 releases on the label although not all are northern i think they're all worth listing and well worth picking up. Of course Eddie's two main Parkway outings of greatest interest to northern collectors were the unissued tracks "Where I'm not wanted" and "Hurt" - both played by Richard Searling at Wigan Casino in 1979 on acetates.

Apparently the backing tracks weren't finished before the label went bankrupt in 1968 and lay undiscovered on master tapes for over 10 years before being 'found' and played. Both are now classics and long overdue for a legal first release. Although they do sound a bit 'tinny' and under produced... Parkway also spawned Fairmount Records as a subsidiary to the main outlet - with 29 releases it is a highly collectable label nowadays and many 45s command high prices among northern followers. The most notable of these I'll list at the end of the Parkway section - although anything on the label is worth picking up if it's cheap enough.

One point worth noting is the different label designs used by Parkway - many releases are issued on both types. I'm not sure why this occurs but i have heard they originate from different pressing plants across the U.S. ie. East and West coasts. Can anyone shed a definite light on this? I'll list the northern side first with an A denoting the official release side anyone who's got anything to add to this listing please get in touch...

PARKWAY Northern 45s

1964

PLATO	"Claudias theme/Copy Cat" A	914
TYMES	"Here she comes/Malibu" A	924
(classic side - also on UK.Cameo Parkway P924		

PARKWAY



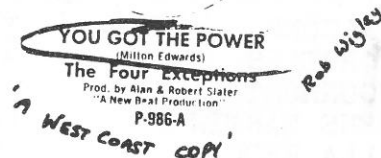
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1965

BRONZETTES	"Hot spot" A/Run run you little fool"	929
NIKI BLU	"(whoa-whoa) I love him so" A/inst.	931
(Big sound in the Midlands around 1978 - first played by Soul Sam?)		
TYMES	"Here she comes"/The twelfth of never" A	933
(second issue - again on B side)		
SOUNDS ORCHESTRAL	"Cast your fate" A/To wendy with love"	942
CHUBBY CHECKER	"(At the)Discotheque"/Do the Freddie" A	949
(all time classic - also issued on UK.Cameo Parkway P949)		
VICKI BAINS	"Losing you"/"Got to run" A	957
(never heard this though I've seen it on lists at around £5)		
SOUNDS ORCHESTRAL	"Canadian Sunset/Have faith in your love"	958
CHUBBY CHECKER	"Everythings wrong" A/"Cuma-la-be-stay"	959
(both sides recieved airplay at the Torch/early Wigan Casino all nighters in 1973-74.Also on UK.Cameo Parkway P959)		
EDDIE HOLMAN	"This cant be true" A/"A free country"	960
(Eddies first Parkway release -also on UK.Cameo Parkway P960)		

1966

CHUBBY CHECKER	"You just dont know" A/Two hearts"	965
(Ultra rare U.S. 45 still only a handful of copies have ever been found.Classic northern sound.Also on UK.Cameo Parkway P965)		
VICKI BAINES	"Country girl"/"Are you kidding" A	966
(the rarest Parkway 45 as far as northern collectors are concerned - was first played covered up as Christine Cooper by Richard Searling at the Casino in 1978.Still only about 5 copies in the UK.)		
LEN BARRY	"Hearts are trumps" A/Little white house"	969
(Lens only solo outing for the label before joining RCA - also on UK.Cameo Parkway P969)		
CHRISTINE COOPER	"S.O.S" A /"Say what you feel"	971
(Wigan Casino oldie from 1974-75)		
EDDIE HOLMAN	"Eddies my name"/Dont stop now" A	981
(My favourite single from Eddies Parkway releases - pure magic.)		
JANIE GRANT	"My heart your heart"/And that reminds me" A	982
(classic northern dance track.B side is an excellent version of the Four Seasons record.)		
CHRISTINE COOPER	"Heartaches away my boy" A/A bad boy"	983
(an oldie guaranteed to get any dance floor rocking..)		
FOUR EXCEPTIONS	"You got the power" A/"A sad goodbye"	986
(currently indemand cult record.Brilliant male group stormer)		
CHUBBY CHECKER	"Hey you little Boogaloo" A/"Pussy cat"	989
EDDIE HOLMAN	"Stay mine for heavens sake/Return to me" A	994
BEN ZINE	"Village of tears/What the hecks" A	996
(very collectable release both sides of the Atlantic - perfect dancer played around 1978 - Ben sounds white.Very hard to find.)		
JERRY JACKSON	"Its rough out there" A/I'm gonna paint"	100
(Brilliant midtempo oldie - well worthy of more spins - also on UK.Cameo Parkway P100 - very rare.)		
CHUBBY CHECKER	"Looking at tomorrow" A/You got the power"	105
EDDIE HOLMAN	"Am i the loser" A/"You know that i will"	106
G.T.O.'s	"Girl from New York City/Missing out"	108
(Stormer..big record at Notts Palais in 1978)		
MIKE FINNEGAN & SERFS	"Bread & Water" A/Help me somebody"	113
CHRISTINE COOPER	"I must have you" A/Good looks"	122
(Christines final release for the label - again worth picking up)		
BUNNY SIGLER	"Girl,dont make me wait too long" A/"Always in the wrong place(at the wrong time)"	123
(once again an all time northern dance classic.His first 45 for the logo)		
1967		
EDDIE HOLMAN	"Stay mine for heavens sake" /"Somewhere waits a lonely girl" A	133
UNLUV'D	"Aint gonna do you no harm" A/Exception"	138
(Fast group sound.Frantic backing.Both sides good)		

YVONNE BAKER "You didnt say a word/To prove my love" A 140
(Imagine hearing this one again for the first time.Brilliant northern classic in my alltime top 10 favs.Great backing track with a drummer who must have done overtime to get all the beats in.One to blast the neighbours out with.Quite rare on issue.)

LITTLE CAESAR & "Everybody dance now" A / Instrumental 152

THE EMPIRES (obscure dancer from late Torch/early Wigan era)

BUNNY SIGLER "Let the good times roll" A /Feel so good/Theres 153
no love left in this heart of mine"

EDDIE HOLMAN "Never let me go" A/Why do fools fall in love" 157

BUNNY SIGLER "Sunny Sunday/LoveyDovey/Youre so fine" 6000
(good record - sounds like a rip-off of "Monday Monday")

BUNNY SIGLER "Follow your heart" A/Can you dig it" 6001

(again excellent dancer from Bunny.Powerfull backing track)

OLYMPICS "Looking for a love" A/"Good things" 6003
(good double sider.Last release on the label.)

1968

EDDIE HOLMAN "Where I'm not wanted"

EDDIE HOLMAN "Hurt"(cover of the Victors Philips record)
(Both tracks big at Wigan for Richard Searling who played the acetates cut from Parkway master tapes.)

FAIRMOUNT Northern 45s



TARI STEVENS "Your love was just a false alarm" A/Bad boy" 1001
(early Wigan Casino biggie - great)

LONNIE YOUNGBLOOD "Go-go shoes" A /"Go-go place" 1002

IRMA & THE LARKS "Without you baby" A/"Don't cry" 1003
(nice girl vocal sound)

BILLY LEONARD "Tell me do you love me" A/Tears for love" 1007

JO ANNE KING "Let them love and be loved" A/Dont play" 1008
(ace dancer - early 70s nighter biggie)

FRANKIE BEVERLEY "She kissed me" A/"Dont cry little boy" 1012

& THE BUTLERS (not the same as the Liberty Bell record as by the Butlers)

FRANKIE BEVERLEY "Because of my heart" A/I want to feel" 1017

& THE BUTLERS (no introduction needed for this excellent 45)

DAMON FOX "Packing up"/"Boney Maroney" A 1021
(THE most sought after Fairmount sound.First played by Richard Searling covered as Don Parker.Only a few copies have turned up.Ideal dancer with magic intro.)

BONNIE & LEE "The way i feel about you"/"I need ya" A 1024
(nice duet style dancer often tipped but never played)

Anyone wanting a TDK C60 of 24 Parkway/Fairmount sounds including the two unissued tracks and Damon Fox send £3 to Rob Wigley, 41 Birkland Ave, Warsop, Mansfield, Notts, NG20 0PN. For a track listing send an SAE first. Thanks.

Ed: The first Fairmount release The Taffys (610) was issued in March 1963, the label folded in January 1965. Tari Stevens "Bad boy" (1001B)

is the same song as the flip to Christine Coopers "Heartaches away" on Parkway 983. Also worth looking out for on Fairmount are Big Dee Irwin "You really are together" (1005), Oscar Wright "Fell in love" (1011) also issued on the small Hemisphere label, Lonnie Youngblood "The grass will always sing for you" (1016), Shirley Vaughan "Stop and listen" (1023) a cover of the song of the same name on Capitol 5969 by Patti Drew.

Whilst i've not heard either of them look out for Dee Dee Sharps "The love i feel for you/Willyam" (1004) and Shirley Vaughan "You dont know/Climb every mountain" (1010). Shirley also cut a decent item on Double R "Watch out Mr Lonely". Its rumoured that Chubby Checker cut "You just don't know" whilst on one of his regular visits to these sunny shores. It was possibly only intended for a UK release and its US rarity is due to the American company only issuing a few demos to test the reaction of the radio DJs.

Re the UPTOWN listing (issue 7, pgs 26-27) several readers supplied further details - Stephen Bey (SB), Jeff Thompson (JT), Ian Jackson (IJ)

Both Nick Cull and Stephen Bey mentioned the Gloria Jones album 'Come go with me' (Uptown T5700), Nick supplied the track listing - side 1 'Come go with me', 'Finders keepers', 'Heartbreak Pt. 1', 'Heartbreak Pt. 2', 'Run one flight of stairs', side 2 'Yes i really love you', 'How do you tell an angel', 'Only you', 'I will always remember', 'True love'.

UK releases:

Gloria Jones "Heartbeat Pt. 1/Pt. 2" (Capitol 15429) JT/IJ

Gloria Jones "Finders keepers/Run one flight" (Stateside 555) SB/IJ/JT

Marvells Five "Forgive me/Dont play that song" (Columbia) IJ

Shotgun Express "Curtains/Whole world turn" (Columbia) IJ

Writes Ian Jackson "The Shotgun Express was a British beat single and Rod Stewart and Beryl Marsden were in the band. The single was originally on UK Columbia and was probably on Uptown as an export single. The Ruth Christie single (726) is a typical blue-eyed soul stomper it sounds a little bit like "Land of a thousand dances". You probably know that Ruth has another quite rare single on an obscure West coast label called "The mystery of a miracle". Richard Domar has it on one of his lists. Another single that is slow but not bad is King Floyds "Walking and thinking" (719) it sounds a little like Jimmy Jones "Walking" on UK Columbia. The Intertains (729) is a brilliant double sider. The Selectives (713) could be quite big if played in the clubs, other possible good ones are Destination Soul (753), Groove Stick (765), Rex Garvin (760), The Intentions (710), The Ambassadors (734), The Four Larks (748/761), Aaron McNeil (737).

Another good one is the Thrillers (715) the introduction takes a bit of time but its still quite danceable. The Tommy Mosely single (705) was covered on Okeh but i forget the artists name. I saw it at the recent Blackburn allnighter. Most of the singles on the label are just a mixture of anglo-pop, blue eyed soul and psychodelia because Uptown was really a pop label that catered for a pop audience. This was due to the effects of the British invasion, in the West coast in the 60s you were either into soul or pop and as British records were quickly dominating the US charts labels like Uptown were going out of business due to demands from the public for pop records and alot of soul artists started to disappear due to this. It also seemed that Uptown tried to make as much money from what ever came their way ie. The Chocolate Watch Band. But they found that Gloria Jones was the only artist to have sufficient US chart hits. But between late 1966 and early 1967 the West coast music fans started to get pissed off with UK records in the charts and they wanted to create their own sound, so here is where Uptown is caught again and like i said earlier on they were forced to take on whatever came to them. I would be interested in anyone who has got Uptown singles for sale at a reasonable price and anymore information on this West coast label which i think is suprisingly interesting." (Ian Jackson, 101 Harvist Rd, London NW6 6HA)

(Ed: Tommy Moseley's "You lied, i cried, love died" was covered by George Freeman on Okeh 7333. Is this the George Freeman who cut the excellent "Down and Out" on Valiant 6039? Remember if you collect any particular label or artist please write to me so we can print an article.)



INDEPENDENT - MODERN SOUL - 1987

As another year progresses i shall endeavour to keep you up to date with the 'quality' indie singles and 'essential' albums which really were the highlight of '86. There's plenty of catching up to do with the singles, so I'll list the LPs which warrant your attention at the end of the article. OK lets go for it.....

I'll start with a few newer names to hit vinyl and highly recommended comes CARLETTA SUE with a haunting down tempo ballad "You keep holding back on love" on the STRING label. A sparse modern back drop of synths, key boards and percussion lets her tale unfold about the shaky state of her marital bliss on this wistfull recording. Sounding rather mornfull is J.T. WATKINS with the southern flavoured "Lets get married", its really ideal material for the late McKinley Mitchell with just organ, guitar pickin', and brisk percussion in support on this opus on the BIG THIGH logo from Jackson, Mississippi. The talents of OLIVIA ALEXANDER can be found on PLATINUM II with the complimentary "He's so good to me", a lilting down tempo ballad featuring synths, guitar and femme support, i also find its natural rawness appealing. Great to hear MARVIN SEASE on the national airwaves with the slowie "Ghetto Man", a rapp intro, guitar pickin' and femme support paves the way for this gem on the LONDON label. Also worth checkin' out is the flip "I like it", a lively uptempo number not included on his album!! Another classy ballad comes courtesy of BOB POITER with "Baby i need you" set to a modern backing of synth strings, keyboards sax interplay and femme chorus with Bob putting in a strong vocal performance, available on MIAMI INT. In a slightly different position we find WILL CAMMON & CHARLOTTE MCKINNON ably defined on "Distant love" on the BOSSMAN label. Its another contempary ballad with full production and their vocals bouncing well off each other, I'm sure they'll soon resolve the situation and get closer together in the love stakes.

Its wonderfull to see some old names from the past back on wax, one of the best has to be the double-header from LUTHER INGRAM on the New York PROFILE. A platter of two distinctive styles with "Baby dont go too far" opting for a modern, contempary approach with the use of synths, keyboards sax, femme support a gentle ballad with Luther in fine vocal form. The flip "How sweet it would be" is a traditional 'southern' gem with basic support of organ, guitar and femme backing with Luther flowing into falsetto with ease. His album is certainly worth a listen, however it encompasses too many different styles to make it a winner in my books. On the EDGE logo from L.A. sees the return of BOBBY McCLURE with a fine double helping of contempary soul. The midtempo "You dont miss your water" has a strong hook line aided with the help of synths and drum programming. The flip "It feels so good" allows Bobby to stretch out his vocal prowess, lets hope an album appears soon.

Sad to say the J. BLACKFOOT newie "U-Turn" shows the negative side of the modern electro gadgetry, a crashing DMX dominates proceedings and the song is very weak also. His talents are totally wasted on the EDGE album

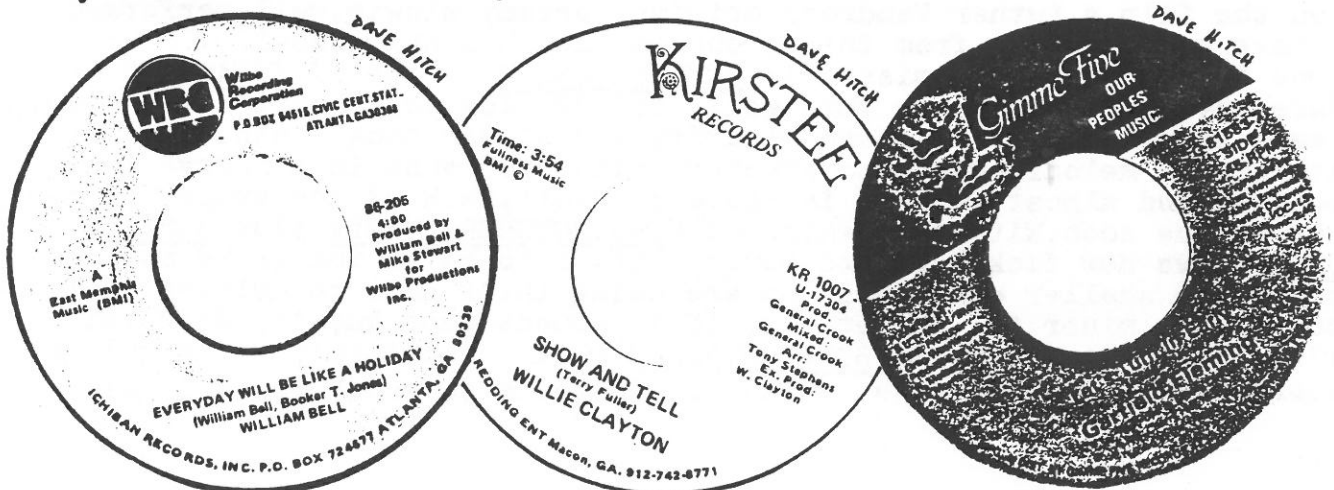
basically due to the rather uninspiring productions by Homer Banks, lets hope he does a U-Turn for the better on his next set!! I see the 'Bowl' have a '85 release by CLARENCE MANN available on the Hollywood CALIFORNIA GOLD label, "Show me girl" reminds me a lot of the Spinners "I'll be around" in feel, but with a modern backdrop of synths and keyboard workout, needless to say another fine vocal display by Clarence.

A switch for R.L. GRIFFIN as he returns to the GALEXC logo out of Dallas, Texas with a new rendition of the old blues burner "Cry, cry, cry". Its a song well suited to his raw vocals with horns, keyboards, guitar and femme chorus in support. Staying in the blues field but in a more modern vein sees HOWARD TATE back on vinyl with the midtempo "Sweetness". Interesting mixture of synths and blues guitar pickin', but it does take a few plays to sink in, a grower available on the TBF label.

The searing vocals of WILLIE CLAYTON works wonders on his update of Al Wilson's 70s biggie "Show and tell", produced by General Crook in the best 80s traditions with a harmonica break workin' well. The flip "Weak for you" is also worthy of a few spins, a solid midtempo strutter with Willie Mitchell lending a hand with production, available on the KIRSTEE label. A couple of southern items not to be missed are the MAD LADS on EXPRESS with the delightfull midtempo "I think I'm falling for you" a very modern feel with synths and keyboard letting the gritty lead tell his tale of devotion, with a little help from the falsetto member of the group. The flip is an excellent interpretation of "First time i ever saw your face" best known by Roberta Flack from the early 70s. CHARLES BEVERLY bounces back on the VANESSA logo with "I've got to forget you" needless to say another marvellous vocal display as he sings for better days the future may hold, with the obligatory backing of electric piano, sax and guitar work. Although somewhat belated, but certainly worth picking up is the Christmas offering by WILLIAM BELL on his WRC logo from Atlanta. He turns in a fine vocal performance with his new version of "Everyday will be like a holiday" to a modern production of synths, guitar and jinglin bells giving it a seasonal flavour. The flip "Please come home for Christmas" is a wistfull ballad, cut by Charles Brown in the late 50s, again well executed by William. I must give a mention to JAMES BROWN's newie "How do you stop", a great impassioned vocal from the man on this modern platter, dont let the Dan Hartman connection put you off, 'cos its a gem out on SCOTTI BROS in the states.

Although the ROSE BROTHERS album is patchy, the single "Easy love" is well worth acquiring and is doing rather well in the US charts as i write this review. The lead is very much in the Teddy P mould and the modern production by Cason & Lewis is ideal for this lilting ballad; now if only the rest of the album was as good as this!! Oh yeah, its available on the MUSCLE SHOALS SOUND label. A few names with Northern/Modern connections are back on the track, the first being DUSTY WILSON on the ROCK'N'STAR logo, but to be truthful it really does sound like an update of "Have some sympathy" with its contempary production and new lyrics, still its certainly an enjoyable record entitled "Nothing lasts forever".

On the GIMME 5 label out of Philly comes GARLAND FLEMING with a delightful slowie "Lets turn in early", the production is in the best Philly tradition with strings, deft keyboard touches and full vocal





support on the chorus, I'm sure we all know what Garland has on his mind!!

ERNIE JOHNSON returns on the ROLO label out of Dallas, Texas with a laid back slowie "Unforgettable" which has a rather old fashioned feel about it, I hope the album mentioned 'Light the world with love' surfaces for the next issue. Good news for the 'Modern' fans to see CECIL LYDE turn up in bulk at the 'Bowl', the record in question being "I can make it on my own" on the ALWEST logo. A fine impassioned vocal from Cecil with a backdrop of Keyboards, horn bursts, guitar and femme support, even if a little on playing time.

I must thank Dave Porter of Spin-Off Dist. for a slice of New Orleans balladry from TOMMY RIDGELY on the MAISON DE SOUL label, "She turns me on" features a full production with Tommy hoping he can attract the attention of a girl he fancies. The chugging flip "Boogie Train" takes us on a tour of the states complimented by saxwork and femme support. One of my favourite artists returns with "She's a lady" on the 3 GEMS logo. In his typical down to earth manner and usual backing of sparse strings, mellow horns and floating organ he sings of his love for a lady with a bad reputation, the flip "She's a heartbreaker" has a strong Caribbean feel and hits a faster midtempo groove, the singer is the one and only ROY C, let's hope the album appears soon. The Detroit songstress DEE EDWARDS appears on DET-MICH with a tasty ballad "Without love, there's no world" penned by her husband Floyd Jones. A background of swirling synth strings and keyboards paves the way for an emotive performance from Dee, alas the flip is an instrumental.

It's been quite a while since "I'm so lonely" first hit my turntable, now the MIGHTY PASSIONS return with another group winner "Through the eyes of the world" on the BRIDGE label from California. The art of harmony singing is certainly to the fore on this platter, giving the various members chance to show off their vocal prowess with great success.

The falsetto talents of CHUCK STANLEY can be found on the DEF-JAM label with a rendition of an old Continental 4. track "Day by day" from the early 70s. It's a very classy ballad and is his album "The Finer things in life" maintains this high standard, I'll have to check it out.

The group IVY return on 12inch with "Who's at the door" a tasty ballad but not quite as intense as previous outings, a version of "Wait for love" is on the flip a Luther Vandross original dreamy slowie, well performed but have heard better from this group on the Ohio HEAT label.

One 12inch not to be missed is RONNIE McNEIR on the UK EXPANSION label. I dare say club goers know this well 'cos "Follow your heart" is a modern uptempo mover full of keyboard wizardry and strong hook lines. The flip features two melodic midtempo groovers with "Everyone in a hurry" most appealing and almost as good is "Love suspect", talk of the grapevine says an LP is due soon. With the demise of MOVE, ROUNDER EUROPA plus STREET SOUND shows how fickle record buyers appear to be in the UK. We must support the smaller companies who are doing their best to deliver the goods for a 'minority' market - so if it sounds good buy it, 'nuff said.

I'll finish with veteran BOBBY MARCHAN who's just turned up in bulk at 'Record Corner' with a fine version of "Love is so good" the Z.Z. Hill

cut from the late 70s. To a backdrop of horns, piano touches, synth strings and femme support Bobby tells his tale of slippin' around with a lady on the side. Side 2 features a great rapp about cheatin' from a womans viewpoint, also how to keep your woman saisfied in the love stakes!! He even gives Z.Z. a name check, available on the MASS logo.

Happy Listening,

Dave Hitch(March)

Current Fave LPs-all highly recommended:

Prince Philip Mitchell - Devastation - Ichiban
 David Dee - Sheer Pleasure - Edge
 Bobby Bland - After all - Malaco
 Manhattans - Back to Basics - Columbia
 Ray, Goodman, Brown - Take it to the limit - EMI America
 Marvin Sease - Same - London
 Chuck Roberson - I dont think you heard me yet - Traction
 Johnny Taylor - Lover Boy - Malaco
 Albert Collins - Cold Snap - Sonet
 Kenny Hamilton - I wish it would rain - Canadian Scorpio
 Glen Ricketts - Just can't get over you - Canadian Paradise
 Kenni Burke - Cult cuts from a genius - Street Sounds
 Perry Mamo - Stay Sunshine - M.M.I.
 Al Green - Soul Survivor - A&M

Due soon the delights of Lanier & Co, Billy Always, David Hudson, Vanessa 'Bell' Armstrong, Winans, Roy C, Johnny Dean and hopefully Vernon Garrett, plus the forthcoming Malaco artists as the year progresses; Oh i nearly forgot one man and his guitar Ted Hawkins.



NEW RELEASES:

CHUCK SIMMONS "GOOD LOVING WOMAN"(RIA) neat 1986 Florida based blues influenced slowie. Produced by Wardell Quezergue.

BIG RAY ANDERSON "LOVE MUST HAVE A HOME/WHAT GOES AROUND"(TRUE BLUE) 1986 Dallas blues/soul double sider written and produced by Al TNT Braggs.

BARBARA MOORE "YOU'RE A ZERO/BY 3 O'CLOCK"(KRIS) Intersteting to note that Kris Records famous for those 60s discs from Lee Harvey are still operating i picked up a couple o' blues discs by Jimmy Ellis on the label last year also. Both above sides penned by Ms Moore, top side is uptempo-those are the marks she gives her man in the bedroom Olympics. Flip is downtempo.

VERNON GARRETT "DRIFTING APART/SOMEBODY MESSED UP"(WHITE RECORDS) just released. Both sides in the down tempo Garrett mould, both sides penned by Ray Agee.

SHADES OF SOUL STOCKISTS

COMPENDIUM BOOKSHOP, 234 CAMDEN HIGH ST, LONDON, NW1
 DAVE WITHERS, 36 SUMNER RD, SALFORD, LANCS, M6 7GJ
 JOHN STUART, c/o SWEET SOUL MUSIC, PO. BOX 221, SWINDON SN5 7BS
 BOOGALOO RECORDS, FIRST FLOOR, 101 GRANBY STREET, LEICESTER
 MARTIN KOPPEL, 436 QUEEN STREET WEST, TORONTO, CANADA, M5V 2A8
 LIONEL DECOSTER, 7 RUE E. CARRIERE, 75018 PARIS, FRANCE.



AUDIO ARTS

The Audio Arts label operated out of 2552 West Pico Boulevard, Los Angeles, California 90006 and between the years 1966 and 1969 issued over two dozen singles and one solitary album.

Perhaps the labels best known release is the northern dancer "Theres nothing else to say" by The Incredibles which gained a UK release on Stateside 2053, it was one of the groups first outings on the label in 1967 and they followed it with a selection of quality group sounds "Stop the raindrops", "Miss Treatment", "Crying heart", "Another dirty deal", "I cant get over losing your love" and "Standing here crying". They were to have the labels only LP release 'Heart & Soul', tracks unknown.

The line-up of the Incredibles consisted of two boys Cal Wayman and Carl Gilbert and two girls Jean Smith and Alda Denise Edwards (who replaced Denise Erwin). Wayman was born in Houston in 1942 and moved to L.A. at an early age as did Carl Gilbert who was born in Toledo, Ohio in 1943. The groups founder Jean Smith born in 1945 moved from Arkansas to L.A. and got to know the other group members through school. Whilst the group was formed in 1964 they weren't to record until 1966. According to Keith Rylatt there was supposedly an original girl member called Denise Erwin who sung the lead vocal on "Nothing else to say" only to be shortly after replaced by Alda Denise Edwards who had a more experienced musical background having previously sung with the Millerettes and the Vi-Dells.

Whilst virtually all the releases by The Incredibles on the label are worth picking up the group weren't the only ones to cut some decent material for the company, check the first release by the company on the Remarkables in 1966 its a good double sider (theres also another version of "Is the feeling still there"-some say better-by Johnny Summers on Audio Forty), also listen out for Ron Kenolys dancer "Moving on". Cassietta George's "The trembler" is infact a description of L.A.s last big earth quake (well you wanted all the trivia didnt you ?)

The company to my knowledge used at least three different label designs-Green background black graphics and lettering, Blue background black graphics and lettering and a black background with coloured graphics and silver lettering.

Does anybody know if the Incredibles did anything else either prior to or after their Audio Arts work ?

One of the most pleasing aspects of the Incredibles' work is the excellent lyrics from the pens of group members Cal Wayman and Carl Gilbert, Wayman even produced a couple of the groups outings. The name of that West Coast legend James Carmichael appears under the producer/arranger credits on a few of the labels releases also. The Incredibles were certainly a talented yet much underated outfit, mellow soulful vocals married to decent lyrics was the groups trademark. Certainly a group worth collecting, certainly a label worth looking out for.

Shades of Soul wholesale rate - 50p per copy - minimum purchase ten copies. If you think you can shift some either in a shop or club get in touch.

The Incredibles "Another dirty deal"(60,006) written by Cal Waymon, and arranged by James Carmichael. Great midtempo item at 2:25 mins long.

"I heard a fisherman talking just the other day
and he was telling everybody about the one that got away,
but the story is just like mine, the only difference is
i was fishing with my heart, and he was fishing with a pole and reel.

chorus: But i know just how he feels, i know how he feels
because love has dealt me another dirty deal, another dirty deal.

I say a carpenter crying over a pile of sand
because he built his house on a weak foundation and it just wouldnt stand
but the story is just like mine, the only difference is
he built the foundations with a hammer and a saw and i built mine with
my tears.

chorus:

But i say fisherman keep on fishing and carpenter keep on building
and if i'm gonna find myself a love you know i gotta go on living
until love deals me a real good deal, a real good deal baby yeh
i need a deal, i need a deal.

----- *** -----

AUDIO ARTS LABEL LISTING: by Michael J. Sweeney with help from Stax-o-Wax.

	700	REMARKABLES	Easily misled/Is the feeling still there
/66	701	INCREDIBLES	Crying heart/I cant get over losing your love
/66	60001	INCREDIBLES	Crying heart/I'll make it easy
	60002	WILLIAM & MICHAEL	Our time is running out/
	60003	MIDNIGHT MAIL	I cant get it/I cant quit
/66	60004	CASSIETTA GEORGE	The greatest gift/Silent night
	60005		
2/67	60006	INCREDIBLES	Another dirty deal/Theres nothing else to say
4/67	60007	INCREDIBLES	Heart and soul/I found another love
	60008	MUNGO & McCALL	So help me baby/Mungo and McCall
12/67	60009	INCREDIBLES	Standing here crying/Without a word
/68	60010	INCREDIBLES	Cant get over losing your love/For sentimental reasons
	60011		
	60012	CASSIETTA GEORGE	Every day brings about a change/Somebody bigger than you or i
	60013		
	60014	INCREDIBLES	Fool, fool, fool/Lost without you
	60015	KING GEORGE & FABULOUS SOULS	Baby I've got it/
/69	60016	INCREDIBLES	All of a sudden/Miss Treatment
	60017	INCREDIBLES	Standing here crying/All of a sudden
	60018	INCREDIBLES	Fool, fool, fool/Stop the raindrops
	60019	NORFLEET	Soul heaven/
	60020	RON KENOLY	Moving on/The glory of your love
/69	60021	CASSIETTA GEORGE	Everything is beautiful/Take him with you
/69	60022	CASSIETTA GEORGE	Lets get together/
	60023	CASSIETTA GEORGE	The Trembler/
	60024		
	60025		
	60026	CASSIETTA GEORGE	He never left me alone/Somebody's watching
	60027		
	60028	INCREDIBLES	I cant get over losing your love/
		AUDIO ARTS STRINGS	Theres nothing else to say
	60029	CASSIETTA GEORGE	His eye is on the sparrow/One more baby child born.

*The information on The Incredibles line-up was adapted from an article on the group by Keith Rylatt originally printed in Rod Dearloves 'Midnight Express' No.5, permission was obtained from Rod.

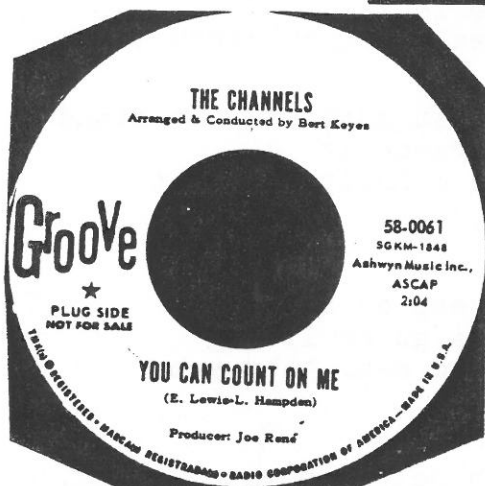
There was also a subsidiary label called Audio Forty which i think operated after the Audio Arts label folded it used the same address and label design. All information on this subsidiary label most welcome.

SHARP ON#

Soul

THE CHANNELS

"YOU CAN COUNT ON ME" (GROOVE 58-0061)



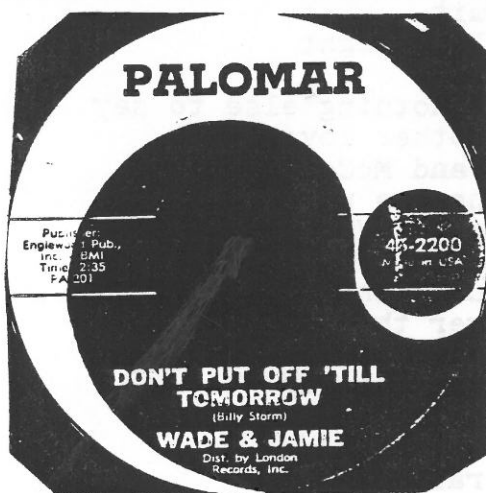
In issue 8 I mentioned another Channels track "I've got my eyes on you", "You can count on me" seems much rarer and better than my original judgement. A tenor sax and drum roll leads the Channels into the chorus of soulful strains of the title, the lead vocalist takes off on his own singing of how his girl can rely on him to "be there, whenever you're feeling lonely, whenever you're feeling blue".

A neat backing of sax, guitar and drums create a very bouncy marching type of dancer, the catchy chorus is repeated several times featuring all members of the group. Its very similar to the other earlier mentioned Channels record, a little more uptempo perhaps but it lacks nothing for that. The flip side is worth

a quick mention, "Old Chinatown" is an OK dancer, quite powerful in parts but too messy to see light outside most front rooms.

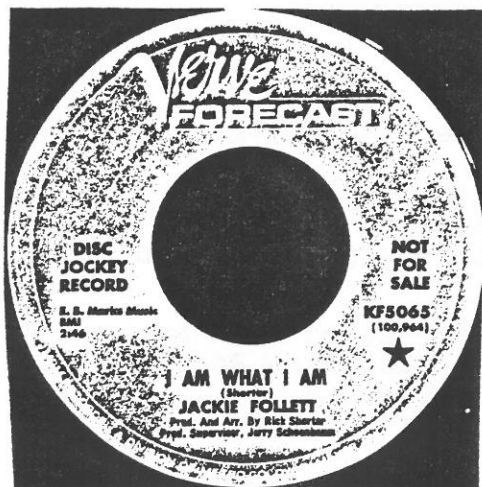
WADE & JAMIE

"DON'T PUT OFF 'TILL TOMORROW" (PALOMAR 2200)



This was first played last year at the Burntwood allnighter by Guy covered as Smokey & the Fabulous Blades, its still getting spins at Blackburn and other venues. A wailing harmonica starts the track, the type of sound more associated with a blues record than a northern dancer, a thumping bass beat follows creating the atmosphere of the whole record. Wades vocals commence... "You know I wanna know you baby, but I think I'll wait", he sings of his enthusiasm for romance but at the same time tells us he is too polite and too much of a "genuine gentleman" and will choose to wait. More harmonica and horns preceed Jamie's (Miss Jade) catchy chorus.. "Dont put off till tomorrow what you can do today", this theme continues throughout the duet. The

production is a little raw perhaps but certainly lacks no gusto, the whole thing sounds very atmospheric and works effectively at a steamy allnighter.



JACKIE FOLLETT "I AM WHAT I AM" (VERVE FORECAST 5065)

This was first turned up by Tim & Butch after one of their U.S. trips and originally played covered as Joyce Kennedy as long ago as the Notts. Palais nighters last year. Drum rolls, guitar and horns preceed Jackie's familiar voice, the record pounds along at a great uptempo pace and builds up to a memorable creshcendo leading to the catchy chorus "I, I am what i am, I I, I am what i am". At this point the record is partially spoilt for a few seconds by some very tinny sounding backing however this doesnt ruin the whole record as it doesnt last that long. Overall a great uptempo girlie dancer with a good production and backing.

THE CELESTRALS "CHECKERBOARD LOVER/I FEEL IT COMING ON" (DON-EL 126)

One of my favourite records at the moment two brill sides by this Philadelphia girl group. Although known to a few, this one is new to many ears as the legendary writer Robert L. Martin comes up trumps yet again. "I feel it coming on" has a feel of Susan King's version of the Revlons "Oh oh oh (what a love this is)" on Toy. Pounding horns thump out a quarter pounder beat, the high pitched lead vocalist cuts in followed by the rest of the girls repeating the title. The bloods now rushing to stimulate the central nervous system and before you know it we're into the chorus which is immediately followed by a bass saxophone which just blows the lid off it ! The brilliant horn work really does make this track.

"Checkerboard lover" has slightly less umph but its just as good, with almost a Motown feel the girls sing of the checkerboard lover. Superb backing yet again who is this playing saxophone ?

Double sided Philadelphia brilliance.

MEL VENA ALLEN "THE BIGGER YOUR HEART" (SALVADOR)

This one was covered as Gail Anderson "Fell in love last night". The first few bars of intro sounds like the intro to the Groovettes on Renees, the very low bass end of the piano is delicately tapped creating a strange ghostly atmosphere. Mel Vena has an equally haunting voice as she tells of how she fell "head over heels in love last night" as the bass notes continue. The track builds well into the chorus "the bigger your heart" then seems to drag slightly after this and loses some of its momentum, the final chorus seems a long time coming. Certainly a very strange record but one you cant forget in a hurry

DOUG BANKS "I JUST KEPT ON DANCING/BABY SINCE YOU WENT AWAY" (ARGO 5483)

Another double sider and a favourite amongst the collectors over the past couple o' years. "I just kept on dancing" has a real Latin feel to it and the bouncy backing track leads into the great voice of Doug Banks. Oh yes, what a voice so precise, clear and penetrating. He tells of how he "just kept on dancing" while his woman danced right out of his life and "the pain cut through me like a knife".

Backing is provided by horns, strings and guitars etc creating a typical Latin style skip-a-long dancer. The flip "Baby since you went away" is a sheer class midtempo ender type track in the same vein as Brooks O'Dell.

This haunting track starts as it finishes with Doug's voice cutting through you so soulfully telling his heartbreak story.. "hard as i try, i cant stop wanting you i wake up crying in the middle of the night and i reach out for you". Meaningfull lyrics build up to a slight creshcendo and then we're back into the chorus, the backing quietens for a few seconds then we're off again.

A big production, superb voice and moving lyrics all go to make this into a very classy record.

George Sharp.



THE COLLECTORS RECORD GUIDE is a monthly publication for both dealers and collectors featuring sales/wants/auctions/classifieds. Also includes a Record Fairs Diary and a brief list of new UK singles/albums releases. Mainly rock and pop with a little soul. Send 75p (includes P&P) to A. Griebler, 30 Allen Dale Close, Sydenham, London, SE26 5DX.

Not content with collecting every single and LP released by a favourite singer/group/label(delete where inapplicable),the soul fan wants to read everything ever written about his favourite music and so subscribes to all the independent magazines.But even this is not enough and the fan yearns for more info in more substantial form than a magazine.Sadly,there arent that many books that deal with soul music to any useful degree.But there are some.....

This list,which follows,is by no means exhaustive(and future additions and corrections would be most welcome)but it should be of some use to the younger soul fan.Not all of the books are in print or available in this country but dont despair:your local library can tell you if they are in print and may have or be able to get a copy through their borrowing system.Other sources of these books could be the small ads in music magazines(especially Record Collector) or a search at jumble sales and Oxfam(suprising what you can turn up).

Where possible I've given an appraisal of the book and all comments are mine unless indicated;the others came from the following books:

Ed Hanel:The Essential guide to Rock Books(Omnibus Press)

Charlie Gillet:The Sound of the City(Souvenir Press)

Dave Marsh & John Swenson:The Rolling Stone Record Guide(Virgin)

BENJAMINSON,Peter.THE STORY OF MOTOWN(Grove Press,New York 1979)

Quite interesting but lacks the depth required by real devotees of Detroit.

BETROCK,Alan.GIRL GROUPS:THE STORY OF A SOUND(Deliah Books,NY 1982)

The book on the girl group era.Well illustrated and has masses of fax 'n' info on the performers,writers and (all important)producers.

BOGLE,Donald.BROWN SUGAR:80 YEARS OF AMERICA'S BLACK FEMALE SUPERSTARS (Crown Publishers,Harmony Books,NY 1980)

BONDS,Ray.THE ILLUSTRATED ENCYCLOPEDIA OF BLACK MUSIC(Salamander, London 1982).

Since it covers all black music in just over 200 large pages,it doesnt have the depth one would hope for.Still,it does a reasonable job,and untill someone writes a soul encyclopedia,it serves as a decent work of reference.

BROVEN,John.WALKING TO NEW ORLEANS(Blues Unlimited,Bexhill-on-Sea, Sussex 1974).

Blow by blow account of every move ever made by a New Orleans R&B or Rock & Roll musician.(Gillet)

BROWN,Chris.THE FAMILY ALBUM(Hitman,Woking,Surrey 1980).

An enthusiastic look at the American soul and jazz-funk following in the US.(Hanel)

CHAMBERS,Ian.URBAN RHYTHMS(Macmillan,London 1985)

An academic examination of how popular 'music profoundly occupies the fabric of popular culture and everyday life'(Blurb).A history of British pop music,it deals with the influence of black music on British youth.One chapter is devoted to black music,with 11 pages on soul.

CHRISTGAU,Robert.ANY OLD WAY YOU CHOOSE IT-ROCK AND OTHER POP MUSIC, 1967-1973(US Penguin,1973)

A wide range of essays on the whole spectrum of rock and soul(Marsh).

CLEAVER,Eldridge.SOUL ON ICE(MacGraw-Hill,NY 1968)

COLLIS,John.THE ROCK PRIMER(Penguin 1980)

Eleven chapters,each on a different area of popular music,with one on Rhythm & Blues and one on Soul.Often criticised as being 'for those who dont want to seek out the magic on their own'(Hanel),it is a

useful book for the beginner. The R&B and Soul chapters provide useful introductions to the music and then go on to list 20 essential albums (usually compilations) in each category. Each chapter also has a list of recommended 45s with comments. At £1.95 it's a bargain.

CUMMINGS, Tony. THE SOUND OF PHILADELPHIA (Eyre Methuen 1975)

An excellent study of Philadelphia's music history from the 50's to the 70's. Expect a little romanticism because this is written by an outsider (English) who obviously loves his subject. (Hanel)

ENGEL, Edward. WHITE & STILL ALL RIGHT (Rock Culture, Scarsdale, NY 1978)
A tribute to New York/Philadelphia doowop groups. (Hanel)

FERLINGERE, Robert D. A DISCOGRAPHY OF RHYTHM & BLUES AND ROCK & ROLL VOCAL GROUPS, 1945-1965 (Private Edition, Pittsburgh 1976)

FINNIS, Rob. THE PHIL SPECTOR STORY (Rockon, London 1974)

Not quite as good as Richard Williams, but with expanded discography. (Hanel)

FOX, Ted. SHOWTIME AT THE APOLLO (Holt, Rinehart & Winston, NY 1983)

GARLAND, Phyl. THE SOUND OF SOUL (Chicago Regnery 1969)

Almost a social document in itself, this was written by an editor from Ebony Magazine to meet the growing curiosity about soul music aroused by the emergence of the black power movement. (Gillett)

GILLET, Charlie. THE SOUND OF THE CITY (Souvenir Press, 1983, revised edition)

An intelligent and serious study of popular music, with important and detailed sections on soul, blues and R&B. He deals with styles, performers, producers and influences. No discography as such but contains a playlist of 'the records which moved Rock & Roll another inch or two forward'.

GILLET, Charlie. MAKING TRACKS - THE HISTORY OF ATLANTIC RECORDS (Panther 1975)

GROIA, Philip. THEY ALL SANG ON THE CORNER (Edmond, Setauket, NY 1973 & 1974 revised)

Not a nostalgia trip but a masterful tribute to New York's R&B vocal groups of the 1950's. (Hanel)

GURALNICK, Peter. LOST HIGHWAY (David R. Godine, Boston 1979)

Series of essays on blues, country and rockabilly. Features Bobby Bland.

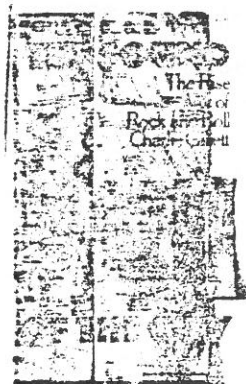
GURALNICK, Peter. SWEET SOUL MUSIC (Virgin 1986)

I've only started reading it but so far it looks as if it's going to be an in-depth study of deep soul music.

HARALAMBOS, Michael. RIGHT ON - FROM BLUES TO SOUL IN BLACK AMERICA (Eddison Press, London 1974)

An academic study of how soul arose. Some nice pictures.

BOOKS



Gillett, Charlie
THE SOUND OF THE CITY: The Rise Of Rock And Roll
Outerbridge & Dienstfrey.
New York, 1970.

THE SOUND OF THE CITY by Charlie Gillett is the story of the decisive change that overtook American popular music in the early 1950's with the triumphant rise of rock and roll. Charlie Gillett examines not only the music of rock and roll (along with its lyrics) but its audience and the institutional barriers that at first attempted to bar its way.



THE SOUL BOOK - the sound of the seventies. The latest & most successful chapter in the rich history of Black American music. By IAN HORE/CLIVE ANDERSON/TONY CUMMINGS/SIMON FRITH



HARDY, Phil & LAING, Dave. THE ENCYCLOPEDIA OF ROCK (Panther, 1976)

Three volumes, each covering a different decade (50s, 60s & 70s) has a surprisingly good coverage of soul. There are entries on producers, labels and artists with selective discographies.

HIRSHEY, Gerri. NOWHERE TO RUN: THE STORY OF SOUL MUSIC (Macmillan, 1984)

Based on interviews with Solomon Burke, Wilson Pickett, Irma Thomas etc. A good read but no discography. (Now available in paperback)

HOARE, Ian; ANDERSON, Clive; CUMMINGS, Tony & FRITH, Simon. THE SOUL BOOK (Methuen, 1975)

Detailed and recommended. For those who have it and have noticed the index doesn't work - it does so long as you subtract 8 from the page number in the index.

HOFFMAN, Frank. THE LITERATURE OF ROCK, 1954-1978 (Scarecrow Press, NJ, 1981)

Has a soul section. The problem is the number of sources is limited and reliant on American publications. Also includes a list of albums in each section. (Hanel)

KEIL, Charles. URBAN BLUES (Chicago University Press, 1966)

Based on a combination of personal interviews (notably with BB King and Bobby Bland) and deep sociological research, this book had a profound effect on college students who read it, and it helped to broaden the audience for BB King in particular. (Gillet)

MARSH, Dave & SWENSON, John. THE ROLLING STONE RECORD GUIDE (Virgin 1980, Random House/Rolling Stone Press 1982? revised edition)

For all its faults - all lesser known soul artists got the same grading regardless of merit - the first edition introduced me to a number of artists and albums I had never heard of. Now revised, but with no sign of a UK publication, many of the more glaring errors have been corrected.

MILLAR, Bill. THE DRIFTERS (Studio Vista, London 1971)

The author doggedly logs every change of personnel, but like most vocal groups the Drifters were never about personality so much as simply being a vehicle for some of the best pop song-writers of their era, and the book lacks the dynamic momentum that a biography of one person or one team can have. (Gillet)

MILLAR, Bill. THE COASTERS (WH Allen, 1975)

MILLER, Jim. THE ROLLING STONE ILLUSTRATED HISTORY OF ROCK & ROLL (Picador)

The title is slightly misleading, since the book is not a narrative but a collection of biographical portraits; as such, it is excellent, and has some of the best easily-available essays on people such as Sam Cooke and Jackie Wilson. (Gillet)

MORSE, D. MOTOWN (Studio Vista, London 1971)

OSBOURNE, Jerry & HAMILTON, Bruce. THE (ORIGINAL) RECORD COLLECTORS PRICE GUIDE: TO BLUES, RHYTHM & BLUES, SOUL. (O'Sullivan Woodside, Arizona 1980)

OTIS, Johnny. LISTEN TO THE LAMBS (WW Norton & Co, New York 1968)

PAVLOW, Big Al. THE R&B BOOK: A DISC HISTORY OF RHYTHM AND BLUES (Music House Publishing 1983)

PETRIE, Gavin. BLACK MUSIC (IPC, London 1974)

Brief outlines with illustrations of Bobby Bland, Al Green, O'Jays etc.

RAINES, Howell. MY SOUL IS RESTED (GP Putnam's, NY 1977)

RITZ, David. DIVIDED SOUL: THE LIFE OF MARVIN GAYE (McGraw-Hill, NY 1985)

ROBERTS, John Storm. BLACK MUSIC OF TWO WORLDS (Morrow 1974)

One of the best publications of popular music of this decade. (Marsh)

ROBINSON, Richard. POP, ROCK AND SOUL. (Pyramid, NY 1974)

RUPPLI, Michael. ATLANTIC RECORDS: A DISCOGRAPHY, vols 1-4 (Greenwood Press, Westport, Conn 1979)

SAWYER, Charles. BB KING: THE AUTHORISED BIOGRAPHY (Blandford Press, Poole Dorset 1981)

A well presented postscript to Charles Keil's URBAN BLUES, documenting what has happened to BB's career since the mid-sixties.

SCHIFFMAN, Jack. UPTOWN: THE STORY OF HARLEM'S APOLLO THEATRE (Cowles, NY 1971)

SHAW, Arnold. THE WORLD OF SOUL (Warner Paperback Library, NY 1971)

SHAW, Arnold. HONKERS AND SHOUTERS: THE GOLDEN YEARS OF RHYTHM AND BLUES (Macmillan, NY 1978)

Shaw has some trouble getting his facts straight, and his analysis of rock and roll is incredibly wrongheaded, but his biographies of blues, R&B and related performers and his interviews with a great many of the business and associated figures makes this 600-odd-page volume indispensable. (Marsh)

SMITH, Joseph C. THE DAY THE MUSIC DIED (Grove Press, NY 1981)

An accurate novel presumably about Tamla Motown. (Hanel)

STAMBLER, Irwin. ENCYCLOPEDIA OF POP, ROCK AND SOUL (St James, London 1977)

A good source book. (Gillet)

WHITBURN, Joel. TOP RHYTHM AND BLUES RECORDS 1949-71 (Record Research, Menominee Falls, Wisconsin 1973.)

Every entry to the Billboard charts, logged alphabetically by artist, with cross reference by title.

WILLIAMS, Richard. OUT OF HIS HEAD: THE SOUND OF PHIL SPECTOR (Abacus 1972)

Excellent study. (Hanel)

Ed: check your local central library for some of the afore mentioned books they may either already have them or be able to order them. Our Bradford Central Library has (for reference only) the above Encyclopedia of Pop, Rock and Soul by Irwin Stambler which includes amongst many others brief biographies on Maurice Williams, The Tams, Curtis Mayfield, Jerry Butler, Betty Everett, Gene McDaniels etc etc. Another interesting book our library contains (again sadly only for reference) is the 1982 book by Robert & Christyan 'Rock Albums of the 70s'. Don't be put off by the misleading title think of any soul artists who've ever made the grade and there'll probably be reviews of their LP output in here eg. Ashford & Simpson, Isley Bros, Betty Wright, Bill Withers, Ann Peebles, Allen Toussaint, Howard Tate, Swamp Dog... to name but a few.

A book recommended to me by Geoff Whitefield titled Rock Archives features masses of pictures of sixties soul artists (eg. Bobby Freeman, Dell-Vikings, Chuck Jackson, Bobbettes, Clyde McPhatter, Billy Stewart, Barrett Strong and The Jelly Beans) amongst pictures of sixties Doo-wop, pop and rock artists. Printed by Blandford Press, Link House, West Street, Poole, Dorset; written by Michael Ochs and priced at £10-95p

Two other books to look out for:

SHAW, Arnold. BLACK POPULAR MUSIC IN AMERICA (Schirner)

In it he attempts to write an overview of black music from 1870 to today.

GEORGE, Nelson. WHERE DID OUR LOVE GO (Omnibus Press)

A look at the Motown empire.

OTHER READING: BLACKBEAT (Modern/Independents) 70p + SAE. Steve Guarnori, 101 Sevenacres, Orton Brimbles, Peterborough, PE2 0XJ: BLUES & RHYTHM (Blues/R&B/Gospel). Paul Vernon & Maureen Quinlan, 18 Maxwellton Close, Mill Hill, London, NW7 3NA. £1.25p + SAE: SOUL SURVIVOR (Glossy Canadian mag/Discogs/listings/Interviews) £2 + SAE. John Farrell, 118 Laugherne Rd, St Johns, Worcester, WR2 5LT: PHILATELY (60s black/white pop-soul) £1 + SAE and THAT WILL NEVER HAPPEN AGAIN (60s pop/soul girlie groups) £1 + SAE. Both mags Mick Patrick, 121B Barry Rd, East Dulwich, London, SE22 0HW: SWEET SOUL MUSIC (discogs/Interviews/Reviews) £1 + SAE. John Stuart, P.O. Box 221, Swindon, Wilts, SN5 7BS: THE OWLS EFFORT (Northern/Reviews) 80p no SAE. Richard Domar, 9 Highlands Rd, Finchfield, Wolverhampton, WV3 8AH: VOICES FROM THE SHADOWS (Independents/Gospel/reviews) £1 + SAE. Rod Dearlove, 39 Back Lane, Burstwick, Hull, HU12 9EG: MOVING UPTOWN (Northern/Reviews) 65p + SAE. Nick Cull, 10 Gosden Rd, Littlehampton, West Sussex, BN17 6DX.. Please mention Shades of Soul if sending for any of the above. Thanks.

HOW CAN I ? DETROIT SPINNERS(album 'Detroit Spinners')

This 1965 Fuqua-Fuqua composition would fit very nicely into any 'new 60s' collection indeed, Bobby Smiths pleading lead vocal, coupled with good support from the group blends well against a 'marching beat' backing track. Opening with some snappy drums and nice piano the arrangement isn't the usual 'formula' sound issued from Hitsville at the time. We find that our hero has been playing around and been caught with his pants down (so to speak). His defence is the classic insisting it didn't mean a thing "my love for you strayed away just for a minute, but when I kissed her my heart just wasn't in it". Will his girl believe him? Apparently not, as the lead wants to know how he can go on without his love. The somewhat disjointed arrangement (for 60s Motown) probably didn't impress Quality Control too much, with the track eventually released as the flip to "Sweet thing" (Motown 1067). Two good sides and proof that the potential of the Spinners was never fully extracted by the company. Smiths voice, on the right material was comparable to any of the male groups of the era. Anybody out there agree?

I CAN'T GO ON SHARING YOUR LOVE CHUCK JACKSON(album 'C. Jackson arrives')

For me, Chuck Jackson was in the right place at the wrong time. With the departure of Holland-Dozier-Holland Motown's direction was somewhat unsure circa 1968 and Chuck was 'lost' in the process. That's not to say he didn't record some great material, because I believe that he made some of the best tracks Motown issued prior to the move to Los Angeles. The choices of 45s was poor, to say the least, and for his real stuff his 3 albums need to be examined. You'll find some excellent tracks and this is one of the best. Although he did some average covers of a few H-D-H numbers, this appears to be an original (ie. no other 'issued' version). If the trio were still at Motown when Chuck joined, then, on the evidence of this, they could have been the ones to have 'done the business'. However I've a feeling that the 'original' is in the vaults somewhere, possibly on the Four Tops. It's a powerful song, built around the old love triangle theme with Chuck having problems with his girl who's "torn between your love for him and your love for me". The melody is superbly built around some nice guitar work, great drumming and backup vocals from the guys (The Originals would be favourite here). Chuck's never sounded better as he belts out the title with feeling. Mid tempo, dancer, soulful vocal... need I say more. An excellent album, which I can thoroughly recommend to all.

CAN YOU LOVE A POOR BOY SMOKEY ROBINSON & MIRACLES(album 'Away we a go')

Written by Ivy Hunter and Stevie Wonder, and presumably for Stevie, this beautiful mid tempo ballad found its way onto this 1966 album and a goodie it is. Similar to Stevie's "With a child's heart", Smokey treats the tale of a poor boy with only love, with great tenderness and it's very much in the style he was famous for... the bittersweet tale. Nice production all round, nice back up from the Miracles and a lovely sound. Not the album fillers we constantly read in reviews of Tamla albums... an untrue myth. This is a good example of good quality Motown not known on a wide scale, but quality nonetheless. If there is a version of this by Stevie, it would be very popular I'm sure.

BABY COME HOME TO ME SHORTY LONG(album 'The prime of Shorty Long')

Written by two thirds of the "Just a little misunderstanding" team (Clarence Paul and Lovel Broadnax) and Mr/Mrs Smith? this could be a monster northern sound if spun. Very similar to the Contours classic, relying on pounding piano, skipping along at a fair old pace. Good support from the male backing group (Freddie Gorman is in there I'm sure) a good old fashioned stomper and a pity there is no 45 on this, although the LP is seen on record fairs quite often and not too pricey. Well worth the price you'd pay for the one track (that's not to say that the LP is not good... because it is).

Magnificent track that no one rates/knows/overlooks? Mid tempo floater, this superb Ashford-Simpson track surely deserves some attention. So simple, melodic easy going, danceable... it's got everything. Marvin and Motown excelled in... smooth classy soul. Again, copies of the Sounds Superb album are frequently seen for reasonable prices, so check this number out if the opportunity arises. The usual high class production from Nick and Val gets the best from Marvin, who at the time this was recorded (1968ish) was in the doldrums at Motown. Of course, "Grapevine" was to change all that.

Larry Johnson(Manchester) March 1987.

The SHRINE article(issue 9, pgs 24-26) prompted several readers to write in - Graham Anthony(Derby) "The Shrine listing and article was great, I hope someone can shed some light on this incredible label as all the mystery surrounding it is too much for we collectors to take. I quite agree that most of the discs are very 'Over the Top Productions' but all the same they have something !! I personally don't believe that the discs can be that rare, there must be copies somewhere, perhaps if some one could trace Eddie Singleton or Keni Lewis we might find out. I can't see what effect Gordy stopping distribution of the discs would have as firstly there would still be copies of the records, secondly the label wouldn't have carried on so long if they weren't getting anywhere(even if it was a tax dodge for some bigger company). My theory is that during the oil crisis in the 70s the Shrine label was one of those unfortunate ones whos' old stock got melted down to make Rod Stewart LPs etc, perhaps there was a warehouse in Washington that decided to do this with its stock of old discs as it could get more money this way. This would explain why only a few copies of each disc have turned up. Anyway we'll perhaps find out the real truth one day".

Jeff Thompson(Tyne & Wear) "After reading your Shrine article I'm suprised at how many times Dale Warren's name crops up. Is this the same Dale Warren as Detroit fame. If so could it also be possible that he ended up in Washington D.C. due to knowing Raynoma Gordy from her Detroit days-or was it visa-versa. Did he originate from Washington ?

How about an article on him listing all his works and all info known about him. He really did some fine work Capreez, Ronnie & Robyn etc"

(Ed: would love to read/compile an article on Dale Warren but can you imagine how long it would take to research, his name appears on literally hundreds of discs. Can anybody help ?)

Bob Foster(Llandudno) asks "were some of the discs cut in Detroit? Surely with Dale Warren(loads of Detroit), Harry Bass(Utopias? Lost in a world of a dream?) and Carl Kidd(Antiques, Buena Vistas etc) some of them could have been. Also, Gino Parks "Nerves of steel" was, I believe, an Eddie Singleton/Miss Ray production and was always assumed a Detroit track. Anyway, something for you to think about..."

Ed: During a recent conversation a theory was put forward as to why the Shrine 45s were so obscure-rather than suffering from poor local sales as is the common theory, they in fact sold well in the Washington area and the reason why few copies have turned up is because they are still in peoples collections. However this theory is pretty weak, if the kids who bought the discs in the mid sixties were in their teens they would now be around the 30 to 40 mark and would probably have either ditched their collections in the bin or sold them to the local junk shop. Via this latter option copy's would be located and find their way across the Atlantic into British collections.

Re The Twentie Grans on Columbia(issue 7, pg 20) Bob Foster writes "It also came out(same record, same release number) as by The Players on Columbia. Don't know which release was first or why they changed their name. Another version of the song(with same backing track) was done by Diane Lewis on Wand. There was another group called the Players on Minit and the 20 Grand is a famous club in Detroit.

Chris Moores writes "there was a cabaret/Night club in Detroit during the 60s called the Twenty Grand. Any connection or does either of these names refer to an address ie. 20, Grand Ave, Detroit.?"

I write this article mere hours after the materialisation of a years-old fantasy - as yet i can't really believe that a half hour TV special on Bobby Womack actually happened. Still as I've played nothing but 'Womagic' ever since in an attempt to prolong the experience, I'll believe the Skullsnaps "I dont need no dope to get me super high". A brief resume of BBC Two's Ebony Programme is required, as I'm sure many UK readers will have missed it as well as our overseas friends. At 7.25 pm Friday the 27th March an enthusiastic black lady presenter introduced our man, resplendant in showbiz glitter and a Nehru-style leather cap, the following interview revealed Bob to be supremely confident and lazily humorous tho' fifteen minutes conversation is a lifetime too short for his fans.

Brief improvisations on guitar provided tantalising samples of his musical genius, Womack then moved to a stage setting finally erasing all neurotic fears that he may not actually perform. As an introduction he explained that his songs would be from 'Womagic II' (?) the album he had recently re-recorded, now i havent been able to understand the problem as 'Womagic' sounds pretty good to me!, but enlightenment was at hand as the man showed us that he could in fact improve on perfection. First song was "When the weekend comes" taken at marathon length and injected with electric guitar a la seventies material, just about the only guy who can harness this instrument to our music. "Outside myself" was next, torn from the fringes of Lionel Ritchie territory and transformed into genuine deep soul by sheer talent and guts. "The things we do" had a looser feel than the chugging album cut, but the transformation theory was complete on "Cantcha hear the children calling" stripped of the thudding rhythm revealing a beautiful latin-tinged floater and doubling the pathos of the lyrics in the process in the process - far better - honest Bob, i never doubted ya! At the very end Bobby asks the audience if they want five more songs 'cause he will be back soon. I hope he was joking.

Straight onto some sounds that I'll bet we never ever see performed on TV particularly with the first being the ultra-rare



Betty Fikes on Southbound. "I can't lie to my heart" is the official A side a marvellous meandering piece of southern balladry, Betty is an earthy soulstress like Ann Sexton or Betty Lavette, pumping brass is much in evidence and prime moment goes to a great little piece of alto saxophone suddenly fading away to reveal Betty drawling "oh yeah, I've had a few dates". The flipside should be known to Northern fans 'cause its one of the best wailing, horny, cooing stompsville which belies its seventies origins, this was bootlegged by Simple Simon on red Southbound before it never went big, but even in that format is quite difficult to obtain, methinks a pile of 'em might sell quite nicely in Japan for the slow side.

Talking of Japan, our soul brothers in that country would appreciate i know, Joe McDade's version of Redding's "Fa-Fa-Fa-Fa-Fa" on Satellite out of the West Coast, this really does stand up against the classic, being slightly faster and tighter with a female chorus providing as strong a response as some convincing psuedo Memphis horns. Miles Grayson is heavily involved in this waxing and anyone with his pedigree is entitled to tackle songs like this. "Tears on my pillow" is the flipside and similarly recalls Otis' ballad style, again a very favourable style but minus girls this time. Incidentally this Satellite label is no

relation to the early Stax one but lots of factors point to this being some kind of tribute record.

Personally I'm just piecing together the career of Cicero (Cory) Blake and his best single so far for me is "Here comes the heartache" on Tower, a dramatic wailer with big production courtesy of Brainstorm (i don't think it actually came out on that label). In fact this is so polished by comparison with his Brainstorm records that it is very difficult to believe the connection. "Face the case" is the gritty up-tempo reverse, again powerfully orchestrated.

Also out of Chicago is the FIP label and another item that excited a small amount of Northern interest back in 1976 namely "Homebound" by Lennie Satin which is a disjointed but worthwhile midtempo sound in itself, but which fades along side the shrieking flipside "Somebody help me", which i think i also have by the writer Otis Brown but as I'm suffering from a bad bout of unfiled records i can't confirm this (what a discographer).

This number is an anguished plea set at a similar pace and style as Milt Mathews immortal "(Oh Lord) You gotta help me", the penultimate cry being a tormented note of sheer despair.

I'm taking (unintentionally) quite a 'flip those discs' attitude this issue as we turn to yet another essential piece of deepness.

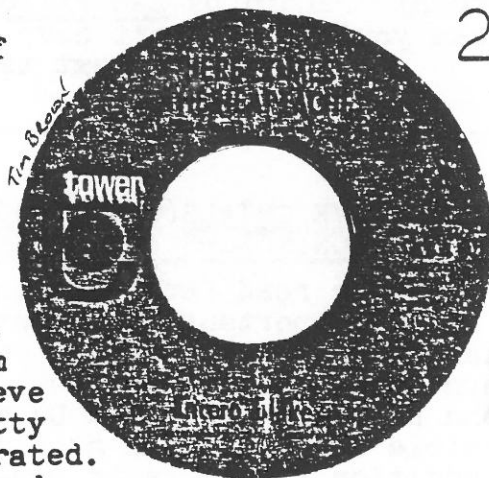
Gloria Jones is a name well known to the UK and whose relationship to the general British recording scene for whatever reason, has lead to an amount of contemptuous familiarity. "Look what you started" on Minit is a minor Northern item that sounds rather bland to me, certainly not in the same league as "Tainted" or "Come go" but definately not on the same planet as her steamy version of "When he touches me" on the reverse.

The funereal organ intro gives lie to gospel origins but phrases about cheating and double timing make it unlikely to be of a religious context. Ms Jones sings with such power and conviction that i can honestly say that i didnt think she had it in her !! Move over Jimmy Lewis, Herman Hitson, Jimmy Holiday etc theres yet another gem to be unyielded by Minit.

Lets 'reverse the reversals' for our last record review this time to uncover a superb uptempo item, George Freeman's "I'm like a fish" on Shout is quite well known to deep collectors primarily because it saw release on UK. Jayboy, justifiably too as its a beautiful Sam Cooke styled plodder. Turn it over and theres an incredible uptempo number similar to Willie Hightowers "Because i love you" and thats what i call a recommendation. "Why are you doing this to me" is the title, the record is full of fantastic gritty asides to the main story of the song like 'Why you wanna hurt me?' and 'You better listen to me', very Cooke-ish vocals again but as i think Sam's old aide Rene Hall was involved in this, maybe thats not suprising.

Finally some added info to my column last issue courtesy of the 'Encyclopedia of Soul', Hitoshi Takasawa - thanks mate..

- 1) Other 45s by the Final Decisions are Bumpshop 162 "Keep on walking/ Hour of your need" and Love 162 "I feel what you feel/The Pusher". The group would appear to contain Charles Beverly of IX Chains and Vanessa fame. (I had the Bumpshop 45 all along anyway - silly boy).
- 2) The Soul Twins on Backbeat are not the Detroit ones but the highly rated Patterson Twins. The origin of the Backbeat 45 is debatable.



28 3) Another record by Lee Wilson is USA 884 "A lonely boy/If i would lose you" and i don't have it.

'Till next time,

Tim Brown.

ANN SEXTON: LOVE TRIALS (CHARLY 1143)

ELLA WASHINGTON: NOBODY BUT ME (CHARLY 1144)

Those who have read Peter Guralnick's 'Sweet Soul Music' will be aware of the important role played by many white producers and musicians (such as Chips Moman and Rick Hall) in the development of Southern Soul. Lesser known than these but perhaps even more influential was John Richbourg, who as a DJ on Nashville's WLAC radio station was responsible for promoting much fine black music for over thirty years.

In addition to his radio programmes (which can be heard on three cassettes available from Red Lick Records) Richbourg became involved in music production via the Sound Stage Seven/77/Luna group of labels. Last year Charly started issuing some of this material in their Sound Stage Seven series and so far we've had two great albums by Geater Davis and Sam Baker. Now it's the turn of the ladies...

The Ann Sexton LP devotes side one to seven of the nine tracks on her excellent 1977 album 'The Beginning' (only "You can't lose with the stuff i use" and "Sugar Daddy" are omitted). Side two concentrates on her earlier singles and includes her first release, "You're letting me down". This is an excellent compilation and it has good sleeve notes by Paul Williams, if you can read them (they are printed over a map of the Nashville area).

Ella Washinton's LP gathers together 14 sides of southern soul cut between 1966 and 1972. Stand out tracks include "Starving for love", a superb version of Clarence Carter's "Too weak to fight" and "The grass is always greener". Like the other LPs in this series there are good sleeve notes, which tell us that Ella has forsaken Soul for Gospel; our loss is their gain. If you like Southern Soul you'll like this.

(For further information on John Richbourg and the artists he was involved with check out Steve Bryants excellent (but sadly now defunct) 'Souled Out' magazine, especially numbers 4-7).

THE RED BIRD STORY (CHARLY CDX15)

I never cared much for the Dixie Cups, especially when i heard my brother-in-law accountant giving his seal of approval to "Iko Iko". However, when at the end of the sixties i picked up a copy of the 'Red Bird Goldies' LP for 12/6 (62 1/2 p) in a cut-out bin, i was knocked out by "Baby be mine" by the Jelly Beans and "Goodnight Baby" by the Butterflies. Over the years the LP has become a little worn but now with the release of 'The Red Bird Story' it's nice to hear all those songs again without all the clicks and bumps.

Sides one and two of this 32 track compilation is devoted to the girl group sounds of Red Bird and contains all the tracks you'd expect: there's "Chapel of love" and "People Say" by the Dixie Cups, "Remember (walking in the sand)" and "Leader of the Pack" by the Shangri Las, and songs by the other less successful girl groups.

Sides three and four concentrate mainly on solo performers and there are some fine sides by Sidney Barnes ("Hurt on the other side"), Evie Sands ("I can't let go"), and Dee Dee Warwick ("Standing by").

My only complaint about the whole exercise is the inclusion of some dodgy bossa nova tracks on side four and the criminal omission of two Red Bird's finest tracks - "Baby be mine" by the Jelly Beans and "I wonder" by the Butterflies. Still you can't have everything (why not?) and this is a fine introduction to the Red Bird catalogue.

Andy Whyte.



In keeping with many artists who've gained immortality on the Northern scene on the strength of one solitary dance floor hit, Garnet Mimms has a lengthy recording career behind him, a musical association spanning nearly twenty years featuring a variety of styles and tempos on a number of different labels. Attention has been focussed on Garnet recently with the release of two albums in the UK which encompass the best of his mid sixties output, each LP comes from a different company and the beauty is that the track listings don't clash. Collectors have a chance to gather the best of the bulk of his early work in two strokes.

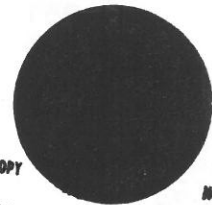
He was born in Ashland, Virginia on November 26th, 1935 and christened Garret Mimms and during his early childhood he sang in the time honoured tradition of school choirs and local churches. His first group, a fivesome known as the Gaynors, consisted of Garnet, Howard Tate, Sam Bell, Willie Combo and John Jefferson. Formed in 1958 they stuck together for three years releasing 45s on Red Top (later picked up for national distribution by Cameo Parkway), Mercury and Talley Ho.

After the breakup of the Gaynors, Garnet formed the Enchanters and signed to United Artists in 1963. The four man group, Garnet, Sam Bell, Charles Boyer and Zola Pearnell achieved several hit recordings for the label including the multi million seller "Cry Baby", their initial outing for the label in 1963. Garnet decided to go solo in 1964, he stuck with United Artists and the hits continued "It was easier to hurt her" in 1965 and "I'll take care of you" in 1966. On his first visit to the UK in 1967 he recorded a 'live' album however during the mid 60s he was to transfer from U. Artists to record for Veep and Verve. In 1972 the Lloyd Price owned GSF label issued a couple of 45s by Garnet however it

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was to be another half decade before the record collector was to see a new release by Mimms, the disco outing "What it is" on Arist in 1977.

An album was released on Garnet in the same year and that appears to be the last vinyl to be seen with the name of Garnet Mimms on it, yet another artist with talent and experience that the world of music has lost.

Derek Pearson

Sources: Deeper and Deeper No.1(July,1977)

U.S. singles Discography.

By Derek Pearson & Michael J.Sweeney.

Sources: Deeper and Deeper No.1(July,1977) & Shout No.110(Nov,1976).

As The Gaynors:

Red Top/Cameo Parkway 151	10/58	The Secret/Gonna rock tonite
Red Top/Cameo Parkway 156	12/58	You must be an angel/Follow me
Mercury 71466	5/59	Shes my lollipop/Message with flowers
Mercury 71569	1/60	Please consider/She's gone
Mercury 71630	/60	Nothing means more to me/I'm in love with you
Talley-Ho 102	5/61	This perfect moment/Where i want to be
Talley-HO 105	10/61	Tell him/Darling

As Garnet Mimms & The Enchanters:

United Artists 629	8/63	Cry baby/Don't change your heart
658	10/63	For your precious love/Baby don't you weep
694	2/64	Anytime you need me/Tell me baby
715	5/64	One girl/Quiet place
773	10/64	Look away/One woman man
796	12/64	A little bit of soap/I'll make it up to you

As Garnet Mimms:

United Artists 848	4/65	So close/It was easier to hurt her
868	/65	Adventures of Moll Flanders/Welcome home
887	7/65	Everytime/That goes to show you
951	/65	Looking for you/More than a miracle
995	3/66	I'll take good care of you/Prove it to me
Veep 1232	7/66	Its been such a long way home/Thinkin'
1234	10/66	My baby/Keep on smiling
1252	/67	All about love/The truth hurts
Verve 10596	/68	I can hear my baby crying/Stop and think
10624	/68	We can find that love/Can you top this
10642	/69	Happy landing/Take me
10650	/70	Sad song/Get it while you can
GSF 6874	/72	Stop and check yourself/Another time, Another place
6887	/72	I'll keep loving on/Somebody some place
Arista 0239	/77	What it is Pt.1/Pt.2
0289	/77	Johnny Penter/Tail snatcher
0332	/78	Right here in the palm of my hand/ Tail snatcher

U.K. singles Discography.

As Garnet Mimms & the Enchanters:

United Artists 1033	/63	Cry baby/Don't change your heart
1038	/63	For your precious love/Baby don't you weep
1048	/64	Tell me baby/Anytime you need me

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As Garnet Mimms:

United Artists	1090	/65	It was easier to hurt her/So close
	1130	/66	I'll take care of you/Looking for you
	1147	/66	Its been such a long way home/Thinkin'
	1153	/66	My baby/It won't hurt(half as much)
	1172	/66	All about love/The truth hurts
	1181	/67	Roll with the punches/Only your love
	1186	/67	As long as i have you/Yesterday
Verve	569	/68	I can hear my baby crying/Stop and think
	574	/68	We can find that love/Can you top this
Arist	109	/77	What it is Pt.1/Pt.2

U.S. & U.K. LP Discography

Grand Prix 424 (1963) Garnet Mimms & Maurice Monk
(U.S. only) 6 tracks by Mimms, titles unknown.

Guest Star 1907 (1963) 'Sensational New Star'
(U.S. only) This is a perfect moment/Where i want to be/
Tell him/Darlin'

United Artists 6305 (1963) 'Cry Baby' (12 tracks)
(U.S. only) Cry baby/Don't change your heart/Baby
*apparently "The truth don't you weep/For your precious love/
hurts" was recorded in Cry to me/Nobody but you/Untill you were
1963 but not issued on gone/Wanting you/Anytime you need me/A
45 untill 1967 on quiet place/So close/The truth hurts*
Veep 1252.

United Artists 6396 (1964) 'As long as i have you' (11 tracks)
(U.S. only) One girl/Look away/One womans man/A little bit of
soap/I'll make it up to you/As long as i have you/
There goes my baby/Its just a matter of time/Please
send me someone to love/Something on your mind/Every
Time

United Artists 6498 (1966) 'I'll take good care of you'(11 tracks)
(U.S. only) It was easier to hurt her/That goes to show you/I'll
take goodcare of you/More than a miracle/Prove it to
me/Angel on my doorstep/Welcome home/It won't hurt/
Thinkin'/Keep on smiling/Looking for you

United Artists (1966) 'Warm and soulful' (14 tracks)
(U.K. 1145/U.S. ?) I'll take good care of you/Looking for you/
It won't hurt(half as much)/It was easier to
hurt her/Thinkin'/Prove it to me/More than a
miracle/As long as i have you/One girl/There
goes my baby/Its just a matter of time/Look
away/A little bit of soap/I'll make it up to u

United Artists (1967) 'Live' at Sussex University/Club a Go-Go, UK.
(U.K. 1174/U.S. ?) As long as i have you/Yesterday/For your
(10 tracks) precious love/My baby/Twisting the night away/
Its been such a long way home/I'll take good
care of you/It was easier to hurt her/Cry baby/
Roll with the punches

Liberty 26-0292-4 (1984) 'Warm and soulful - The best of Garnet Mimms'
(U.K. only) Cry baby/For your precious love/Baby dont you weep/
(16 tracks) Tell me baby/A quiet place/One girl/Look away/A
little bit of soap/It was easier to hurt her/That
goes to show you/I'll take good care of you/More
than a miracle/As long as i have you/Its just a
matter of time/Its been such a long way home/
My baby.

Charly 1121 (1985) 'Roll with the punches'
(U.K. only) All about love/One woman man/Dont change your
(16 tracks) heart/Prove it to me/Truth hurts/Something on your
mind/Looking for you/Roll with the punches/It wont
hurt/Send me someone to love/Only your love/Untill
your were gone/I keep wanting you/Anytime you want
me/I'll make it up to you/Welcome home.

2 Readers will note that several of Mimms recordings were only issued on 45 in the UK, for reasons unknown they were never released in the states eg. Roll with the punches/Only your love(UK.Verve 1181)1967
As long as i have you/Yesterday(UK.Verve 1186)1967

The most obvious and well known Northern track by Garnet is "Looking for you", a class midtempo item with Mimms' vocals gliding effortlessly along rated by both collectors and dancers alike, also look out for "Prove it to me" a storming dancer with crashing intro. If collectors tapes are anything to go by "Tell me baby" (issued on both UK and US 45) and "There goes my baby" (LP track only) are both gaining popularity yet another two quality dancers from this expressive singer.

Its interesting to know that "There goes my baby" was also cut by a group called The Professionals on Action Pac 707, its not known if they are the Detroit outfit. Their version credits Nelson Threadwell as writers whilst Mimms' credits Nelson Patterson Threadwell.

Notes: 1) I've also seen Garnet Mimms' birth date listed as 26/11/37

2) In a biography on Garnet in Soul Music No.1 (predecessor to Shout) it was indicated that he was in two gospel groups, Evening Stars and The Norfolk Four prior to joining the Gaynors.

Late Addition: LP release

(U.S.) Arista 4153 'Garnet Mimms has it all' (1978)
tracks unknown.

Additional credits: Andy Whyte (Charly/Liberty LP track listings)

Aidy Harley (U. Artists 1145 LP track listing and Professionals info)

READERS TOP 5/10/11/12 SOUNDS: ROB PHEASANT (Willenhall) Jan87 - Kelly Garrett "Loves the only answer" (Smash); Jimmy Seals "Yesterdays of our love" (Challenge); Anita Humes & Essex "What did i do" (Roulette); Allan Sisters "Im in with the down town crowd" (Canadian Quality); Kenny Shepard "What difference does it make" (Maxx). GAZ KELLETTS Bedroom Wobblers (Dec86) Marlina Marrs "Put my love on strike" (MGM); Andrea Henry "Need you like a baby" (MGM); Jimmy Gilford "Nobody loves me like my baby" (Thelma); The Crystals "Are you trying to get rid of me" (U.A.); Martha Starr "Im lonely" (Thelma); Betty Lloyd "Im catching on" (BSC); O'Jays "It wont hurt" (Imperial); Lee Rogers "Troubles" (Mahs); Ben E. King "Teeny weeny little bit" (Atco); Lenny Welch/Erma Franklin "Right to cry" (Kapp/Shout); Oscar Wright "Fell in love" (Hemisphere). PAUL HARRIS (Jan87) Christine Cooper "S.O.S (Heart in distress)" (Parkway); Tommy Turner "Lazy" (EL-Bam); Butlers "Laugh laugh laugh" (Phila); Lenny Williams "You got me running" (UK.ABC 12inch); Marva Whitney "Saving my love for my baby" (Federal); Masqueraders "Love Anonymous" (ABC LP track); Freddie Gorman "Take me back" (Ric Tic); Gene McDaniels "Walk with a winner" (Liberty); Tony Hestor "I just cant leave you" (Karate); Bobbettes "Happy go lucky me" (RCA); Eddie Taylor "I had a good time" (Peacock); Martha & Vandellas "Show me the way" (Gordy). DENNIS BARTONS (March top ten) Roosevelt Grier "Pizza Pie man" (D-Town); Sonny Fishback "Heartbreaking man" (Out-A-Site); Buddy Ace "Its gonna be me" (Duke); Bobbie Smith "Now he's gone" (Big Top); Blue Jays "Point of view" (Jay); Victor Knight "China Town" (Ron-Cris); Lenny Williams "Messing with my mind" (MCA); Freddie North "The Hurt" (RIC); Gangs Back "You got what it takes" (Handshake); Soul Notes "Don't make me beg" (Way Out). STU RAITH (April 87) Top Ten Tap Room Chokers - (1) My baby loving my best friend Betty Everett (ABC); (2) "As long as i have you" Garnett Mimms (U.A.); (3) "Ghetto Man" Marvin Sease (London); (4) "Two of a kind" Lord Luther (Lusan); (5) "You'll weep all week" Delores Lynn (Tommy); (6) "Today my whole world ended" Otis Clay (Kayvette); (7) "Sugar" Rhonda Clark (Spectrum X); (8) "Dead" Carolyn Sullivan (Philips); (9) "On the other side" Lee Jones & Sound of Soul (Amy); (10) "A little bit longer" Betty Johnson (Decca).....

COLLECTORS SEND IN YOUR TOP TEN AND SEE THEM PRINTED IN ISSUE ELEVEN

Tony's Empress Ballroom Allnighter, Blackburn, Saturday January 17th.

The Warrington Soul Mafia convoy(2 cars) set off for Blackburn early as we had to inspect as many watering holes as possible on the way. When we arrived there at 11.30pm there was already a fair sized crowd outside. The doors opened and when we got in Ion was at the decks, his spot consisted of oldies & newies which was to be the pattern for most of the night. His best spins were Patti Austin "I wanna be loved"(Coral), Yvonne & the Violets "Cross my heart"(Barry), Othello Robertson "So in luv"(Baby Luv), Marlena Mars "Do the West Coast"(c/u) and Elsie Strong "Who cut the love line".

George Sharp took over at 1am and the place was now packed, there was a coach from London and two mini-buses from Scotland. George started his excellent spot with the classic Eddie Parker "Im gone"(Awake), then the massive newie Jessee Davies "Hang on in there girl"(Era), his next record(best of the night) was Ray Marchand "Ship of fools"(Dore) which had me bounding over to the packed dance floor. Best of the rest of his spot were Larry Clintons "Shes wanted in 3 states"(Dynamo), the raucus Steve Flannigan "Ive arrived"(Era), Righteous Brothers "Bring your love to me"(UK. Pye International) and Brooks O'Dell "You better make up your mind"(Bell).

Pat Brady took to the stage next and entertained us with quality records like Jimmy Burns "I really love you", Cindy Scott "Too good for my baby"(c/u), JD. Martin "By yourself"(Tower) and the storming Clarence Reid "There will come a day"(Dial).

The record bar was packed with more dealers than i had seen anywhere for ages, there was something for everyone from tenbob bootlegs to the Professionals "Thats why i love you"(Groove City) for which someone paid 120 sheckels...

The food and drinks bar was well equipped and cheap and had everything from Arrow Bars to Anadin(must have thought someone was going to play some modern soul, thankfully i only heard a couple all night).

Guy took over from Pat and started off with the overated and over played Phonetics Band "Back street", i didnt think Guys spot was up to his usual high standards, mainly due to him playing alot of oldies which i thought he should have left to some of the other DJs. Two newies he did play which i really enjoyed were McKinley "Welcome to heartbreak house"(c/u) and Smokey & the Fab Miss Blades "I think I'll wait"(c/u). It was also good to hear "Suspicion"(Unreleased Motown) which is not heard much these days.

Butch was next on the decks and his spot was very good, spinning records such as The Ascots "Another day"(Miradon), Diane Lewis "You aint got a chance", Gary Sole "Holding on"(Knight), Appointments "I saw you there"(Delite), Ivorys "Please stay"(Despenza) and one of the biggest sounds at the moment the Delarks "You and i"(c/u).

Keb took over from Butch and played his usual quality 60s newies Magnificent Men "Keep the faith"(c/u), Porgy & the Monarchs "Keep a hold on"(unissued), Shirelles "He put the hurt on me"(unissued), Universals "Diamonds and Pearls" and the frantic Combinations "Like i never did before"(Kelmec) plus a few storming oldies for good measure Pat Lewis "No one to love"(Solid Hit), Len Jewel "Bettin on love"(Fontana).

From 6 till 7am Dave Evison played oldies such as Chubby Checker "Discotheque"(Parkway), Sharpees "Do the 45"(Onederful), Parliaments "Dont be sore at me"(Revilot) and the brilliant Big Joe Turner "Two loves have I"(Bluestime).

For the last hour the decks were shared between Guy, Keb, Butch and Ion and they finished off with Jerry Williams "If you ask me"(Calla), Adventurers "I caught you cheating"(Music World), Ernest Mosley "Stubborn heart"(La Cindy). Butch Bakers "At the go go"(St Lawrence) brought the night to an end, it had been a very good night with enthusiastic coments coming from everyone i talked to, and the dance floor had been full all night. The future of this nighter looks very bright indeed.

Geoff Whitfield.



INTRODUCING

GEORGE SMITH

"I'VE HAD IT"

"WHEN LOVE TURNS TO PITY"

GEORGE SMITH, 23, attended Allen University in Columbia, South Carolina. He recently toured the country as lead singer with the new Ink Spots. George's first release for TURNTABLE, "I'VE HAD IT" is aimed for both the pop and R & B audiences. "I'VE HAD IT" has an easy-go, medium tempo beat . . . George registers with dramatic impact and the side builds to an exciting climax.

The flip side, "WHEN LOVE TURNS TO PITY", is a tender romantic ballad, sung with feeling.

I'VE HAD IT - Comp: B. Benjamin, S. Marcus Pub: Benjamin Benjamin - ASCAP - 2:20
WHEN LOVE TURNS TO PITY - Comp: J. Lee, G. Goehring Pub: Joy - ASCAP - 2:07

Both sides produced by: Earle Robinson; Arranged by: Dave Ward

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A desperate trans-atlantic 'phone call from our beloved Editor for a column gave me memories of another frantic call in 1972/73 from Mexico City when a desperate Simon Soussan pleaded for a copy of the Drifters "You gotta pay your dues" on Atlantic. A number of years have passed since Simon quit the scene and like many things with the passage of time the image and legend grows, magnifies and even becomes glorified.

According to Simon although Jewish his background was also French/Moroccan how he ended up in a bedsit in Leeds purportedly working in the clothing industry I'm sure we'll never know. However, a visit to a Northern Soul venue with the music and dancing led to his first venture of discovering new music and a trip to New York to see Freddie Kaplan who at that time owned Kape Records. The success of selling the ultra common Van McCoy "Sweet and Easy" for £40 showed him the way to make money.

My first contact with him was after he moved from England to Mexico when he flew in for his first buying trip. Coincidentally he arrived at the same time as his complete opposite, a very

dour Leeds DJ called Tony Banks who knew Simon in Leeds. The two in my apartment at the same time was crazy, there'd be Simon up and down like a yo-yo playing records, trying to watch every TV channel at once (we have 18 in Toronto) and talking at 1000mph and Tony would occasionally pipe up "Simon lad just be quiet for a while i can't think", "Simon how can you say that, thats not true". Tony only had the one transatlantic trip he flew into New York to pick up his 'bootleg'. Remember Jimmy Thomas "Where theres a will" on TBI, sad to say the customs nailed him for heavy duties, on his way back to Leeds he wrote his car off, all his DJ spots had gone and the record had become played out.

Anyway Simon and I became good friends as we were somewhat isolated and basically liked the same music. I recall one visit after he had cracked 'Cookies Record Store' in Detroit and seeing him through the glass at the airport with 3 suitcases full of records trying to persuade the Canadian Customs all were for himself and the 10 spare copies of Connie Van Dyke on Wheelsville were in case of him losing some...

Then the Simon spiel came out "come to Mexico I'll put you up, plenty of girls food and drink cheap" in an effort to avoid duty.

* COURTESY OF MARTIN KOPPEL *

On this occasion the mouth was mightier than the bureaucrat and he got away with no duty. Or the time i went to DJ Records in Pittsburgh and had pulled out a promo of a record I'd discovered the previous year Herbert Hunter on Spar. Simon happened to call from Los Angeles (his new base) of course questioning what I'd got. $\frac{3}{4}$ of an hour later after the free trip, girls, lots of money speech the guy sold him the record on the phone from under me. Needless to say no money ever came.

Simon could talk Julio Inglesias into singing rap records. Or the time i went to see Johnny Powers in Detroit about re-releasing his records to be told he was in the process of flying to L.A. to sign a deal with a Major record Company with the help of guess who? Funny, i can't recall any Velgo, SIR or Sidra records coming out on CBS or RCA but Simon got the records.

As a person his unique character made his company enjoyable and if he never sold records i am sure he'd have sold used cars, Encyclopedias (big word for me to spell) or Insurance. He told so many half truths, semi lies, outright wrong statements or fiction that he really believed them all. Who will forget the UK article where he was questioned on an Eddie Foster record after being told Eddie did not make the record and that he only had one release on the label. Simon's reply was there were two guys called Eddie Foster on the label and his record was the other guy.....

Did he have a good ear for the music? Yes and No. He liked fast, danceable music but could not differentiate between soul and pop. Fortunately enough, in the early days of the Wigan Casino he had a pawn, who also had the same flaw, to manipulate into playing what Simon wanted. Check any top collection or oldies DJ and see how many of Russ Winstanley's biggies are there.

Did he find lots of unknowns? Never a hard worker Simon was lucky enough to live on the west coast when most dealers never ventured that far so he had all the regular oldies shops to pick from. This combined with 2 or 3 black shops on the east coast and discovering Krupps in El Paso (who'd have thought a town on the Mexican border would have had $\frac{3}{4}$ of a million records, all independents, remember his finds G. Davis & R. Taylor, Judy Street, the records on ABC, Amy/Mala, Jades on Nite Life etc etc) these gave him the basis to put out both good and shady releases.

Did he ever get his come uppance after so many dubious deals with gullible UK collectors and DJs? Who can forget the story of Ian Dewhurst taking a punch after trying to stop a hostile crowd at the Blackpool Mecca from beating Simon up, but Simon as usual no problems.

Well according to one of the owners at Selecta in Nottingham Simon always insisted on hard cash which at the times of currency restrictions was a no-no. On one of his trips someone shopped him and he was stopped by UK Customs at the airport and had between 12 and £15,000 confiscated.

Fortunately the advent of disco and his success with Shalamars "Uptown Festival" took him off the scene.

Martin Koppel, Toronto.

Received a couple of lists over the last few months which apart from offering a wide range of 60s-70s soul fanzines/mags for sale, gave interested persons the rare chance to obtain back copy's of Shades of Soul. Bob Foster had a copy of issues 6, 7 & 8 for sale @ £1-25p each, Keith Rylatt had a copy of issue 1, 2, 3, 4 & 6 @ 70p each. On the off chance that they're still available heres their addresses Bob Foster, 14 Parc Bodnant, Llandudno, Gwynedd, North Wales, LL30 1LU. Keith Rylatt 104 Wrotham Rd, Gravesend, Kent, DA11 0QH. Speaking of fanzines, i recently made contact with Kevin Murray who edited the informative southern/Deep soul 'Deeper & Deeper' fanzine in the late 70s/early 80s. Apart from giving me permission to use any articles printed in his mag he informs me that he's got a few copies of D&D still available, issues 3, 4, 5, 6, 7 & 8 @ 70p each (includes postage). Cheques/POs payable to K. Murray.

Rod Dearlove who also gave me permission to use any articles which appeared in his 60s soul fanzine 'Midnight Express' tells me that he's got a limited number of all issues of ME. Issues 1-3 75p, 4-7 £1 plus postage. Write first for availability of all fanzines and mention Shades of Soul. Thanks.

"That's how i like it"Trends (ABC 10881)

I've heard quite a few recordings by these lads, and i really haven't heard a bad one. There are 3 of their recordings which i find very difficult to decide which i prefer for the best. One is the brilliant slowie "Never knew how good i had it", which is an excellent ballad from 1967, written by Thomas Dorsey; the other is the brilliant up-tempo "Thanks for a little loving", which is just a knock-out dancer as I'm sure most club goers will know; and the third is this thrasher. Bass guitar intro followed by a full blast of percussion and drum roll and great lyrics to boot.

I've heard it a couple of times at Stafford when Chris King played it covered up, good good dancer with a nice mid tempo B side "No one there"

"Don't know what you got, till you lose it" Jerry Butler (Mercury)

A complete contrast from the above disc, this is woeful soul at its best. As far as its backing is concerned it's got the lot, dead slow walking beat ballad that is culled from his 'Soul Artistry' LP and must rate as one of my all time fave ballads. For best results play in a dim lit room, with a few friends and a very smokey atmosphere. I'd like to thank Kenny Gamble and Jerry Ross for writing it, Jimmy Wisner for producing it and not forgetting Stan for putting me on to it.

"It's rough out there" Jerry Jackson (Parkway 100)

When Neil Rushton played this on Stuart Henry's Black Friday show from Radio Luxemburg, i was sat outside Wigan Casion in a van waiting for the queue to die down, when this suddenly crackled out of the Philips radio and proceeded to take the top of our heads off. I promised myself that night that I'd get a copy. Eleven years later, i finally got one. It's a nice mid tempo tune that used to sound very slow, simple lyrics about this guy telling his girl not to leave him because "it's rough out there". I've heard other discs from this New Yorker, but to be honest they're crap compared to this.....cheers Tim!!

"One step at a time"Maxine Brown (Wand 185)

Isn't Maxine Brown great eh!! Ballads, dancers, nursery rhymes, whatever, her voice just oozes that special something, it's not hard to see why she was Wands favourite little girl. So on this Ashford-Simpson-Armstead composition she just can't fail. Brilliant mid tempo dancer with a full girlie backing screaming "Don't push me... one step at a time boy, you're moving too fast boy". Cor flip i wish she'd been born in Lancashire.

"Love ain't what it used to be" Diplomats (Wand)

I must thank Tim Brown for putting this record my way, like Maxine Browns above record this was composed by the magical trio of



Ashford, Simpson & Armstead and the lyrics are just out of this world, 37
the beat is slow to mid tempo. If you like sensible sixties soul, buy
this blind and you won't be disappointed. One Wand release that shouldn't
be overlooked and a Diplomats track that definitely should not be missed.

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501 DON GARDNER	I wanta know where did our love go(E. Townsend)	1001
	My baby likes to boogaloo(Don Gardner)	1002
502		
503 FREDDY COLE	I'd have it made(J. Herring-Ed. Townsend)	1005
	The best part of my life is missing	1006
504 ED TOWNSEND	I want to be with you	1007
	Don't lead me on	1008
505 DON GARDNER	Aint gonna let you get me down(Herring-Townsend)	16
	Somebodys gonna get hurt(Jesse Herring-Steward)	022
506 ROYAL ROBINS	Rollercoaster	1019
	Something about you sends me(Herring-R. Horton)	1020
507 SUSAYE GREENE	Please send him back	1025
	That's the way my love is	1026
508 SYLVIA	Oo wee baby	1023
ROBINSON	Love is the only thing	1024
509 JOE MOORE	Hang right in there(Jesse Herring-Joe Moore)	1021
	Nobody loves me(Jesse Herring-Joe Moore)	1033

Listing credits to Trevor Swaine; acks to Derek Pearson & Nick Cull.

Its a good label to collect as it includes two 45s from the much experienced Don Gardner 501 features a slushy down tempo top side thats been saturated with strings flipped with an R'n'B rocker. 505 is a much better offering "Somebody" is a decent mournful ballad with full production flipped with another uptempo mover this time of better quality. ("Aint gonna.." was also issued on Sack Records with an alternative flip.)

Freddy Cole's "Have it" is a worthwhile ballad, Ed Townsend has a reasonable mid tempo item "Don't lead" on 504 whilst Joe Moore's "Hang right" recently made it big on the dance floors of rare soul venues. Its generally thought that he's the same chap who recorded on both Verve and Mar-V-lus. Whilst ive not seen or heard 507 Sylvia Robinson's "Oo wee baby" 508 has been spotted on soul lists so i assume its of that music genre. 502 unknown.

As with any label you always get the rarity, the one which always stops the collector from getting a full set with this logo is release no. 506 by the Royal Robins - "Rollercoaster" is a nice melodic mid tempo outing (can't see really why it failed to sell), the flip is well known to rare soul buffs with its ear catching intro it bounds along forcing dancers and listeners to concentrate, it sure has a catchy hook line.

Its fairly safe to assume that no issues (or regular copies as the Americans say) were released as only demo's have been found and only a handfull of these reside on these shores. First played by Dave Withers covered as the Imaginary Visions.

Issues have a pale green label with a brown/yellow/red 'rainbow' above the company name though some copies of 501 are all green with a black rainbow. Demo's are all white.

The Tru-Glo-Town Production team occassionally lent its services to other labels Don Gardner's "Practical Guy" (in my book the inferior version of Lee Rodgers Wheelsville cut) on Verve was a T-G-T Production, there are others of which i cant recall at the moment.



What a front cover eh !! Now thats what i call a tasty bit o' art work-a big round of applause to Stuart Raith thank you.

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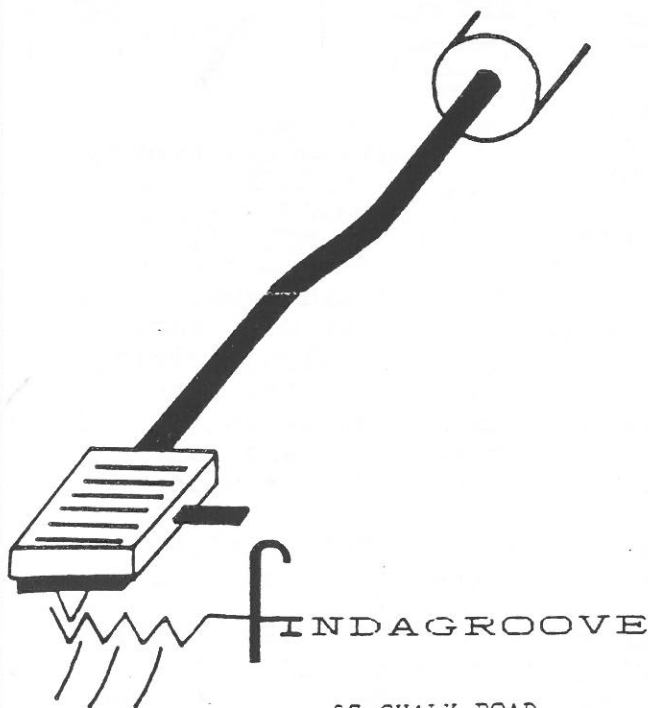
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Look out for ERNESTA DUNBAR's second album on the Philadelphia based WORLD Records- whilst i wasn't too impressed with either the material or Ernesta's shrill high pitched vocalising on her initial LP('The Wind') for the label, issued in 1984, this recent 1986 offering is much much better. Featuring an excellent uptempo track "Checking Out"(also issued on 45) plus 4 other decent tracks "You", "Nobody home", "Be with you", "Half step away" which vary from ballad to just below midtempo. Her voice really has matured and deepened the odd octave in the two year gap between albums yet her distinct warbling is still in evidence. Only waste track is "I want your body" an uninspired dancer which rocks and reminds me of "Cars" by Gary Numan. Between Dunbar and Jerry Burton who arranged and produced the album (and incidentally is label owner) they co-wrote four of the tracks, a good sign, a good worthwhile album well worth picking up.

A new 45 worth seeking is "You know that i want you baby" by ALFREDA KING on ALKIE Records from Atlanta, Georgia. Written and produced by Ms. King who i assume owns the label its a pleasant mid tempo outing. Flip is instrumental version. Thanks to Trevor Swaine for the two above discs.

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