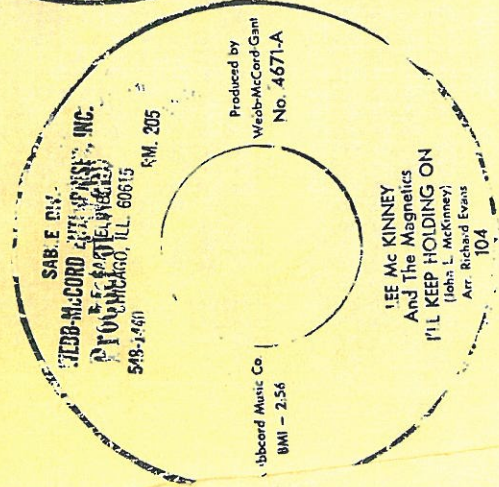
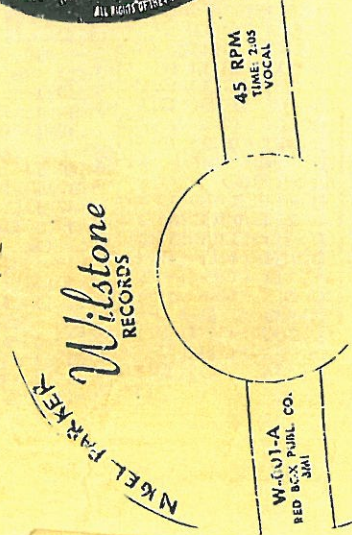
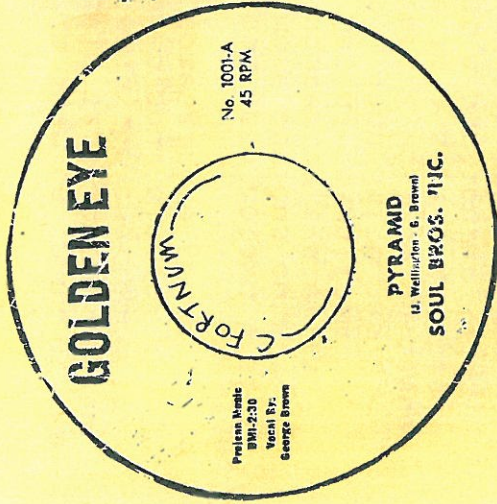
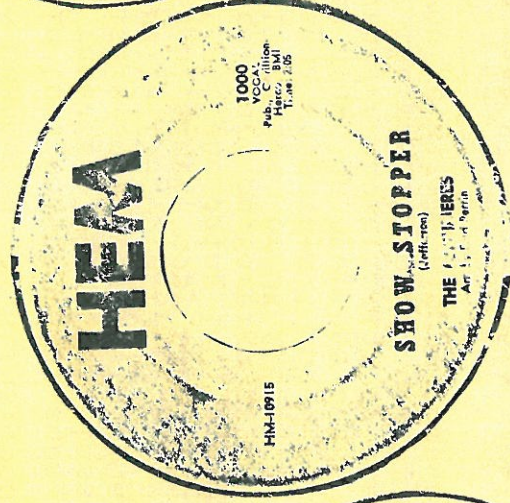
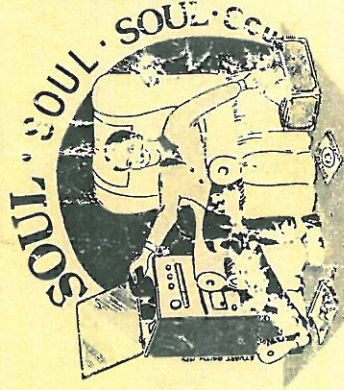
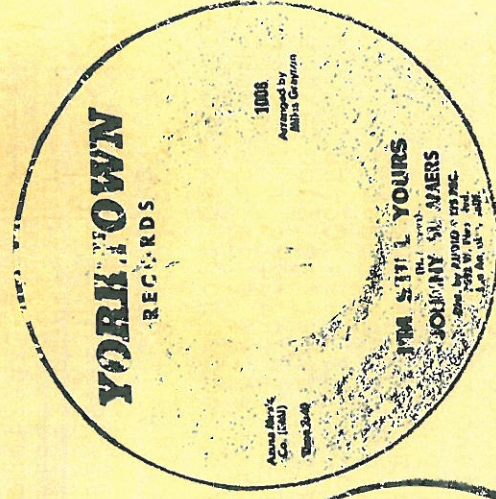
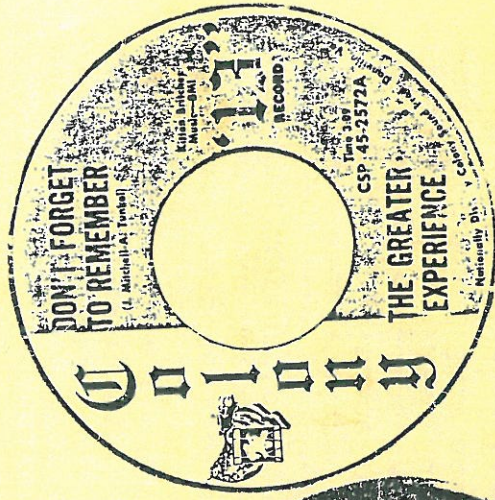


HADES of August 1987

August 1987



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Sorry for the mag being a few weeks late, still bogged down in a decorating frenzy, also just to complicate matters I got married and went on honeymoon for two weeks. There I was patting myself on the back for reaching the 3rd Anniversary of Shades whilst all along I was making more mistakes than ever. For a kick off I forgot to include Andy Whyte's name as writer for that excellent article 'Dictionaires of Soul', consequently had to hand write his name on every issue. Secondly I mentions back copy of two magazines for sale and forgets to include their addresses (but they had a good response). To set the record straight "Deeper 'n' Deeper" can be got from Kevin Murray, 156 Higher Bebington Rd, Bebington, Wirral, L62 2PT. "Midnight Express" can be obtained from Rod Dearlove, 39 Back lane, Burstwick, Hull, HU12 9EG. Write first for details.

Have you ever wondered what 60s soul collectors in America think of the UK Northern soul scene? Turn to page 27 and read David Weiselburgs letter.

This issue welcomes two new contributors who took up the challenge to write an article: Adam Sutherland sent a piece on deep soul singer Hannibal James T. Shaw and Simon Child jotted down some girlie group sounds to watch out for.

Motown collector Larry Johnson continues his look into Motown B sides and LP tracks worthy of more spins instead of the more obvious cuts.

As a result of Andy Rix's account of the Delta numbering system in issue 7, Steve Armitage sent some articles on Disc Dating taken from Record Exchanger, Vol 2 No 4, March 1972. (see page 33). John Smith has Part 1 of his lengthy interview with Eddie Floyd, Part 2 will be in issue 12. Chris Moores starts off with his first article in a series entitled 'Soully Detroit' in which he takes an in depth look at a particular Motor City label. Readers could help by sending producer/writer credits, label colours etc to me at the above address. There's some weird and wonderful labels, don't forget the ZTSC numbers. There's some weird and wonderful sounds included in readers Top Ten's - see opposite page - send in yours.

Front cover & article heading artwork done by Stuart Raith. Thanks.

Issue 12 should be out for December 87. I'll try not to be late.

Front cover records: NIGEL PARKER: Esther Grant & Eddie Foster (hand written label, only known copy) both big for Pat Brady recently. TED MASSEY: Greater Experience & Lee McKinney (white demo? as opposed to black issues). CARL FORTNUM: Soul Bros. Inc & Soul Joe Clements (big for Guy H recently, possibly one of the most obscure UK items ever to have been played. Was it released in the states?) GEORGE SHARP:

Liz Lands (current play) & Cashmeres. IAN CLARK: Johnny Summers.

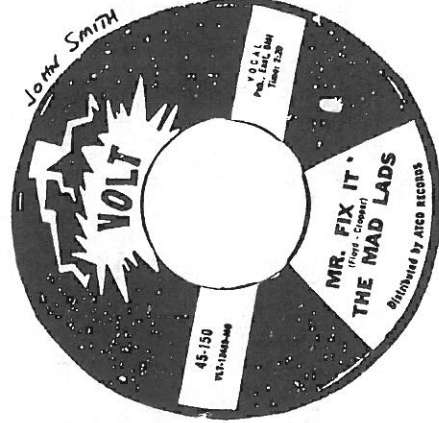
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AD RATES: Full page £14, 1/2 page £7, 1/4 page £5, 1/8 page £3. Record sales/wants 20p per disc, name & address free, minimum £1. Make all cheques/POs payable to Derek Pearson not Shades or Soul. Sales list distribution £10 per sheet (increase due to higher postal costs incurred when enclosing lists). I'm all out of Shades of Soul issues 1 to 10. try the stockists on page 9 - Shades of Soul tapes are back (see page 6) - All the best. Derek P.

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 READERS CURRENT FAVOURITES: K. SETNA (May 87) Arin Demain "Silent treatment" (Blue Star); Deon Jackson "Still remember the feeling" (Solid Smoke LP); Joyce Bennett "The new boy" (Jaguar); The Moovers "One little dance" (Brent); Village Sounds "These windows" (Onyx); Bud Harper "Let me love you" (Peacock); Garland Green "Rained 40 days and nights" (Revue); The Shepards "Little girl lost" (ABC); Silky Hargreaves "Hurt by love" (D-Town); Emanuel Lasky "Our world" (Wild Deuce). CARL FORTNUM (May 87) Andy Fisher "Hearts beating stronger/A wee bit longer" (Fat Fish), Honey & the Bees "Would you love him" (c/u); Ellie Greewich "Baby" (Red Bird); George Jackson "One day" (c/u); Sonny Fishback "Heartbreakin' man" (out-a-site); Teddy Greene "Gotta love you more/Cry" (Capitol); Rodger Pace "Better know what you're doing" (Twirl); Magnificents "One of the crowd" (c/u); James Dockery "My faith in you is all gone" (Soul Craft); Jimmy Seals "The yesterday of our love" (Challenge); Tami Lynn "Run away" (Atco French EP); Fabulous Impacts "My baby/I'll be crying" (Bomb). IVOR JONES (June 87) Jesse James "If you want a love affair" (20th Cent); Garland Green "I've quit running the streets" (RCA LP); Clay Hammond "Do right woman" (Kent); Mary Holmes "I need your loving" (Philly Groove); Leon Haywood "Just your fool" (Capitol); Melvin Davis "You made me over" (Invictus); Alexander Patton "Make the best of what you got" (Duo Disc); Emanuel Lasky "Lucky to be loved" (Wild Deuce); James Brown "How do you stop" (Scotti Bros); Bobby McClure "You never miss your water" (Edge); Holland Dozier "New breed kinda woman" (Invictus); Garnet Mimms "There is something on your mind" (Charly LP); Greg Diamond & Luther Vandross "Hot butterfly" (Polydor). J.C. ORRITT (June 87) Eddie King "I talk too much" (Big Wheel); Gerri Taylor "I'm "You dont have to be a tower of strength" (Federal); Gerri Taylor "I'm satisfied with your love" (Mica); Billy Woods "I dont wanna loose your love" (Verve); Joan Moody "Big time operator" (New World); Bob & Fred "I'll be on my way" (Big Mack); Mark Valentino "Walking alone" (Swan); Wilson Pickett "I cant stop" (UK.President); Matt Lucas "You gotta love" (Celebration).

PHILIP SHIELDS: current bedroom ravers- Douglas Banks "Aint that just like a woman" (Guyden); Entertainers "My Pad" (Symbol); Pat Galo "Out of the crowd" (Embassy); Herbert Hunter "Isnt it wonderfull to dream" (Poncello); Jimmy Jones "Walking" (Roulette); Troy Keyes & Norma Jenkins "A good love gone bad" (ABC); Mike & Michael "My Neighbourhood" (Constellation); Norfleet Cousins "Beggars love" (Gemini Star); Oscar Perry "Big Sam" (Lock-Key); Jimmy Raye "You must be losing your mind" (Garrison); Johnny Wesley & 4 Tees "You still need me" (Melic). TONY SMITH bedroom sounds - Robert Ward "Gonna cry a river" (Thelma); Lydia Pense & New Invaders "Forgive you then forget you" (Invader); Jimmy Hart "Teahouse in Chinatown" (Mercury); Janeen Henry "Love is what you make it" (BlueRock); Crowns "Better luck next time" (VeeJay); Don & Juan "Heartbreaking truth" (Mala); Mathew Barnett "If your love is real" (Puff); Will Hatcher "This and that" (Thelma); Soul Brothers "What can it be" (D-Town); Brooks O'Dell "Standing tall" (Columbia). JOHN SIRET (July top 10) - Frankie Beverley "She kissed me" (Fairmount); Rocketeers "Stay away from my Johnny" (Deep City); Bobby Valentine "Use it before you lose it" (Fania); Hesitations "Is that the way to treat a girl" (GWP); Major IV "Just another lonely night" (Venture); Roosevelt Grier "Pizza Pie Man" (D-Town); Emorise Kelly "The biggest fool" (Peacock); Buddy Lamp "My tears" (Double L); Our Lady Of Soul "Lets groove together" (Kelton); Eugene Jefferson "A pretty girl dressed in brown" (Open). Ten sounds that ALAN GRAHAM and his neighbours are falling out over: Buddy & Stacey "Angel" (Twirl); Trade Martin "The work song" (RCA); Big Dee Irwin "You satisfy my needs" (Rotate); Lyrics "keep me close to your heart" (JWJ); Lainey Allen "I cant take it" (JWJ); Cascades "One that i can spare" (Renee); Buster Jones "Baby boy" (Sureshot); Clarence Reid "Therell come a day" (Dial); Blues Groove "I believe in you" (Verve); Nelson Sanders "Tired of being your fool" (La Beat). ANDY CRANE Top 5 Little Herman "Keep on walking" (Anleem); The Rubies "Spanish Boy" (VeeJay); Tony Michaels "Picture me and you" (Golden World); Vicki Baines "Losing You" (Parkway); Barbara Mason "Bobby is my baby" (Quality).

The Frankie Karl 45 on Liberty on issue nines front cover is owned by Nigel Parker not Andy Rix as stated. Nigel tells me that since being uncovered (Pat Brady's massive Gene McDaniels "Stop tearing me apart" c/u) only one more copy has been turned up, via Ray Evans.



AN HOUR WITH EDDIE FLOYD

This interview with Eddie Floyd was conducted at Rockfords in Worksop on the night of Friday 5th June before he did his show and was possible due to the co-operation of Eddie and the clubs management and also Eddie's tour manager, Paul Walden.

EF = Eddie Floyd. JS = John Smith.

JS. Where were you born?

EF. Montgomery, Alabama.

JS. But you grew up in Detroit, did you move there when still a small child?

EF. Yes, six weeks old.

JS. Was it a pleasant place or rough?

EF. Rough and pleasant.

JS. How did you first get into the music business?

EF. I started off with my uncles backing, his names Robert West who owned Lupine Records. We had our first record out with the Falcons on Lupine Records.

JS. Oh, I've got the start date for the Falcons as 1957 with Eddie Floyd, Arnet Robinson and Mack Rice and Joe Stubbs maybe also in the group.

EF. Yes thats right.

JS. The first single I've got was on Mercury in 1957 or 1958, "Baby thats it". Yes, that was through Lupine. Everything was through Lupine.

JS. The next thing I've got was in April 1969 "You're so fine", the group members now being Mack Rice, Joe Stubbs, Willie Schofield, Lance Finnie and yourself. This record being originally released on a small label called Flick.

EF. Right, Flick and Lupine were my Uncle's two labels.

JS. And then it was leased to Unart.?

EF. Yes, United Artists.

JS. And did you have a hand in writing the song?

EF. No, "You're so fine" was written by Lance Finnie and Willie Schofield.

JS. And who sang lead vocals?

EF. Joe Stubbs.

JS. I believe you had three singles on Unart, one of the others being "The Teacher".

EF. "Take a lesson from the Teacher", yes, which is a re-release over here now. I just found it in one of the record shops here.

JS. I didn't know that! Next between 1959 and 1961 Joe Stubbs left the group and Wilson Pickett took his place.

EF. Right, when Pickett came in, thats when we did "I found a love".

JS. Yes, that was in March 1962, "I found a love" on Lupine distributed by Atlantic.

EF. Right, recorded out of the King Studios in Ohio in Cincinnati.

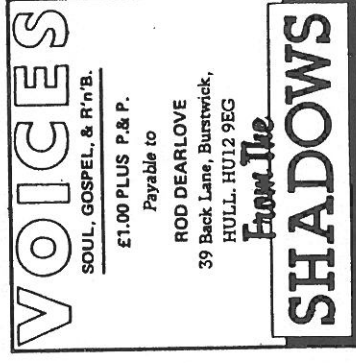
JS. Thats the James Brown studio.

EF. Yes, the Ohio Untouchables were the backing band.

JS. Who became the Ohio Players?

EF. Right, Robert Ward on guitar.

- JS. You co-wrote that song and Wilson Pickett sang lead.
 EF. Right.
 JS. Then Wilson Pickett decided to quit the band in 1962 and so you all packed it in.
 EF. Yes, pretty much so. We were scheduled to do the Apollo Theatre, the Howard Theatre in Washington... the three main theatres, and he had a record out "If you need me, call me" also Solomon Burke had it out.
 JS. Yes I know that one, Atlantic had a cover version on Solomon Burke and tried to kill the Pickett version.
 EF. Yes, you got it.
 JS. I believe the Falcons name was given to another local group, The Playboys.
 EF. OK. Well my uncle (Robert West) managed the Playboys also, that was Joe Jackson, Michael Jackson's father.
 JS. Is that who was in the Playboys.
 EF. Right.
 JS. I didn't realise that. Then you moved to Washington with Mack Rice.
 EF. Well I moved to Washington and Mack Rice would come to Washington to see me. We had a few little local songs out on Lupine after we left the Falcons and more or less worked the East Coast.
 JS. You had some things out on Lupine while you were in Washington did you, as a solo artist.
 EF. Yes, my uncle had a few records out one called "I'll be home", that was a good record up and down the East Coast from Washington to Miami.
 JS. I have your record label at that time as Safice.
 EF. Oh that was a record label formed by myself and Al Bell who later became President of Stax Records. Chester Simmons being the third guy involved.
 JS. Al Bell was working at that time as a DJ in Washington.
 EF. Yes at Radio Station W.U.S.T.
 JS. I believe that Al Bell was recommended to Stax and moved to Memphis.
 EF. Yes as a Promotions Man first, later he became Vice President.
 JS. Yes, so he moved to Memphis. Also while you were in Washington you met Carla Thomas and started writing with her.
 EF. Yes she was going to Howard University there at the time.
 JS. When did you leave Washington and move down to Memphis?
 EF. Well actually I was in Memphis a couple of months after Al went there and I would more or less go down and stay for a month, write and then come back.
 JS. Was this in 1963/64?
 EF. Right.
 JS. What were the records released on Safice? Can you remember them?
 EF. Oh on Safice, not really.
 JS. You moved down to Memphis permanently in 1964 or 65?
 EF. Yes in 64 and by that time we had already written "Comfort me" which was one tune on Carla Thomas (Stax 183).
 JS. Yes, was that the first Eddie Floyd written song recorded by Stax? (Carla later recorded other Eddie Floyd written songs, for example "I'll always have faith in you".)



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 EF. Yes, for sure, cause i wrote for her first.
 JS. OK. When you wrote did you do the lyrics, the tune or both?
 EF. I usually do the lyrics and the melody, all combined.
 JS. Right, we're up to 1966 now and the next thing i know of you certainly wrote was a thing for the Mad Lads "Mr. Fix It" and straight after that an Otis Redding record "I love you more than words can say".
 EF. And also "Don't mess with Cupid" on Otis.
 JS. Were you in the studio when these songs were cut, did you sing backup?
 EF. No, i didnt sing back-up but i was there. Like on "I love you more than words can say" that one was written in the hotel, The Lorraine Motel, you probably have that information.
 JS. No, i didnt know that, that was in Memphis.
 EF. Yes, The Lorraine Motel was where Doctor Martin Luther King was assassinated. The same rooms he lived in was basically the little suite we would have. Anyway, i was writing songs, i was living at the hotel at the time he was assassinated (1968) because i was in town. I was recording in the studio and there was the curfew, the whole bit, i couldnt get back to the hotel. I stayed at Booker T's house that night.
 JS. When you were writing these songs did you cut demo versions of them for the likes of Otis Redding or Sam & Dave to listen to, or did they just take the song in fresh.
 EF. We, you know at that time, we didnt have these little cassettes. So we would be working in the hotel at night and we would remember the songs and go in the studio in the morning.
 JS. You wouldnt do a rough demo first?
 EF. We would do it the next day.
 JS. It would be presented to the artist to see if he wanted to record it?
 EF. Well pretty much so, with Steve Cropper alot of times, or Booker.
 JS. I think "I love you more than words can say" is a brilliant song.
 EF. I havent heard it in years.
 JS. I have, I've been listening to it today. Its the sort of song you should have recorded yourself - not given away. Anyway after that you came strong with Sam & Dave on "I got everything I need" and "Dont make it so hard on me" which again are good songs.
 EF. I haven't heard these either, you should have brought me a cassette of all of them.
 JS. Next came Wilson Pickett's "6345789" could you tell me the story behind that?
 EF. OK. I was living in Washington but i was down in Memphis and Pickett was in for a recording session and didnt have any songs at that time of cause we had worked together with the Falcons. At that time the telephones were just changing over to all numbers (the area codes) and so i thought it would be a good idea to have a song with just all numbers and so my mind flashed back on the song "Beachwood 45789".
 JS. And thats where it came from?
 EF. Yes, basically.
 JS. The next big thing to happen was your first Stax single release "Things get better". It wasnt your first release in the UK, but it was in America.
 EF. Yes, the first time i got any information on that, they said it was being played here.
 JS. Oh yes, it was popular here but it was released later, after "Knock on wood" and "Raise your hand".
 EF. I know when i came over to do a show i had to do that song and I'm doing it tonight.
 JS. Good. Anyway later in '66 you had your second single which was "Knock on wood". That was the biggest seller ever for you wasn't it? Number one in the soul chart, high in the pop chart. In fact every group that toured the country between 1966 and 1970 sang that song.
 EF. And in the states, and on all the Islands (Caribbean).

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JS. And then you followed it up with another brilliant song, "Raise your hand". Again self written with Al Bell. A big hit again.

EF. Yes and "Raise your hand" is now out on the Bruce Springsteen 75 to 85 album.

JS. Oh yes, his live version, but its not as good as your version.

EF. Well (laughs) but you see we sang together on shows in the states and he used to do alot of my songs before i met him and "Raise your hand" was one of his favourites. I guess he decided to put it on that album and I'm happy.

JS. Yes, well you'll get some money.

EF. Oh yea, you bet.

JS. After that the next single was "Don't rock the boat" and then "Love is a daggone good thing".

EF. "Daggone good thing" was a tune Springsteen liked. I was really shocked because i have never sung it anywhere.

JS. Yes that happens alot, with a song being popular but the artist not knowing it.

EF. Yes, I'm finding songs over here now like that. (Around this time Oscar Toney Jnr recorded one of Eddie's songs "Never get enough of your love" on Bell 714).

JS. We're in 67 now, by then you had moved to Memphis permanently. Were you still living in the hotel or had you somewhere of your own.

EF. No, i got my own place when i moved down there.

JS. In 67 Otis Redding and Carla Thomas recorded "Knock on wood", that must have pleased you.

EF. Yes, i loved it.

JS. Then came your next single "On a saturday night".

EF. Yes, thats my one blues song, i just recorded another blues song which is the second blues song I've tried in my life.

JS. The next release is an interesting one "Big bird" coupled with "Holding on with both hands".

EF. OK. "Big bird", i wrote that one in the airport here in London. It was during the time Otis Redding's plane had gone down and i was in London working when they called me and gave me the news and i only had about two days left on the tour and i tried to get back to the funeral and everything. I was there at the airport and something happened with the plane and there was a five hour delay. I was just sitting right there in the airport (Eddie sings) "Sitting at the station, get on that big bird, to my baby's love", you know.

JS. And thats how it came about?

EF. Yes it is and when i got back with Booker T, we put it together.

JS. The other side of that was also interesting "Holding on with both hands" which i believe was written specially for a compilation album 'Stay in school' in 67, is that right?

EF. Yea.

JS. Well that LP has become a real collectors item and you can't get hold of it for love or money. Now you're going to give me your copy aren't you? (I didnt get an answer, Eddie was too busy laughing)

Do you have a copy?

EF. Yea, well before Stax closed i went through the catalogue.

JS. Right, I'll give you my address and you can send it. (Again Eddie didnt give a direct answer, but as i didnt really expect a positive answer i moved on.) At this time much of your writing was done with Al Bell. How did he work this in, being Vice President of the company and writing as well.

EF. No problem, we were writing before he became President.

JS. Yes but wasnt he expected to do a full 9 to 5 job on administrative duties?

EF. No, we all kind of worked together, we were small. It eventually changed because the company grew so fast and he wasnt able to write so much.

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JS. Was the writing done at the studio?

EF. Sometimes, you know, or at the hotel, or at home, but a lot of the time in the studio. We wrote "Never found a girl to love me like you do". Booker, Al and I in the studio, late one night as a matter of fact. We had to wake Al Jackson up, the drummer, to have him come down and play drums. Booker played base and Al played drums, I sang the idea down and Booker played guitar cause we couldn't find Steve at the time. He was probably asleep, so that's how that tune came about.

JS. So it was very much a family atmosphere in the studios?

EF. Oh yea, no question, everybody helping out. Isaac Hayes played the bridge part of "Knock on wood". You know, he was in the studio so he's playing on that tune and he contributed that "Da da da, da da" part of it (the rising brass bit on the instrumental middle break). Next came "Bring it on home to me" in late 67, will you be singing that tonight.

EF. Oh yea, that was a song that Isaac Hayes was gonna record on Sam & Dave. He walked through the studio and heard us trying to put the track down so I said sit down. We were going to sing it slow like Sam Cooke and he (Ike) had the idea of it being uptempo, so he played on that particular song.

JS. And that was successful?

EF. Oh yea, that was a very good record.

JS. We're up to 68 now and you had a single out "I got to have your love" unfortunately this didn't do as well as your earlier ones. Was this because other Stax artists were being promoted better?

EF. Well the company was growing. Strangely enough the records should have been moving good but we had so many in the administrative parts of.....

JS. They couldn't manage the promotion?

EF. Yea, the promotion was sliding.

JS. Later in 68 you came out with "I never found a girl".

EF. That one was good too, I'm doing that one tonight also.

JS. Yes, then also in 68 you gave another of your best songs to Sam &

Dave "You don't know what you mean to me".

EF. Yea, everybody talks about that one.

JS. Well it's a good song, uptempo....

EF. So perhaps I'll just go back and do all those tunes, do the ones I

never recorded myself.

JS. Right, well on that one they even sing the opening words "Eddie

Floyd wrote this song, he told me to tell you about my baby". Were

you in the studio?

EF. Yes, that's because I was in the studio. It was an ad-lib because I walked in on the red light. The red light was on and when I walked through, they kind of like turned and said "Eddie Floyd wrote this song and another thing he told me to say...."

JS. Right, next came another record I've fetched along tonight (Handing Eddie a copy of Ollie & the Nightingales "You're leaving me"). What were they like as a group?

EF. A great group, a gospel group first. They were on "Never find a girl".

JS. As backing singers?

EF. Yes they did background on it.

JS. Were you in on their recording of "You're leaving me"?

EF. Yes definitely.

JS. Shortly afterwards Ollie Nightingale went solo and ended up leaving Stax and the group took on Tommy Tate as singer.

EF. Yea, Tommy from Jackson, Mississippi, he was with Malaco.

JS. Yes, as a writer and then he was with a little label called

Sundance and he had some stuff released over here. He is another artist who has been sadly neglected. Have I missed any Stax artists out who recorded your songs up to this time?

EF. Rufus Thomas "Do the breakdown" (1971).

JS. You wrote that, I didn't realise it. Rufus usually had his name (as writer) on his records. (Eddie also wrote "Funky Mississippi", a 1969 single by Rufus).

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EF. Well yes his name was on there but i wrote it with Sir Mack Rice from the Falcons.

JS. Yes,by now he was also a Stax writer and artist and later he recorded on the Truth label.1969 next,in June a single "Don't tell your Mamma" and then in November "Why is the wine sweeter".

EF. Ok lets go back to "Don't tell your mamma" because i had a hit record on the other side of that,"Consider me".

JS. That was an American hit?

EF. That was the Jamaican hit and it later became a record here, because i always had to do it when i came.I never did it in the States because they were pushing "Don't tell your mamma".They weren't even thinking about "Consider me" untill i went over to Kingston to do a show,sung all of my records i thought and found out next morning in the newspaper that I'd not sung the one they wanted.So the next night i sang it.

END OF PART ONE: Eddie Floyd Interview.

John Smith,5 Hartland Road,Worksop.June 87.

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);ROB 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 swop or sale..see advert);NIGEL PARKER,19 Highgrove Crescent,Boston,Lincs,PE21 9AR(interested in 60s rarities/obscurities/newies/70s & 80s obscurities/LP tracks/Independants/Philadelphia 60s items);JOHN MCGUIGAN,16 Warwick Rd,Chells,Stevenage,Herts,SG2 0QU(deep/70s/80s/southern/new releases);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,Failssworth,Manchester,M35 9JQ(60s/Northern/obscurities-can offer 60s/Northern/Rare Motown in return also have Motown obscurity tapes @ £3);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 HUGHES,12 Garreglywd 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 Sandyknowes Gardens,Glengormley,N Ireland,BT36 8DH(slow-midtempo 60s soul/dancers)..If you want your name and address added to this list drop me a line,no charge.

Looks like another soul mag is about to be launched soon,article writer of long standing Graham Anthony(103,Buxton Rd,Chaddesden,Derby,DE2 4JN) has taken the plunge.Entitled 'Detroit City Limits' it will be devoted to the sounds of the Motor City,issue 1 planned for a September release will feature Gino Washington,Jimmy Scott,Melvin Davis,Carol Anderson,The Fantastic 4,Zodiac,Dynamic & Puff labels,Part 1 of Detroit stuff on non Detroit labels,Deep Detroit,"New" Detroit,Detroit LPs.Price as yet unknown,write to Graham for further details.Tell him you saw it in Shades.

Shades of Soul tapes are back - No.11 features Cicero Blake,Van Dykes,Daylighters,Hollywood Flames,George Tindley,Little John,PW.Cannon,Tommy Yates,Lee Harvey,JE.Morgan..too many to mention..send £3 to mag address.

I also do a sales tape,a C60,every tracks for sale,mostly semiknowns in the £2-5 range..costs £2..specify which tape you require.

Shades of Soul Stockists:Compendium Bookshop,234 Camden High Street,London NW1...Dave Withers,36 Sumner Rd,Salford,Lancs,M6 7GJ...John Stuart,PO.Box 221,Swindon,Wilts,SN5 7BS...Boogaloo Records,First Floor,101 Granby St,Leicester...Lionel Decoster,7 Rue E.Carriere,75018 Paris,France...John Stuart still has some copies of issue 10 left,not sure if any of the other stockists have any issue 10's remaining.Doubt very much if anybody's got any copies of issue 9.

HANNIBAL JAMES T SHAW

All round talent from gospel background in Georgia. Hannibal has given us some classics of deep soul, his urgent vocal style and unusual arrangements make songs like "Hymn No5" and "Party Life" stand out from the pack. His songwriting is amongst the most interesting of the soul genre covering such topics as Vietnam, Drug Abuse and Homosexuality (a subject rarely covered). From the early sixties he was organised enough to have his own publishing company, Captain Music and Bold Lad Music. However the sleeve notes to his first album 'I hope to God its not going to be my last' which tell us of his descent into drug addiction and pimping could be hype or it could account for his lack of recordings in the seventies just as he seemed to be getting into his stride. Any additional information on Hannibal would be greatly appreciated. The King singles may not be our man as they dont sound much like him and are not written or produced by him as with most of the other material. A lot of the dates are guesses.

Adam Sutherland.

Ed: Michael Sweeney also thought that the Hannibal recordings on King (as well as on Panworld, Sue and Mexi) were from a different artist, however Derek Howe states that the King 45s were definately from the same artist. On virtually every record, the release dates submitted by each of the three contributors was different sometimes by as much as 3 years or so. And in the case of the Panworld 45s they were said to have been issued in either 1960, 1963/64 or 1966. I've no way of confirming the correct dates so please bear this in mind.

DISCOGRAPHY: by Adam Sutherland, Derek Howe and Michael Sweeney.

as HANNIBAL (backed by The Angels)

4/60? Panworld 517 Love is funny/Please take a chance on me

as HANNIBAL & HANNA SAVAGE: (accompanied by Joe Houston & Orch.)

/ ? Panworld 523 My name is Hannibal (J. Shaw-Aki Alkong)
Fall in love with me (Aki-Wright)

as HANNIBAL:

/61	Sue 751	The biggest cry/I need a woman (cause I'm a man)
/62	Mexi	?
/63	King 5706	I think we've met before (Johnny Watson)
		Baby please change your mind (Johnny Otis)
/63	King 5720	Aint that love (Johnny Watson)
		Come on home little baby (Johnny Watson)
/63	King 5780	Help me/The door is still open
/64	King 5837	I'm alone (Paul Gayten-Jones-Mendelson)
		My kinda girl (Johnny Watson)

as MIGHTY HANNIBAL:

/64	Sharob 001	Not a friend (but a lover) (Leonard Smith-Booker T)
		All night long (Thomas Williams-James Shaw)
/64	Kent 45.397	I'll come back to you (Harris)
/65	Shurfine	Sing-a-long with Hannibal (H. Griff)
		I found a way/Jerking the dog
/65	Decca 31876	(backed by St. John & the Cardinals)
/66	Decca 31955	I found a way/Jerking the dog
		The right to love you (James T. Shaw)
11/66	Shurfine 021	Get back (James T. Shaw) B.S. prod by Wendell Parker
/66	Josie 964	Hymn No.5/Fishing pole
/67	Shurfine	Hymn No.5/Fishing pole
		Shame, shame (T.O. George) B.S. prod by Wendell Parker
/67	Josie 977	Trying to make it thru (James T. Shaw)
		Shame, shame/Trying to make it thru

/68 Loma 2093
/69 Loma 2103

Somebody in the world(Mighty Hannibal)
Get in the groove(M.H.)B.S.prod by Mighty Hannibal
I just want some love(Johnny Watson)
Good time(James T.Shaw)B.S.prod by Mighty Hannibal

as HANNIBAL:

/69 Venture 636

I'm getting ready(Thomas Fletcher)
I'm your man(I wanna be good to you)(T.Fletcher)
B.S.arr by James Shaw-James Hudson-Ralph Favors

as KING HANNIBAL:

/73 Aware 032

Wake up(Larry Williams)

/73 Aware

The party life(Dave Butler)
The truth shall set you free(J.T.Shaw)
Its what you do(J.T.Shaw)

/73 Aware 1001

album 'I hope to God its not going to be my last'
I got that will(H.Hitson);Party life;Same ole fool
(Harrison Calloway);The truth shall make you free;
Black girl(Spector,Toni Wine,Levine);Wake up;Its
what you do;Hymn No.5(J.T.Shaw).Arranged and
Produced by King Hannibal with Hermon Hitson & Lee
Moses on guitar.Lee Moses & Delia Gartrell on
background vocals.

/78 Miracle

Aint nobody perfect/Re-run

/78 Thameena J107S1

Instant replay(Sam Dees)

Re-run Pt.II(King Hannibal-J.Brown-R.Ransom-
E.Irons-R.Hargis-D.Nevin)

/81 My Record Kompany

When it comes to you/

Assorted Hannibal Production/Arrangement/Writer credits:

/65 Shaw

Willie White Its wrong/99 beef steaks

Produced J.Shaw & C.Jackson.Arranged by Robert Banks.

/66 Jubilee 5537

Little Buster I think I'm falling

Produced & Written by James Shaw

/70 Eclipse

Delia Gartrell Hymn No.9(See what you done done)

Co-writer,producer & arranger

/79 Hi

O.V.Wright I found peace/The hurt is on

James Shaw co writer with Earl Randel

Michael Sweeney informs me that "Hymn No.5"(Shurfine)made Billboard's R&B chart at 21 and pop chart at 115.It made Cashbox at 79.He also tells me that Little Buster's Jubilee 5537 release was only one release number away from the famous song by Doug Clark & his Hot Nuts "Baby let me bang your box"....Ed: sounds like a nice family record that one.. Derek Howe writes: The King singles are Hannibal,they seem to have been cut on the West Coast probably with Johnny Otis' Band and strongly connected with Johnny'Guitar'Watson(whom he strongly resembles-Johnny 'Guitar'Watson's King sides from this period are in a similar vein).

The Aki or Aki Alkong sides are again West Coast Productions,as is the Venture single and the Kent one.The others seem to be Southern sides (mainly Atlanta,Georgia)The Thameena address is 1631,Stanton Rd,Atlanta.

I've never seen/heard "Hymn No.9" Delia Gartrell on Eclipse,the song charted late '71 on Right On 109"See what you done done(Hymn No.9)" (J.Shaw-D.Gartrell) flipped with"Fight fire with fire(J.Shaw-D.Gartrell) Arranger-Jay T.Shaw,Producer-Hannibal"See what you done done"itself a re-take of Hannibals only 'hit'"Hymn No.5"made the Billboard R&B chart @ No.24(25-12-71).

Delia previously recorded as Dee Dee Gartrell....

/68 Maverick 1006 Would it break your heart/Second hand love(James Shaw)
Produced by Hannibal

/69 Maverick 1010 If you got what it takes(Stanley J.Gerber)
If you got what it takes(Thomas Fletcher)

Arr by James Shaw & James Hudson,Prod by Hannibal
Maverick distributed by Venture,Beverly Hills,California.

Derek Howe writes: I've listed the writing/arranging/production credits as actually credited on labels hence, Hannibal, Mighty..., King..., J.T. Shaw, Jay T. Shaw, James T. Shaw.

Little Buster(Jubilee) is the same guy as Eddie 'Buster' Forehand, a blind soul singer who had a version of Ben E.Kings "Young boy blues", backed by "You were meant for me" on US.Josie, out here on Action 1968.

Rance Allen cut an outstanding version of Delia Gartrells "See what you done done(Hymn No.9)" for Stax(album cut).

Earl Gaines re-cut "Hymn No.9" with slightly altered lyrics as "Hymn No.5" on Seventy Seven 131.

Really not sure about the Willie White(Shaw)singl,e,a complete guess (and a bit of sumising)but I'd say yes there is a Hannibal connection.

O.V.Wright did a couple of things with J.Shaw...

"Into something(cant shake loose)" title track from Hi LP 6001 and as a single(sorry no number).Penned by James Shaw & Earl Randel.

"The hurt is on" from the 'We're still together' album (Hi LP 6011),

also "I found peace" from the same album.Both penned James Shaw/E.Randel.
"Party life" also cut by Johnnie Taylor for his 'One step beyond'LP(Stax)

* SOUL ~ DETROIT ☆

CANDACE LOVE...BROTHERS OF SOUL..AQUARIUS...BOO...SHOCK: by Chris Moores.

Not all magazine articles are informative. Indeed, this article is totally uninformed, infact instead of providing information, its just a load of unanswered questions.

I think that it was about ten years ago when i first heard(and fell in love with)a record called "Wonderfull Night" by Candace Love - I just had to get it.A few weeks later,a couple of quid lighter and I'd got a copy - the new found prize of my collection.Then i began to grow curious - who was Candace Love? -what did she look like?-had she recorded anymore records?.So later when i came across "Peace Lovin' Man",i just had to buy it,and i was delighted."PLM" is a storming dancer, with a driving beat.And so the story grows.

The nearest I've got to putting an AQUARIUS listing together is this:-

AQ4010 CANDACE LOVE	Uh uh boy thats a no no(Eddie Sullivan)	ZTSC141815
	Wonderful night(Bridges, Knight, Eaton)	ZTSC141816
AQ4011 PAM BOWIE	He's all i need	
	Everlasting love	
AQ4012 CANDACE LOVE	I wanna get back(Beanium, Black, Neeko)	
	Never in a million years	
AQ4050 CANDACE LOVE	Something gonna happen(Eaton Williams)	AQ4050-A
	Peace Lovin' Man(D.Quick Silver)	AQ4050-B
AQ4051 CANDACE LOVE	Hell and Heaven(D.Quick Silver, R.Williams)	AQ4051-A
	I wanna get back(Beanium, Black, Neeko)	AQ4051-B
AQ4052 CANDACE LOVE	Love transplant	
	What in the world	

Several names crop up again and again in the credits on these records, for example Bridges, Knight & Eaton co-wrote "Wonderful night" and also produced "I wanna get back" on 4051B. Is this Eaton the same as Eaton Williams who wrote "Something gonna happen"?

Many of the tracks are published by either RIC-WIL or WILL-RIC music, i presume that this is Ric Williams. Is he any relation to Eaton Williams? The questions go on and on.....

Then i came across a record called "Love is fever" by the Brothers of Soul, written by Ric Williams, and produced by Bridges, Knight & Eaton. Next question: who are the Brothers of Soul? Beanium and Black are two more names that keep cropping up among credits, who are they?

The BOO label:by Trevor Swaine,acknowledgements to Chris Moores and Derek Pearson.

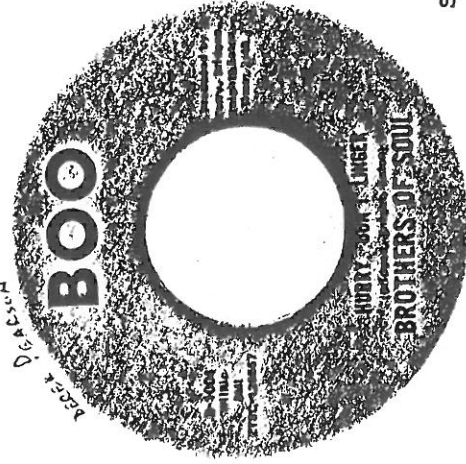
B1001 THE BROTHERS OF SOUL HURRY DON'T LINGER(B-K-E) ZTSC-126557
released. /66 CAN'T GET YOU OFF MY MIND ZTSC-126558
B1002 ROY (CORTEZ) BUTLER A DREAM

B1003

B1004 THE BROTHERS OF SOUL I GUESS THAT DON'T MAKE ME A LOSER ZTSC-127157
rel. /67 (Bridges-Knight-Eaton)
B1005 THE BROTHERS OF SOUL HURRY DON'T LINGER(B-K-E) ZTSC-126557
THE LOVE I FOUND IN YOU ZTSC-121793
COME ON BACK ZTSC-121799
B1006 THE BROTHERS OF SOUL WAIT FOR ME ZTSC-141347
rel. /68 I'D BE GRATEFUL ZTSC-141348

distributed by Fantasy/Galaxy Records.

B111 THE BROTHERS OF SOUL YOU BETTER BELIEVE IT(B-K-E) F-2732
A LIFETIME(B-K-E) F-2733
B112 THE BROTHERS OF SOUL LOVE IS FEVER(Ric Williams) F-2760
ONE MINUTE BABY(Ric Williams) F-2761



Ed:Bridges-Knight-Eaton has been abbreviated to B-K-E to save my typing finger.The BOO label's a nice one to collect,theres not many on it and all the cuts ive heard are decent Detroit ballads and dancers.However whilst the discs arent particularly expensive(£3-5)they're quite difficult to locate.Many of the tracks were produced by Terry,Bridges,Knight & Eaton. I assume Terry to be Mike Terry the seasoned Detroitier.

I know of one other un-numbered BOO 45 SOUL INC. "WHAT GOES UP".I assume it to be the same label,possibly release 1003?

The SHOCK label:by Chris Moores

S1314 THE BROTHERS OF SOUL TRY IT BABE(Beanium,Black)
CANDY(Beanium,Black)

As Chris Moores jokingly told me "We'll probably discover that Bridges, Knight & Eaton,Beanium,Black and Neeko are all one and the same person working under various names,and that Ric Williams was his brother and that Candace Love was their unmarried Mother!!".



Ed: I think its fairly safe to sumise that the trio of Bridges,Knight & Eaton recorded under the name of The Brothers of Soul and also wrote under the names of Beanium,Black and Neeko.Whoes who though? A theory ive had for years is that the Brothers of Soul formed their own label and wanted the label name to be an acronym of the groupname (BOS)but couldnt because there was already another Detroit label,BOSS(famous for Johnny Dixon "Where are you"),which used a similar sounding name.So they chose BOO - don't ask me why!

The ZODIAC label fits nicely onto the end of this article as it gave Bridges,Knight & Eaton another chance to exercise their writing and production skills.The label was formed in Detroit in 1966 by

Ric Williams,the majority of the recordings were done in Detroit however some were cut in Memphis,the label closed around 1973. Because of the different label design and release number gap i assume releases nos 1050 and 1052 were an attempt to revive the label.

The ZODIAC label: by Derek Pearson, Geoff Buckley, Trevor Swaine and Graham Coates, acks to Souled Out issue 2.

Z1001	RUBY ANDREWS	rel. /66	LETS GET A GROOVE GOING ON PT.1(Doc Oliver)Z1001A
Z1002			LETS GET A GROOVE GOING ON PT.2(Doc Oliver)Z1001B
Z1003	RUBY ANDREWS	rec. 10/1/67	I JUST CANT GET ENOUGH(Andre Williams)
Z1004	RUBY ANDREWS		JOHNNY'S GONE AWAY(George McGregor)
			CASONOVA(YOUR PLAYING DAYS ARE OVER) ZTSC-126329
			(Middlebrook-Armstead)
			I JUST DON'T BELIEVE IT ZTSC-126328
			(McGregor-Terry-Farrow)
Z1005	CREATIONS		FOOTSTEPS(Bridges-Knight-Eaton)
			A DREAM(Bridges-Knight-Eaton)
Z1006	RUBY ANDREWS		HEY BOY,TAKE A CHANCE ON LOVE(Br-Eat)
	rec. /68		COME TO ME(Bridges-Eaton)
Z1007	RUBY ANDREWS		YOU CAN RUN,BUT YOU CAN'T HIDE(B-K-E)
			WONDERFUL NIGHT(Bridges-Knight-Eaton)
Z1008	FREDDY & BOBBY		COME ON BACK(Bridges- Knight-Eaton)
			MARY'S HOUSE(Bridges-Knight-Eaton)
Z1009			
Z1010	RUBY ANDREWS		THE LOVE I NEED(Bridges-Knight-Eaton)
			JUST LOVING YOU(Bridges-Knight-Eaton)
Z1011			
Z1012	RUBY ANDREWS	recorded. /69	I LET HIM TAKE ME IN HIS ARMS
			I GUESS THAT DON'T MAKE ME A LOSER
Z1013			
Z1014	CHUCK BERNARD		BESSIE GIRL(Bridges-Knight-Eaton)
			LOVE CAN SLIP AWAY(Bridges-Eaton)
Z1015	RUBY ANDREWS		YOU MADE A BELIEVER OUT OF ME(B-K-E)
			WHERE HAVE YOU GONE(Eaton-Knight)
Z1016	RUBY ANDREWS		HELP YOURSELF LOVER(Ric Williams)
			ALL THE WAY(Ric Williams)
Z1017	RUBY ANDREWS		CAN YOU GET AWAY(R.Williams-B.Neeko)
	rec. /70		EVERYBODY SAW YOU(R.Williams-B.Neeko)
Z1018	CHUCK BERNARD		EVERYTHING IS ALRIGHT NOW
			(Black-Beanium-Davis)
			THE OTHER SIDE OF MY MIND(as above)
Z1019	CHUCK BERNARD		DEEPER THAN THE EYES CAN SEE(Eato-Will)
			TURN HER LOOSE(Beanium-Black-Davis)
Z1020	RUBY ANDREWS		YOU OLE BOO BOO YOU(Eaton-Williams)
	rec. /71		GOTTA BREAK AWAY(Neeko-Williams)
Z1021	CHUCK BERNARD		LOVE BUG(Keith Harvey)
			I'M LONELY(Keith Harvey)
Z1022	RUBY ANDREWS		HOUND DOG(M.Stoller-J.Leiber)
			AWAY FROM THE CROWD(Eaton-Williams)
Z1023	RUBY ANDREWS		I WANT TO BE(WHATEVER IT TAKES TO PLEASE
			YOU PTS.1 & 2(Eaton-Williams-Harris) no matrix
Z1024	RUBY ANDREWS		GOOD 'N' PLENTY(Eaton-Williams-Harris)
	rec. /72		MY LOVE IS COMING DOWN(Ea-Wi-Huffman)
Z1025	CHUCK BERNARD		THANK YOU MA'AM(Eaton-Brown-Williams)
			TURN HER LOOSE(Bridges-Knight-Eaton)
Z1025	- Z1030	Unknown	
Z1031	LOVE HORN		IF PTS. 1 & 2(E.Sullivan-Lovehorn-R.Williams)
Z1032	RUBY ANDREWS		YOU GOT TO DO THE SAME THING(Eaton-Williams)
			DIDN'T I FOOL YOU(Eaton-Williams)
Z1050	CHUCK BERNARD		GOT TO GET A HOLD OF MYSELF(Bernard-Wright-Williams)
			EVERYBODY'S GOT THEIR OWN THING(C.Bernard)
Z1052	THE INNER DRIVE		PARTY MAN(Dan Roland)
			SMELL THE FUNK(Dan Roland)

Space limitations forbid me to list production credits for each release, suffice to say that a combination of any of the following people were involved - McGregor,Eaton,Williams,Terry,Bridges,Knight & Bernard.

Ruby Andrews was born in Hollingdale, Mississippi on Dec 3rd, 1947 and signed for Ric Williams' newly formed Zodiac label in 1966. Prior to that in the same year, according to Steve Bryant in 'Souled Out' No.1 she sung backing vocals for her friends The COD's on "Michael" (Kellmac 1003). Its possible therefore, that she sung on the groups uptempo Northern item "She's fire". Interestingly enough, Ruby had her first ever recording under the name of Ruby Stackhouse "Wishing/Please tell her" issued in 1965 as the opening release (K 1000) for the Kellmac label. Anybody got a copy?

During her Zodiac contract Ruby Andrews was busy recording cover versions of several songs already discussed in this article, for example she cut a version of "Wonderfull night" on Zodiac 1007 as done by Candace Love on Aquarius 4010. The flip to this Aquarius 45 "Uh uh boy thats a no-no" was also recorded by Ruby on her initial album 'Everybody saw you' for Zodiac (ZS1001), it didnt acquire a release on 45. Her second album for the label was entitled 'Black Ruby' (ZS1002) and released in 1972. Ruby also did a cover of "I guess that dont make me a loser" on Zodiac 1012, as done by the Bros of Soul on Boo 1004. In either of these 3 cases its not known who actually cut the original version.

"Hurry dont linger" by the Brothers of Soul (Boo 1004) was also issued on the small Detroit logo Cris Cros, flip unknown.

Were the Creations on Zodiac the same group who recorded for Globe Records, which i think was a Chicago label.

Note, Zodiac 1008 by Freddy & Bobby I'm assuming this to be Freddy Bridges and Robert Eaton; Richard Knight being the third member of the trio who wrote many of the discs previously mentioned and who i think made up the Brothers of Soul.

Label colourings:- 1001 all red, 1003 to 1022 top half black with Zodiac in light blue, lower half light blue. 1023 to 1025 top half black with Zodiac in red, lower half green with Zodiac signs in different colours. 1050/1052 plain label design, pale blue with black lettering.

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ESCORT RECORDS

148 BLOOMFIELD AVE.
MONTCLAIR, NJ 07042

Michael DeUrso at Escort Records informs me that due to the success of the Reginald Haynes album 'On Wings of Love' they're hoping to get him back in the studio soon.

Escort Records are working on several projects at the moment, first is a release by a local New Jersey band (duo) in the soul mode. Then theres a compilation album drawn from the vaults of Alithia Records and will feature artists such as Barbara Jean English, George Kerr & the Ambers. He's also working on a Barbara Jean English compilation LP taken from her 2 previous Alithia albums ('So many ways', 'Youre gonna need somebody to love you') which will include 3 previously unreleased cuts "I saved my love for you", "Actions speak louder than words" and "Ooh ooh (youre gonna get it)". The latter according to Michael is a fantastic song that sounds very modern even though its a 70s recording. Michael is hoping to licence the two Escorts albums "All we need is another chance" and "3 down, 4 to go" (originally out on Alithia) for release in the UK within the near future.

If sending for any of the albums (see advert) overseas senders add \$4 for surface mail, \$7 for air mail to each record.

There really is a deluge of vinyl around at the moment, so give them all a mention I've kept my reviews down to the minimum; OK lets go for it.

The Southern states are abounding with new releases, and the GOLD THUMB logo is certainly worthy of attention emanating from Atlanta, Georgia. Modern instrumentation is the order of the day on the double-header by ROY LEE JOHNSON, the rappin' ballad "LETS SIT DOWN AND TALK" is a gem, so is the subtle up-tempo "ALL NIGHT" flip. GREG WILLIS chips in with the dreamy slowie "SO MANY REASONS" while LEON DANIEL COPELAND with uncredited femme support croons delightfully on "LET'S FALL IN LOVE". A midtempo groove comes in the form of "BAD CASE OF GOOD LOVING" by PETER PETERKIN, that just leaves DICKY WILLIAMS who has two releases available, the cheatin' saga with a difference "IN THE SAME MOTEL", and the R&B stunner "FAT GIRLS".

Dicky's other platter "ITS CHRISTMAS AGAIN" is well worth picking up, the title may be out of season yet this bluesy ballad is a southern peach on the BAD label, check out Spin-Off for availability.

Staying down Atlanta way the talents of LEE BATES turns up on ICHIBAN with the midtempo lament "WHAT AM I GONNA DO" and the synth driven flip "SEARCHIN' FOR YOUR LOVE". On the same logo PAT COOLEY has the modern up-tempo "I AINT GOING WHERE YOU'RE GOING" available.

JANICE BULLUCK has a solo release on William Bell's WILBE set-up its a mellow ballad entitled "WHO REALLY DO YOU LOVE" with his typical electronic backdrop, same goes for the club related flip "I'M RIDIN' HIGH ON LOVE". The multi talented song writer GEORGE JACKSON duets with BARBARA CARR on the slippin' around story liner "NOT A WORD" out on the BAR-CAR logo.

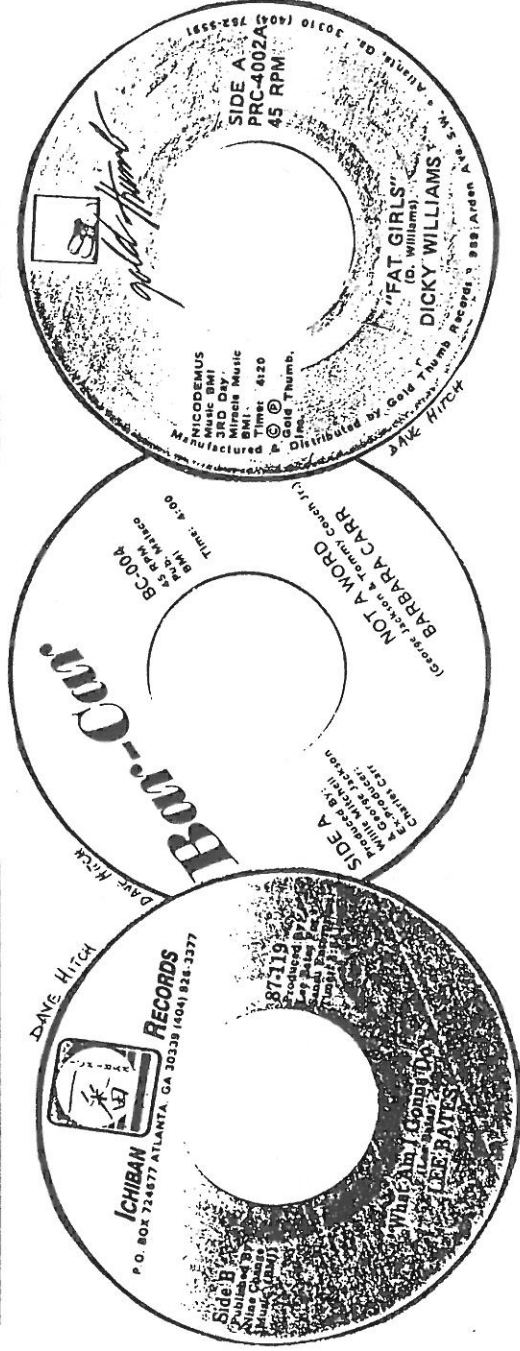
I'm sure everyone's familiar with the newbie by LANIER & CO, but if not "DANCING IN THE NIGHT" is an infectious bubbly dance track released in the UK on SYNCOPE or of course WAYLO in the states.

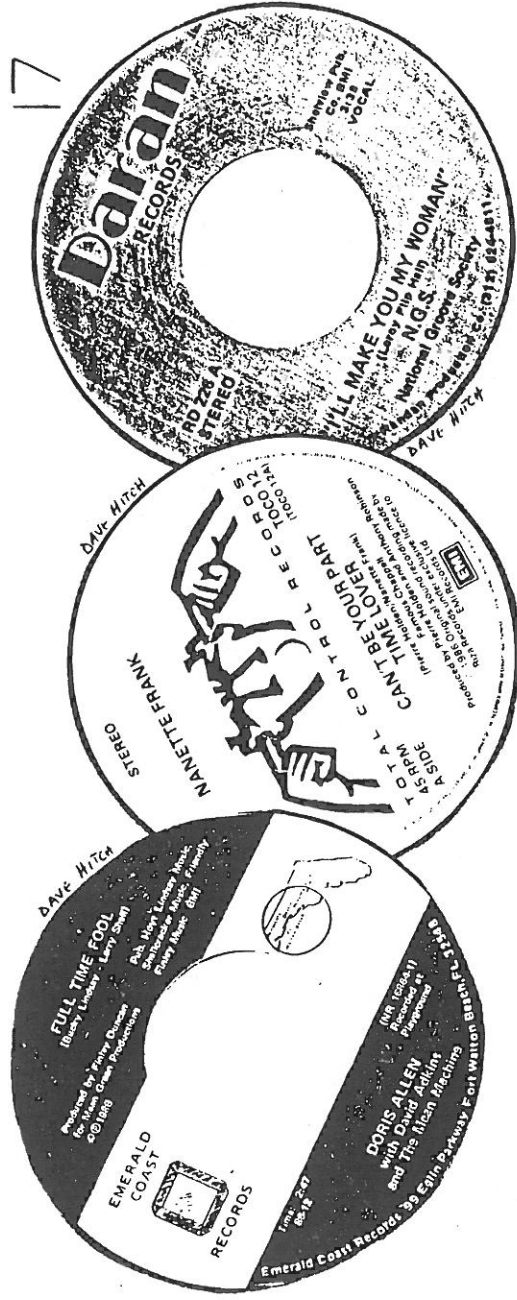
Still in Memphis LEE SHOT (WILLIAMS) turns up on CHELSEA AVENUE with a great double-header, "DROP YOUR LAUNDRY" is an earthy blues beater while "ARE YOU LEAVING ME" is a melodic modern produced opus.

The mellower vocals of KING SAUL can be found on GCS with the pulsating synth dancer "SWEET SEXY THANG", or my favourite side the gentle slowie "BABY ITS YOU".

A new logo from Nashville is AVION with a couple of discs of contrasting styles. GLASS TEAR turn in a very tasty modern up-tempo track with "I'VE BEEN WAITING", while G'NOMES waxing has a more old fashioned feel with horn support and skipping beat on "SOMETHING TO BE PROUD OF". The ballad flip with falsetto lead is well worthy of a spin entitled "SAILING AWAY".

From new to old artists 'cos BIG AL DOWNING turns up on the VINE ST label with fine renditions of country flavoured ballads, the poignant "THE ONLY THING MISSING IS YOU" and complimentary "HOW BEAUTIFUL YOU ARE".





Although on the Florida based logo EMERALD COAST, DORIS ALLEN's twin-
header is in the best southern traditions with the horn laden down-tempo
"FULL TIME FOOL" and blues based wailer "NIGHT TIME IS THE RIGHT TIME".

Same can be said for JOE WILSON on the L.A.-based RIA label, the top
side "FAMILY MAN" is a lilting mid-pacer, but the killer side for me is
the slowie flip "YOU NEED ME". On the same logo CHUCK SIMMONS has a fine
R&B groover available with great horn and sax workouts entitled "GOOD
LOVIN' WOMAN".

A switch of labels for JESSE JAMES who turned up on T.T.E.D. from
Washington D.C. with the delightful modern mid-paced groover "I CAN DO
BAD BY MYSELF"; if you're a Maze fan then you're gonna love this twelve
inch platter.

Another modern gem on wax is by RHONDA CLARKE on SPECTRUM X, a down-
tempo trippin' backdrop with a dynamic vocal performance from the lady
on "SUGAR".

Same can be said for SANDRA FEVA on the full produced ballad "HERE
NOW", another essential purchase from the CATAWBA logo from Hollywood.

The searing vocals of WILLIE CLAYTON return on KIRSTEE with the mid-
tempo "YOU'RE MY SWEETNESS" a modern winner without a doubt.

The Detroiter MARKUS ANTHONY has a twin header on R/R, the top side
is a classy ballad "WE'RE GONNA MAKE LOVE TONIGHT", the flip is the melodic
trippin' rhythms of "ONCE I GET STARTED".

Still to turn up in bulk as I write this review is the CHARLIE JONES
newie "CRAZY OVER YOU" on SU-MAR, it really is a gem of a slowie, full of
guitar pickin' and superlative male harmony support.

Its back to the ladies and the high pitched vocals of NANETTE FRANK
can be found on the commercial down-tempo opus "CAN'T BE YOUR PART TIME
LOVER" available on UK.TOTAL CONTROL, its great to see the lesser known
items gettin' released over here.

It would be marvellous to see the talented VANESSE THOMAS get a UK
outlet 'cos "LET'S TALK IT OVER" is a top notch contemporary ballad on
GEFFEN stateside.

Staying in the slowie grooves I must give a mention to the male
harmony group winner "I'LL MAKE YOU MY WOMAN" by N.G.S. featuring
immaculate vocal interplay.

The youthful C.SHARP & THE LOVE MACHINE ORCH is a male trio who turn
in a charmin performance on the poignant ballad "MY TURN TO SHINE",
hailing from New York on ROCK CANDY.

If you enjoyed MIKE JEMISON's double-header on GENEVA then I do urge
you to check out "REFLECTIONS OF THE MAN/WITHOUT YOU LORD" on the
Washington DC. based CITY SOUND label. Its modern gospel at its best, with
his vocals in truly magnificent form.

On a logo famous for Tommy Tate the down tempo offering from MARVIN BRADLEY is very appealing and grows with every play, a rather polite ditty entitled "TURN DOWN THE LIGHTS" on the SUNDANCE label.

From electronic instrumentation to the 'real' thing on the outing by BARRY DUKE, which features horn riffs, guitar pickin' and strong percussion; a tale of lost love on "GOTTA FIND A WAY". More heartfelt lyrics on the slowie flip "I'M LEAVING" full of strings, deft piano and heavenly chorus, available on CHOICE CUT.

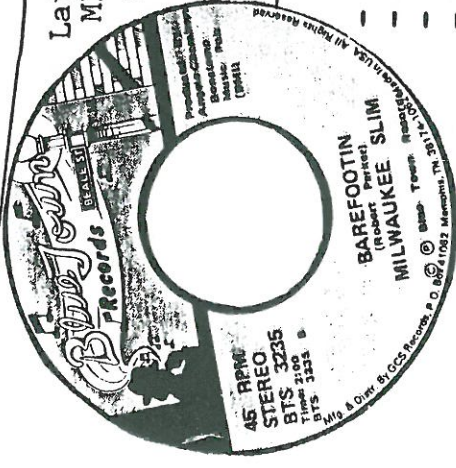
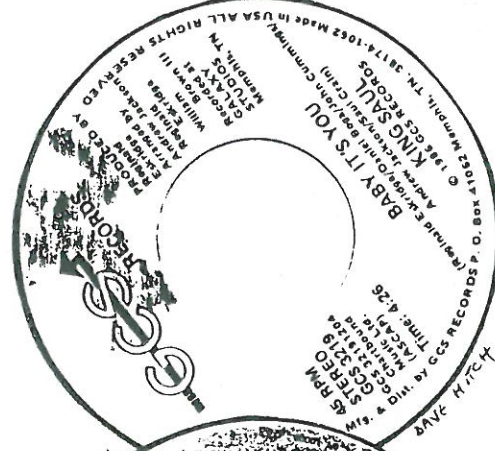
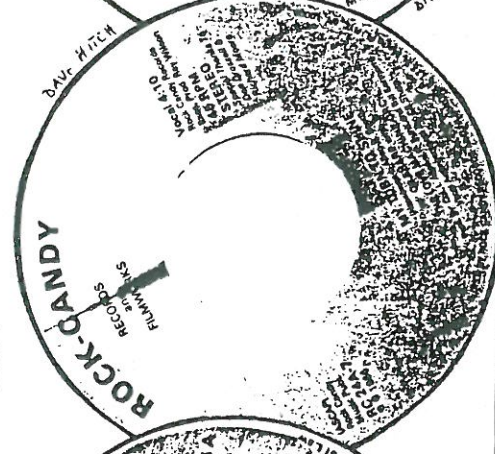
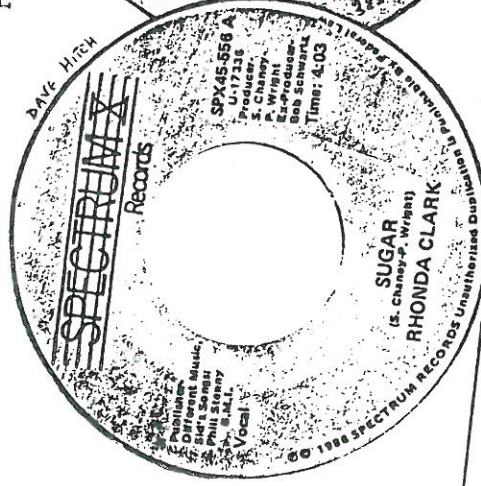
Full credit must go to the BOWL, RECORD CORNER and SPIN-OFF DIST for finding these platters, 'quality' soul is well and truly alive and kickin' in the 80s. The following albums come highly recommended:

Current fave-rave LPs 60s/70s/80s:

Frank Johnson - Flashback - Traction
 Ted Hawkins - Happy hour - Windows of the world
 O'Jays - Let me touch you - Phil. Int
 Eddie Hinton - Letters from Mississippi (Swedish import)
 Joe Louis Walker - Cold is the night - Demon
 Isley Bros - Smooth sailing - Warners
 Pat Cooley - Double talk - Ichiban
 Regina Belle - All by myself - Columbia
 Various Artists - Testifying - Charly
 Mighty Clouds of Joy - Catching on - Rejoice
 Freddie Waters - Just enough to get cool - Move
 Peggi Blu Blu blowin - Capitol
 Denise Lasalle - Lying time is over - Malaco
 Ella Washington - Nobody but me - Charly
 James Carr - Dark end of the street - Blue Side
 M.V.P. - same - M.P.



Happy Listening, Dave Hitch (July '87)



Latest 45 from BlueTown Records:
 MILWAUKEE SLIM "Miss R.Jay/Barefootin" (BTS 3235)

'A'sides a nice blues based ballad penned by Angelo Chambers, who incidentally produced both sides. Flip is a faithful rendition of the Robert Parker tune which has just been re-released as far as i know.

WANTS

- Gospel quartets on Peacock (red or black wax 45s, 78s)
- Cellar Full of Soul, Volumes 1 & 2, Bell LP
- James Carr UK Stateside 45s and both Stateside LPs
- Percy Millem Stateside 45s
- Spencer Wiggins Stateside 45s
- Eddie Jefferson Stateside 45s
- any Goldwax on UK Bell or B&C - send artist, title label, number, condition and price to BRIAN PAGE, 5143 W.DIVERSEY, CHICAGO, IL 60639, USA.

THE SOUND STAGE 7 SERIES (CHARLY RECORDS)

LATTIMORE BROWN: EVERYDAY I HAVE TO CRY
ROSCOE ROBINSON: WHY MUST IT END
ROSCOE SHELTON: STRAIN ON YOUR HEART
EARL GAINES: YEARNING AND BURNING
SAM BAKER: BRING IN YOU SOME SOUL

CHARLY's reactivation of the SOUND STAGE SEVEN/77/LUNA back catalogue continues unabated and these five albums provide further proof (if any were needed) of the importance of John Richbourg to Southern Soul. Of the five LPs, LATTIMORE BROWN's is perhaps the best value, in that it is a virtual reissue of the excellent Japanese Vivid Sound LP, "This is Lattimore's World" with the bonus of five extra tracks (including "Everyday I have to cry" and "Please Please Please"). Songs cover a variety of styles from the funky "Cruise on Fanny (Cruise on)", through the gospel tinged "Otis is gone Pts 1 & 2", to the deep sound of "I'm not through loving you".

ROSCOE ROBINSON is a gospel singer but for ten years (1963-73) he sang in the soul vein and this LP gathers together the cream of his soul outings on Sound Stage Seven and Paula (no relation). One side is devoted to each label and the second and later side, featuring Paula releases, is marked by heavier production and more orchestration. I prefer the more basic side one, though both sides provide a showcase for Roscoe's impassioned gospel flavoured secular songs. Particular favourites include the soaring vocals of "I'm burning and yearning (for you)" and the restrained "Let me know".

ROSCOE SHELTON's "Easy going fellow" gave Richbourg his first chart success for Sound Stage Seven and perhaps that accounts for his view of Shelton as "the best R&B talent that's ever come out of Nashville". The LP features the usual mixture of uptempo and slow tracks and at times Shelton sounds as if he studied under Bobby Bland. Standout tracks include the countryfied "There's a heartbreak somewhere", the bluesy "Worry" and "Blind man" with its heartstraining vocals.

According to Richbourg EARL GAINES "just sounds too black" and so popular success eluded him. That in its self should be recommendation enough and this set contains much to recommend it. Tracks to look out for include the almost frantic "I can't face it", a great bluesy-brassy "I'll take care of you", "Been so long" with its great rap intro, and the secular-but-spiritual-sounding "Hymn No 5".

The SAM BAKER compilation contains eight tracks from his Seventy Seven LP "Sometimes you have to cry", seven tracks taken from singles and one previously unissued song, "What did sister do". This is my least favourite of the five albums, not because its bad - its anything but that - but because it omits three ballads from "Sometimes you have to cry" ("Just a glance away", "Safe in the arms of love" and - my favourite - "That's all I want from you") in favour of weaker outings such as "What did sister do". However, despite these reservations its still a good album.

VARIOUS ARTISTS: TESTIFYIN' (CHARLY CRB 1153)
SOUTHERN SOUL SISTERS (CRB 1155)
SOUTHERN SOUL BROTHERS (CRB 1156)

These three compilations represent a kind of tidying up exercise and gather together tracks by artists who don't have enough material to have their own LP, and extra tracks from Ann Sexton, Ella Washington, Sam Baker, Earl Gaines, Roscoe Shelton and Geater Davis. TESTIFYIN' contains tracks from three artists: CHARLES SMITH, CHUCK ARMSTRONG and TED FORD. Side one features eight songs from Smith (on two he's accompanied by Jeff Cooper) and on side two you get four songs each from Armstrong and Ford. There's nothing wrong with side two but side one alone justifies buying the album for the classic "My great loss (Ashes to ashes)", the wonderful "Glad to be home" and the previously unissued "Two Pillows". The sleeve notes mention that Smith cut another seven tracks for

Richbourg and suggest that he must be recorded for other labels - we live in hope.

SOUTHERN SOUL BROTHERS also contains some real delights: PAUL VANN'S "Just the touch of your hand", PINEY BROWN'S "One of these days", LITTLE RICHIE'S "The wife you save" (Previously unissued), GEATER DAVIS'S "You made your bed so hard" (a brilliant performance), SAM BAKER'S "That's all i want from you" and ALLEN ORANGE'S "VC Blues". SOUTHERN SOUL SISTERS contains more uptempo material and features the powerful vocals of MARGIE HENDRIX, perhaps better known as the leader of The Raelets, Ray Charles's female backing vocal group. However, the standout performance for me is the previously unissued "You don't need him" by VIVALORE JORDAN, mainly because of the bass line (is it a tuba?) reminiscent of Ernie Johnson's "Just in time". Also worth looking out for is ALDER RAY BLACK on "Just because the package has been opened". The ANN SEXTON and ELLA WASHINGTON tracks are less essential but overall its still a nice package.

CISSY HOUSTON: MAMA'S COOKIN' (CHARLY CRB 1158)

Mother of Whitney and Aunt to Dionne and Dee Dee Warwick, Cissy Houston has never achieved the success she deserves. Afetr an early start in Gospel (naturally) with the Drinkard Singers, Cissy was part of a girl backing group which evolved into the SWEET INSPIRATIONS (check out their Atlantic recordings); they became the regular backing singers for Aretha and Elvis. When the group broke up in 1970 Cissy worked along with Darlene Love and Dee Warwick as back up to Dionne Warwick. Then Cissy went solo and recorded for Janus - it is from these sessions that this LP comes. And as the title suggests Cissy can sing some. The LP opens with a stunning rendition of "Midnight train to Georgia", which equals (betters?) the version by Gladys Knight. Other standout tracks include "Any Guy", a blinding version of "I just don't know what to do with myself", the tear jerking "The only time you say you love me" and the medley of "He-I believe". The only reservations i have are the inclusion of "Down in the Boondocks" (too poppy) and "The long and winding road" (too McCartney) and the omission of "I'm so glad i can love again" and a soul destroying version of "When something is wrong with my baby". Still you can't have everything. Why not?

Andy Whyte

DOWN & DEEP.

with Eddie

LADY MARGO - STOP BY - CYNTHIA

From Phoenix, Arizona comes this classy deep ballad, being the other side of well known dancer "Simply got to make it" which proved a popular modern style sound during the late 70s era of the Northern Soul scene.

This side features an ace rap from this soulful woman as she urges her man to "stop by" and see their children even though they are divorced from each other... "As far as my part i have no regrets, but in the interest of the kids, they want to see you once in a while, i don't care about you and me but the kids don't deserve this misery, stop on by, once in a while".

Synthesized organ with piano and horns, create a sultry backing track allowing Margo to wail 'till her hearts content making this a masterpiece which should appeal to followers of 'real soul' everywhere.

BARBARA & THE BROWNS - TO KNOW I CAN'T TOUCH - JAPANESE CHESS LP, 'SOUL STOCK VOL:2'

From a Japanese album full of great Chess material comes this deep wailer, by a group who i have no knowledge of, bar their 3 other outings on this album, these being (I'm gonna start a war, I dont want to have to wait and Plenty of room) all excellent examples of sixties soul.

The storyline to the one ive chosen to spotlight tells the tale of a girl who falls for a man whom belongs to another girl, and the uncredited lyrics reflect her pain and despair.. "Baby you know how i love you, and i know you could love me too, but you cant let yourself be unfaithful, you cant let yourself be untrue. If i thought it would make a difference I'd get down on my knees but i might as well face it you'll never belong to me". Great southern soul backing of piano, organ and horns complete an ace recording, i just wish i had more info on this group (can anyone out there help?). Potential buyers of this LP could try Dave Porter at Spin-Off as he had some copies.

IRMA THOMAS - FULL TIME WOMAN - UK. ATLANTIC/US. COTILLION

Trying to pick my favourite Irma Thomas side is almost an impossible task, though this cut would have to be a front runner. A beautiful country ballad turned into a deep soul gem as only Irma can, with her finding out about her mans new woman and urging to be set free of his love.. "I hear you've got a full time woman now, does ~~se~~ love you like i never could, does she try to understand you, does she help you like i never would"? Produced and arranged by Wardell Quezergue, this shouldnt prove too hard to track down, at about £2 a throw.

WILLIE WALKER - WARM TO COOL TO COLD - US. CHESS

Second Chess review of this issue, this one being for those of you who like their soul gritty, tortuous and powerful. Willie Walker is such a vocalist with his 'Picketesque' style wails and screams allowed to run wild for two and a half minutes, as he pleads with his girl to explain why her love for him is fading away. Written by Gene Dobbins and produced by the team of Quinton Claunch and R. 'Doc' Russel (Quinton being the guy who produced most of James Carr's Goldwax stuff). This comes highly recommended though could prove a little hard to locate, expect to pay around £5 for this earthy item.

ED BOZE - LONELY - US. AVCO (1973)

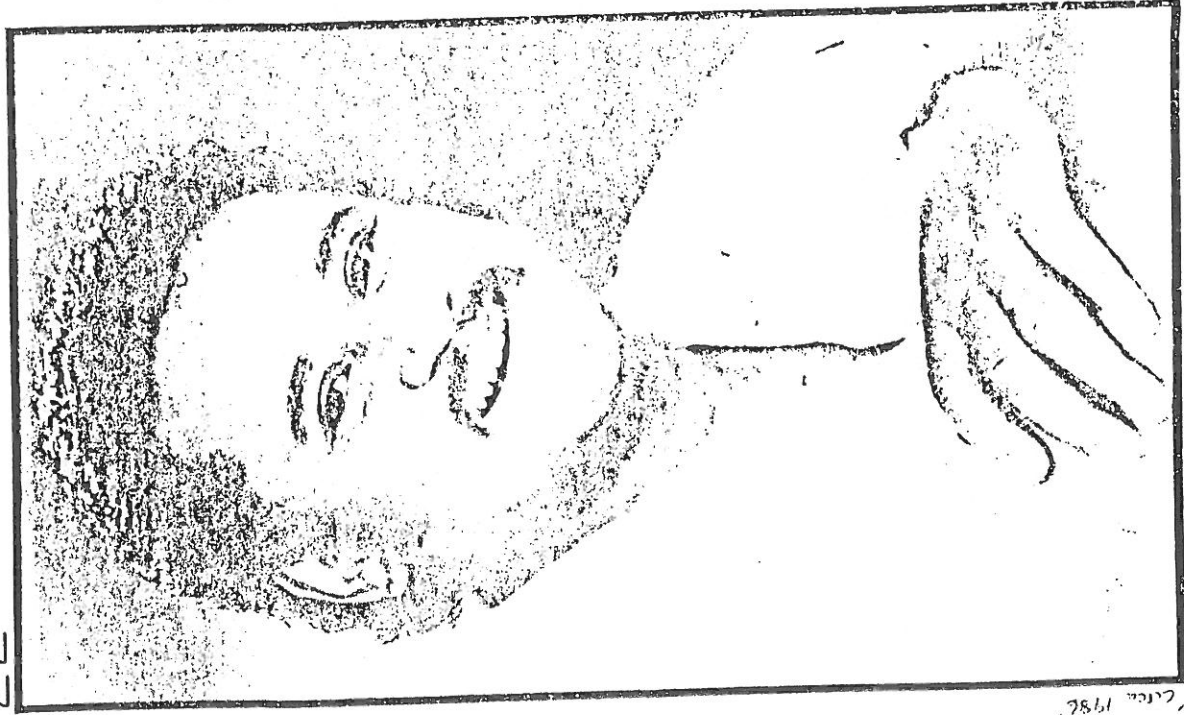
From the early 70s, a beautiful song, sung by an unknown gent with a voice so similar to General Johnson its unbelievable. Produced and arranged by that top-notch team of Mike Lewis and Brad Shapiro at the famed Muscle Shoals Studio, and with details like that on the label, you tend to be sold on the record before its out of the sleeve!! Ed tells the tale of an unmarried mother who names her baby girl 'lonely' to remind her of the fool she'd been in her life, and how the daughter grows up also destined to be alone, untill Ed comes to her rescue near the end saying.. "then you met me in your hour of need, i filled that space as you can see". Very similar to a Chairmen of the Board ballad, as is the B side "Memories" being an excellent liltng dancer with tons of rare soul potential.

BEN E. KING - TILL I CAN'T TAKE IT ANYMORE - UK. ATLANTIC/US. ATCO

From 1968 on the nostalgic red Atlantic logo and one of the best of this mans many excellent sides. The heartfelt lyrics are the perfect vehicle for Ben's deep and powerfull tones, as he accepts the fact that he can never leave his woman even though she may be untrue... "lets not fight it anymore, unpack the things and close the door, I'll never leave you, though you lied right from the start i can't convince my stupid heart not to believe you, you work your thing so well, i dream of heaven in living hell, 'till i can't take it anymore".

Produced by Arif Martin and the sadly departed sax man King Curtis, i don't think we'll ever see the day when this is used in a Jeans advert, its too darn soulfull !!

Eddie Hubbard.



Detroit holds a certain fascination for soul fans which has obviously involved from its position as the original home of Motown. Thus many of the city's musicians have achieved near legendary status without having in actuality enjoyed any consistent or considerable chart success.

Steve Mancha however was a little more fortunate as he was lead vocalist with 100 Proof (Aged in Soul) when they had a big pop hit in America in 1970 with "Somebody's Been Sleeping" on Hot Wax. But that apart he was already known via his solo recordings.

Mancha, whose real name is Clyde Wilson, was born in Walhall, South Carolina on December 25th, 1945. "The biggest Christmas present my mother ever recieved", he laughs. He moved to Detroit with his family in 1954.

"I think I was about 14 or 15 when I signed with Harvey Fuqua, Mancha recalls, "Motown was just getting started then. I was writing and singing in a duo with a friend of mine, Wilbert Jackson, as Two Friends. We did a song I wrote called "Just too much to hope for" (flipped with "Family Reunion") which was released on HPC (Harvey Producing Company). It made a little noise around the city but never got any airplay elsewhere. At the time Berry Gordy was getting ready to incorporate all the acts from Harvey's company".

Two Friends would appear to be the only act on HPC although at the same time Fuqua also had his Harvey and Tri Phi labels. The first release on Tri Phi was "That's what girls are made for" which was a hit for The Detroit Spinners in 1961. The Spinners, like Shorty Long and Jr Walker, were all absorbed by Motown as recording artists while the likes of Johnny Bristol (who recorded on Tri Phi as Johnny & Jackey with Jackey Beavers and cut the original of "Where did our love go") and Harvey Fuqua moved over as writers and producers.

Mancha also wrote some songs for Motown acts. The song "Just too much to hope for" was later released on Marvin Gaye & Tammi Terrell but retitled "Give a little love". It was the flipside of "Ain't no mountain high enough".

The song was co-written by Harvey Fuqua and Johnny Bristol but wasn't released until 1967 by which time Mancha had moved onto Groovesville. His other songs, both co-written with Harvey Fuqua, were equally late in coming out although presumably they were written earlier when he was working with Fuqua.

"I also wrote "I just can't help but feel the pain" for The Spinners and "Number one in your heart" for the Monitors with Richard Street singing lead".

His next single after the rather rare Two Friends release was on Wheelsville in 1965. "Don Davis, who later had Groovesville, owned it",

Mancha confirmed. "I recorded "Did my baby call"(backed with "Whirlpool"). It was at this point that Clyde Wilson became Steve Mancha." The change of name wasn't really my idea. It was Don Davis and my cousin Don Mancha (a noted writer and producer himself who also worked under the name of Don Juan Mancha) who suggested it."

Davis as a writer and producer had long been a major force on the Detroit music scene and at one point or another has worked with many of the artists around Detroit. Nowadays he owns three banks and the city's Universal Studios. Although he must be a millionaire Davis is still noted for being a shrewd character.

In 1966 Davis set up Groovesville Records and Publishing and signed Mancha, J.J. Barnes and Melvin Davis. Both Mancha and Barnes were fortunate enough to reach the R&B charts with two singles each - Mancha with "I don't want to lose you" (written by Melvin Davis) and "Don't make me a story teller" and Barnes with "Baby please come back home" and "Now that I got you back".

In all Mancha had five singles on the label and Barnes just the two. Later Davis set up Groove City for which label Mancha recorded "Hate yourself in the morning" backed with "A love like yours". Davis also re-cut "Did my baby call" on the Professionals.

"My contract had run out with Don in the late sixties and I signed with Holland-Dozier-Holland's Hot Wax label. I didn't really want to sign with them at first but I heard the tracks and that convinced me to sign with them. Don Davis was taking all his acts to Stax but HDH offered me a better deal".

At Stax Davis enjoyed considerable success particularly with Johnnie Taylor, recording Taylor on some of the songs he used previously on Mancha such as "I don't want to lose you" (a top 20 R&B hit in 1971), "Friday night" and "Just keep on loving me" (which Mancha wrote). Davis also cut the Mad Lads on "Did my baby call" on Volt in 1972.

While at Stax, Don Davis leased some of his old masters to the label which resulted in the release of an album on Volt featuring on one side J.J. Barnes and on the other Steve Mancha. The album, entitled 'Rare Stamps' is a superb collection showcasing the best of the Groovesville (and in the case of Mancha, Groove City) recordings. Even nowadays its a worthy addition to anyone's Detroit collection.

With 100 Proof on Hot Wax Mancha sang lead on all but about three tracks, the only exceptions being "Aint that loving you" and "Backtrack" with Joe Stubbs (ex-Falcon and ex-Contour and brother of Levi Stubbs of the Four Tops) and on "Everything good is bad" on which Don Hatcher comes up front. The original line up of 100 Proof was augmented by Eddie Anderson who previously sang lead with another Detroit group The Holidays.

"In the later part of 1970/71 the group disbanded for three months. We put together a new personnel and became self-contained", Mancha continues. The new line-up consisted of Darnell Hagen (drums), Ron Bykowski (guitar), Don Hatcher (bass), Dave Case (percussion) and Steve Mancha (lead vocals). The first track recorded by the new line-up was "90 day freeze".

During the time with 100 Proof Wilson/Mancha was quite prolific as a writer co-penning seven of the groups recordings with Gerry Perry (brother of Jeff "Jeffree" Perry), General Johnson, Angelo Bond or Ronald Dunbar. He also wrote "Bad bill of goods" for Glasshouse. Two tracks by 100 Proof were also released under the name of fellow Invictus group 8th Day who were fronted by Melvin Davis.

"After that HDH moved to California but I didn't want to go so I decided to stay here and just work on my music and I got involved in Gospel again. I wrote quite a few gospel songs and started singing in church again."

"The songs were recorded by Ed Henry. He's fairly well known in Detroit and had a few minor hits before he started singing gospel. He records for his own Heavy Faith label and we have his second album coming out soon".

24 Mancha has recorded himself since Hot Wax. "Yes i recorded a Gospel single but it was never released.

Mancha's brand new single on EMI's Columbia label here is "Its all over the grapevine" which was written by Ian Levine and Fiachra Trench. Levine nowadays is well-known for his involvement in the HiNRG/Eurobeat market both as a writer/producer and disc jockey but of course prior to that he was a DJ on the Northern Soul Scene with a record collection to be envied by all.

Hence the choice of Steve Mancha although, as he concedes, "They had contacted J.J. Barnes first with the idea but at the last minute he pulled out. At that time i was really trying to get back into the studio as studio work is really my kind of life. After i talked to them for three or four days they convinced me to have my voice on a contemporary track". Levine has put Mancha in a Pop/Soul bag with a song that has alot of charm but hasn't really got a contemporary feel to it. As far as Mancha's voice goes he sounds a little gruffer than on his earlier recordings but is still expressive.

"I'll definately be doing more with EMI and Ian will be doing the writing with Fiachra Trench", Mancha confidently states although the prospect of further recordings would, i assume, be dependent on the success of the current single.

"Currently I'm working with some diffrent bands...rock groups. In fact I'm forming a band for my friend Wilbert Jackson (his partner in Two Friends). His brother has a band and I'll be writing material for them but I'll still be writing gospel as well".

Encouragingly Mancha reveals "There is alot happening in Detroit. There are quite a few acts and there are studios springing up everywhere".

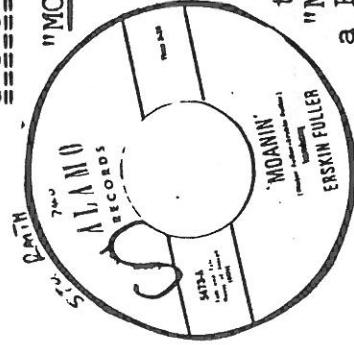
Hopefully a few more names from the past will reappear but i just hope that they choose to write their own songs. Some of Levine's productions are okay but there's nothing like having that authentic Detroit sound.

Steve Bryant.

**This article first appeared in October 7-20th, 1986 edition of 'Blues & Soul' and is reproduced here by kind permission of Steve Bryant.

** G O O S E P I M P L E S **

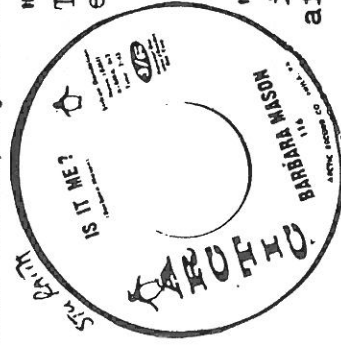
by Stuart Raith



"MOANIN" ERSKIN FULLER (ALAMO)

Remember that record that used to start off "hey, hey brother..." well i presume it was by this guy and his brother. They went by the names of Major and Erskin Fuller, or better known to the Torch brigade as the Fuller Brothers who recorded the above undisputed classic "Times a wasting", well if you turn the record over you'll find the records called "Moanin, groanin and cryin", which was also released as a B side to "By my side" on Keyman. now the record reviewed must have been the first of the three, because

the label says "introducing Erskin Fuller", but the snag is, its definately both of them (...confusing isnt it), and ive played it to a few close pals and they agree that there is very little difference between this and the Soul Clock, Keyman releases. But look at the label?



"IS IT ME" BARBARA MASON (ARTIC 116)

This is the flip side to the old Va Va's thumper "Dont ever want to lose your love" and its a terrific self penned number. The backing is very basic so typical of the early Artic releases like "Storm warning" etc. Nice and slow, its the kind of record that does the tape circuit, it isnt a million miles away from Jackie Ross's "Selfish one", with its stop start arrangement Barbara is pushed gently by an all male backing, for me her best after "Aint got nobody" on the Artic logo. So there---!!



"HERE I AM" BERNIE WILLIAMS (SOFT 786)

Another name from the past, who can forget his Wigan thumper "Focused on you", well this may not be as instant in hitting the brain cells, but it does tend to creep over you while your minds otherwise occupied and you do end up humming it without realising it.

Mid to uptempo dancer full of strings and grumbling sax, its simple enough lyric wise, he just keeps telling all the girls not to look any further "cause here i am". Better than the thing on Del Val, but not as instant as "Focused..". The B side by the way is a terrible Latin Instrumental, i found this on Plymouth Market during the holidays, cost me a fortune 35 pence, cor what is record collecting coming to when you've gotta pay more than two bob.

"DON'T COUNT ON TOMORROW" THE BOOTLEGGERS featuring Cathy Carlson (DISCOVERY 1766)

Arranged, conducted and written by June Jackson, this is a great girlie group sound, low key horn intro, usual roll on the drums and subtle mid tempo plodding beat gives way to Cathy's 'little girl lost' vocals as she pleads "lend an ear to a fool". The songs simply telling everybody not to count on tomorrow because your lover could still leave you, she obviously had a rough deal with some dude and she's a little upset. This really is one of my favourite records if just for the clever arrangement and the charm of Cathy Carlson's sweet vocals. I've seen another disc listed by this lady on ABC., oh and the run-out groove has a great little message scratched in 'please don't draft me'.



"HOW BIG A FOOL" RANDY TAYLOR (KAPP 514)

When my old mate Dave Molloy first heard this, he started to froth at the mouth and his hair grew by five inches. Before anybody starts wondering, no it isn't the Solomon Burke number on Bell, in fact it's a completely different song all together. In fact it's very similar to his uptempo gem "Theatre of Broken Hearts", with a big voice and a big backing orchestra to complement it, sounds very early but none the worse for that. I think I'll sell to Dave, just to stop him frothing.

Stu Raith's Mixed Bag (Aug 86): "Don't count on tomorrow" Cathy Carlson (Discovery); "Lover never leave me" Jimmy Huff (Verve); "When you're down and out" Mack Rice (BlueRock); "Your search is over" Walter Foster (Loma); "Come to me" Little Henry (Kent); "Don't talk back" Little Milton (Checker); "Call on me" Barbara Mercer (Sibra); "Feeling no pain" Ray Scott & the Scotsmen (Decca); "Rise up and walk" Troy Dodds (Penthouse); "Hurts so good" Katie Love (Scepter).

Rob Pheasant writes re "Don't know what you've got (until you lose it)" by Jerry Butler reviewed by Stu Raith in issue 10. It was also issued on 45 with a B side called "Lost". There's an even better version of "Don't know..." by the writer himself, Kenny Gamble on Columbia. B side is "Our love" a brill dancer.

Rob Pheasant's Top Ten:- Kolettes "Whos that guy" (Checker) wow!! what a record, brilliant; Startones "Loving you baby" (Billie Fran); Constellations "I didn't know how to" (Gemini Star); George Freeman "Down & Out" (Valiant); Shelley Fisher "Big city lights" (Aries); Ray Merrell "Tears of joy" (UK. Jayboy); Clydie King "Soft & gentle ways" (Imperial); Springers "Nothing too good" (Way Out); Ray & Dave "Wrong wrong wrong" (Mica); Esther Phillips "Just say goodbye" (UK. Atlantic) sounds like a cat being strangled in a bath!! (but great)

BEST DESCRIPTION OF A RECORD EVER !! Ray Mahoney of Stevenage sent in a description of a record which perfectly summed up the disc for him. Seen on a Tim Brown sales list...

Kenny Shepherd "What difference does it make" (Maxx)

"The Drifter" "Walked with a Winner" because it was "Rough out there".

During the early sixties Phil Spector the writer and producer had huge success creating the 'Girl Group' sound. After scoring hit after hit with acts like the Ronnetes and the Crystals, other producers decided to follow suit and try make their mark on the charts.

Most successful were the bigger record labels like Blue Cat and Red Bird, but it was the smaller less successful labels that were dotted all over the states which have supplied the 'soul scene' with what seems like an endless supply of girl group and female vocal records over the past twenty years or so.

In this column i've picked five records which span the whole era of the girl group sound, from the very early Spector type recordings, to the later more Motown influenced sound.

My first offering comes from Joannie Summers (probably best known for her later outing called "Don't pity me") on Warner Brothers called "I'd be so good for you", from around 1963. Written and produced by Cynthia Well and Barry Mann, who followed in Phils footsteps, and in doing so created scores of professional girl group records. This one has all the touches of that style. Big orchestral arrangement, tons of violin, plus a strong overdubbed girlie backing. This recording is very similar in tempo and style to "Don't pity me" making it ideal for today's style of dancing. The B side is also excellent though slightly slower.

Peggy March recorded for RCA throughout the sixties, where she had chart success in 1963 with "I will follow him". This recording from 1964 called "Watch what you do with my baby" defines her jump into the girl group mould. Another mid tempo record with a stop start beat. The song is very reminiscent of the Chiffons classic "He's so fine" with the back-up singers constantly repeating "doo lang, doo lang". The emphasis is definately on the percussion with a repetative drum roll continually pounding out. The highlight of the song has to be the dated saxophone break half way through. *BRILLIANT*

The B sides of a lot of girl group records were usually not as well produced. Many were done on the cheap using less musicians in order to save money. This gave the record a much emptier feeling than the A sides, but in doing this they created a type of sound that the allnighter regulars seemed to love. As many over the last twenty years have been plucked from obscurity to become dance floor monsters.

My next choice of record is a prime example of this type of sound. It is by Bobi Smith & The Dream Girls, on Big Top entitled "Now he's gone". A real one-off with a haunting arrangement dominated by an electric guitar plus a xylophone giving it an unusual feeling. Bobi's vocals are just as brilliant as on her other recording "Walk on into my heart" with the added bonus of some female session singers to 'beef' the sound up.

Throughout the sixties the Scepter Wand group developed their own style of girl group records, with many hits to their name. Their most successful group was the Shirrelles who had many hits during the sixties. This next track entitled "Look Away", was one they recorded during their less fruitful period, from around 1966. With a basic arrangement of guitars and bongo drums, never the less still very catchy and very soulful. I've heard dozens of tracks by this group all except for a few have been well written and produced, and are worth picking up.

While Judy Street's version of "What" was massive downstairs at Wigan, Malinda Mark's earlier recording of the song was getting played upstairs in what was known as the early session in 'Mr.M's'. Much slower than Judy's version and not as commercial, in fact, totally different arrangement altogether which includes, a good horn section plus snair drums and tambourines supplying the percussion.

Simon Child.

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"Your mag is fab! The endless wait was worth it. The moment i saw Marie Knight gracing your cover, i knew that Shades of Soul was the real thing - no Otis Clay or Joe Tex interviews -oops, actually a Joe Tex interview now would be quite a feat. Anyway, i thoroughly consumed the discs, and carefully studied Sharp's pointed commentary. And though I'm physically removed from the scene, i enjoyed the summaries of various all-nighters-gave me a feel for the idiosyncracies of the

jocks, venues etc 'cause Northern Soul is more than just records.

The only thing i didnt dig was the Deep Soul section. Phooey! Deep means sleep, and anytime you want my Tony Ashley Deccas... Its not that i have anything against Deep Soul collectors, and people with pillows, but heck, these people already have their mags. Your precious pages can best be filled with Northern things like a (and you may have already done it) Jimmy the Wiz interview, or a Teri-De (is that Shrine west) discog. How about tips on collecting Verve, and a feature on the elusive Tony Middleton. Is he really Sammy Ambrose? I always suspected he was Marie Knight in drag. She was on Musicor, too.

Seriously I'm indebted to you guys for teaching me how to really collect records. The depth of the Northern concept continues to astound. Its revolutionary, actually, the idea of hunting sounds, not labels or artists; of playing detective and sifting through thousands of records of all genres, listening to everything (whether its the Mystic Moods, Nancy Ames even Tony Ashley) in search of the right production ballad, or peppy dancer.

God, its exciting!!

Its incredible, too, how Northern keeps evolving. I gotta admit i was sceptical about the twin trends to 1963-64 brilliant building soul and Latin, but damn-some of these records do work. I'm thinking of Chollo Rivera & the Latin Soul Drivers with its alternating horn and piano parts, the piano driving a H-D-H 1964-65 type melody, and gospelish call and response by the gruff male lead and chick backgrounds. Magnifico!

So you guys who got me mixed up with Rufus Lumley and Ernie Andrews in the first place, now have me thumbing through stacks of Fania and Tico discs and accumulating multiple versions of the Work Song. Oh well, thats Northern Soul.

But as Dee Dee Sharp says 'Its a funny situation', Years ago, i would go to flea markets and record fairs hoping to find Lada Edmund and standard Northern, but coming away with "lesser" sounds like Faye Crawford. In 1980 i thought she stunk, even the Sables sounded better, so i filed the disc in a dark place. Now i get your mag, and Faye is the biggest broad in Britain, acclaimed as moody, brilliant etc. Same thing happened with the Freddie Houston on Old Town. These mystifying twists in taste lead me to believe that nearly every soul record produced in the 60s will have a following on the Northern circuit. On second listen, Faye is not bad, I'll take her over Tony Ashley any day of the week".

David Weiselberg (New York) June 87.



YOUR UNCHANGING LOVE: MARVIN GAYE(TAMLA 54153)

One of Marvin's, and Holland-Dozier-Hollands better discs, but sadly overlooked. Recorded in 1965 but only issued in 1967 on 45 presumably to cover a dull period for the artist. Its a subtle midtempo dancer with great lyrics, vocals etc but the whole show is stole by some brilliant piano by Earl Van Dyke throughout the track. The jazz roots of the Motown band leader are clearly evident as he seems, for once, to have a free hand. Definately one of my favourites from Marvin and for good measure, the 45 has the beautiful flip "I'll take care of you". Two great sides on one disc, and not usually too expensive. If you've not heard this try and do so, and if you have...give it another spin and check out the piano.

YOU SHARE THE BLAME: THE MONITORS(Album 'Greetings')

A very nice ballad from the pen of Smokey, and it sounds like a typical Miracles side from 65ish. Similar in style to "The tracks of my tears", and if Smokey did record it, I'm sure it would have a following from his fans. As it is, the song gets a good handling by Richard Street (later of the Temptations of course). The lead guitar on the melody is a popular theme for Smokey and was usually supplied by riffs from session player Marvin Tarplin (on such sides as "Tracks", "My girl has gone", "The love i saw in you was a mirage"). The Monitors made some good records 65-66 period, but their output was all too small. This track, of love gone wrong, is up to the standard set by goodies such as "Say you" and "Since i lost you girl". Some nice lines from Smokey "we didnt realise, lovers have to compromise". An excellent album, although it is usually overpriced at fairs/lists etc. Well worth investing in if you get the chance.

BABY I MISS YOU: TOMMY GOOD(GORDY 7034)

A collectors item for Motown and Northern fans alike. A complete 'one-off' from an artist i know nothing about, except that i have seen his name on a Motortown Revue billing, so i presume that things were expected from him. Very possibly a white singer given a mid-60s R&B feel, the whole thing is an excellent dancer with typical production, and some neat lyrics. How about "she's got some folks down in New Orleans, some people there that she's never seen". Tommy's found no sympathy from his girl, who has taken off...and the title says it all. I picked up my copy many years ago for about 40p, (since sold). It now costs a kings ransom, and as RCA, and EMI before, seem to think the back catalogue consists of the same 20 or so 'hits', this disc will remain a rarity. Isn't there a market for a 'rare' Motown compilation, even if only aimed at the northern scene? How about Eddie Holland, Vows, Debbie Dean, Tommy Good and Francis Nero for starters?

TELL ME: THE VOWS(VIP 25016)

Another item with a reputation on the rare/60s scene. Not really a classic example of 60s Motown, but rather like someone attempting to make a 'Motown' imitation. The vocals, production and lyrics are competent without being class, but the feel is top rate SOUL and danceable. The writers (Staunton & Walker if memory serves) had a few sides out in the 60s (Hit Pack, Vandellas) but never attained First Team status at Hitsville. This side only made the flip of the easily forgettable "Buttered Popcorn" which was an early song on the Supremes that bombed (and no wonder). Once again, a one-off, no subsequent disc, no info on the group. With the quality of some of the 'unissued' material being so high, "Suspicion" etc, releases like this seem strange from the 'Hit Factory'. Of course the reality is that for every hit, there were probably twice as many that got nowhere, even at the companys peak.

I AM YOUR MAN: EDWIN STARR(Album 'Soul Master')

Many Motown collectors will be familiar with this Ashford & Simpson ballad as, to my knowledge, there are at least 3 issued versions of the song.. Edwin's, Bobby Taylor & the Vancouvers and the Four Tops'. Indeed the 45 on Bobby Taylor shares the same backing track as this tortured

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testimony to Edwin's love for his girl. Soft piano intro, shuffling backing with sweet vocals from the backing voices all combine to bring the best out of Edwin, "rely on me to supply your needs from now on". The whole thing seems to build as it progresses into a beat ballad with all the parts coming together in a great climax. Here is proof of the talent of one of the stars of 60s soul, who was surely wasted by the Motown powers that be. Not alot to choose between this and Bobby Taylors and his 45 on Gordy(70730) is well worth looking out for as its not that difficult to find and should be cheap enough. I just give my vote to this as it was Edwin's version i heard first.

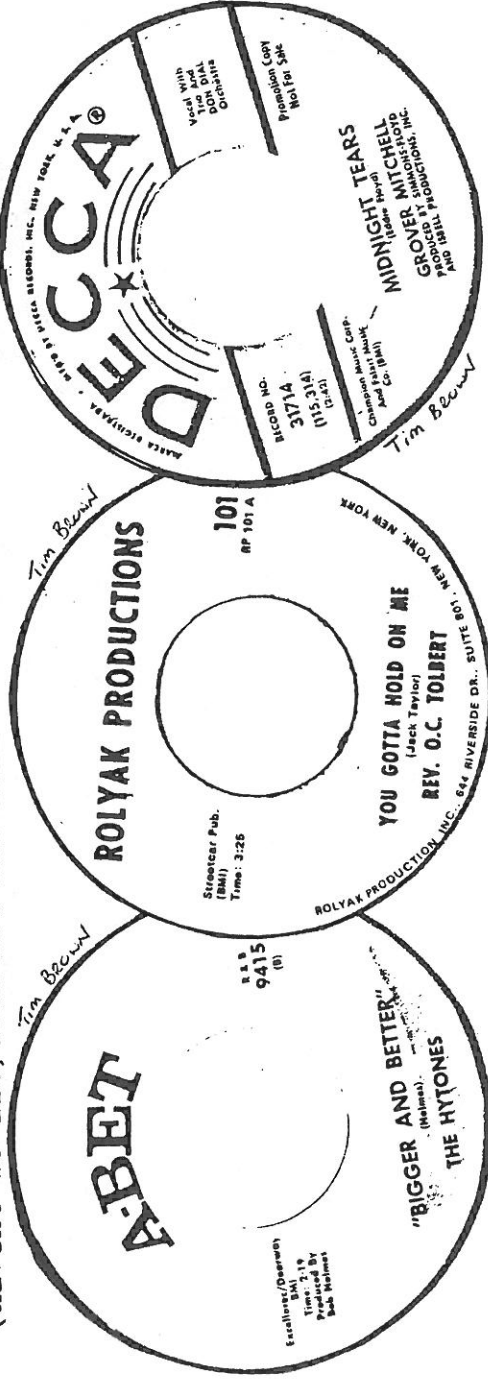
TEARS AT THE END OF A LOVE AFFAIR: TAMMI TERRELL (Album 'Irresistable')

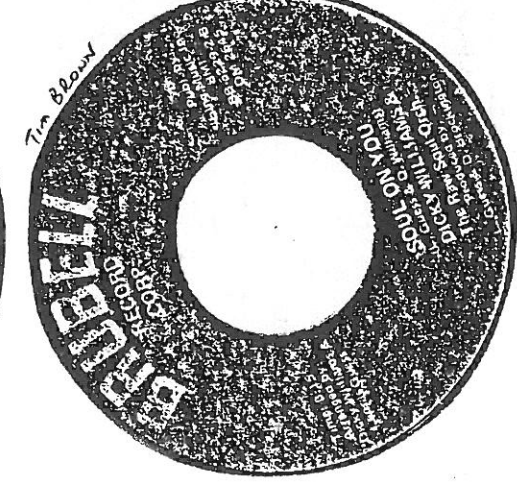
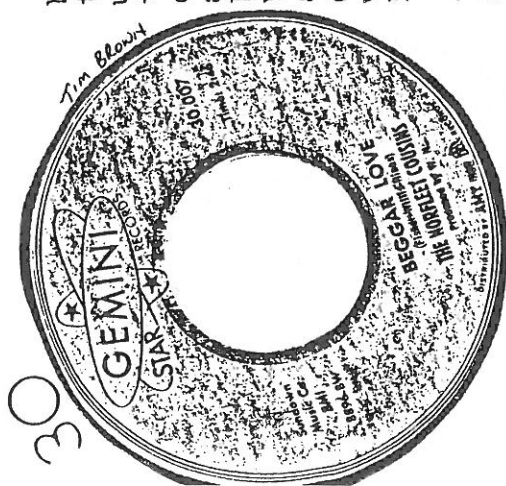
This is a nice track which i often tape for other collectors, and usually the response is quite favourable. I was amazed to hear it spun in Todmorden recently, and presumed that it was a well known item on the northern scene. Of course, it completely cleared the dance floor with a 'whats this' reaction. Too rare, perhaps? Yes indeed, another example to top quality 60s soul relatively unknown, hidden amongst the catalogue of Motown output which should be given a chance in these 'open minded' times on the LP only ("Tell me its just a rumour" originally). On the evidence of Tammi's album, she could have been a major star with no real solo competition at Motown, provided the material was good. However the duets with Marvin Gaye probably left her out in the cold as a solo artiste. Sadly, her subsequent death ended a fine career all too soon. The LP is a collection of her work, with the production duties shared amongst some 'heavies'... Smokey, Johnny Bristol, Harvey Fuqua and H/DH. This track is a fair example of the high standard all round.

Larry Johnson

BEYOND THE BEAT by Tim Brown.

A Japanese friend of mine recently wrote to me and happened to mention that 'Blues & Soul' is an odd magazine containing no blues and very little soul which echoes my sentiments exactly for just about the last decade. When it is to hand i still buy the magazine however, the major fault being that Steve Bryant excepted, the magazine is in the clutches of people who know nothing about real soul and whats more, don't care. The latest issue (August 3rd) has reminded me to exempt Frank Elson from this criticism, well at least the latter part, Frank does not have a huge knowledge of soul and has admitted as much in print before, but to his credit he has been prepared to admit that much of the music 'Blues & Soul' currently concerns itself with is not really soul and that much of that which is in the soul category has been mechanically diluted into a pale imitation. When he says that "Soul music has gone off the rails and is generally in a bad way" i can only stand up and applaud, he knows that Stephanie Mills hits the right notes but doesnt turn out records like "Respect" or "Make me yours", Luther Vandross makes a pleasant noise but not black as Otis or Pickett and these are the top acts, most others are far worse. Mr Elson has made his mistakes (havent we all) even now his definition of an oldie means a dancer and





by implication Northern Soul. There are many thousands of old records which are largely unknown, many of them not at all danceable, but the magic of soul is partly that the no-hopers can be just as talented as the hit makers. The acknowledgement of that won't pay the bills in black America, but if you can sing like Aretha or Womack I'm sure it would please you if some people at least knew it. Soul will never be totally credible as a music form untill we know exactly what it consists of and we are a long way off knowing that yet.

This situation is currently illustrated by the sleeve notes on Chuck Armstrong off the great reissue of his Sound Stage Seven material on Charly. Chuck was an obscure yet gifted Southern Souther deservng better as a tribute than a catalogue of mistakes and omissions, liner notes are a difficult and thankless task i would not like to attempt, i merely use this instance to show that we've rightly reissued his records but we still don't really know who the guy was and what he did. A long way to go yet, but important work.

Onto sounds and to start with a real cracker, fantastic midtempo grits on the obscure ROLYAK PRODUCTIONS label from the REV. O.C. TOLBERT, a song entitled "You gotta hold on me". Despite the obvious religious background of the artist this is not a gospel number although it is as intense as virtually any record I've heard from that most abandoned form of black vocal expression. A tumbling rhythm that i can never identify better than "Make me yours" pace, in glides the Reverend, a smooth Motownesque "oooh baby" wills our senses prior to gradually revealing his gritty alter-ego, his piece-de-resistance a crescendo of double tracked wailing. Yet another classic from Jack 'Rojac' Taylor - lets have your master tapes baby!

One of my many favourites is the underrated GROVER MITCHELL, i find his coarse shrieking totally distinctive and almost as consuming as the Pickett himself. Like all singers of true distinction he shows up best on ballads and a current favourite is the Eddie Floyd penned "Midnight Tears" on DECCA. Critical examination reveals an almost waltzing rhythm rendered insignificant by a conveyor belt of manic screams from Grover not a lot more to add, but for true soul thats virtually all you need. The flip side is a nice Northernish number "Loving you", a bit messy, but dynamite vocals again.

The Nashville based label ABET though not exclusively black has turned out some fair soul in its time Little Johnny Truitt, Lucille Mathis, Percy Wiggins and Shirley Brown's first record spring immediately to mind. Quite obscure on the label are the HYNES with a fine double sided, topside of which is "I've got my baby" a group ballad, clever but unsophisticated arrangement builds the brass and chorus but starkly leaves the lead alone with solitary organ at the right moments. "Bigger and better" is the B side, a great dancer at about three quarters pace, brass and sax dominated, but note the clinking effect on the beat as on Mirwood, "Thumb a ride", "Fine young girl" etc.

Staying with the group sound and a tasty beat ballad from the NORFLEET COUSINS name of "Beggar love" on GEMINI STAR. Hints of "Just my imagination" although pre-dating that classic, a strong impassioned lead gives the number its own identity. The name of the group does not sound black-orientated but there is no doubt on that score. I wonder if there is a connection with the Norfleet Brothers whose "Soul Heaven" on Twin Town is one of the most bizarre oddities I've ever heard, a tribute song a la Copelands "Dedicated to the greatest" but so corny its brilliant.

An in-vogue name on the new release front is DICKIE WILLIAMS whose latest material is first rate(lets pray for an album),the guy has recorded sporadically since the sixties,to great effect from the discs i've heard.One of his more obscure waxings teams him with Lenis Guess on BRUBELL records,early seventies ata guess and a fine slowie "Soul on you".Production is never lush up in Norfolk,Va(y'know Frank Guida on biscuit tin and Guess on comb and tissue paper)but to be serious the starkness and sensitive vocals faintly recall "Blues time in Birmingham"(steady deep fans,its not that good)and i do like the morse code effect in the background.

Talking of independants i must briefly mention one of eighties finest, issued prior to the surge in interest consequently never mentioned and i suspect, not known to many. Ex-Sharp VERNON GUY is the killer on ELECTRIC LAND with the super gritty "Brand new woman" a bluesy midpacer complete with orgasmic female, there have been some fine soul records out of St. Louis this past five or six years but this is the best that I've heard.

Finally its difficult to imagine that the OKEH label has much to hide today and for all round collectors it maybe hasn't, but i must urge northern fans to search out "I'm taking on pain" by TOMMY TATE. The pace as you know has slowed down occasionally this past few years and now this disc has the lot, but most importantly a lilting soulful delivery only rarely encountered in the days of the Torch and the Casino. "Are you from heaven" is the reverse just about a dancer being barely mid-paced, more open heart vocals from a man still knocking us out over twenty years on.

Till next time.

WANTS*WANTS*WANTS*WANTS*WANTS*WANTS*WANTS*WANTS*WANTS

ALAN GRAHAM, 172 Burwell Drive, Witney, Oxon, OX8 7NA - STAR TREKS "Gonna need magic" (VEEP); ARIN DEMAIN "Silent treatment" (BLUE STAR); BOBBY KLINE "Say something nice to me" (MB); JOCK MITCHELL "Not a chance in a million" (IMPACT); KENNY SHEPARD "What difference does it make" (MAXX); CLYDE McPHATTER "Lonely people" (AMY).

JOHN SIRET, 11 Giernalls Rd, Hailey, Witney, Oxon, OX8 5TY - SAMMY AMBROSE
 "Welcome to Dreamsville"(MUSICOR); MARIE KNIGHT "That's no way to treat a
 girl"(MUSICOR); ASCOTS "Another day"(MIRADON); WALTER & SISTERS "How long"
 (Studio 10); ROMEOS "Mon petite chow"(LOMA).

JOHN GRIFFITHS, 20 Pencraig, Llangejni, Gwynedd, LL77 7LB - CASHMERES "Show Stopper" (HEM); ENJOYABLES "Shame" (SHRINE); TROY DODDS "Try my love" (EL CAMINO); CHUCK FLAMINGO "Whats my chances" (ROJAC); BROOKS O'DELL "Make up your mind" (BELL). Top prices paid.

IVOR JONES, 49 Hitherbroom Rd, Hayes, Middx(phone: 0895 72851) JOSEPH MOORE "I still cant get you"(MARVLUS); MELVIN DAVIS "I must love you" (GROOVESVILLE); CHARLES JOHNSON "Never had a love so good"(ALSTON); EDDIE PARKER "But if you must go"(MICA); JAN JONES "Independent Woman"(DAYWOOD); PRETENDERS "Its everything about you"(CARNIVAL); JAMES CARR "Hold on" (ATLANTIC); JERRY JACKSON "Its rough out there"(PARKWAY); JIMMY BEAUMONT "You got too much going"(BANG). Must be in mint condition or very near.

Two copies of Jackie Day's "Naughty Boy" on Phelectron recently landed on these shores via a friend of Ian Clarks. Its thought they were discovered in a Los Angeles junk shop at (wait for it...) two dollars each. The lucky bas....

By Andy Rix with acknowledgement to Richard Domar.

The cover-up title and artist are underlined and * means that the real disc shares the same title as the cover-up title.

Artie Wheeler "I said time" = Kenny Hamber "Time" (De Jac 1254)
 Jock Mitchell "You're mine" = Bill Lucas "Cause i know youre mine" (Dionn)
 Danny Woods "I'm talking to you" = Little Charles & Sidewinders "Talking about you babe" (Decca 32095)
 Chantells "Cry baby cry" = Sweet Nothings "*" (Destination 611)
 Sam Cooke "Everybody come clap your hands" = Moody & Deltas "*" (Daisy 504)
 Debbie Dean "Its a big bad world" = Cathy Saint "Big bad world" (Daisy 501)
 Soul Riders "On the upstroke" = Clarence Green "Ground hog" (Duke 424)
 Johnny Honeycutt "The guessing game" = Arthur Alexander "Keep her guessing" (Dot 16554)
 Herbie Williams "The lover who loves you not" = Court Davis "Try to think what youre doing" (East Coast)
 Esther Williams "Giving it all to you" = Cheryl Berdell "*" (EMT 3846)
 Armours "Every time i start thinking" = Poppies "Theres a pain in my heart" (Epic 10086)
 H.B.Barnum "The Ice Man" = Billy Watkins "*" (Era 3183)
 Tamala Lewis "Cant do right" = Ster-Phonics "*" (Enjoy)
 Chandlers "Shes called a woman" = Magnificent 7 "*" (Eastern 711)
 Johnny Vanelli "Hang on in there" = Jesse Davis "*" (Era 3189)
 Johnny Moore "The one you love" = Eddie Garrigan "I wish i was" (Fontana 1575)
 Don Parker & Soul Strings "Packing up" = Damon Fox "*" (Fairmount 1021)
 Ray Pollard & Wanderers "Got to get away" = Imaginations "Strange Heighberhood" (Fraternity 1001)
 Johnny Robinson "Without a doubt" = Lovers "*" (Frantic)
 Bits "Pieces" = "I'm breaking training tonight" = Larry Brown "Breaking training" (Fireworks 1000)
 Billy Arnell "Give me one more try" = Mods "Dry your eyes" (Fano)
 Del Capris "I'm in love" = Enchantments "I'm in love with your daughter" (Faro 620)
 Matadors "You better know it" = Expressions "*" (Federal 12533)
 Toni Galla "Trouble with girls" = James Conwell "*" (Four Star)
 Rose Baptiste "If only he were mine" = Paula Durante "If he were mine" (GJM 503)
 Suzy Parker "Angels" = Blanch Carter "Halos are for angels" (GSF 6881)
 Carol Waller "You must be crazy" = Little Jeanette "Crazy crazy" (Greenlites)
 Jimmy Georgetown "The stars above" = Shadows "My love is gone" (USA 106/
 Golden Sound 2001)
 Vonettes "Your love is guaranteed" = Miller Sisters "Your love" (GMC 1003)
 Mel Britt "Our love keeps building" = Soul Bros inc. "Pyramid" (Golden Eye 1001)
 Lord Sitar & Baltimore Band "Running away" = Gasoline Powered Clock
 "Forest fire on main street" (GPC 1001)
 James Larue & the Detroit Voices "I still love you/the game of love" =
 Chuck Holiday "I still love you/Just cant trust nobody" (Gloria V 112)
 Emanuel Lasky "Bring me all your heartaches" = Jackey Beavers "*" (Grandland 19000)
 E.J.Chandler "Baby please dont let go" = Faustus "Baby please" (Gamble)
 The Sprinkles "New Jersey Connection" = Billy Arnell & Sparkles
 "Tough girl" (inst)(Holly 101)
 Volcanoes "Showstopper/I dont need you no more" = Cashmeres "Show Stopper/Dont let the door hit your back" (Hem 1000)
 Top Cat "I wanna spend some time with you" = Larry Houston "Lets spend some time together" (HFMP 001)
 Kenny Gamble "Leading lady" = Tommy Frontera "*" (Hi-Lite 107)
 James Lewis & Case of Tyme "Thats the way its gonna be" = The "Q"
 "Thats the way" (Hound)
 Eric Lomax & Lovers "Things you do for love" = Oscar Boyd "Little sweet things you do" (Hermes 107)

Disc Dating

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by WARREN BLOB COOK

I suppose one common denominator of most numismatists, philatelists and record collectors (do we have a fifty cent word?) is the desire to date the items in our collections. Unlike most coin mints, however, record enterprises are notoriously uncooperative in this light. Collectors have had to huddle about trying to pin down when their discs were released. During my search I have come up with several methods which are usually effective. Of course, like anything, there are exceptions to the rule, and any of these methods must be used with common sense and the understanding that they are not a strictly accurate gift of modern science.

CHARTS

If one has access to the national or regional charts, fairly accurate dates can be given to those discs which appear on them. A compilation of the charts, like the book *Record Research*, is especially helpful for this method. I never shoot for daily accuracy, but am happy if I get a date within a month. I usually use a span of 3-4 weeks in placing a release date from any chart. For instance, if a record I'm dating was first charted on October 15, 1961, I count back 4 weeks and give it a release date of 9/61. One has to be rather deductive in the span used, allowing a longer span for a "sleeper" and a shorter span for a hot artist such as Elvis or The Beatles. A dramatic example of a "sleeper" would be Don Gibson's *Blue Blue Day*, released on June 26, 1957, it did not make the chart until June 21, 1958! These gremlins are unavoidable, but appear infrequently enough to be tolerable. In using the book *Record Research* beware of discs listed for 11-2-55, which, as the first chart, includes many titles which had been popular for some time.

RECORD NUMBERS

Nearly all labels use a consecutive numbering system and if one has lots of time and patience, as well as access to the charts, he can make a list of record numbers along with the dates they represent. Interpolation can be used for other numbers. This method is extremely laborious and I only use it when all else fails. Of the majors, Capitol and RCA have changed their numbering system somewhat. Capitol, after 5999, reverted back to 2000 (probably to avoid their 6000 star line). When RCA got to around 47-9700's in January of 1969, they split into mono and stereo numbers. They continued on with the 47 series for mono and started at 74-0100 for the stereo line. In July of 1971 they got to 47-9999 with the mono series and went to 48-0001. The Decca group added a 7

to the front of their record numbers to indicate stereo, then went back to their 5 digit numbers and put the 7 in the master number.

MASTER NUMBERS

The same system as the above may be used here except that the master number isn't necessarily given to the disc when it's released. Usually the only time I use master numbers is in those particular companies who have a date code hidden in them. Some of these were mentioned in the RE Forum, but I'll give them again with others and examples of each type.

MGM, Cub, Metro, Warwick, Tel, and Atco all use number consisting of the year followed by a letter(s) followed by numbers. (Ex: 58-XY-699 or 60 C 364).

Vee Jay and Abner both use the year followed by other numbers (Ex: 58-922).

Delfi and Donna use two label abbreviation letter followed by numbers which indicate the month and year followed by other numbers. (Ex: DF-459-136 or DO-1159-475)

RELEASE DATES

During the later 1950's Mercury quite frequently printed the release date on the right side of the label. Capitol and RCA indicated the release date on some of their reissues. But best of all, Randy Wood, with foresight and great generosity printed the release date on all Dot records between May 1955 and somewhere in 1966 or 1967.

The month and year, appearing at the bottom of the label, are part of the secondary printing, and therefore are accurate enough not to worry about. (Note - most labels are printed twice. First with the logo and other constant information, and again with the information for the record about to be pressed.) Since the secondary printing is at the time of release, the dating is very accurate.

DELTA NUMBERS

In 1965, while still searching for a better method of dating records, I accidentally stumbled on what I believe is a pressing plant serial number. I noticed that about 75% of my records had a number prefixed by a little triangle or delta symbol in the run off section of the plastic. By studying this number I discovered that it is consecutive through the years, starting in the early 50's and continuing through the present. This delta number usually appears on both sides and is consecutive up to the middle 1960's, at which point it usually appears on both sides with the addition of an X on the B side. This number is irrespective of record company and appears on a wide variety of labels.

It has been noted that this delta number appears more frequently in some areas of the country than in others, which makes sense if it is a pressing plant number. (Perhaps some reader can let us know what

this number is, and where it originates).

Because my tentative research seemed promising, I compiled all of my records with it together with the dates I was able to get for them by other methods. I leaned heavily on the Dot label for the earlier years since most every Dot I have has this number. Thanks to the help of RE I am pleased to present the final chart with the hope that it will help date some of your records without the normal amount of drudgery.

The numbers on the chart are based on interpolation to the approximate mid point of the month. In this way, any small inaccuracies should still end up in the same month. Even so, allow an accuracy factor of one month either way to be safe. To use the chart, find the delta number on your record for both sides. If there is a large gap between the two the larger one should be used for a pressing date. Look at the chart for the delta number and date which is closest to the number on your record.

As a matter of interest, I originally made this chart using various disc dating methods. Upon receiving my *Record Research* I went through my charted records to see how close I came. I found that I followed the actual charted dates from *Record Research* (minus my average 4 week span) throughout the entire range with no errors. This proves that the delta number chart is accurate and usable for the thousands of records not listed in *Record Research*.

The average monthly output of delta numbers for the 7 months of 1955 that are accurate is 445. By going downhill using this average I have estimated the starred numbers. This section fits well with the several discs I have, but I do not guarantee its accuracy.

It is suspected that the number of records you have with this number will depend on where your records were bought. Copies of the same record have even been seen with and without the number. In order to pin point the source of the number, we would like to know if your records substantially have the number, and if the chart has been of use to you. Preliminary study seems to indicate the number more prevalent in the west than in the east. Does anyone have delta number 1?

DELTA NUMBER CHART

1954:

1-
2-
3-
4-
5-
6-
7- 141 *
8- 586 *
9- 1031 *
10- 1476 *
11- 1921 *
12- 2366 *

1955:

1- 2811 *
2- 3256 *
3- 3701 *
4- 4146 *
5- 4591
6- 4975
7- 5436
8- 5957
9- 6358
10- 6682
11- 7234
12- 7710

1956:

1- 8253
2- 8720
3- 8962
4- 9299
5- 9743
6- 10155
7- 10602
8- 11122
9- 11636
10- 12146
11- 12658
12- 13123

1957:

1- 13634
2- 14194
3- 14747
4- 15269
5- 15745
6- 16083
7- 16566
8- 17215
9- 17710
10- 18328
11- 18745
12- 19415

1958:

1- 19980
2- 20592
3- 21192
4- 21855
5- 22544
6- 23021
7- 23560
8- 24157
9- 24818
10- 25448
11- 25967
12- 26446

1959:

1- 26912
2- 27540
3- 28199
4- 28870
5- 29543
6- 30125
7- 30617
8- 31316
9- 32000
10- 32571
11- 33175
12- 33858

1960:

1- 34320
2- 34496
3- 34699
4- 34994
5- 35339
6- 35571
7- 35995
8- 36421
9- 36660
10- 36917
11- 37142
12- 37362

1961:

1- 37697
2- 38083
3- 38592
4- 39064
5- 39312
6- 39573
7- 39778
8- 39908
9- 40195
10- 40600
11- 41023
12- 41424

1962:

1- 41698
2- 42048
3- 42693
4- 43104
5- 43355
6- 43649
7- 44012
8- 44463
9- 44601
10- 44764
11- 45225
12- 45708

1963:

1- 46238
2- 46738
3- 47157
4- 47588
5- 48030
6- 48512
7- 48800
8- 49111
9- 49458
10- 49938
11- 50426
12- 50859

1964:

1- 51227
2- 51471
3- 51725
4- 52122
5- 52589
6- 53000
7- 53428
8- 53855
9- 54215
10- 54391
11- 54866
12- 55400

1965:

1- 55884
2- 55999
3- 56226
4- 56500
5- 56688
6- 57155
7- 57605
8- 58123
9- 58650
10- 59218
11- 59518
12- 59910

1966:

1- 60101
2- 60395
3- 61036
4- 61598
5- 61870
6- 62100
7- 62210
8- 62831
9- 63076
10- 63587
11- 63990
12- 64239

1967:

1- 64616
2- 65249
3- 65884
4- 66300
5- 66651
6- 66950
7- 67201
8- 67534
9- 67888
10- 68458
11- 68876
12- 69456

1968:

1- 69696
2- 69932
3- 70400
4- 70823
5- 71250
6- 71840
7- 72378
8- 72808
9- 73245
10- 73556
11- 73893
12- 74000

1969:

1- 74380
2- 74640
3- 74941
4- 75131
5- 75546
6- 76191
7- 76846
8- 77244
9- 77823
10- 78111
11- 78621
12- 79000

Some labels which have had the number: Abc, Abner, Ace, Aladdin, Apollo, Argo, Arvee, Arwin, Atco, Atlantic, Backbeat, Bigtop, Cadence, Cameo, Carlton, Challenge, Chancellor, Checker, Chess, Class, Dolton, Dot, Duke, Ember, End, Era, Gee, Gone, Josie, Jubilee, Laurie, Liberty, Parkway, Roulette, Sue, Scepter, Sun, Swan & Vee Jay

* These numbers are extrapolated

Sat..11th April,12.30pm.We took off from Gatwick - our destination Miami.At long last,after 12 months of saving and working every hour God sent,we were on our way(we being,myself and mate,Jeff Boardman).

The flight was quite enjoyable,as all drinks were free care of Richard Branson.Nine hours later we were there,being bundled into the waiting car of our hosts for the two weeks,Dave and Paula.It was 120 miles to where we were staying-a small place called Jenson Beach.

The next day we decided which shops to visit,and in which order.Then, on Monday we hired a car and set off for a shop some 80 miles away,back towards Miami.We arrived,about 10.00am only to be greeted by a large sign saying "Closed on Mondays".We looked at each other in disbelief,then stared at the records stacked everywhere,on the other side of the window.

Right,plan B:grab the nearest 'Yellow Pages'.

We found two addresses which sounded all right.The first was Records & Books-which,when we arrived,we saw to be mostly books;and they only had a small selection of records-which after an hours search only produced a couple o' Bobby Bland's and one of the Righteous Brothers.

The second was Kelly's Klassics which was our next stop.He had the records sorted into sections of Rock,Pop,Soul etc - but we looked through the lot,as we had been advised back in old 'Blighty' that their classification of records sometimes differed from ours.We picked up 30 records from here - nothing special really,the best bargain being the Righteous Brothers "Bring your love to me"(Moonglow).

Tuesday,we went back to the shop that had been closed on Monday.He had two walls of singles all in artist order,and sections of artists beginning with the same letter,who were not well known-these proved to be the best sections.Records we picked up from here included:Hector Rivera "Do it to me"(Barry),Barbara Mason "Come to me"(Artic),Jimmy

Robins "I cant please you"(Jerhart).As we were paying for the records Jeff picked up a small pile of records from the counter and on the bottom was Jeff Lane's "You put a hurt on me"(United International).

Record Museum was the next shop we visited,this had an advert in Goldmine with the heading "Over 200,000 singles in stock:Hard to find 45s our speciality".We got there only to find LPs.We asked the owner about his ad and he told us that he kept the singles in the back and that you had to have an appointment to look at them,or tell him what you wanted.He asked us what kind of music we were interested in and we told him sixties soul music.He answered "Oh!! that Northern stuff i sold all of that to Martin Koppel a couple of years ago,i only deal in Rock & Roll now".

My chin hit the floor.All of this way only to be beaten by an exiled Yorkshireman.

We were on our way back to Jenson Beach when we passed a small second hand record shop,so we stopped and went in,but it was all Punk and Alternative Records.We asked him if he knew of any shops that stocked sixties soul.He said he didnt,but he had a mate who had a small warehouse that had recently recieved a lot of new stock of all kinds of music so he gave us his phone number.Wednesday was spent all day trying to reach this bloke with the warehouse,we eventually got through and arranged to visit him on Monday.

We set off early Thursday morning as we had a four hour drive to Clearwater and St.Petersburg.In Clearwater we went to another shop which was again advertised as Records & Books and again this was a waste of time.Another small record shop was in walking distance so we went there next.On going in it looked like all LPs-but tucked away in the back corner there was a small box of about 500 45s.I started at one side and Jeff started at the other.Half way through i picked up a copy of The Splendours "Please dont go"(Karate).I started frothing at the mouth,I'd been after this record for ages and here it was in mint condition for 3 dollars - at last it had found a loving home,instead of living in a common browser box.

Jeff picked up a copy of Bob & Earl's "Oh baby doll"(Tempe) and Barbara Lewis's "Still remember the feeling"(Atlantic). These were the only three records we got but I was well pleased.

Right, time for something to eat and as usual it was hamburger and chips(sorry, French Fries) and a triple thick milk shake.

Onto Banana's Records next - which was in St. Petersburg. This was a huge shop, but was mainly LPs-which we didn't really want as they are awkward to carry in hand luggage (and we all know what baggage handlers are like). Anyway, we did get three LPs, Garland Green 'Jealous Kind Of Fella'(Uni), Righteous Brothers 'Souled Out'(Verve) and Supremes 'Sing Holland Dozier Holland'(Motown). The singles were all seventies and eighties and the only sixties were pressings. We did pick up half a dozen copies of Joe Stampley's "Not too long ago"(Dot), but this was to be the cock-up of the trip, because when we got back and played them they turned out to be 1972 re-recorded versions - Country and bloody Western style.

We decided to go onto Orlando that night and stay in the car (too tight to pay for a hotel). We got there about 11pm and parked up outside Rock 'n' Roll Heaven, then went to the nearest bar to get well oiled. The next morning the head was spinning after last night's over indulgence. Rock 'n' Roll Heaven didn't open until 12.30 so we went to a couple of shops, but these proved fruitless. Back to Rock 'n' Roll Heaven, where the owner was dressed like a lumber-jack, just sitting there all day talking to his wife-who was about 20 stone and sat on this fragile stool-which I'm sure kept crying out for help.

There were records everywhere, from floor to ceiling, but not many of them were in order. At last we had found a decent shop, and after six hours searching we picked up a hundred records including three Bobby Sheen "Something new to do"(Warner Bro's), Ricky Lewis "Someone to love tonight"(Mercury), Darryl Stewart "Name it and claim it"(Wand), Clyde King "Soft and gentle ways"(Imperial) this had a juke box title card in it.

The weekend was spent drinking and relaxing - and more drinking. We went ten pin bowling with Dave and Paula and had an international match - America v England - which America just about won - but! they were doing the scoring. On Monday we visited the beach, over did it with the sunbathing and came back looking like two half cooked lobsters, and feeling even worse.

Next morning, still feeling sore all over, we set off to the warehouse. The owner let us in at 9am and said we could use the record player to listen to any we didn't know. He had about 130,000 45s all in alphabetical order, which made it a lot easier - we went through the whole lot. There was all types of music, from the fifties to the eighties. We were there for twelve hours, but we had picked out 200 good records which included six of Freddie Scotts "Hey Girl"(Colpix), three of Robin Rice's "I've had it"(Crackerjack), two Orlon's "Envy"(Cameo), Roy Hamilton "You shook me up"(RCA), Magnificent Seven "Never will I make my baby cry"(Dial), Tambi Garret "Leave a little love"(Ascot), Helen Smith "Demonstrate your love"(Dade).

The next day we decided we had got a fair amount of records between us, and that for the last four days we would do a bit of sight-seeing and pressie buying - oh, and a bit of beer tasting.

Geoff Whitfield.

OTHER READING: SOUL SURVIVOR(glossy Canadian mag/60s soul/discogs/ listings/ interviews) £2 + SAE John Farrell, 118 Laugherne Rd, St Johns, Worcester, WR2 5LT: SWEET SOUL MUSIC(60s, 70s, 80s soul/discogs/ listings/ reviews) £1-30p + SAE John Stuart, PO 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(60s, 70s, 80s soul/ Independants/ gospel/ reviews) £1 + SAE Rod Dearlove, 39 Back Lane, Burstwick, Hull, HU12 9EG: MOVING UPTOWN(Northern/ listings/ discogs/ 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.

SHARP ON # Soul

ZELMA CLIFF

"GOODNIGHT MY LOVE"

BATTLE 45916

This raw, but very powerful 45 is in a similar vein as Joshie Armstead's "Down came my tears". Big voiced Zelma has a gritty, hard hitting distinctive voice not unlike Marie Knight. A thumping bassy backing is provided with only the odd drum roll to break it up, very distinctive of many early sixties soul tracks. Zelma tells her guy "Don't you worry", as she says "good night my love", she will see him again real soon!

The song builds into a few nice crescendos peaking with the chorus. A bit empty for some perhaps but still a record full of energy provided by Ms. Cliff's big voice.



LIZ LANDS

"MIDNIGHT JOHNNY"

GORDY 7030

The backing track to this Detroit gem is very similar to the Chandlers on Col Soul, this is especially true of the first few bars of intro, the haunting guitar riffs are almost identical. Liz launches into a song about Midnight Johnny first saying keep away but then admitting she is still under his spell and there's nothing she can do but love him. Ms. Lands sings well and is backed by The Temptations none other. The record skips along at a beaty midtempo pace and features a nice horn break in the middle. All the hallmarks of a monster this one and sure enough is recieving good dancefloor reaction.

EDDIE HOLMAN

"I'LL CRY 1000 TEARS"

BELL 712



This quality Harthon production really does remind you of Tony Middleton's "Paris Blues" on Mala. Probably known by many for years, but overlooked because it wasn't fast enough. Drum roll, girls ooh oohing incomes Eddies soulful voice pleading "I'll cry 1000 tears if you leave me standing alone". This powerful mid tempo track by now has you clenching a fist and gritting your teeth if you know what i mean. The guitar beat gives the record a Detroit feeling almost, plenty of oohs, oohs then male backing takes over with doo-wop, doowop. Yes it has everything, certainly worth a few plays.

THE RIVINGTONS

"I LOVE YOU ALWAYS/YEARS OF TEARS"

VEE JAY

This one is currently getting spins covered as The Tymes at Mansfield and other top venues, pounding horns lead into the vocalists screaming soulful tones. The lead tells us although his girl has gone his love will always linger on and tells her "I love you always". The backing group harmonise well with plenty of soulful ooh oohs (what again?), the backing track really is full of beef, horns, guitar, drums, piano the lot. It pounds along building into a crescendo when we hear the unforgettable chorus "I love you, i love you, i love you, i love you always". What really makes the record, the icing on the cake if you like are the spine chilling horn riffs which are similar to those in the Detroit classic "That's why i love you" by The Professionals. The B side "Yearsof tears" is also getting

plays not as good as the uptempo flip but that i suppose is down to individual taste."Years of tears" sounds very Chicago style and very Impressions influenced.Obviously not a one-off,but never the less pretty obscure despite the label.It seems destined for bigger things in the next few months.

THE RELATIVES "I'M JUST LOOKING FOR LOVE" ALMONT 306

Was originally covered as Pat Lewis and recieved plays as long ago as the Burntwood Allnighters.

Horns greet the superb nasal tones of the female lead vocalist,"Some people are looking for treasure",it seems however the Relatives are "just looking for love".This beaty midtempo dancer is well backed with horns,drums,guitar and keyboards.The girls in the backing group provide haunting ooh,oo,oo,oo,oo and then were into the very catchy chorus again .Only the one copy is known at present,but as ever more could surface if interest grows.

George Sharp.



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TAPE No.2

- | | |
|---------------------|---------------------|
| SIDE (A) | SIDE (B) |
| 1) LARRY WRIGHT | 13) DANNY MOORE |
| 2) ARTHUR ALEXANDER | 14) SWEET WILLIAM |
| 3) JACKIE POLLET | 15) OSCAR JACKSON |
| 4) VINCE APOLLO | 16) RON BAXTER |
| 5) LITTLE GI GI | 17) RELATIVES |
| 6) ROY HAMILTON | 18) NORMA JENKINS |
| 7) RON BAXTER | 19) SMOKEY TONES |
| 8) SEMINOLIS | 20) MARIA TINES |
| 9) CHANNELS | 21) JESSIE DAVIS |
| 10) SMOKEY TONES | 22) SHIELA FERGUSON |
| 11) GRACIE DUMAS | 23) RIGHTOUS BROS. |
| 12) GRACIE PEP | 24) MARTA STAR |
| | 25) MARTA STAR |

TAPE No.3

- | | |
|-----------------------|-----------------|
| SIDE(A) | SIDE(B) |
| 1) JESSE DAVIES | 14) RICHY LEWIS |
| 2) JIMMY DOCKET | 15) RICHY LEWIS |
| 3) RAY RICHARDSON | 16) RICHY LEWIS |
| 4) LONZINE CANNON | 17) RICHY LEWIS |
| 5) GARY & GARY | 18) RICHY LEWIS |
| 6) SMOKEY TONES | 19) RICHY LEWIS |
| 7) FREDIE SCOTT | 20) RICHY LEWIS |
| 8) FRED PARIS | 21) RICHY LEWIS |
| 9) STEVE FLANAGAN | 22) RICHY LEWIS |
| 10) KEL VENA ALLEN | 23) RICHY LEWIS |
| 11) RICHARD ANTHONY | 24) RICHY LEWIS |
| 12) JEANETTE WILLIAMS | 25) RICHY LEWIS |
| 13) BROOKS O'DELL | |

- | | |
|---------------------|----------------------|
| SIDE(A) | SIDE(B) |
| 1) FABULOUS PEPS | 15) NORMA JENKINS |
| 2) THE SEQUINS | 16) UTOPIAS |
| 3) BROOKS BROS. | 17) SOULETTES |
| 4) THE TROPICS | 18) JOHNNY ROGERS |
| 5) MAGNETICS | 19) JACK HARTMON |
| 6) THE HEARTBEATS | 20) JIM & THE SCOTTS |
| 7) LITTLE TOMMY | 21) PARLANWOODS |
| 8) THE CHANNELS | 22) CUMBERBILLS |
| 9) WADE & JAMIE | 23) MELVIN DAVIS |
| 10) TONY HARRISON | 24) THE VONS |
| 11) ZELMA CLIFF | 25) TONY HESTOR |
| 12) MAGNIFICENT MEN | |

RARE DETROIT

- | | |
|---------------------------------|---------------------------------|
| SIDE(A) | SIDE(B) |
| 1) "SPEAK YOUR PEACE" | 15) "THE AIRPLANE SONG" |
| 2) "TRY MY LOVE" | 16) "GIRLS ARE AGAINST ME" |
| 3) "LOOKING FOR A WOMAN" | 17) "BRING YOUR FIRE SELF HOME" |
| 4) "I'M IN GREEN" | 18) "MAKE A CHANGE" |
| 5) "JUST LIKE YOU DID ME" | 19) "NOT MY BELIEVE IT" |
| 6) "HEART YOUR MADE OF STONE" | 20) "I'M STUCK ON MY BABY" |
| 7) "RUN FOR MY LIFE" | 21) "HEART TROUBLE" |
| 8) "SWEET THINGS" | 22) "YOU HAD ME FOOLED" |
| 9) "I'LL KEEP ON TRYING" | 23) "YOU BETTER MOVE" |
| 10) "LOVE THAT NEVER GROWS OLD" | 24) "I MUST LOVE YOU" |
| 11) "NO ONE TO LOVE" | 25) "TELL ME" |
| 12) "NOTHING SWEETER" | 26) "JUST CAN'T LEAVE YOU" |
| | |
| 13) "GIRLS ARE AGAINST ME" | 14) "THE AIRPLANE SONG" |
| 14) "GIRLS ARE AGAINST ME" | 15) "THE AIRPLANE SONG" |
| 15) "GIRLS ARE AGAINST ME" | 16) "THE AIRPLANE SONG" |
| 16) "GIRLS ARE AGAINST ME" | 17) "THE AIRPLANE SONG" |
| 17) "GIRLS ARE AGAINST ME" | 18) "THE AIRPLANE SONG" |
| 18) "GIRLS ARE AGAINST ME" | 19) "THE AIRPLANE SONG" |
| 19) "GIRLS ARE AGAINST ME" | 20) "THE AIRPLANE SONG" |
| 20) "GIRLS ARE AGAINST ME" | 21) "THE AIRPLANE SONG" |
| 21) "GIRLS ARE AGAINST ME" | 22) "THE AIRPLANE SONG" |
| 22) "GIRLS ARE AGAINST ME" | 23) "THE AIRPLANE SONG" |
| 23) "GIRLS ARE AGAINST ME" | 24) "THE AIRPLANE SONG" |
| 24) "GIRLS ARE AGAINST ME" | 25) "THE AIRPLANE SONG" |
| 25) "GIRLS ARE AGAINST ME" | 26) "THE AIRPLANE SONG" |

TAPE No.4

- | | |
|--|--|
| SIDE(A) | SIDE(B) |
| 1) VIVIAN CAROL | 13) THE FIESTAS |
| 2) JAMES RAY | 14) JOYCE KENNEDY |
| 3) DOUG BANKS | 15) ADMIRATIONS |
| 4) THE CHANNELS | 16) THE LOVERS |
| 5) CELESTIALS | 17) CHANCELLORS |
| 6) LITTLE TOMMY | 18) THE ENJOYABLES |
| 7) THE CHANNELS | 19) HONEY & THE BEES |
| 8) WADE & JAMIE | 20) THE TEMPTATIONS |
| 9) TONY HARRISON | 21) THE NATURALLES |
| 10) ZELMA CLIFF | 22) THE AGENTS |
| 11) MAGNIFICENT MEN | 23) THE ACCENTS |
| 12) DOUG BANKS | 24) ROY WILSON |
| | 25) THE ATTRACTIONS |
| | |
| 1) "LET ME BACK IN YOUR ARMS" | 13) "THINK SHAR" |
| 2) "WE GOT A THING GOING ON" | 14) "I'M A GOOD GIRL" |
| 3) "I JUST KEPT ON DANCING" | 15) "YOU LEFT ME" |
| 4) "YOU CAN COUNT ON ME" | 16) "WITHOUT A DOUBT" |
| 5) "I CAN FEEL IT COMING ON" | 17) "PUSH A LITTLE HARDER" |
| 6) "OLD CHINA TOWN" | 18) "STAND BY ME" |
| 7) "DON'T PUT OFF TILL TOMORROW" | 19) "CITIZEN LOVE YOU" |
| 8) "SAD OCCASION LOVE" | 20) "NOT LOVE I HOLD US TOGETHER" |
| 9) "GOOD NIGHT LOVE" | 21) "WE ARE YOU GONNA LOVE" |
| 10) "KISS THE FATHER" | 22) "WE ARE YOU GONNA LOVE" |
| 11) "BABY SINCE YOU WENT AWAY" | 23) "YOU CHANGED MY WHOLE LIFE AROUND" |
| | 24) "WHY SHOULDN'T A MAN CRY" |
| | |
| 13) "THINK SHAR" | 14) "I'M A GOOD GIRL" |
| 14) "I'M A GOOD GIRL" | 15) "YOU LEFT ME" |
| 15) "YOU LEFT ME" | 16) "WITHOUT A DOUBT" |
| 16) "WITHOUT A DOUBT" | 17) "PUSH A LITTLE HARDER" |
| 17) "PUSH A LITTLE HARDER" | 18) "STAND BY ME" |
| 18) "STAND BY ME" | 19) "CITIZEN LOVE YOU" |
| 19) "CITIZEN LOVE YOU" | 20) "NOT LOVE I HOLD US TOGETHER" |
| 20) "NOT LOVE I HOLD US TOGETHER" | 21) "WE ARE YOU GONNA LOVE" |
| 21) "WE ARE YOU GONNA LOVE" | 22) "WE ARE YOU GONNA LOVE" |
| 22) "WE ARE YOU GONNA LOVE" | 23) "YOU CHANGED MY WHOLE LIFE AROUND" |
| 23) "YOU CHANGED MY WHOLE LIFE AROUND" | 24) "WHY SHOULDN'T A MAN CRY" |
| 24) "WHY SHOULDN'T A MAN CRY" | |

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