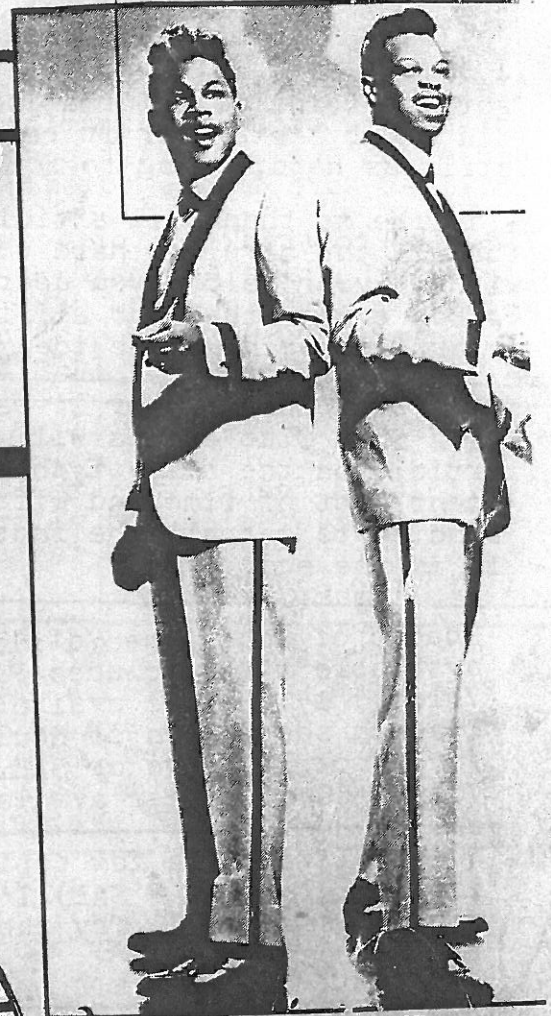


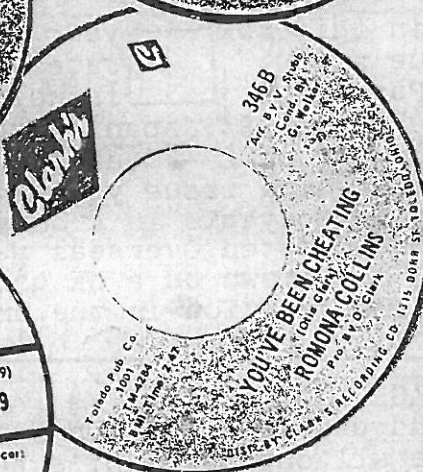
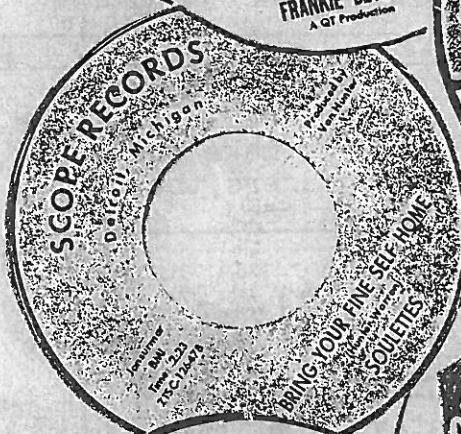
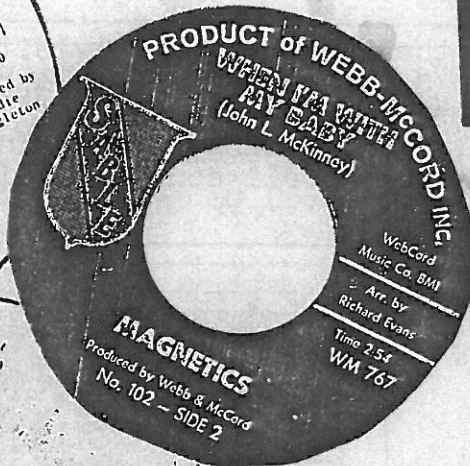
# SHADES OF SOUL

ISSUE 13 E1 APRIL 88

4 YEARS ON & STILL GOING STRONG



don & juan



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Issue 1 came out in January 1984 and now its April 1988 4 years on. I still enjoy doing it as much now as I've ever done. And I've still got mountains of information to go through. I thought the longer you did a job the easier it becomes..Ha, here i am on issue 13 and its still as hard, trying to squeeze 60 pages into 40 yet again.

I'd like to thank all article contributors, past present and future for all the tireless hard work they've put in, keep it up lads because without your help - you dear reader wouldn't be reading this now!!

Don't let others do all the hard work, if you think you can write an article or have the idea/basis for an article get in touch.

Anybody that either lives in the London area or visits any of the 6T's Soul Club events will find Geoff Whitfields well researched article on the rise of the club fascinating reading. I know Geoff spent alot of time and effort letter writing, telephoning and arm bending to get all the facts together. Well done Geoff, it was worth it in the end.

Shades of Soul tape Vol:13 now available @ £3(includes P&P). Vols 11 & 12 still available @ £3 each see Shades of Soul 12 for track listings or SAE. Vols 1-10 no longer available.

Whilst I've got a few copies of issue 12 left (£1 + SAE), I'm all out of issues 1-11. Try the stock ists on page 35.

Had to edit out Readers Top Tens and Tape Swoppers due to lack of space. Sorry. Will be in issue 14.

SHADES OF SOUL TAPE VOL:13

<u>SIDE(A)</u>		
1	JOCK MITCHELL	"NOT A CHANCE" IN A MILLION" (IMPACT 1023)
2	BOBBIE SMITH	"WALK ON INTO MY HEART" (AM. ARTS 2)
3	CHANNELS	"I'VE GOT MY EYES ON YOU" (GROOVE 0046)
4	OTHER ONES	"JUST THE TWO OF US" (KNOLL 500)
5	BOBBY WOMACK	"NOTHING YOU CAN DO" (HIM 1001)
6	EDDIE HOLMAN	"CRY A 1000 TEARS" (BELL 712)
7	UNIQUES	"NOT TOO LONG AGO" (PAULA 219)
8	BOBBIE SMITH	"NOW HE'S GONE" (BIG TOP 3129)
9	VERSATILES	"CRY LIKE A BABY" (STAFF 210)
10	COD'S	"MICHAEL" (KELLMAC 1003)
11	CHUCK JACKSON	"ANY OTHER WAY" (WAND 141)
12	HERMAN GRIFFIN	"MR. HEARTBREAK" (DOUBLE L 718)
13	ALBERT WILLIAMS	"I'M IN YOUR CORNER" (CHECKER 1088)
<u>SIDE(B)</u>		
14	DOUG BANKS	"JUST KEPT ON DANCING" (ARGO 5483)
15	HOWARD GUYTON	"WATCHED YOU SLOWLY SLIP AWAY" (VERVE 10386)
16	AD LIES	"JOHNNY MY BOY" (BLUE CAT 123)
17	SOUL BROS	"KEEP IT UP" (BLUE CAT 107)
18	FRANCES NERO	"KEEP ON LOVING ME" (SOUL 35020)
19	BEN E. KING	"WHAT CAN A MAN DO" (ATCO 6303)
20	CHARLES THOMAS	"MAN WITH GOLDEN TOUCH" (LONA 2031)
21	REVLONS	"OH WHAT A LOVE THIS IS" (TOY 101)
22	CASHMERES	"FINALLY WAKING UP" (NINANDY 1013)
23	VOLUMES	"AIN'T GONNA GIVE YOU UP" (KAREN 101)
24	JERRY JACKSON	"ITS ROUGH OUT THERE" (PARKWAY 100)
25	MIRETTES	"HE'S ALRIGHT WITH ME" (MIRWOOD 5531)

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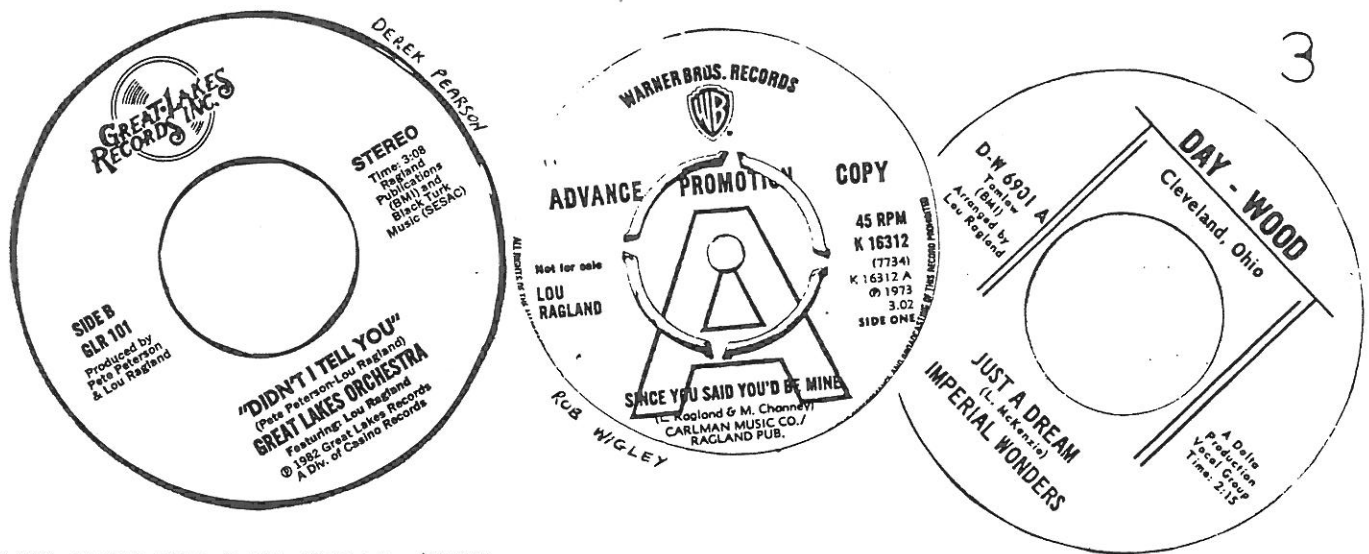
Whilst much is known and written about the Detroit men, women and groups whoes records have given us the vinyl we love and collect, little is known about the figures behind the scenes, the men who make the glory but never seem to share in the limelight. The producers, the label owners. Turn to page 24 for the words of James Hendrix.

If a big red tick appears in this box ☐ your subs have run out. Please renew them. UK 3 issue sub rates £4 (first), £3-75 (2nd) sample copy £1 + SAE: Foreign 3 issue sub rates America/Canada \$10 (air), \$7 (sea) sample copy \$3: Japan/Australia £6-40 (air), £4-20 (sea) sample copy £2-20p. Europe £5-10 (air), £4-20 (sea) sample copy £1-70p. REMEMBER to state which issue you want your subs to start on. Foreign payment by IMO (payable in £ only), US dollars or UK £. NO foreign cash will be accepted. Overseas readers note that all cheques must be in UK £ and drawn on a UK bank. Any unsuitable cheques will be returned. A subscription is the only sure way to receive a regular copy.

**AD RATES:** FULL PAGE £20, 1/2 PAGE £10, 1/4 PAGE £7, 1/8 PAGE £5. Record sales/wants 25p per disc name & address free, minimum 5 discs. Sales list distribution £2 per 100. Make all cheques/P.O.'s payable to D. Pearson NOT Shades of Soul. Issue 14 will be out mid August all ads must be recieved by Friday 22nd July.

**WHOLESALE RATE:** 80p - if you think you can shift the mag via a club or shop get in touch. Minimum 10 copies money upfront.





### LOU RAGLAND LAS VEGAS 1987.

Lou Ragland is a name that commands great respect on the UK rare soul scene, be it from 60s 'newies' devotees or the most ardent of modern soul fans. His work as a recording artist/Producer/Record label supremo is, I'm sure, more appreciated in Great Britain than his native America, where he is still striving for national fame.

I had the great pleasure of meeting Lou in his adopted home town of Las Vegas, Nevada, along with my partner in crime Andy 'Tats' Taylor. I'd written to Lou several times since his appearance in the UK (with the Ric-Tic Revue in 1983), to my great surprise Lou had the photos I'd sent him readily to hand, along with others from the UK tour and snaps of his family all in the treasured album.

Lou's home/studio complex is in the heart of Vegas clubland, only five minutes off the 'strip'. His beautiful home is a mini Motown, two houses joined together, incorporating two recording studios, one with the most up to date digital recording facilities with computer controlled desk (most of it shipped from England). The walls are lined with framed photos of the many artists Lou has recorded or worked with during his career.

His latest projects are mainly gospel orientated, due to a large expanding US market, he had just completed a Nathaniel best album on Spirit Records, along with a compilation of albums entitled "The First Light" which includes LPs by Barbara Watkins, Ron Paris and Lou himself. Lou's work with Casino Records covers all aspects of the music business not only is he the President-in charge of all the important decisions and day to day running of the company-but also being actively involved with the recording sessions as a versatile musician (sax, piano, drums, keyboards & guitar), backing vocalist and on the production side as well. The type of music can vary from Country/Folk/Gospel, right through to modern soul, with the vast array of talent now based in Las Vegas the studios are seldom empty.

Away from the recording side, Lou is an active live performer, mainly appearing at the lounge bars on the Vegas circuit. His one man show is highly rated, unfortunately we missed it due to Lou taking two weeks vacation. He was resting ready for his latest role-as vocalist with the legendary group The Inkspots. He landed the plum job when the group recently re-formed under the guidance of original member George Holmes, it's a role Lou clearly loves as the group have been appearing regularly on the Vegas/Atlantic City club circuit.

Anyway that's what Lou's up to now, we asked him about his early days in the business and his Northern related material.

- R.W. "When did you get started in the business and who influenced you?"  
 L.R. "I first sang in our local church, with my Mother's encouragement, that was in Cleveland, Ohio. However I'd always been influenced by the work of Jackie Wilson and Sam Cooke. As a teenager I was fooling around with local neighborhood bands and even writing music and songs from the start. As I grew older I did a lot of

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L.R. "session work as a guitarist at gigs around Cleveland with local and national performers, the highlight of those days was to back Jackie Wilson when he appeared, which was quite often".  
R.W. "When did you first record?"  
L.R. "That was a session with Bell in New York around 1967, I did all my own material. The only item to gain release was "I travel alone" on Amy I think, although we did several other songs at that session. We had to change the title of "I travel alone" it was originally "I'm a travelling man" but the Stevie Wonder song was around at the same time".  
R.W. "Do you have a copy on 45?"  
L.R. "No, I've never seen a release copy. By the way I never received a dime from that record, although I still do the song in my Las Vegas show".  
R.W. "What happened after that?"  
L.R. "Well I went back to performing in the Cleveland area, on the same bills as Al Greene, The Commodores, Jackie Wilson etc. Then I got the chance to do some production work with the Daywood label."  
R.W. "What was your first production?"  
L.R. "It was 'Zip-a-dee-doh-dah' with the Imperial Wonders, which was a local hit".  
R.W. "What about 'Just a dream' by the Imperial Wonders? (tipped in 1979)"  
L.R. "Yes that was the flip side, I also wrote that song as well".  
R.W. "Did you ever work with the Chandlers who were around Ohio at that time?"  
L.R. "No, never heard of them".  
R.W. "What about the Jan Jones single "Independant Woman" on Daywood?"  
L.R. "Well as you know that is a 1980 production, in which I was involved, however there's no connection between the labels. "Independant Woman" was a regional hit in several areas of the U.S. and just managed to make the national chart as well".  
R.W. "Tell me how you came to record 'Since you said you'd be mine' on Warner Bros.".  
L.R. "Well after the Bell sessions I'd concentrated on production work and writing, however I'd heard that Warners were looking for talent so I sent them a demo tape and they offered me a session. That was in 1972, although I'd had 'Since' for quite a while. I also recorded several other songs at Warners."  
R.W. "The songs a firm favourite on the northern scene, was it a hit in the U.S. and did you make any money out of it?"  
L.R. "Well according to Warners it sold 5,000 copies, however I came out the loser again as Warners charged me for the studio time on the session, \$4,000 so we called it quits with the royalties and I left with nothing".  
R.W. "That must have been very disappointing, what effect did it have on you?"  
L.R. "It made me realise if I could make my own records and cut the record companies out I might start making some money, that's how the seeds were sown for Casino Records although it didn't happen over night."  
R.W. "What about the Great Lakes Orchestra on Casino. Who are they?"  
L.R. "They're just a bunch of guys who work around Las Vegas like myself, but nearly all have connections with Ohio-hence the Great Lakes tag. We occasionally get together to record-the sessions in the studio have a good feeling".  
R.W. "What did you think of the reception you received in England when you appeared as part of the Ric Tic Revue in 1983?"  
L.R. "I was knocked out by it all, I never realised they knew Lou Ragland in England. The fans are great, I was also shocked to find that 'Since you said you'd be mine' had been released in England.  
R.W. "Have you any plans to return to the U.K.?"  
L.R. "I'd love to appear in the U.K. again, if anyone wants to book me I'm sure we could sort it out".  
R.W. "What plans do you have for the future?"



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L.R. "Well I'm pretty involved with the recording side at the moment as you can see, also my job with the Ink Spots looks to be a real winner as the group hasn't performed live for several years and is very much in demand on the club scene, especially here in Vegas. I'd also like my solo career to take off and my main ambition would be to have a national hit".

R.W. "Thanks very much Lou we all look forward to seeing you in the U.K. again and wish you all the best with your work".

-----  
I'd just like to thank Lou once again for taking the time to meet us and making us so welcome. Anyone wishing to contact Lou regarding a live appearance in the U.K. Contact me and I'll put you in touch with him.

Rob Wigley.

Additions: The Daywood label was started in 1967 by Bob Davies.

Jan Jones during her high school days in Oklahoma sang with two local groups, The Silhouettes and The Sweet Pretenders. She progressed to the Central State University in Ohio and received training and education as a Science Major and PE teacher then moved to Cleveland.

Since its formation in 1978 Jan Jones had been President of Great Lakes Records (based at Suite 405, 10606 Chester Ave, Cleveland) with Lou Ragland being Vice-President. By 1980 however the company was having problems and as Lou had been a friend of Bob Davies' for many years, Davies was called in to help out. Jan Jones was taken into the recording studio and the session gave birth to "Independent Woman" and an album of the same name. In fact Lou was so pleased with Jan's recordings that he helped out on backing vocals. Good as it was, the 45 didn't salvage the company and Jan resigned as President and moved to Oklahoma. Davies bought Jan's controlling shares in the company and was duly elected President. Since then the company has become a division of Casino Records and transferred its operations to Las Vegas.

Sources: Ian Clark, Blackbeat 6 Oct 83; John Smith Blackbeat 5 Aug 83.

#### LEICESTER SOUL CLUB NIGHT 29th JANUARY 1988

The Leicester Soul Club is perhaps unique in the fact that it operates from two venues. These run alternate months with the Gallery Ballrooms on Saturday nights and the Holy Cross centre on Friday nights.

The first event of 1988 took place at the Holy Cross Centre and what a tremendous night it proved to be.

First at the decks was Smig who played  $\frac{3}{4}$  hour of good quality oldies including Vala Regan, Ritchie Adams and Jerry Naylor.

Next up was Paul Rudzitis, proprietor of Boogaloo Records and the man behind the Leicester Soul Club and he kept the floor moving with the first of the 3 excellent 60s oldies/newies spots. Pick of the bunch were the brilliant Cajun Hart, Bobby Angelle, Jesse Davis and Troy Dodds.

By now things were getting really crowded as well over 100 people found their way in from off the streets.

The man responsible for the second 60s oldies/newies spot was Steve Phillis, whose floorpackers included Gwen Owens, Melba Moore and the Chandlers.

Carl Fortnum supplied the final 60s newies/oldies entertainment his best included Al Williams, Vondells, L. Allen and Betty Lloyd.

Finally it was left to Rich to keep the floor full and finish off the night with  $\frac{1}{2}$  hour of classic sounds, such as Beverley Ann, Youngblood Smith, Vel-Vets and ending with the excellent Charles Mann and Ray Pollard.

A thoroughly good night was had by all and I recommend a visit to either venue. The forthcoming events are 23rd April at the Gallery Ball Rooms (membership required) and 27th May at the Holy Cross Centre.

Rich Elmer.

# SLOW & DEEP.

with Eddie

## EDDIE & ERNIE "I BELIEVE SHE WILL" US. CHESS

One of two(i think)45s cut by this dynamic duo for the Windy City outlet during the mid 60s.

Both guys share the credit for the lyrics delivered with an-ultra soulfull punch as they tell of the ability of a girl to stay true and dismiss the attentions of another guy's charms.

"Could i trust my girl to be alone,i believe in her,i believe,when I'm far away from home,and another fella's there and trying to beat my time,will she tell him no and walk away - i believe she will".

Great interplay between these gents as they share the lyrics with the fusion of powerfull horns and stabbing guitar licks creating a basic but never-the-less class outing.

Flip this for a storming dancer "We try harder" which recieved spins at the legendary 'Torch',so two excellent sides for your hard earned cash.

## BILLY BUTLER "I'M JUST A MAN" US. OKEH

Back to 1964 for a cool Chicago ballad from Billy(who's own work tends to take a back seat in terms of recognition to brother Jerry which is a shame as sounds like the one in question show him to be of equal talent).

Issued as the B-side to "Gotta get away","I'm just a man" is very reminiscent of the sort of sound the Impressions were winning fans for, not suprising really as its written by Curtis Mayfield his creative pen portraying the the feelings of a guy whos ended up with a broken heart, tries to be strong but realises he's only human as he tells in a tear choked fashion "I dont know why a man like me has to cry,knowing i have no one to love me,I'm just a man,i dont know why".

Personally I've found this quite hard to locate on 45(surely its not that rare?),but it can be found on the value for money UK.Edsel album 'The right track' which compiles 16 fine examples of Billy's Okeh work.



## ART WHEELER "WALK ON" US. CEE-JAM

Reading Tim Brown's article in the last issue on deep sides to Northern dancers inspired me to delve into my own collection to see what was hidden away.

This was one of the best i found,a very gritty intense ballad which sounds like it came directly from the 'Fame' school of soul.



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Art tells hoe he's determined to "walk on" even though he's been discarded by his lover, though towards the fade-out he seems desperate as he pleads with her "to walk on back to me". Lots of brass, and bluesy guitar work combine with a fine middle eight rap, making me wonder how i missed out on such an ace side in the first place.

Can be found of the reverse of "Thats how much i love you", a Chester Pipkin creation spun circa 1973 at Blackpool Mecca, check it out!

J.W.KING "I'M SO AFRAID" UK. STATESIDE/US. SKY  
SCRAPER

Issued in the UK on 29.4.66, after being licensed from the US label Sky Scraper (famous amongst Northern diehards for Rufus Lunleys "I'm in love again").

Written by Windsor King (JW's real name?) this falsetto led ballad reminds me of Eddie Holman at his best, as our man tells of his fear when attempting to confess his love to a special girl.

"I'm so afraid to say i love you, though my heart knows i care, seems a voice i hear says beware".

Nice girl backing adds depth to a beat ballad which sounds comparable to the best sides by Jerry Jackson, Jimmy Holiday etc, definately one for the last half-hour of a soul night.

ROZETTA JOHNSON "A WOMAN'S WAY" US. CLINTONE

Recently added to my slowies collection after some searching this peach of a ballad is every bit as good as Rozetta's "Who you gonna love" (Clintone) and "Its been so nice" (Columbia) both being written by the mighty Sam Dees.

The side under review is penned by Lillian Dees (Sam's wife?) and produced by Sam and Clinton Moon who collaborated on many fine efforts for this and the Moon song labels.

Rozetta seems to play the part of a loser in love on most of her too few recordings and this one is no exception as she tells how even though her man is cheating on her, she'll still keep on loving and looking after him. Sung as you would expect with great feeling by our lady, the horns and flowing strings courtesy of Dale Warren compliment Rozetta perfectly.

The B-side is also well worthy of a mention, "Mine was real" is an ace mid-tempo dancer which i feel has potential for lovers of 70s soul sung with comitment.

FLOYD HENLEY "BELIEVE IN ME" US. KAS-MO/UK. BELL LP

Floyd is a name totally unknown to myself, save this disc which is a great beat ballad with lyrics by the famous Philly team of Gamble & Huff. Crystal clear arrangements and soaring girl chorus make this record the sterling performance it is, with Floyd's strong voice to the fore as he urges his girl to believe in all he has to say.

Amazingly issued in the UK on one of the 'Bell Cellar Full of Soul' LPs, search out the 45 though as it has a brilliant version of the standard "Unchained melody" on the flip which almost matches the top-side for class.

Eddie Hubbard.

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3 EDDIE FLOYD "LIVE", ROCKFORD'S WORKSOP, 5th JUNE 1987.

This night was a first on a number of different counts, firstly this was the first live act to appear at Rockfords for many years. It was also the first of three such live soul performances planned over a four week period at the club and as i had just learnt from Eddie Floyd himself this was to be the first time he had ever sung live over backing tapes.

Unfortunately publicity about Eddie's appearance in Worksop had not been extensive, i had only learnt of the proposed show two days earlier and i live in Worksop. Also the elements were against the project as it had been pouring it down with rain all night and so on my arrival at the club at 10.30pm i found it almost empty. By 12.00 however the club had filled up with the usual Friday night revelers but there seemed to be very few if any soulsters there and so i feared that Eddie would find the crowd un-responsive.

Just after midnight Eddie made his entrance dressed in black trousers and T-shirt and a red jacket. As the club doesn't have a stage a small area just off the left hand side of the dance floor had been prepared for him. He opened with his versions of Sam & Dave's classic "Soul Man" before going directly into his tribute to Otis Redding "Dock of the bay". Both were very professionally performed and i can happily say that i was really impressed by the quality and power of Eddie's voice. By now the crowd were beginning to warm to the show and the dancefloor was beginning to fill with bodies again. To encourage more audience participation during the next number, "Raise your hand", Eddie moved onto the dancefloor himself and this encouraged even more people to get up and dance. Next came his version of "6345789" and as he sang he moved amongst the dancers, joining in himself from time to time without any noticable reduction in the quality of his vocal delivery.

During his next song he changed his approach, picking a lovely girl at the side of the dancefloor and singing "I never found a girl" directly to her. She got further attention as he continued the romantic atmosphere singing "Bring it on home to me" next. By now almost everyone had been captured by the atmosphere Eddie was creating and to ensure he retained their full attention he shifted once again into top gear as he gave a stunning performance of "Things get better".

Next came the final number of the night and it just had to be "Knock on wood", an extended version featuring lots of audience participation on vocals. Towards the songs close Eddie even appeared to be improvising the lyrics as they bore no relationship to those on the original version and believe me it takes skill to improvise over a pre-recorded backing track.

The show was thus completed and Eddie can feel justifiably proud of his performance, he has lost none of his early energy and his thirty years of performing experience shone through, "Things get better" after an evening spent in the presence of Mr. Eddie Floyd. Miss him at your peril.

John Smith.

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# Craig Moerer

## RECORDS BY MAIL





This issues column comes courtesy of the Football League, due to the postponement of United's home game against Luton which means i can fit in this article prior to a trip up the Orinoco in search of rare records. Even so, time is of the essence so no carefully considered procrastinations this time just my on-going amazement at the breadth and diversity of soul. Maybe thats why I'll never understand the collectors of UK only labels, my estimate is that one per cent of soul sees UK release, rather a lot of good stuff to miss out on methinks. In rapid-fire style lets talk vinyl....

We'll start with one or two early discs the first ones spotlighted by Barney Hoskins in his recent volume on southern soul as being of late fifties vintage namely the two debut discs of OSCAR TONEY JNR on KING. Personally i do feel they are a year or two later that that which seems to be born out by the label numbers, "Can it all be love" is the A-side of the first disc a lazy ballad illustrating the roots of southern soul, the horn section clearly embryonic to the Stax/Atlantic era. Toney's second release moves to a higher plane of emotional abandonment using a similar arrangement to the previous song but beefed up with girls and a peppier brass, "I have found a true love" is the title. On the reverse of this disc we have a fantastic R&B rocker "Keep on loving me" the introductory line being infuriatingly familiar - "Every time you get close to me you set my soul on fire" - know what i mean?

Another soul antique is from JEAN WELLS with "Sharing your love" on QUAKER TOWN dated and almost corny, but what is it about me that at 30 years old i feel far more affinity with this type of disc than modern electronics, maybe its just that through all the stiffness of the production Jean is just belting it out (hmmm - beyond the beat - make a good title for an article that).

Moving firmly into the sixties and an archetypal down-on-your-knees wailer from the excellent JIMMY ROBINS on TANGERINE records, the awesome "Once in a lifetime". Robins literally snarls and growls his way along prior to hitting 'treble top', a barrage of anguished screams that leaves me shouting "one hundred and eighteeeh".

It doesnt suprise me that there are still unknown records on the Chess/Checker group of labels, so enormous was the output, leastways EDDIE JACOBS "Tired of being lonely" on CHESS is unknown to me (and my Uncle Martin in Toronto who discovered it) a punchy uptempo southern number that may appeal to northern fans these days-complicated innit? "Turn me loose" is the ballad flipside, organ predominates in the finest tradition-good stuff but absolutely no clues on either side as to the origins of this waxing.

Better known is the legendary BENNY LATIMORE and his output on the DADE label for me dominated by those two classics "Power and the glory" and "Pity the fool" but now closely followed by "There she is". I particularly like the trembling evocative guitar line similar to Bobby Marchan's "Meet me in church", a definitive case of retrospective appreciation here.



When it comes to the big voiced soulmen its a toss-up between ROY HAMILTON and Chuck Jackson as far as I'm concerned, we'll try the former this time and look at one of his final recordings on the AGP logo. "Hang ups" is a slightly countryfied midtempo track from Chips Moman studios but with Hamilton as latently powerful as a Saturn 5 on the launching pad, a personal hero of Elvis Presley and thats not difficult to see either.

Much less well known is New Yorker KENNY BALLARD tho' some may remember his Roulette northern oldie, we'll go with one for Japan and Holladn, an aching sixties deepie on TOY called "I wanna love you". Not a screamer as such, more a glowing warmer extracting its soulfulness from that intoxicating sixties ballad brew of guitar, organ and brass plus the sincerity and sublety of the artist, these latter factors being primary to the soul content of Marvin Gaye and Al Green, for instance.

I know nothing about the last group in this segment namely the PARAMOUNT FOUR with the ballad "I've made up my mind" (SOUTHERN CITY). A stark call and response number from the town of Gallatin, Tennessee, certainly not over-produced this one but nicely laid back if you can forgive the off-key horns. The reverse side is "You dont know" a messy midtempo number but quite likeable.

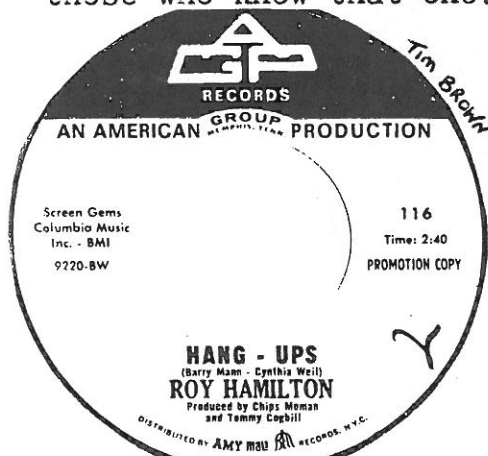
Seventies-time next and more hero-worship in the form of VERNON GARRETT the well known discographers nightmare. Quite rare on issue is the tremendous "Jody can ease the pain" (GATOR) all the more importantly because demos feature the funky reverse "Think people" on both sides and suprisingly because "Think" is the official B-side! "Jody" is torrid bluesy deep soul sweetened by a gloriously mellow female chorus towards the fade-out, Vernon is still doing the busin ess today apparently his new album (White Records) is selling quite well.

Contrast this with the dissapearance of sixties star ARTHUR CONLEY, my favourite record from him being an early seventies waxing on CAPRICORN epitomising the southern sound "I'm so glad you're here". A crisp beater with horns riffing from every direction, gospelly girls and prominent guitar, Conley rasping, gasping, turning every trick-absolutely brilliant. Couple this with a goodly revisit to the Ovations "I'm living good" and you've got an essential disc.

Forgot to mention that another legend, Clarence Carter produced the previous Conley 45 and reminds me that his own FUTURE STARS label is a real boxful of jewels with a prime hem in MATILDA JONES "Part of the game", powerhouse female vocals tear up this Eddie Bo song over yet another soul soaked arrangement of horns, organ etc.

One of the Detroit songsters lured to the south in the wake of Lee Rogers, Buddy Lamp, Pickett of course, was the rather less well known AL WILLIAMS on Denise Lasalle's CRAJON label with the smooth slowie "The other side of your love" this one floats on a layer of sweet strings, neat stuff.

Towards the later seventies, John Richbource SOUND PLUS label was put thro' TK Distribution and in the process dragged in one or two unusual licensing deals. A few singles came from Bob Rileys R&R set-up including a goodie from EDDIE MOBLEY "Tired of the single life" a meandering slow ballad similar to Bobby Stringer on Fun City for those who know that one.







I feel i should know the name SAMMY TAYLOR whose version of "Send her back" on RED LITE produces some fine Bobby Bland crooning, unusual in that for the most part its a torrid plodder but which occasionally breaks into a bouncy gospel chorus, not that the record suffers, its a tremendous 45 true to the legend that Taylor is 'hot as hell'.

A quick word for a sound which is more compatible with the curious logic that in the UK tends to bracket seventies music with the term 'modern', its that smouldering beater from RICHY CEE on HAPPY BEAT "A ship like our friendship" a great bitter/sweet blend of smokey, deep vocals but restrained as part of the overall cool vibes given off by the jazzy percussion.

Surely the term 'modern' can only really apply to eighties music and we'll finish with one or two lesser known items from the current decade. Firstly on 12inch its nice to see KENNY HAMBER back again, yet another name from the past still cutting it today with a version of "Never found a girl" (MILLION DOLLAR) beaty, but without lapsing into dust bin lids, my only gripe is that they fade out just as he starts soaring.

Back to the singles and on his own MAYFIELD Records we have LARRY MAYFIELD on a soft song with a hard edge vocally called "Love is so sweet" recalling the way Ohio Players or LTD used to turn out a ballad.

Last record is a beautiful lilting midtempo track from the group SIDE SHOW the lead vocalist is a dead ringer for Frankie Saunders and this shares moments from both sides of his classic record on Snone/Juana title of "Lonely girl" (TREY). Whisper it softly but this record actually has...a handclap effect on it! Its funny but when it came out i thought Marvins "Sexual healing" sounded like a rifle range and now - well i must be mellowing out in me old age.

Till next time,

Tim Brown.

The

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# ★ SOULY ~ DETROIT ★

by Chris Moores

## SIDRA, TEAM TOWN, WIG, DREW, THE PRECISIONS.

This group of records has always been popular amongst collectors and listeners alike, because there are many quality sides to be found here, some well known and a couple of more obscure gems.

Sidra Records were based at 18292, Wyoming Avenue, Detroit, the Sidra label had a subsidiary, Drew, and was also linked to the Team Town and WIG labels.

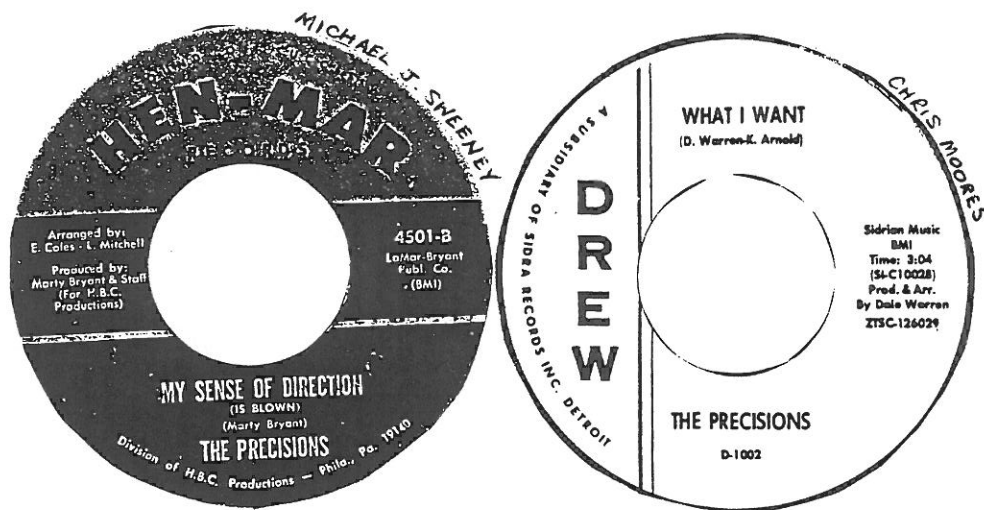
Index: Team Town(TT), Sidra(S).

TT 9001	RONNIE & ROBYN	CRADLE OF LOVE	ZTSC 121026
TT 9002		DREAMIN'	ZTSC 121027
	both sides uptempo pop dancers.		
S 9003	FIVE OF A KIND	PLEASE TELL ME(THEY WERE WRONG)	121209
		THE OTHER SIDE	ZTSC 121210
	"the other side" instantly recognisable Detroit instrumental.		
S 9004	CHOSEN LOT	IF YOU WANT TO	ZTSC 121544
		TIME WAS	ZTSC 121545
	both pop songs		
WIG 9005	GINO WASHINGTON	ROMEO	ZTSC 121534
		NOW YOU'RE LONELY	ZTSC 121535
S 9006	CHRIS CARPENTER	WATERFALLS	
		THIS WORLD	
	never heard either side		
S 9007	RONNIE & ROBYN	SIDRA'S THEME	ZTSC 121603
		BLOW OUT THE CANDLE	ZTSC 121656
	"sidra's theme" is a classic northern instrumental.		
S 9008	THE CHANTONES	I REMEMBER YOU	ZTSC 121683
		TALKIN'	ZTSC 121684
	"i remember you" makes Frank Ifield look good, best version of this song was the 'Wilsons Original Bitter' 1986 TV commercial.		
S 9009	THE OXFORD FIVE	THE WORLD I'VE PLANNED	
		OUT OF LOVE FOR YOU	
	never heard either side		
S 9010	THE EMBRACEABLES	HERE I GO	SI-C1007
		LET MY BABY GO	SI-C1008
	two brilliant sides, becoming very collectable.		
S 9011	RONNIE & ROBYN	STEP INTO MY HEART	SI-C1009
		AS LONG AS YOU LOVE ME(I'LL STAY)	C1010
	"as long as you love me" is the brilliant vocal to "sidra's theme"		
S 9012	BARBARA MERCER	SO REAL	ZTSC 126415
		CALL ON ME	ZTSC 126416
	"so real" is set at a slowish pace, but it's a brilliant track.		
S 9013	TIMMY WILLIS	MR SOUL SATISFACTION	9013A
		I'M WONDERING	9013B
	"mister soul" is an old northern fave. (Ed: "i'm wondering" is a decent big production ballad, also issued on Veep)		
WIG 9993	PEARL JONES	MY MAN	
		PLEASE STAY	

After latest trip to states, my last list featured Shrine monster Eddie Daye and Cashmeres "Showstopper" (Hem). List 5 due end of April with more Shrine 45s (Epsilons/Cautions) plus lots of nice originals and cheapies. Send SAE to Rob Wigley, 41 Birkland Ave, Warsop, Mansfield, Notts, NG20 0PN.

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### THE PRECISIONS DISCOGRAPHY

by Chris Moors with a lot of help from Michael J. Sweeney.

All info is correct, except that I'm not 100% sure about the early releases in the Precisions discography - the Strand, Golden Crest, Wild, Highland and Debra releases are questionable, but I don't think so. I don't know anything about who the Precisions were.

STRAND 25038	1961	YOU CAN'T PLAY GAMES	
		DREAM ON	
GOLDEN CREST 571	1962	CLEOPATRA	924622
		SOMEONE TO WATCH OVER ME	924621
WILD 903	1962	THE LOVE (I FOUND IN YOU)	
		BOSTON	
HIGHLAND 300	1962	EIGHT REASONS WHY (I LOVE YOU)	PR-1-A
		MAMA TOLD ME	PR-1-B
DEBRA 1001		SWEET DREAMS	
		STOP LEADING ME ON	
D-TOWN 1033	1965	MY LOVER COME BACK	
		I WANNA TELL MY BABY	
1055	1965	MEXICAN LOVE SONG	MW 520
		YOU'RE SWEET	MW 521
DREW 1001	1966	A LOVER'S PLEA	ZTSC 121637
		SUCH MISERY	ZTSC 121638
1002	1967	WHY GIRL	ZTSC 126028
		WHAT I WANT	ZTSC 126029
1003	1967	IF THIS IS LOVE (I'D RATHER BE	ZTSC 126413
		YOU'LL SOON BE GONE LONELY)	ZTSC 126414
1004	1968	DREAM GIRL	W4KM 0327
		INSTANT HEARTBREAK (JUST ADD TEARS)	W4KM 0326
1005	1968	A PLACE	W4KM 0794
		NEVER LET HER GO	W4KM 0795
ATCO 6643	1969	INTO MY LIFE	15857
		DON'T DOUBLE	15858
6669	1969	NEW YORK CITY	16414
		YOU'RE THE BEST (THAT EVER DID IT)	16415
HEN-MAR 4501	1973	TAKE A GOOD LOOK	4501A
		MY SENSE OF DIRECTION (IS BLOWN)	4501B

All ten of the tracks on Drew vary between good and brilliant, and all are a must for all collectors.

One other record which must be included with this article -

ARC A1206	EDDIE SPENCER	IF THIS IS LOVE	AX
		YOU'RE SO GOOD TO ME BABY	A

Eddie Spencer's version of "If this is love" was published via Sidrian Music.

Rumour has it that Brian Rae has discovered the previously thought to have been unissued Chuck Jackson track "I'd be a millionaire" on a Wand album. Don't get too excited, his albums are hard to locate and expensive (a recent U.S. list had an album of his at 60 dollars.)

Another year with so much to look forward too, Spring is in the air and plenty of quality vinyl to peruse over at the moment. The singles are still flowing in at a steady rate and an unsurge of albums at this moment in time. Mind you keepin' track of Ichiban releases is a daunting task, and to be honest some do fall well short of grace still lets start with the singles:

Its great to see names from the past returning on vinyl, an artist mentioned by Tim Brown last issue has a release on the L.A. based SUPER BAD label namely ROGER HATCHER. The top side is a new version of "Let your love shine on me" featured on that ultra-rare album, a charming melodic lilter. Flip it over for the deeper horn laden "I want your love", lets hope the "Gonna rock you" set mentioned sees the light of day.

A fine double-header by LOU PRIDE can be found on the BLACK GOLD label. The blues based "Gone bad" is a solid strutter with hints of modern technology, the reverse "Very special" is a mellow ballad with a strong back beat and falsetto vocalising from Lou.

I'm most impressed with the newie from TYRONE DAVIS on FUTURE, a slice of vintage 70s Chicago soul with the bouncy rhythmic "Do you feel it". It features real instrumentation abounding with class, wonder what Marvin Sease will make of it!!

If you like your music fast and funky look no further than ROY ROBERTS on the WRAP UP label from North Carolina. His impassioned vocal is backtracked with blaring horns, keyboards, guitar pickin' and stacatto programmed beat. The passionate song is entitled "Lets wrap up", taken from the forthcoming album "Wrap up man" states the label.

Slowing down the pace the male harmony group MALT featuring LOUIS PRICE (ex Temptations lead in their Atlantic days) can be found on the CHI-WEST logo. Its a very tasty ballad, a modern backdrop and inspired vocals from Louis, as he pleads for a reconcilliation with his woman; aptly entitled "Give love a second chance".

Also most impressive is the new rendition of Terry Huff's 70s oldie "I destroyed your love" by KLAS, on the Indianapolis CIRCLE CITY label. The falsetto lead is backtracked with tinkling keyboards, synth strings, mellow guitar, so well supported by flowing harmonies from the rest of the guys, the name of this group really does sum this platter up.

Staying with the same logo the duo of WARREN BURRIS & MICHELLE turn in a very pleasing performance with the floater "Dont you know". Their voices blend well together and the addition of acoustic guitar and sax adds variety to the contemporary setting.

On the Cincinnati based WEST WORLD label veteran ALBERT WASHINGTON & HIS R&B 4 LEAF CLOVERS can be found with the humourous slippin' around ditty "Fat Rat". There's nothing sophisticated about this waxing, full of undulating organ, stinging guitar licks, and rocksteady backbeat, its good fun music and deserves checkin' out.

Even more earthy is the blues twin-header by RAY DREW on the Georgia BAD label of Dicky Williams fame. The down-beater "Bottom of the bottle"



needs little explanation, and the simplistic backing of walkin' bass line, pungent blues guitar and solid drums allows Ray's wonderful hoarse vocal to tell his tale of depression. The flip "Set me free" moves up a gear, still laden with blues guitar and superb growling vocal attack from Ray. 15

Its good to see RON SEAGRAM back on vinyl and the Florida CHOCOLATE MAMA label still in business. The top side "Somewhere out there" finds Ron searching for the girl of his dreams, a lazy slowie full of guitar licks, synth strings and saddened delivery from Ron. The perky flip "Love me, love me, love me" is quite a snappy number even if a little repetitive on the chorus.

On the Philly based SPECTRUM label CECIL PARKER turns in a mosr worth while performance on the contemporary ballad "I'm so hurt". His tale unfolds about the love of his life and her indecision in the love stakes, back tracked with deft keyboards, tinkling bells and gentle percussion. His emotive tenor glides gracefully into falsetto with male chorus in support. A platter ideal for the 'Quiet Storm' slot on the radio.

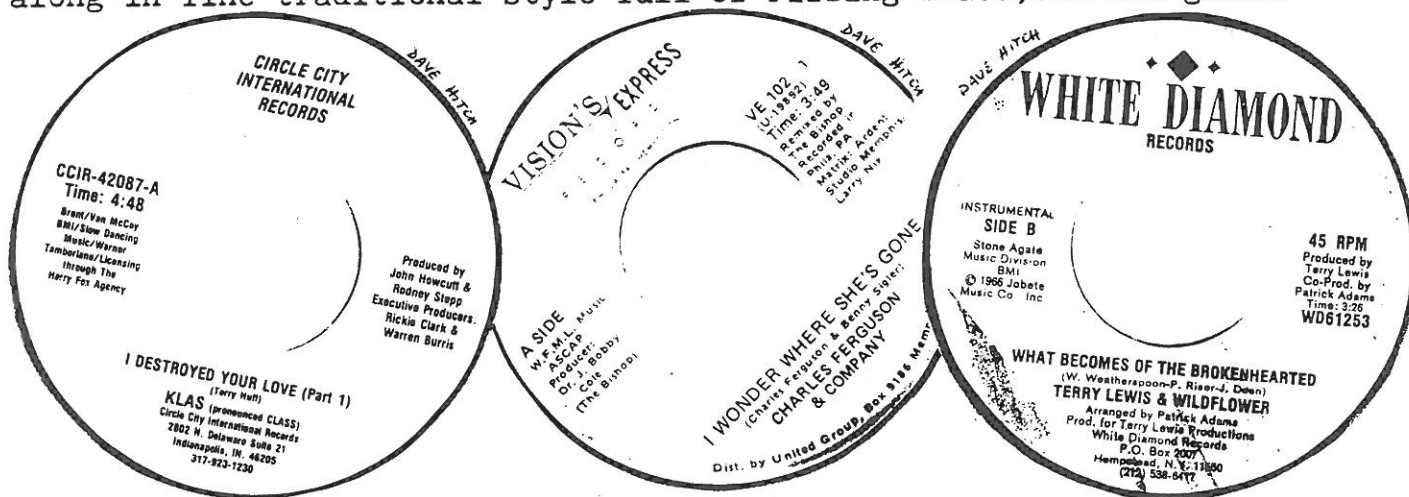
I'm not too sure what Jimmy Ruffin fans will make of TERRY LEWIS & WILD FLOWER's new interpretation of the classic song "What becomes of the broken hearted", on the New York WHITE DIAMOND label. Like the former a modern production abounding with brass synth riffs, steady drum programming and harmony support. He has a most action packed falsetto that swoops and soars from the speakers, its well worth a listen.

With two singles available no less how can WILLIE CLAYTON fail to please, even if they happen to be old songs! The 12 inch on WARLOCK finds Willie doing a fine version of Gwen McCrae's "Rockin' Chair", a modern swayer of the highest order. Yet even better is the self penned flip "Stay" a haunting ballad featuring acoustic guitar and sax solo, with our main man at his soulful best, too brilliant for words!! On his more familiar KIRSTEE label he does a rendition of Johnny Taylor's slippin' around gem "We're getting careless with our love". It features real brass riffs and delicate keyboards and available in 7 inch or 12 inch format. The reverse side "Dancin'" hits a modern jaunty groove not far removed from "Your sweetness", and will keep the club punters very happy, an LP in '88 would be very nice Willie..

The Memphis WAYLO set-up have now picked up the talents of JOYCE COBB, her initial single "Another lonely night" is full of the Mitchell magic. A down tempo ballad full of horn riffs, synth strings and guitar pickin' with Joyce putting down a superb vocal performance. The flip is a gentle lilter entitled "Love can", lets hope an album isnt too far away.

Its good to see J.J. DANIELS join the roster although his self penned single "Wonderful world" is a little progressive by their standards. In fact its a modern rapper full of pleas for universal liberty, backtracked with crashing DMX and synths, the femme support works well. Its certainly different but grab a listen before purchase.

Staying down Memphis way the veteran RUFUS THOMAS dusts off his oldie "Memphis train" and re-cuts it on the P'WEES label. It chuggs along in fine traditional style full of riffing brass, sax and guitar





solos, and a thumping backbeat finds Rufus in exuberant form.

Another platter with Memphis connections is "I wonder where she's gone" by CHARLES FERGUSON & CO due to the re-mix. Though actually recorded in Philadelphia and co-penned by a certain Benny Sigler. Its certainly very modern in concept with its synth riffs, programmed beat, yet it has a grow-on-you appeal. The excellent vocals from Charles is aided with femme support and additional sax as it spills over to Pt. 2 on the flip.

JERRY GREEN's newie "I'm the one for you" was cut at Muscle Shoals produced by Roger Hawkins for the L.A. based HSR logo. Like the former it incorporates modern technology, a subtle blend of keyboards, synth sax break, neat guitar touches and steady drum programme and finds Jerry's vocal in impressive falsetto towards the fade.

On the Atlanta MID TOWN set-up comes a fine interpretation of "Steal away" from EARNEST FARMER & JORDASH BAND, produced by former stable mate Jesse James. In fact its a very classy waxing full of rippling keyboards, rambling sax, gentle percussion and excellent high pitched tenor from Earnest, very much in the Ted Taylor mould. As with alot of indies the flip is just an instrumental version.

Another oldie by the late McKinley Mitchell namely "Same old dream" has been covered by RICK STRONG on ENTERPRISE emanating from Birmingham Alabama. A rather talented gentleman who not only added harmony support also played all the instrumentals. His emotive tenor is backtracked with synth strings, fluid guitar and strong percussion on this lovers lament. His self-penned flip "Let me be the one" features a rapp start, simplistic backing as the former cut, a gentle slowie full of southern charm.

From the West B'ham area WILLIAM BRANCH re-cuts his late 70s outing "Smiling eyes" for the ZIP logo. Its certainly more raucous than the lilting original with the addition of blaring horns, heavier backbeat and storming sax solo. The femme back-ups join the joyful William on the chorus, yet strangely it sounds more dated than the original version!?

A 12 incher that sounds bang up to date is THE WATERS on the Californian WATERWHEEL log and the up-tempo "When you love somebody". It has a very impressive start with dubbed 'live crowd' effects before breaking into an infectious dancer full of deft guitar lines, joyous vocals and strong hook lines. Its ideal for the modern scene or clubs with a little taste.

To a traditional blues backdrop SONNY TIPPITT returns with a double helping on the Houston HOLSAM logo. The rousing "You're losing me" is full of horn bursts, piano fills, and blues licks. The perfect combination in my books. Not to be over-looked is the flip "It aint gonna work" more down tempo but a good story liner.

The classic Sam Cooke track "A change is gonna come" appears on vinyl yet again by the femme lead group LULA BOLDEN & MIGHTY BLASTERS on the LANOR label. The backing group certainly have a gospel feel about them and sound well seasoned on this platter; Lula is also in good voice but the change of pace tends to detract from the strong lyrics of the song. The flip is quite charming, a rapping version of "White Christmas" the world weary male back-up singer puts the iceing on the cake..vocal ly that is.

The nest waxing will be of interest to northern fans the lady in question being MARY LOVE COMER, mind you the production is well caught up in the 80s technology. "In the sandbox" may seem an oddball title but the gospel related lyrics become self explanatory after the initial spin. Records like this are now termed as 'inspirational', either way it would be nice to hear this modern mid-pacer on the national airwaves.

Another name from the past has hooked up with the Hollywood EDGE label, the artist being BOBBY MARCHAN. He takes a trip down memory lane and cuts "Theres something on your mind" co-produced by Willie Tee no less. Its abluesy ballad that starts with traffic sound effects

before Bobby gets to grips with the heart breaking lyrics. The production features tinkling piano, guitar licks, brass riffs and moody sax blowin'. It would be nice to see an LP on Bobby in '88, which I hope is more than wishful thinking.

Current favourite LP spins all come highly recommended:

IRMA THOMAS	"The way I feel"	(Demon)
JOHNNY ADAMS	"Room with a view of the blues"	(Demon)
BOBBY BLAND	"Blues you can use"	(Malaco)
JEAN CARNE	"You're a part of me"	(RCA)
CHARLIE L. JONES	"Same"	(Timeless)
JAMES GOVAN	"I'm in need"	(Charly)
JESSE JAMES	"It takes one to know one"	(TTED)
LITTLE JOE BLUE	"Dirty work going on"	(Eve Jim)
DWIGHT ROSS	"Ross I"	(Ichiban)
VERNON GARRETT	"Somebody messed up at the crossroads"	(W.E.)
MIGHTY CLOUDS OF JOY	"Bright night"	(A&M) Jap Import
CURTIS LAWSON	"Putting my love on the line"	(La Quanta)
LITTLE MILTON	"Moving to the country"	(Malaco)
TED HAWKINS	"Venice beach tapes Vol. II"	(Am. Activities)
RUFFIN & KENDRICK	"Same"	(RCA)
VANESSA BELL ARMSTRONG	"Same"	(Jive)

Also looking forward to the likes of Latimore, Johnny Taylor, Robert Cray, Marvin Sease, Phillip Mitchell, Anita Baker, David Sea, Otis Clay etc as the year progresses.

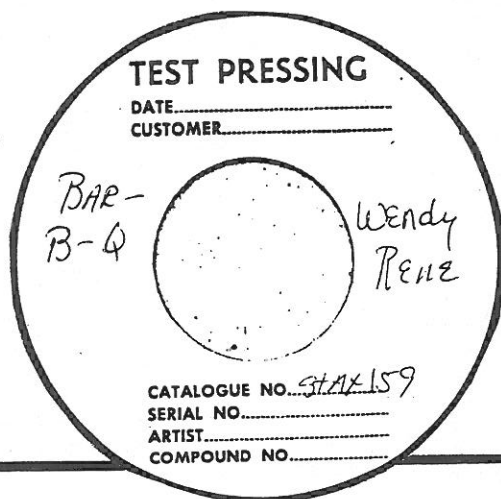
Happy listening, Dave Hitch (March '88)

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THE 6T's STORY SO FAR

The birth of the 6T's Rhythm & Soul club took place on Friday 17th August 1979 at the Bedford Head pub, Maiden Lane, Covent Garden. Now well into its 9th year it looks, thankfully, like carrying on for many years to come.

The 6T's club was the brainchild of two soul fanatics, Ady Croasdel and Randy Couzens (the name 6T's was conceived by Randy) who had been attending similar nights run by Barry Quinell in Brighton.

On that memorable first night at the Bedford Head about 150 punters turned up and paid the mere 75p admission price, the night ran from 8pm till late. The dj line-up was Tony Rounce, Randy Couzens, Tony Ellis and Terry Davis. Tony Rounce was first at the decks and the very first record spun was Johnny Taylor "Just the one I've been looking for" (Stax). Other records that night were in the main obscurer early rhythm and soul; Little Walter "My babe" (Checker), Solomun Burke "Stupidity" (Atlantic) and Carolyn Crawford's "When someones good to you" and "Forget about me" (Motown), rather than the better known records of the time.

The 6T's club held one more night there, then on October 19th 1979, they moved to the upstairs room at the Railway Hotel in West Hampstead (known as the Klooks Kleek Club in the sixties). At this time, while Barry Quinell and Terry Davis finished DJing for the 6T's Pete Widdison and Mick Smith started. By now the 6T's club had acquired a loyal and dedicated following, mostly from the London area, but they did get a few regulars from the backwaters of Britain, such as Russ Taylor from Flint, Richie Andrew and Bob Foster from Llandudno, John Farrel from Worcester and the legendary Ian Popple (Ric Tic) from Wolverhampton.

What Ady and Randy did was to get all the members names and addresses and send out a newsletter to them, informing them of forthcoming events; these consisted of a page of Ady's ramblings (see below) and a page of very impressive art work by Ian Clark.

DEAR Y'ALL,

HOT POOP ON THE VENUES SCENE !! WE'VE GOT OUR SOUL CLAPPING HANDS ON THE "100 CLUB" 100, OXFORD STREET, LONDON W.1 FOR FRIDAY 20TH FEB. 7.30 P.M. TO 1.00 A.M. AND ALSO THE "NOTRE DAME HALL", 5, LEICESTER PLACE, LONDON W.C.2 FOR SATURDAY 14TH MARCH 7.30 P.M. TO 12.00 A.M.

THE NEW VENUES: BOTH ARE VERY GOOD WEST END CLUBS WITH ROOM FOR 300 ARTHURS, LARGER DANCE FLOORS THAN WEST HAMPSTEAD, REASONABLE BAR PRICES FOR THE WEST END AND IF I'M A VERY GOOD BOY WE CAN GET THEM AGAIN ON AT LEAST A MONTHLY BASIS. IF ALL GOES WELL WE COULD ALTERNATE VENUES OR, IF YOU PREFER ONE, CONCENTRATE ON THAT.

ADMISSION'S HAD TO GO UP TO £1.50 AS IT'S COSTING US MORE THAN THE STARLIGHT. BRING YOUR MEMBERSHIP CARDS AS WE'LL HAVE TO BE 100% KOSHER TO KEEP THE MANAGERS HAPPY, AND WE DON'T WANT ANY WEST END WALLYS COMING IN FOR A QUICK ROW ON THE FLOOR. AGAIN ANY MEMBERSHIP PROBLEMS WRITE TO : FLAT 5, 52, LANGHAM STREET, LONDON W.1 WITH AN S.A.E., IF ANY FRIENDS WANT A REGULAR NEWSLETTER SEND ME £1 IN USED NOTES AND I'LL OBLIGE. IF YOU'VE ONLY BEEN GETTING THEM SPORADICALLY ( DO WHAT? ED. ) THIS COULD RECTIFY THE MATTER AS I'M SOMETIMES UNSURE WHO ARE REGULARS AND WHO DESERTED WHEN THE POP STARS LEFT. DON'T FORGET TO BRING ANY ADDRESSES I'VE NOT GOT FOR THE MEMBERSHIP BOOK, THEN WE'LL BE ABLE TO BOOK THE SAVOY FOR A NITER.

THE "STUDIO 21" ALL-MORNINGER WAS A MEMORABLE EVENT, IT WAS EVEN BETTER THAN OUR EXPECTATIONS, THANKS MAINLY TO YOUR STAYING POWER AND EXUBERANCE; WE MUST HAVE BEEN THE ONLY PACKED DANCE FLOOR IN THE COUNTRY AT 9.30 A.M. ON SUNDAY MORNING. THE MANAGMENT AND OUR CROWD SEEM TO HAVE A MUTUAL ADMIRATION SOCIETY GOING SO WE SHOULD BE ABLE TO ARRANGE ANOTHER DO AS SOON AS THE BUILDING WORK HAS BEEN COMPLETED, AND THERE'LL BE AN EXTRA ROOM FOR VERBALLERS. SORRY ABOUT THE BOOZE LAWS, WE DIDN'T KNOW HOW STRICT THINGS WOULD BE, SOME ENTERPRISING CHAPS MANAGED TO GET A 6.00 A.M. TIPPLE IN WITH THE SUBWAY ALKIES THOUGH !!

SEE Y'ALL SOON.

HARBORO' HORACE AND ROCKIN' RANDY

The 6T's club was to stay at the Railway Hotel for 15 months (Ian Clark started DJing halfway through this period) the nights took off straight away and were always packed with 250 people cramming into the place.

In the summer of 1980 though, they did have a short break from the Railway Hotel and tried three or four different venues; one was even under a convent in Leicester Square!!



If you had visited the 6T's club while it was at West Hampstead (below is a list of some of the records you would have heard) they were more R&S orientated rather than out and out northern - Arthur Alexander "Show me the road" (Sound Stage Seven), Impressions "You ought to be in heaven" (ABC), Nina Simone "My baby just cares for me" (Bethlehem), Etta James "Roll with me" (Modern), Lenny O'Henry "Across the street" (Atco), Arthur Alexander "I need you baby" (Monument), Chuck Jackson "Two stupid feet" (Wand), Johnny Copeland "It's me" (Wand), Bud Harper "Mr Soul" (Peacock), Derek Martin "If you go" (Sue), Baby Washington "That's how heartaches are made" (Sue), Poets "She blew a good thing" (Symbol), a few instrumentals that were popular over this period were Spooners Crowd "Two in the morning" (Chess), Junior Walker "Tune up" (Soul), Paul Gayten "Nervous boogie" (Argo), Ray Johnson "Sherry's party" (Loma), Cobra Kings "Big limas" (Blackgold).

The 1980 Christmas piss up at West Hampstead went too well with everyone getting into the swing of things, especially DJ Pete Widdison who decided to leave the DJing to the others while he did his Tarzan impression by swinging from the rafters. At this point the manager came in and saw Pete - he mustn't have been a Tarzan fan, as he was less than impressed; so this was the last 6T's night held at West Hampstead.

This was not the end of the 6T's club though, they simply moved to the 100 Club in Oxford St at the beginning of 1981 and started having 8 till 1 nights on Fridays whenever they could, due to the 100 Club having other commitments. The music was still mainly Rhythm & Soul orientated, but more northern sounds were being played i.e. Major Lance "You don't want me no more" (Okeh), Moses Smith "Girl across the street" (Dionn), Eddie Parker "Love you baby" (Ashford).

On Saturday 31st January 1981 the 6T's held their first all-nighter, which was to be a one-off at a club called Studio 21 in Oxford Street. This was a dream come true for Randy Couzens, as this used to be the famous 'Last Chance' Club where original mod/soul all-nighters were held in the sixties and he spent his youth there. The 6T's all-nighter was a great success with 250 turning up. The night ran from 3am till 10am. The DJs that night included Randy Couzens, Mick Smith, Taffy, Richie Andrew and for the first time Ady himself.

The 6T's carried on with their 8 till 1 nights still attracting good crowds.

On October 8th 1981 the 6T's club (due to the success of the Last Chance all-nighter) started all-nighters at the 100 Club; and they have been there ever since. They soon realised that the early sixties and R&S were more suited to the 8 till 1 nights, so the music became northern orientated. The 8 till 1 nights finished soon after the all-nighters started.

Tony Rounce finished DJing for the 6T's and Roger Stewart began when the all-nighters began. Tony Ellis DJed for the first two years at the all-nighters, then finished. In 1983 Keb Darge and Dave Greet started. Dave stopped though in 1986 as did Pete Widdison. Randy Couzens left around 1984 and, in Ady's words, is sadly missed.

The regular DJ line-up now is Ady, Ian Clark, Keb, Mick Smith and Roger Stewart; plus, at each all-nighter they have two guest DJs - one being a top name and the other a lesser known DJ who usually frequents the club. Over the years, most of the top DJs have guested here including Gary Rushbrook, Dave Thorley, Guy Hennigan, Brian Rae, Dave Evison, Roger Banks, Butch, Keith Minshull, Adam, George Sharp, Dick Coombes, Jim Wensiora and Rob Smith. Local DJs have included Val, Ion, Sean McClusky, Matt, Ivor and Brick.

In the summer of 1984 the 6T's held a northern night on board a riverboat on the Thames, since then they have held two more, and by all accounts they seem to have been pretty boisterous affairs.

The music policy is a mixture of 60s oldies and newies with 2 or 3 newies sounds being spun by Ian Clark. Also since 1985, Ady has spun 2 or 3 Latin Soul records each night, this was inspired by hearing Gary Rushbrook playing Bobby Valentine "Use it before you lose it" (Fania), the 6T's club regulars love them and they always pack the floor; but the purists slag it off.

2 Popular Latin sounds, since they've been played include Johnny Colon "You gotta love me" (Cotique), Roosevelt Grier "Pizza pie man" (D-Town), Hector Rivera "I want a chance for romance", "Do it to me" (Barry), Bobby Valentine "Bad breath" (Fania) and Monguito Santamaria "Hey" (Fania).

Since i started attending the 6t's all-nighters at the 100 Club (about two years ago) i have thoroughly enjoyed them, i think the mixture of oldies and newies is just right. The 100 Club itself is a great venue with its low ceiling and gawdy six foot high 100 Club sign on the wall along with the pictures of jazz greats gives it a sixties atmosphere, especially when the dance floor is a sea of dancing bodies and the music is blaring out.

Although the 6T's have had no artists appear at the 100 Club, Ady hopes to get a couple over in the future. Below is a list of some of the records that have been popular since the 6T's started their all-nighters at the 100 Club: 1981 Jerry Ganey "Just your fool" (Verve), Theola Kilgore "The sound of my man" (Candix), Ray Charles "Get on the right track lady" (Atlantic), Wyonnie Harris "Big 10 inch" (King), Lee Rogers "I want you to have everything" (D-Town). 1982 Barbara Mason "Keep him" (Artic), Robert Parker "I caught you in a line", Carolyn Crawford "Forget about me" (Motown), Bobby Kline "Say something nice" (MB), Nicky Newarkers "Woman" (Mercury), Eric Mercury "Lonely girl" (Sac). 1983 Willie Tee "Please dont go" (Nola), Garland Green "Quit running the streets" (RCA), Kris Peterson "Just as much" (Top Dog), Vondells "Hey girl you've changed" (Air Town), Jan Jones "Independent woman" (Daywood), Eddie Banks "My baby" (Virtue). 1984 Ron Baxter "This is it" (Ole), Ray Agee "I'm losing again" (Soul Town), Two People "Stop leave my heart alone" (Fania), The Witches "She's got you now" (Bang), Jock Mitchell "Not a chance in a million" (Impact), Norma Jenkins "The Airplane song" (Maltese). 1985 Tony Galla "So in love" (Swan), Marvellows "Your little sister" (ABC), Melba Moore "The magic touch" (Unissued Musicor), Maxine Brown "Torture" (Unissued Wand), Little John "Just wait and see" (Go Gate), Jimmy Jones "Walkin'" (Roulette), Ted Wilson "I cant take it no more" (Sierra). 1986 Chuck Jackson "I'd be a millionaire" (Unissued Wand), Fabulous Impacts "Baby i want you" (60s acetate), Freddie Houston "If i had known" (Old Town), Sammy Ambrose "Welcome to dreamsville" (Stateside). 1987 Jessie Belvin "I'm stepping out of the picture" (c/u), Peggy Woods "Love is gonna get you" (Unissued Modern), The Springers "Nothings too good for my baby" (Whale), Excuses "Trick bag" (Vivace), Joanne Dovalle "Let me go" (Sport).

In these days of Wigan and Twisted Wheel revival nights i don't think it would be a bad idea if they held an early 6T's club revival, playing the records that have been forgot by the DJs that have finished.

Geoff Whitfield.

\*\* Special thanks to Ady Croasdell, Randy Couzens, Ian Clark and Mick Smith, without whose help this article would not have been possible.



"I believe the Righteous Brothers "Bring your love to me" is gaining some popularity at the moment. Readers might be interested to know that two versions of the track exist. The first came out on Moonglow 238 in January '65, the same version that was issued on Pye International over here. In '66, Moonglow remixed this; the Brother's vocals were the same, but they beefed up the backing track quite a bit by adding extra orchestration and background voices. This remixed version was issued on Moonglow 245, and was probably an attempt by Moonglow to cash in on the duo's Spector hits. The second version wasn't issued in the UK." (Ian Chapman, Staffs)

# THE NINANDY LABEL

21

by Trevor Swaine, Graham Anthony, Graham Coates & Mark Bicknell.

N-1010	MONTEGO JOE	SOUL MAN(I.Hayes-D.Porter)2:15	U3KM-0987
		IT BE'S THAT WAY SOMETIMES(S.Waymon)2:37	U3KM-0990
N-1011	ROY ROBERTS	GOT TO HAVE YOUR LOVE(C.Moore-R.Roberts)	W4KM-0277
		LEGEND OF OTIS REDDING	
N-1012	SAM WAYMON	YOU CAN COUNT ON ME(Sam Waymon)2:37	W3KM-0070
		I LOVE YOU(Sam Waymon)2:45	W3KM-0288
N-1013	THE CASHMERES	FINALLY WAKING UP(BASHFUL MAN)(E.H.Jefferson)	W4KM1436
		FAIRY TALES JUST AINT TRUE(E.H.Jefferson)	W4KM-1437
N-1014	THE SWORDSMEN	SEEMS I NEVER	
		OH MY SOUL	

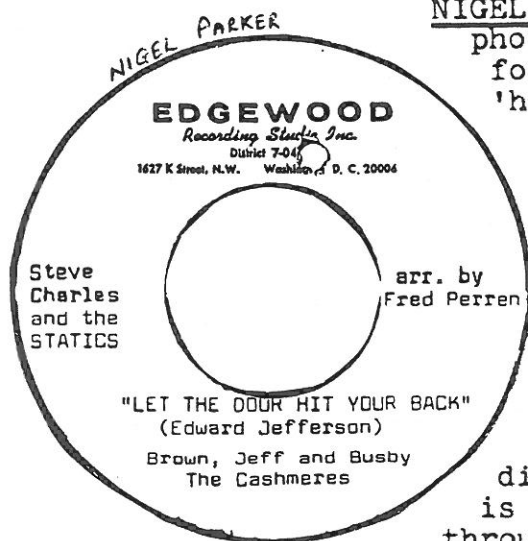
Writes Trevor Swaine:

"This New York based label was owned by Nina Simone and her husband Andy Stroud and formed in 1964. Sam Waymon is Nina's brother, her real name being Eunice Waymon. Sam wrote many of Nina's discs in the sixties and produced some of them".

Ed: Both the Montego Joe sides are instrumentals, Roy Roberts' "Got to have your love" saw some Northern action a few years ago and is still hard to locate. "You can count on me" is a decent dancer from Sam Waymon. Good double sider from the Cashmeres, "Finally waking up" is a great uptempo cut worthy of more turntable outings, the flip is a nice ballad. The Swordsmen, if they are the same outfit who recorded for RCA, are a white male duet.

Demonstration copy's are all white, issues are dark purple.

Adds Trevor Swaine: Sam Waymon was her pianist cum M.C. when Nina Simone was on the road. He's had a couple of albums on RCA and Columbia and his new album on Paterson International best classified as Jazz-Fusion features a couple of nice ballads. Sam is also a film producer with a couple of interesting projects in the pipeline.



NIGEL PARKER of Boston writes: "Enclosed a better photocopy of the Cashmeres acetate for you. As for Steve Charles & the Statics, they were the 'house group' or at very least the session group for the day when "Let the door hit your back", so played the instruments that laid down the backing track. Brown, Jeff and Busby were the Cashmeres line-up of that time (although it was evidently Eddie Jefferson who sang lead for both this side and "Showstopper" as well as the Ninandy release "Fairy tales just aint true/Finally waking up", the group line-up had gone through changes, and E. Jefferson had joined the group late in its career). The only difference between the Edgewood disc and the Hem release is that the former is without the guitar intro and organ backing throughout the Hem release. The vocals are slightly more upfront on the studio disc. Makes you wonder if

theres another one kicking about of "Showstopper" !!! (drool, drool - froth at the mouth!!)

Ed:- Noticed a Cashmeres line-up in Midnight Express No.1; Eddie Gibbs (vocal), Don Edwards (tenor), Freddie (surname unknown) (piano), Buzzy Smith (guitar), Baby Henderson (drums), Herman Lowry (bass)

At a recent record fair saw a Cashmeres 45 on Mercury in a doo-wop box. Looked like a 50s release. Any connection?



Over the last couple of years Latin Soul records have provided us with another form of infectious dance music to collect. Allnighter popularity seems to have been limited, 6T's nighter being the main source of exposure. One sound that did go big nationwide was BOBBY VALENTIN's "Use it before you lose it" (FANIA), this time last year copies were changing hands for large amounts of cash.

At this point i must say that latin sounds have proved far more popular on the mod scene, at many events they've taken an equal place alongside R&B/60s soul/Northern soul and modern jazz dancers. Some DJs on said scene are playing entire sets of latin, reaction to this however has been mixed.

On the northern/rare soul scene it seems that latin tinged soul dancers are preferred to actual latin soul (does that make sense?!). Here are three examples to back up this statement - Tony Middleton "Spanish Maiden" (Speed), Victor Knight "China Town" (Ron-Cris) and Brooks O'Dell "Make up your mind" (Bell). Well whether its on Fania or a mainstream soul label the latin sound is with us, only time will tell if its a passing craze or a sound that will remain popular in the future.

The following sounds have appeared on several of the major soul lists, the dealers having realised that a market for latin soul is out there and steadily growing - WILLIE BABY "Hot buns Pt. 1" (DING DONG). First heard this midway through '87 on a sample tape compiled by Pat Brady, bought the disc immediately! A quality piece of hard hitting brilliance, prominent breaks and subtle changes of tempo during its 2 minutes 55 seconds duration help make this a great dancer. Part 2 is basically a saxophone blast. Like many discs of its kind "Hot buns" would have originally been aimed at a latin audience, this means that unless you have some prior knowledge of the language forget the lyrics!

JOE BATAAN "Gypsy woman" (FANIA). I could have easily reviewed a number of this guys sounds, the most soulful of the latin artists and without doubt my favourite. Throughout this pleasant uptempo number Joe sings the praises of his "gypsy woman", helped along all the way by male harmonies in the background. Lyrics on this self-penned number are crystal clear - "They come from sunlight to moonlight to see my gypsy in motion; with lips so red you could bite with hips that sway in the night; she was my gypsy woman". Bought my copy at a 100 club allnighter cost a tenner and worth every penny as the flip "So fine" is another tasty track.

JIMMY BEAUMONT "Juarez" (MAY). This frantic number tells the tale of a guy who's lost his girl, what do ya mean "you've heard the story a million times before", one more time won't hurt - will it? Jimmy's girl has bolted the course and gone to Mexico, she has asked him not to look for her but guess what, thats right he's not giving her up that easily. Jimmy Beaumont puts his message across clearly expressing misery, loneliness etc. Could this be the guy behind that mega track "You got too much going for you" (Bang/UK. London), having played both records together i reckon that it is the same Jimmy Beaumont.

LARRY HARLOWE "Mess around" (FANIA). Had this one on tape for ages, thought that it was a semi-known or forgotten Northern spin. Only when purchased i realised it was on Fania and therefore another Latin sound. A steady midtempo number which has a long intro comprising of piano and percussion. What the vocals lack in power the backing makes up for in atmosphere, like many records this one only needs playing by a top dj to fulfill its true potential.

GILBERTO SEXTET "Good lovin" (COTIQUE). Version of the Olympics on Loma. It relies mostly and none the worse for it on drums and a xylophone. Chants of "good lovin" and weird laughter throughout 2 minutes 5 seconds of catchy latin soul.

DAVE COLEMAN "Drown my heart in tears" (BARRY). Midtempo latin soul at its best, Dave tells us of his despair at his girl leaving him. It moves along steadily with blasts of horns plus a haunting sax and drums all adding to that atmospheric sound that wouldnt sound out

of place in Londons 100 club. The bonus of girly vocals at the end of each verse "drown my heart in tears" make the 45 one to look out for. Seen for around £10 on lists. 23

For me personally Latin soul has made a nice alternative from the norm. I find myself collecting through intrigue and have not yet heard a track that challenges any of my northern soul faves.

Five more worth checking out - Monguito Santamaria "Hey sister" (Fania), Tito Puente "Work song" (Tico), Ray Barretto "Hard hands" (Fania), Joe Bataan "Special girl" (Fania), Hector Rivera "I want a chance for romance" (Barry).

Thanks to fellow collector JOHN SIRET for reviews of Dave Coleman and Gilberto Sextet. If any Shades readers collect the Fania label or have info about it please get in contact with me.

Alan Graham.

Those of you out there with a full set of Shades of Soul issues one to twelve (or should I say thirteen) are indeed a lucky group of people. Due to the exceedingly high cost of a small print run I doubt very much if I'll ever get any back copies re-printed. Anyway here's a brief index to let you know what you missed:

- Issue 1 (Jan 84): Backbeat listing, Double Detroit, Jack Montgomery discog, Australian soul 45's.
- Issue 2 (Jul 84): Darrow Fletcher discog, Local/National releases, Jacklyn listing, Kenny Carter discography.
- Issue 3 (Dec 84): Marvyl listing, South Camp listing, J.J. Barnes story Pt. 1, Big Wheel listing, Chris Jackson/Chris Bartley.
- Issue 4 (Apr 85): Masqueraders story & discog, RCA Northern 45s Pt. 1, J.J. Barnes story Pt. 2 & discog, Wild Deuce listing, Omen listing, Sundance Records.
- Issue 5 (Aug 85): American Arts listing, RCA Northern 45s Pt. 2, Eddie Parker & Lorraine Chandler interview, Eddie Parker discog, Lee Rodgers & the D-Town story.
- Issue 6 (Dec 85): Carnival listing, Goldwax listing, RCA Northern 45s Pt. 3.
- Issue 7 (Apr 86): Elbam listing, Modern listing, Money listing, Uptown listing, RCA Northern 45s Pt. 4.
- Issue 8 (Aug 86): Miradon listing, Emanuel Lasky discog, RCA Northern 45s Pt. 5, Detroit-The Early Years (Chex listing, Volumes story & discog).
- Issue 9 (Dec 86): Shrine listing, Chuck Jackson story & discog, Detroit-The Early Years (Robert West, The Falcons).
- Issue 10 (Apr 87): Detroit-The Early Years (Lupine listing), Parkway & Fairmount Northern 45s, Audio Arts listing, Dictionary of Soul, Garnet Mimms story & discography, Tru-Glo-Town listing.
- Issue 11 (Aug 87): Eddie Floyd interview Pt. 1, Hannibal James T. Shaw discog, Souly Detroit (Brothers of Soul-Aquarius-Boo-Zodiac), Steve Mancha story, Disc Dating.
- Issue 12 (Dec 87): O.V. Wright story & discog, Eddie Floyd interview Pt. 2, Twirl listing, Don & Juan discog, Souly Detroit (Premium Stuff).

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James Hendrix, writer, producer and label owner in Detroit during the sixties owned Carrie Records (based in Nashville) and gave us classic examples of the Motor City sound from the likes of Edward Hamilton and Clifford Binns.

He also worked with Lou Beatty whoes Labeat and Mary Jane releases may have flopped stateside, but gave the UK sixties soul scene some highly collectable vinyl in the shape of Al Williams, Lester Tipton, The Masqueraders and Edward Hamilton.

In his own words, James Hendrix writes -

"I do hope you will accept my apologies for the long periods between our communications. I do alot of travelling and many times my help is not reliable.

Enclosed, i am sending you a copy of some of my releases (oldies) that was produced when i was living in Detroit, Michigan from 1959 to 1967 when i left Detroit to return to my hometown, Nashville, Tennessee. Prior to the above dates, i commuted from Nashville to Detroit from 1940 to 1959.

I attended the Detroit Institute of Music and studied from various music instructors which gave me a well rounded knowledge and experience in the music process. My writing career began in 1939 in Nashville but didnt have anything published untill 1942. I found that a writer must have voices (singers) to feature their songs which led into a search for vocalists and talent.

In view of the fact that i have a vast knowledge and experience in church music, i held many jobs as church musician and choir director which placed at my disposal many good voices of all types. Much of the songs used were of a congregational style which did not contribute to my quest for creativity. I sought out to begin writing songs that, in my opinion, would create a greater interset among the choirs and stimulate the congregation. This idea proved very successful and gave me encouragement to continue writing. My first original compositions were Hymns and Gospel songs many of which are still being used today by many church groups, not only in the USA but many parts of the world.

My entrance and interest in the R&B and secular field of writing was encouraged by Cornell Blakely whom i met in Detroit on the steps of Central Baptist Chuch on Buchanan St. I had gone there to meet with some friends of mine who wanted to hear some of my choir songs. Mr Blakely was looking for an original song writer and i was looking for a vocalist. We set up a get-to-gether meeting to further discuss our plans to combine our efforts and talents. He was more acquainted with the night clubs and personalities than i and he led me to know some very interesting people. This fellowship has continued to this day and has been rewarding to a great degree. I can remember how we would, from time to time, make tours of the city meeting people and visiting popular night spots. I was nor never been a heavy drinker but my friend Cornell could talk and drink 'till he got a deal going with somebody. I strongly believe that his first calling was a salesman. He could sell a sober businessman an interest in the Ambassador Bridge and turn around and sing him to sleep. He is one of those persons who can lead one up to a door, get the door open and in the course of conversation, get both of us kicked out. A businessman in Greenville, S.C. once said that "If Cornell was in hell, the devil would have to leave". We had our moments of joy and sorrow.

While living in Detroit, i always had a house i rented or an apartment where i and other music personalities would hold rehearsals. We shared ideas and worked as a team to coordinate projects of songwriting



JAMES HENDRIX



and music arranging. Cornell would come over after work with some friends who aspired to become entertainers. Two of his friends whom i had become to love and admire, Ted Fowler, now deceased; was one of Cornell's hometown friends who always displayed a beautiful spirit of enthusiasm and cooperation. Within a period of six months, Ted had mastered the Hammond Organ. When i first went to see and hear him, i couldn't believe my eyes. He enjoyed showing-off at a local night club on 12th St. where he had secured a job along with his three piece band, calling themselves Ted Fowler and his All-Stars. Their first record release was on Ricare 1505 (subsidiary of Carrie) record label. This instrumental "Cops and robbers", an original by C. Hamilton and Joe Peel was the most requested piece of music for a long time; the B side was "a standard sentimental Journey Twist" was also a house-rocker that kept the club jumping 'til the wee hours in the morning.

Billy Davis now enjoys fame and popularity as a professional guitarist, doing recording sessions and public appearances with acts from New York to L.A. we keep in touch. It is always a thrilling experience hearing from him. In the entertainment field, very few big-timers take the time to write or look back.

The four of us, Cornell, Ted, Billy and myself had fun and can never forget those times spent together trying to find our place in the sun. Cornell would always provide the drinks which was Vodka and our chaser was Peach & Honey. By daylight, neither of us was able to go to work.

Charles Fulton, another of Cornell's associates, became interested in what we were doing and had recently discovered the 5 Johnson Brothers who had several record releases on the Fulton label -

Fulton 2455 "Sleep with a dream (writer: Chas. Fulton) recorded in "Happy rock & roll" (Eli Fountain) 1958

Fulton "My darling" (Johnson Bros) / "Calyso Jump" (Johnson Bros)

The Johnson Brothers provided the background voices on Cornell Blakely's "Promise to be true" (Ted Fowler) / "Don't touch the moon" (James Hendrix).

Because of the local popularity of these initial releases, we were inclined to proceed in the business. We had no problems in securing other talent, they would seek us out expecting to be accepted into our new venture. During the next few months and years, we were busy listening to acts, writing songs and rehearsing for other releases. We found that producing records of our originals was a small and enjoyable phase of the business. Promotion and distribution was an enormous task which many times proved futile; sales and collection of records sold on consignment was that part of the business that changed my whole concept of people and caused me, to a great extent, to take on some of the language of the world in trying to survive. I learned to love the business and the challenges it presented.

## BILLIE LEE

CARRIE RECORDING ARTIST



*"Bouncing"*  
Cornell Blakely



CLIFFORD BINNS



C# OI4 Take It From Me b/w  
You've Got To Help Me  
- Who Told You b/w I'm Human Too

6 After i and my associates were lied-to, walked-on and abused, we changed our approach. It did not help much but it did show the disc-jockeys and others powers that we were in the business to stay. We conferred with many lawyers and quickly found that they were just as bigger crooks as the crooks we were trying to apprehend. Cornell went back to driving and delivering coal to his customers and playing the girls on the side; i continued to work my gospel music into some of the churches in the Detroit area as well as serve as minister of music and Ted and Billy, musicians went back to gigging with other acts and recording sessions. It took us about two years to study the business and accumulate a catalog of songs and money to convince our competitors that we proved our point. The popularity of these initial releases kept our name and products before the public which did prove an asset to us."

### THE CARRIE LABEL

by Michael J. Sweeney & Derek Pearson with thanks to James Hendrix.

211	CORNELIUS GRANT & BLENDERS	"Cindy"
		?
382	CORDER FAMILY	"I love the Lord"
		"Oh, blessed name of Jesus"
1503	CORNELL BLAKELY	"Just promise me"
		"Tell me more"
1514	COMBINATIONS	"Just one more chance"
		"Voo Doo"
1515	BILL LEE	"Fool for you"
		"Thats the way its gonna be"
1516	ARABIANS	"My one possession"
		"Somebody tell me"
1517	BOB & HIS NEPTUNES	"Night street"
		"Pedro's shimmy"
6501	CLIFFORD BINNS	"Take it from me"(L.Beatty)
	prod. Melvin Davis	"You've got to help me"(J.Hendrix)
6502	EDWARD HAMILTON	"Call me"(M.Davis)
	prod. Melvin Davis	"I'm gonna love you"(M.Davis)
6503	LAWRENCE HILL & SINGERS	"Let me hear you witness"
		"In the cleft of the rock"
007	JEAN & DONELLA	"Get ready for that day" <u>LATE ADDITION</u>
		?
009	EDWARD HAMILTON	"I'm gonna love you" <u>on RICHARDS COMBO</u>
		"Call me" <u>"FIREBALL"/ ?</u>
010	COMBINATIONS	"Just one more chance"
		"Voo Doo"
012	JOHNSON BROTHERS	"Sleep with a dream"
		?
013	CORNELL BLAKELY	"Don't touch the moon"
		"Promise to be true"
014	CLIFFORD BINNS	"Take it from me"
		"You've got to help me"
015	EDWARD HAMILTON & ARABIANS	"Today i kissed my new love"
		"Let me try"
1605	EDWARD HAMILTON & ARABIANS(leased to Lanrod)	"I love you so"
		"Now you have to cry alone"
1606	EDWARD HAMILTON & ARABIANS(leased to Lanrod)	"You upset me baby"
		"Please take a chance on me"

Derek Pearson writes: Basically the label consisted of three numbering systems and I'd hazard a guess to say that when James Hendrix initially owned the label he released the 1500 series, then Lou Beatty obtained the rights and issued the 6500 series. When Hendrix regained some of the masters he re-issued some of the discs on the 000 series.

I think the listing as outlined above is in correct chronological order of release, Mr. Hendrix tells me that William Levis who recorded under the name of Billy Lee (later as Mitch Ryder) had his first ever release on Carrie 1515 in 1962. The green Carrie 009 Edward Hamilton is a re-issue of his earlier orange 6501 outing.

as Edward Hamilton & Arabians:

MARY JANE(6072,14th Street,Detroit,Michigan)

P-1003 My darling baby(1003A)/Tell me(1003B)

P-1003 Tell me/For me only

P-1005 Baby dont you weep(1005A)/Tell me(1005B)

as The Arabians:

P-1006 School is cool(1006A)/Tell me(1006B)

as Edward Hamilton & Arabians:

P-1007 Thank you mother/Thank you mother(inst)

P-1007 Thank you mother(1007)/

P-1008 Thank you mother(inst)(1008)

P-1008 I'm gonna love you/Tell me

as Edward Hamilton & Natural Looks:

P-1009 Yes i can(1009)/

P-1010 My darling baby(1010)(L.R.Beatty)

P-1010 My darling baby(1010)/

P-1011 Willing mind(1112)

as Edward Hamilton & Arabians:

P-6707 Just let me know(6707A)/I'm gonna love you(6707B)

as Edward Hamilton & the Fifes:

JAMECO(P.O.BOX 203,Jamaica,New York 11435)\*ON THE JAMECO LABEL IT STATES

2008 I'm gonna love you/Tell me "BY ARRANGEMENT WITH LA BEAT RECORDS,

as The Arabians:

CARRIE(P.O.Box 90639,Nashville,Tennessee) MARY JANE LABEL INSTEAD?

C-1516 My one possession/Somebody tell me

as Edward Hamilton:

C-6502 Call me(M.Davis)/I'm gonna love you(M.Davis)B.S.prod:M.Davis

C-009 Call me/I'm gonna love you

C-015 Today i kissed my new love/Let me try

as Edward Hamilton & Arabians:

C-1605 I love you so(E.Hamilton)/Now you have to cry alone(J.Hendrix)

C-1606 You upset me baby/Please take a chance on me

as Edward Hamilton & Arabians:

LANROD(distributed by Independent Record Producers,Miami Beach,Florida)

1605 I love you so/Now you have to cry alone(B.S.prod: C.Grant)

1606 You upset me baby/Please take a chance on me

as The Arabians:

LE MANS(1841 Broadway,New York 10023)

LM-004 (Please)take a chance on me(Cornelius Grant)2:27/ ?

prod.James Hendrix,arr.McKinley Jackson.Flip(A)side unknown.



EDWARD HAMILTON & THE ARABIANS



James Hendrix writes: "The Arabians were organized in 1958 by their lead voice singer, Edward Hamilton on Watson Street in Downtown (lower eastside) Detroit, Michigan. This group exhibited unusual determination to succeed. Like many new young groups they changed personel in the process and in their crowning years, the above picture consists of that remnant that achieved great popularity in the sixties. From left to right: W. McClain(Bass), G. Goodman(1st tenor), Edward Hamilton(lead), Chas Liard(Baritone), Robert Tut(2nd tenor).



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After checking through Mary Jane listings in four different sources i noticed there's some confliction regarding releases 1003 and 1007/8. In the case of 1003 it could be that the record was released twice with a different B side on each ocassion. With 1007/8 it looks like a change in the numbering system.

Its assumed that the Natural Looks and The Fifes are The Arabians under another name. Reason unknown?!

Where the discs are credited to only The Arabians, its thought that Edward Hamilton sung lead on them. Its not known why he was un-credited.

James Hendrix tells me that Lanrod was a subsidiary of Carrie and that the tracks were originally issued on Carrie (1605, 1606) then re-released on Lanrod.

Does anybody know if "Please take a chance" on Lemans is the same song as on Carrie 1606/Lanrod

Jameco 2008 is the same as Mary Jane 1008.

I've absolutely no idea of the cnronological order of release or even when any of the records were released.

Its been a tricky label & discography to compile mainly because theres been little previous info to draw upon and as in all cases when a listing/discog is printed for the first time, theres bound to be inaccuracies and ommissions. Bear this in mind.

In a future issue I'm hoping to print an interview with James Hendrix in which I'll quiz him in great detail about specific events.

At some stage in its life Carrie Records didnt always operate out of Nashville, as Guy Hennigan tells me that he's got a Mack & The Blenders 45 on Carrie whoes address is 202 East Washington, Greenville, S. Carolina.

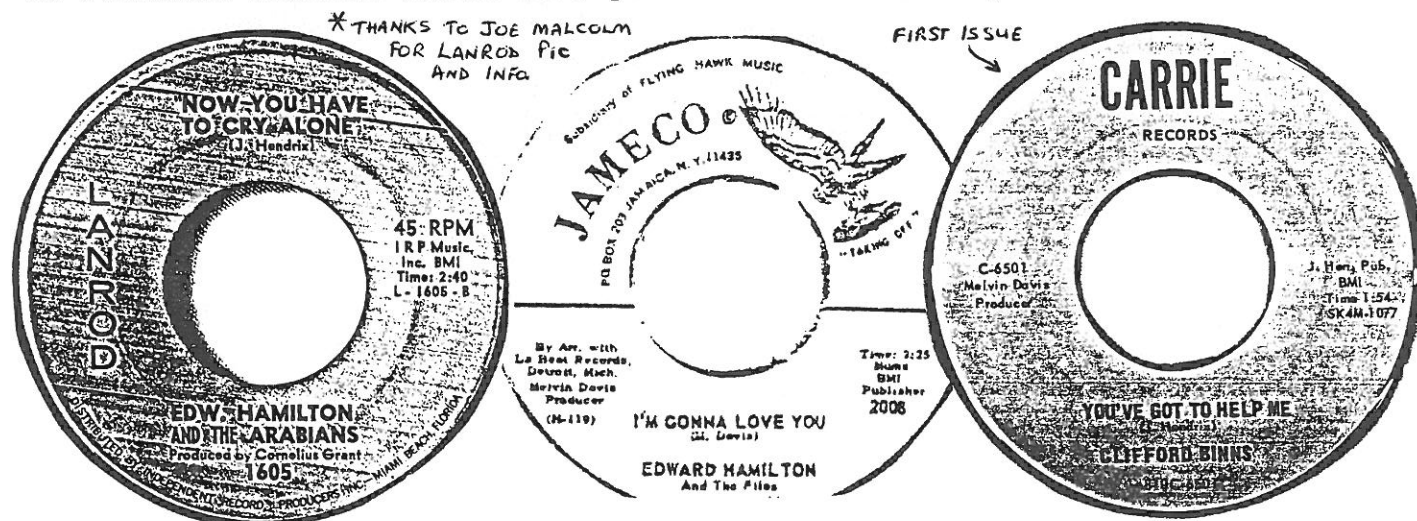
Edward Hamilton's "My darling baby" was issued 3 times on Mary Jame, the latter releases had added strings.

#### JAMES HENDRIX - HIS DEALINGS WITH LOU BEATTY

"In 1965 i entered into a partnership with Mr. Lou Beatty and we used my label (Carrie) to release some of our unreleased masters. Before the above date, i was sole owner of Carrie Records and before leaving Detroit in 1967, i relinquished all my ties (business arrangements with L. Beatty). He did release some of the masters that we produced, however, i did not know of these releases and there was some misunderstanding dealing with the matter. Lou Beatty did release Clifford Binns, Edward Hamilton and others whom he had under contract. Mr Beatty discontinued his Labeat label and i re-acquired some of the masters that he had on hand and subsequently released records on my label (Carrie). R&B on green label; soul gospel on yellow label (except Cornelius Grant) which is on a yellow label. Many of my releases were re-issues.

In 1960 and up to 1965 i released the following - Edward Hamilton & the Arabians, Billy Lee (Mitch Rider), The Combinations, Clifford Binns and Cornell Blakely.

All of these above acts were very good and co-operative but i had difficulty getting distribution. When i returned to Nashville in 1967, i re-released some of the above acts and yet have on hand other un-released masters which were produced in the early sixties"



The oldies that James Hendrix spoke about in his opening paragraph came in the shape of a 11 track album titled 'Sounds of the Sixties' on Carrie 1500. The album which came in a white sleeve (tho' I'm told on its official release will have an attractive sleeve) features a couple of un-released items to whet the collectors appetites.

#### Side One:

- 1) Edward Hamilton & Arabians "Thank you mother" (Lou Beatty) 3:15
- 2) Edward Hamilton & Arabians "Today i kissed me new love" (E. Hamilton) 3:10
- 3) Edward Hamilton & Arabians "Let me try" (C. Binns-M. Jackson) 2:40
- 4) Edward Hamilton & Arabians "My one possession" (E. Hamilton) 2:37
- 5) Valentines "What went wrong with our love" (J. Hendrix) 2:48

Its interesting to note that whilst Mr. Hendrix in his letter tells me that tracks 1-4 were by Edward Hamilton & Arabians, on the label tracks 2-4 are credited to only the Arabians (check listing for further confusion). "Thank you mother" is a typically Detroit slowie, issued on Mary Jane. Tracks 2-4 are good examples of a skilled harmony group in action. The Valentines midtempo cut sounds quite late compared to the other cuts.

#### Side Two:

- 1) Clifford Binns "Who told you" (C. Grant-J. Hendrix) 2:28
- 2) Clifford Binns "I'm human too" (J. Hendrix) 2:15 \*\*
- 3) Billy Lee "Thats the way its gonna be" (J. Hendrix) 2:15
- 4) Billy Lee "Fool for you" (Wm. Levis Jnr) 2:30
- 5) Cornell Blakely "Who knows" (J. Hendrix-B. Holland-R. Bateman) 2:54
- 6) Cornell Blakely "Don't touch the moon" (J. Hendrix) 2:40

My favourite side with two previously unissued Clifford Binns cuts, "Who told you" is literally punched along by a big upfront drum beat, an excellent slowie with crystal clear production, tinkling piano and decent lyrics. So basic so sparse Detroit fans will love this, i do.. M.D. sure can play those drums, oh those drums. Clifford's 2nd track is a light weight uptempo stormer with mellow voiced Clifford at his best. What a voice. Has an instrumental middle that will rip the dance floors up. Why, oh why wasnt this issued on 45? The Billy Lee cuts are two early pop items with "Fool for you" the slower track of the two being the better. Of the two C. Blakely tracks "Who knows" is a dated handclapper whilst "Moon" is very Platters styled bordering on doo-wop in parts. Dated but class vocals.

Musicians on these recording sessions:- Joe Hunter (Keyboard), Clyde Wilson (bass guitar), Cornelius Grant (guitar), Melvin Davis (drums), Billy Davis (guitar), Theo Fowler (organist), McKinley Jackson (trombone), Wesley Fields (trumpet), Al Watson (piccolo & saxophone), Sam McMillian (bass), John Hill (trumpet), Ron Coleman Combo provided music on the Valentines cut.

\*\* In Ian Clark's Lester Tipton obituary (Blackbeat 15, May 1982) he states that Lester Tipton recorded for La Beat "I'm human too" but never had it issued. I reckon its the same song due the Hendrix Beatty connection. Just think Clifford Binns singing an unissued Lester Tipton La Beat song with Melvin Davis on drums. Too much.

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OTHER READING: VOICES FROM THE SHADOWS (60s, 70s, 80s, R&B, Independents, gospel) £2 incl. P&P from Rod Dearlove, 17 Woolam Hill, Burstwick, Hull, HU12 9HJ. SOUL SURVIVOR (60s soul, discography, listings, interviews) £2 + SAE from John Farrell, 118 Laugherne Rd, St. Johns, Worcester, WR2 5LT. THE OWLS EFFORT (Northern) £1 inc. P&P from Richard Domar, 9 Highlands Rd, Finchfield, Wolverhampton, WV3 8AH. GROOVIN ALA GO GO (Northern/humorous) £1-50p + SAE from Dave McCadden, 12 Park Ave, Salford 8, Lancs. DETROIT CITY LIMITS (60s Detroit discogs, listings) £1-50p + SAE from Graham Anthony, 103 Buxton Rd, Chaddesden, Derby, DE2 4JN. Please mention Shades of Soul if writing for any of the above. Thanks.

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SOUL DIRECTORY 1960-70, 1970-76 two essential catalogues for anybody remotely interested in UK soul releases. Gives label, release number, A&B sides plus cost of issues & demos. Ideal for reference. £4 each (inc P&P) from Findagroove, 87 Chalk Road, Bury St. Edmunds, Suffolk, IP33 3BW.

LEE DORSEY: AM I THAT EASY TO FORGET? (CHARLY CDX21)  
DIONNE WARWICK: THE ORIGINAL SOUL OF (CHARLY CDX18)

Lee Dorsey fans are already well served by Charly (with the LP's "Gohn be funky" and "Always funky" and the CD "Can you hear me") and they could be forgiven for that a new compilation was something less than essential. But they would be wrong for this double contains 17 tracks previously unreleased. It's true that the 4 final tracks show Lee in poor voice due to his failing health, though his commitment is never in doubt. However it is the other unreleased tracks which are really interesting: 5 early demos of which "Lonelyology (For your love)" shines out, 3 out-takes from the "Night People" sessions, 2 attempts at country songs, and (the highlight for me) two Coca Cola commercials ("My old car" and "Little babe"). If this were not enough, there are a selection of tracks from the "Yes we can" and "Night people" LPs and both sides of his hard-to-find 1960 hit, "Lottie Mo"/"Lover of love". Easy to forget? Not on this showing.

In contrast, the Dionne Warwick set contains nothing, which has not previously been made available; however, what it does have going for it is that this is the first compilation of this great soul lady's 60s songs, which has been released with her expressed approval. From "Don't make me over" in 1963 to "The love of my man" in 1971, this LP contains 32 classic tracks—many essential—which her fans will already have. But no doubt they've become a bit worn and scratched—now is the time to renew them. If you're too young to remember Dionne Warwick, buy—you won't be disappointed!

BOBBY BLAND: BLUES YOU CAN USE (MALACO MAL7444)  
LITTLE MILTON: MOVIN' TO THE COUNTRY (MALACO MAL7445)

The more observant will notice that these two LPs carry American Malaco issue numbers and this raises the question of why Malaco are no longer being pressed in this country (I hope it's not due to a lack of sales). However, what really matters is what's in the grooves and in both cases you won't be disappointed. After the brilliance of "Annie Mae's Cafe" any follow-up by Little Milton was likely to disappoint and nothing on this LP reaches the awe-inspiring heights of "I'm at the end of my rainbow". The majority of the songs represent the bluesier side of Little Milton, with his soul side being represented by Billy Vera's "At this moment" and "Lovin' on borrowed time".

The Bobby Bland LP would fail the Trade Descriptions Act because it's a soul album and none the worse for that. Favourite tracks are a cover of Frank Johnson's "There's no easy way to say goodbye" (from the fantastic "Flashbacks" LP on Traction), "Our first blues song" (it isn't) and Tommy Tate's "Get your money where you spend your time". If you bought the first two Bland Malaco LPs you'll enjoy this one—if you haven't, why not?

THE RED BIRD STORY VOL 2: (CHARLY CDX 19)  
BENNY SPELLMAN: FORTUNE TELLER (CHARLY CRB 1168)

In issue 10 of *Shades of Soul* I complained that volume 1 of the Red Bird Story did not contain the Jelly Beans "Baby be mine" and the Butterflies' "I wonder"—well my grumbling was premature for this 2nd volume contains both of these tracks and lots of other interesting material as well. Each of the double album's sides concentrates on a different aspect of the Red Bird vaults. Side 1 is subtitled 'More Girls' and contains various singles from the Shangri Las (not available on other Charly albums), the Butterflies and others. Side 2 ('More Soul') features 4 sides from Alvin Robinson, Linda Jones' superb "Fugitive from love" and Bessie Banks' "It sounds like my baby". On side 3 the 'Songwriters sing' and while it's interesting to hear Barry Mann and Jeff Barry only Ellie Greenwich cuts it as a singer. Side 4 has the 'Jelly Beans in session' and this is my favourite side with six of the tracks previously unreleased. If you've got volume 1, you'll want volume 2 — if not, why not?

The Benny Spellman continues the resurrection of the Joe Banashak legacy and combines original 60s releases with 60s recordings not made



available until the 80s on Bandy. The informative sleeve notes by Rick Coleman reveal that the mother-in-law hook on Ernie K Doe's "Mother-in-law" was sung by Benny and this together with the 80s only release of 5 tracks shows just how under-rated Benny Spellman has been. Standout tracks include the original version of "Lipstick traces" (flip of "Fortune teller") and "I'll never leave you" which sounds like an Aaron Neville out-take. Another treasure from New Orleans for those who enjoy the Crescent City sound.

JAMES GOVAN: I'M IN NEED (CHARLY CRB 1162)

JOE LOUIS WALKER: THE GIFT (ACE CH241)

Better known for their reissues, Charly and Ace here present two very modern releases. Fans of deep soul will already be aware of James Govan's "Jealous kind" and if you bought that you won't be let down by this album - of the ten tracks only James' version of "You left the water running" disappoints (slightly) - but every other one is a winner. I can't recommend this album highly enough - it is quite simply the album of '88 and although its only spring I don't see it being dislodged.

Joe Louis Walker's "The Gift" is licensed from Hightone, the label that brought you Robert Cray, and if you like the bluesier side of Cray you'll enjoy this. As well as singing and playing guitar Walker wrote, arranged and produced most of this LP of fine urban blues. My favourite tracks are the very soulful "The Gift" and the gutsy "Mama didn't raise no fools". The sleeve mentions that Ace have another Walker LP available - "Cold is the night" (CH208) - I'll be investigating.

TIMELESS RECORDS - Soul Music Set Free

"The sole objective of the label is to release albums only of first class soul music..." (Timeless Press Release)

Launched in May 1987, Timeless is now approaching its first birthday and this seems a timely moment to assess its progress. So far the label has released over 20 LPs (with over half of these also available on cassette) and 9 CDs. Although their stated policy is not to be a reissue label their output is divided roughly half 'n' half between recent 'oldies' (from the seventies) and current US independent issues but that's no bad thing in that most of the 'oldies' have never been easily available in the UK.

Among their current releases are "TYRONE CURRY", MINI CURRY'S "100%", THE JADES "MR JOY" and "CHARLIE L. JONES". Of these 4 LPs the first three are pleasant but unexceptional: the Tyrone Curry has a few pleasant ballads; Mini Curry (Tyrone's sister) has a nice voice but the material is disappointing; and Mr Joy has 2 of the 8 tracks duplicated as instrumental versions. The Charlie L. Jones, on the other hand, is top rate southern styled soul. My only complaint is its sound quality - for Direct Metal Mastering (whatever that means) there's a lot of tape hiss. Nevertheless this is the real thing - so buy it now. Now! (incidentally of these 4 LPs Charlie L. Jones is the only one not available on CD - because of the sound quality, perhaps?)

On Compact Disc there are compilations by THE CONTROLLERS, TYRONE DAVIS and FREDERICK KNIGHT and a sampler (SOUL MUSIC SET FREE EDITION 1) all bearing the same title, The TIMELESS Soul Collection. Of these my favourite has got to be The Controllers which contains 14 of their sides including all their classics. The Tyrone Davis CD is licensed from FUTURE Records and contains such favourites as "Sexy thing", "Are you serious", "Let me be your pacifier", "You stay on my mind" and "Turning point". For me Frederick Knight, has never fulfilled the promise of his Stax hit, "I've been lonely for so long" and I've been disappointed with most of his subsequent recordings (mind you, others would disagree) though I've always been impressed by his work as a producer and writer (if in doubt, check out Keisa Brown's superb 1985 LP on Park Place). However, if you like Knight you'll enjoy hearing his work on CD. Perhaps the most interesting CD is the various artists sampler which presents tracks from 15 of the Timeless LPs. Highlights on this are Charles Beverly's "Hollywood", Tommy Tate's "On the real side" and Lynn White's "Giving it all I got". So have TIMELESS released "albums only of first class soul music"? The short answer is not entirely, but there is enough there for the real soul music fan to get excited about. We can only offer Ward and Bellman all encouragement for the future. Andy Whyte.

# SHARP ON#

# Soul

## LITTLE CARL CARLTON    "ALL THATS GOOD"    COVER-UP

Over the years Leeds based dj Pat Brady has broken many classic northern records onto the scene. In more recent years one of his biggest records was his Little Carl Carlton c/u "Hey little girl". Most people will remember Pat playing that one at Stafford's Top Of The World. Pat's latest set of new records include another infectious dancer covered as Little Carl Carlton called "All thats good". Drum rolls and pounding horns set the track up for the vocal intro "I'm just a boy". The record pounds along with vocal backing harmonising well with the lead vocals. The lead singer builds into the catchy chorus "All thats good", the backing group echo his words and add "baby ooh". Great stuff, a stormer of a record perhaps better than its predecessor "Hey little girl" ?!

## LOUIE PALMER    "DON'T LEAVE ME"    BOOT HEEL

One of the records packing the dance floor for Pat at the moment is a real R&B track. A spine chiller of an intro is provided by some typical R&B guitar work. "Dont ever leave me, please dont go" are the first lines uttered by Louie's laid back wailing bluesy voice. The track struts along at a very danceable midtempo pace, the backing is sparse and raw however any addition would spoil the great atmosphere of the record. Its nice to see a southern rocker like this proving so popular.

## LITTLE MARION    "LET ME BACK IN YOUR ARMS"    DESTINATION 610



This rare Philadelphia 45 was covered as Vivian Carol but only had a little exposure so never really got off the ground. The powerful beaty midtempo backing starts the track, Marion breaks in "I didnt do like i should of, when i was out on you". Marion doesn't have the best of voices i have ever heard, its a good job then that the backing more than makes up for this flaw. Some superb deep horn work helps to give the record some substance, two thirds of the way into the 45 theres a superb break were the guys on the saxaphones and trumpets really show their worth. The record pounds along and builds into a memorable chorus "Oh that i need you, i love the sweet little things that you do, let me back in your arms". With enough exposure

could have been a big sound.

## LOST SOULS    "YOU DON'T KNOW MY LOVE"    COVER-UP

This mid tempo male group sound is yet another new spin from Pat A. light intro is broken by the soulful voice of the lead singer "Don't you know how i feel, deep down inside". The track skips along with the harmonic backing group ever present. The lead singer gets into the chorus "No, no, no no, how it feels to be blue", each word is echoed at a different pitch by various members of the backing group. A nice midtempo track that relies heavily on the excellent vocals.

## BIG JOE TURNER    "THE KINDA MAN I AM"    COVER-UP

This is one of Pat's best, more recent spins. A memorable intro is provided by the slow beat of drum and delicate piano. A superb deep soul full voice cuts in "Show me the time a man dont need a woman". The singer has such a superb voice in many ways similar to Big Joe Turner

well known in Northern circles for his outing on Bluetime "Two loves have i". The vocals on this track are perhaps slightly deeper than the real Big Joe Turner but certainly nothing the worse for that. The record builds well with the backing gradually getting stronger and stronger throughout. Yes, midtempo brilliance this one with surely plenty of mileage left in it for Mr. Brady. 33

Other Pat Brady current spins include, Gene McDaniels c/u "Dont walk away from love", Gene Toones "Its too bad baby" a good uptempo dancer and a cover version of "Aint too proud to beg" covered as Eddie Holland.

THE GILLETTES "SAME IDENTICAL THING" J&S 1391

I remember Guy first spinning this at Whitchurch last year. A superb saxophone intro gets the whole thing moving "I told my mother and father i had found true love, you know that love is a wonderful thing". These are the first lines from the deep voiced vocalist who really puts his heart and soul into those deep notes. The saxophone pounds away throughout giving the whole thing rhythm and power. Vocals and sax combine well on this obviously very early track, despite its dated sound this is a great 45 and well worth listening out for.

George Sharp.



Hell, you know you're getting older when you can say you've been going to a certain venue on and off for nearly ten years. Under a variety of different organisers, soul club this soul club that I've done all dayers and allnighters at Bradfords Queens Hall yet sadly despite it being a decent medium sized venue (a basic dance hall with a good dance floor and balcony) its never seemed to get the music policy right.

Which means its never pulled in big attendances. Its always been an average 2nd division local venue rather than a progressive 1st division national venue like Stafford or more recently Mansfield or Chesterfield.

So we gets there at 12.30am on Saturday Feb 6th to find the place absolutely heaving - true, there was no other allnighter on in England (Scotland had its 3rd run out at Altofts) - true, it was a Warrington revival, but struth i didnt expect it to be this full. People from all over the place.

Pat Brady, Roger Banks, Bob Burton and Steve Croft were on whilst we were there, for me the musics too oldies biased, but thats what the crowd wants so thats what they gets.

Best of the night, Joe Mathews "Nothing you can do" (Kool Kat) oomph, Martha Starr "Love is the only solution" (Thelma), Doug Banks "Kept on dancing" (Argo) oh yes!!, Joe Tex "Under your powerfull love" (Dial) excellent early 70s. Worst of the night, Mystic Moods "Astral trip" garbabe instrumental, Kiki Dee "Magic carpet ride" (UK. Fontana) right fair, is there any need to keep playing pop like this thesedays?

At long last the venue under organisers Phil Dick and Steve Croft (who took the bold move to transfer from Fridays once a month to Saturdays every two weeks) seems to be succeeding and long may it do so. Still cant get used to leaving an allnighter and being in bed quarter of an hour later.

Some may say that the place is only succeeding because apart from Chesterfield theres hardly anywhere else on these days in the Midlands/North which has seen a definat lull in venues.

It'll be interesting to see what the attendances are like at the Queens Hall if and when it clashes with Morecambe.

Derek Pearson.

Over the last month or so I've done something which I've been meaning to do for years - i went through my collection of soul fanzines and catalogued all the discographies, label listings and major articles alphabetically into a giant book. As a reference its invaluable.



M A L A C O - A B R I E F R E S U M E

Around 1970, when the word soul was decidedly unhip, black music was becoming increasingly rock orientated or sophisticated. Jackson, Mississippi was an unlikely place for two of the biggest hits of 1970-71 to emanate from, "Groove me" by King Floyd (Chimneyville 435) and Jean Knight's "Mr. Big stuff" (Stax 0088) were funky, fresh and decidedly downhome.

Tommy Couch, a white soul fan from Tusculum, was Entertainment Chairman of his fraternity Pi Kappa Alpha in the mid 60s. He was responsible for Percy Sledge's first gig as a member of local band The Esquires. Couch set up his Malaco Studio in Jackson, Miss at the end of the sixties.

King Floyd, from New Orleans had been on the scene through the 60s and had recorded for Old Town and Pulsar. (The Pulsar sides were later reissued on a Motown distributed set-up, 'A man in love', on VIP). After arriving back in N.O. from L.A. in 1969 King Floyd ran into Wardell Quezergue, top New Orleans producer (Johnny Adams, Robert Parker, Willie Tee etc.) Quezergue was planning to do some arranging for Couch's sessions, so a deal was fixed up with local promoter, Elijah Walker. As it happens, Floyd's car broke down on the way to Jackson and he nearly missed the session. "What our love needs" and its flip "Groove me" were cut in the last few minutes of studio time, in single takes.

That session yielded Bonnie & Shiela's "You keep me hanging on" (leased to King Records) and Jean Knight's "Mr. Big Stuff" (leased, some time later to Stax Records).

"What our love needs", a super slice of southern soul balladry was released on Malaco's subsidiary, Chimneyville (Chimneyville was the name of Jackson before the Civil War) which was distributed by Atlantic. Good though it was, the record was destined to flop until local DJ, George Vinnett flipped it and started playing the sparse, funky flip, "Groove Me".

King Floyd had penned "Groove Me" some five years earlier and had actually planned to cut it as a duet with C.P. Love, but lack of funds had prevented this happening. Elijah Walker produced the record, which featured a tight as hell arrangement by Wardell Quezergue. Tommy Couch engineered the session with his partner Jerry Puckett. The studio band at this time were Jerry Puckett-guitar, Wardell Quezergue-piano & organ, Vernie Robbins-bass and James Stroud-drums (known collectively as the Chimneyville Express). They were augmented by the Chimneyville Brass-Ed Butler, Hugh Garraway, Rick Thorley, Lee Kornegay, Eddie Williams, Charles Wicker and Perry Lomax. Jackie Dorsey, Annie 'Jewel' Bass and Katherine Henderson were the back-up singers.

Anyway I digress, "Groove Me" spread like wildfire and by the 10th October 1970, it topped the national R&B charts (USA) and hit No. 6 on the pop charts. Atlantic signed a long term distribution deal for Chimneyville and Malaco was suddenly in demand. The follow-up, "Baby let me kiss you", another throbbing hunk of New Orleans funk went to No. 5 R&B in March 1971, followed by "Got to have your love" (No. 35 July 1971). Things quietened for a while for King Floyd, despite two excellent albums (King Floyd-Cotillion and Think about it-Atco). In 1974, Atlantic decided to issue "Woman don't go astray" as a single, from the first LP, this hit pretty big, but apart from one more small hit, "Body English" in 1977, King Floyd slipped into obscurity.

A string of singles and two more good albums failed to regain King Floyd's star status, and the well worn illusions of grandeur and personality clashes helped to seal his fate. Despite a good side for Dial King Floyd hasn't recorded for ten years. "Groove Me" did however chart again. This time for Fern Kinney in 1979 on Malaco, but it was a pretty tame discofied version.

Jean Knight was Malaco's other star, another N.O. artist, she had recorded for Huey Meaux's Staff and Tribe labels in the 60s. "Mr. Big Stuff" flew to the top of Billboard's R&B listings (22-5-71). A totally joyous slice of southern soul, it has never lost its freshness over the

years. The single was leased to Stax Records in Memphis, who signed Jean 35 to their roster. A wonderful, under rated LP was released, featuring some beautiful deep soul ballads to match anything before or since.

Unfortunately, Stax chose to release the weakest track "You think you're hot stuff" as the follow-up. This "Mr. Big Stuff" sound-a-like made No. 19 on the R&B charts, but despite some fine singles over the next couple of years the hits stopped coming. Stax dropped Jean (followed shortly by their own liquidation) who label hopped (Chelsea, Open, Soulin) for a few years before scoring again in 1981 with "You got the papers" on Cotillion, a duet with N.O. sweet souler Premium.

Three near hits from Malaco's early period were the Enticers (ex Jades from N.O.) with "Story teller" (the Steve Mancha song, leased to Cotillion), Joe Wilson's "Sweetness" (Dynamo label) backed by a deep soul ballad of epic proportions "When a man cries", and C.P. Love's wonderful slowie "I found all these things" (Chimneyville). Jewel Bass, one of the back-up singers cut a couple of beauties for Malaco's own label, "All good things come to an end" and "Overflowing".

Mighty Sam McClain, who'd had a string of fine soul singles on Amy and Atlantic was signed to the Malaco label and cut a classic soul ballad "Mr and Mrs Untrue" (also recorded by Candi Staton and Lloyd Price). Sadly it wasn't a hit and Mighty Sam has only just resurfaced with a new album on the Orleans label after years in the doldrums.

Hank Sample, a New Orleans deejay and singer also had an early Malaco single with "Got to find the nerve", a fine single but not a hit.

Many other Malaco Productions were licensed to other labels - Hank Sample to Jay Walking, Joe Wilson to Dynamo and Avco, Chuck Brookes to GSF, Eddie Houston to Capitol, Betty & Charles to Crazy Horse, the Patterson Twins to King and so on.

The local Pelican label hooked up to Malaco and put out some excellent singles by CL. Blast, Larry Hamilton and Denise Keeble. Unfortunately they lack of distribution meant lack of success.

Chimneyville's next signing was Jimmy Dobbins who put out a couple of solid sides in typical Malaco style, "Sugar bear" and a revival of Willie Tee's hit "Teasing you". Again, these weren't very successful and Jimmy has long since disappeared from view.

Johnny Adams, at this time was struggling for a hit after signing to Atlantic. Dave Crawford couldn't find a hit, so Johnny was re-united with his past hit producer Wardell Quezergue who cut him at Malaco on "More than one way/You got your kind of life to live". This should've been a hit, but Atlantic were losing interest in R&B, in fact the Atlantic distribution deal was severed in 1975 and Malaco/Chimneyville went with Henry Stone's TK set-up from Miami. They were red hot with hits by George McCrae, Gwen McCrae, Latimore, Betty Wright, Little Beaver and K.C. & the Sunshine Band.

Malaco did manage to slip one single out under their own distribution in 1976 - "Sugar Britches" by Jewel Bass, a powerful up-to-the-minute hunk of funk that became a big dance floor favourite this side of the pond. With better distribution this would have been massive, but it wasn't to be, and Jewel Bass has stuck to her back-up roll at Malaco ever since.

The backing singers by now comprised of Jewel Bass, Dorothy Moore, Jeannette Williams (ex Backbeat hitmaker) and Cathy Young. Dino Zimmerman a young whizz guitarist had joined the band, along with keyboards man Carson Whitsett. They've hung in there ever since Wolf Stephenson came in as producer and the Memphis Horns and Muscle Shoals Horns were used variously for different sessions... (To be continued next issue).

Derek Howe.

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#### SHADES OF SOUL STOCKISTS:

MARTIN KOPPEL, 436 QUEEN ST WEST, TORONTO, ONTARIO, CANADA, M5V 2A8.

BOOGALOO RECORDS, FIRST FLOOR, 101 GRANBY ST, LEICESTER.

DAVE WITHERS, 36 SUMNER RD, SALFORD, LANCS, M6 7GJ.

JOHN STUART, P.O. BOX 221, SWINDON, WILTS, SN5 7BS.

COMPENDIUM BOOKSHOP, 234 CAMDEN HIGH STREET, LONDON, NW1

LIONEL DECOSTER, 7 RUE E. CARRIERE, 75018 PARIS, FRANCE.

PETE SINCLAIR, CHECK IT OUT RECORDS, UNIT 1, TRADERS SHOPPING CENTRE, 16-18 STATION RD, READING, RG1 1JX.

MARTHA & VANDELLAS      "I'LL FOLLOW YOU"      (ALBUM 'WATCH OUT')

Just one of the several excellent dancers from one of Motown's most loved groups. If tracks such as "One way out", "Show me the way" register with you, then try this for more of the same. Less exposure, due to LP status only, should not stand in the way of this 'classy' cut from the vintage year of 1966. A Bristol/Fuqua number with the usual full backing, drums, piano and sweet strings. The unique vocals of Martha Reeves allied to a strong track was a pretty powerful combination, and the album (now reissued on U.S.) contains some of her best work for the label, with a variety of staff writers and producers contributing some great songs.

EDWIN STARR      "SOUL CITY (OPEN YOUR ARMS TO ME)"      (ALBUM '25 MILES')

This track could be retitled "Backstreet Part 2", as it features 'ol double soul' in his best street 'cred' role. Mr. Cool who knows where the action is, and begs us to join him. Nice tambourine intro (wouldn't you just love to be in on a 60s recording session) leads us into the tale of the magic "soulful town where everyone is getting down". All sounds like the Wheel to me. Like his "Soul Master" track, unissued in single format which is a great shame. It is certainly a northern anthem, and would have been much loved and played if given a chance. Credited to Richard Morris, about '67-'68 ie. shortly after his signing for Ric Tic. If this had been on said label, it would have been a massive sound, but as it's on Motown, surely ignored. As the label says, "It's what's in the grooves etc etc". Edwin, by the way, was on tour in the UK when transferred to Motown.. he left the U.S. a Ric Tic artist and returned a Motown 'star'. He apparently knew nothing of the deal.

THE TEMPTATIONS      "I GOTTA FIND A WAY (TO GET YOU BACK)"      (ALBUM 'CLOUD 9')

Strong support for this brilliant side, and has had deserved plays at some venues. The track dates from about 1969, but I rather feel that it was around Motown a few years, simply from the fact the Eddie Holland is given a credit, and most of his work with Norman Whitfield dates back to '66-'67. The new lead voice of ex-Contours man Dennis Edwards handles the song well, and what a song?! Classic Motown, even down to the sax break, which by 1969 had all but vanished. The lyrics are really a compilation of just about every Motown disc... all the usual stuff about "lonely rooms", "since you been gone", "dark and lonely world without you" etc. but the whole thing is expertly put together, and I've fond memories of playing this track over and over again, loving every note. Still sounds just as good.

MARY WELLS      "GUARENTEE (FOR A LIFE TIME)"      (ALBUM 'MY GUY') MFP

Early number for Holland Dozier Holland on the company's first star and for good measure background vocals from the Supremes (it is, isn't it?) Sounds like Diana, in there at least. "who'll take Mary's love, is guaranteed for a lifetime" repeat the girls, while Mary softly handles the shuffling, latin-style tune. Prior to "Heatwave", Motown tried all manner of styles, trying to hit with this or that... rather like good football teams, things come together, but not without a few failures along the way. Perhaps there is too much going on in this tune, certainly the guitar prominence here was dropped in later efforts. It's a bit corny, but a nice sound for all that, and not too dissimilar to Smokey's productions on her about 63ish.

STEVIE WONDER      "I WANT MY BABY BACK"      (ALBUM 'UPTIGHT')

You may be familiar with Edwin Starr's version on 45, but the REAL cut is here. Good dance floor action guaranteed with this stormer, from the bass intro through the fingerpop to the classic dirty sax. Stevie could provide his own brand of soul, as a straight R&B man, quite apart from his multi-talented gifts as the near perfect all rounder. A million miles from the superstar of the 70s, but I could imagine that the



Hitsville Staff, with long memories, would remember Little Stevie in <sup>37</sup> this vein given a choice. The rhythm section on this is brilliant and Stevie's vocal effortless. Try avoiding toe tapping to this...if you can, you shouldn't be reading this magazine.

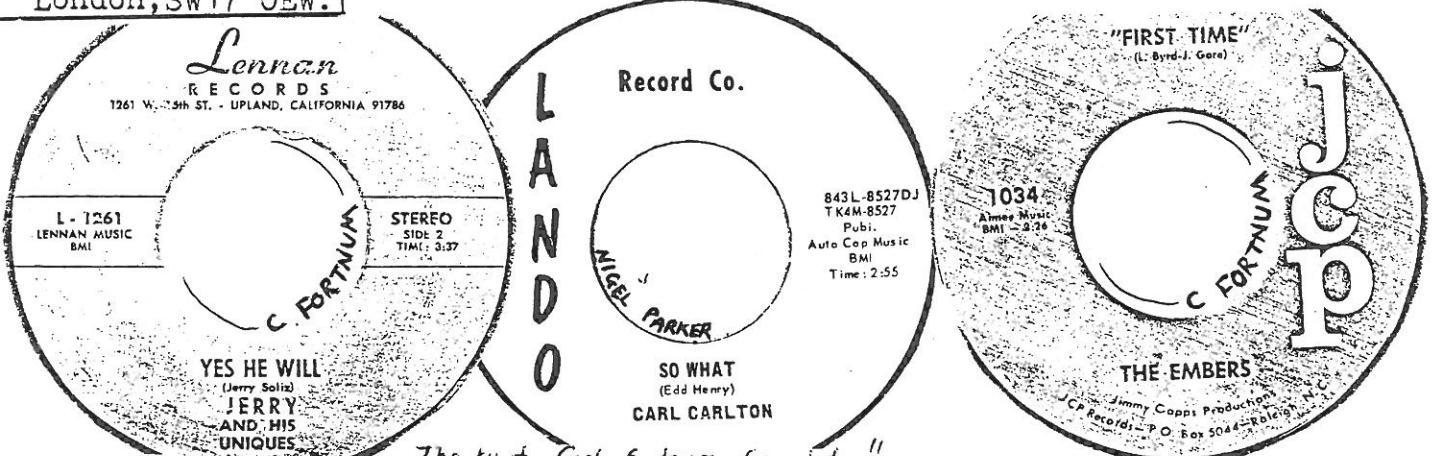
Larry Johnson.

MOTOWN DANCERS VOL:ONE..Martha & Vandellas "I'll follow you",Shorty Long "Baby come back",Spinners "It hurts to be in love",Mary Wells "One block from heaven",Stevie Wonder "I want my baby back",Tammi Terrell "Hes the one i love",Chuck Jackson "To see the sun again",Brenda Holloway "Where were you",Temptations "Save my love",Isley Bros "Just aint enough love",Supremes "Take me where you go",Gladys Knight "Hes my kind of fellow",Edwin Starr "Soul city",Four Tops "Dont turn away",Jimmy Ruffin "I want her love",Chris Clark "Day by day",Marvelettes "I'm gonna hold on",Marvin Gaye "Tear it on down",Martha & Vandellas "Happiness is guarenteed",David Ruffin "I dont know why i love you",Temptations "Its a lonely world",Stevie Wonder "Be cool be calm".TDK C60 £3(inc. P&P)from LARRY JOHNSON,31 ROMAN RD,FAILSWORTH,MANCHESTER,M35 9JQ.

FRONT COVER CREDITS: ART WORK(Stuart Raith),AGENTS(George Sharp),CAIROS,SOULETTES,ROMONA COLLINS(Ted Massey),HERBERT HUNTER white demo (TIM ASHIBENDE/CARL FORTNUM),MAGNETICS(Derek Greenhoff),FRANKIE BEVERLY(Adam,only known copy-producer Tommy Rouse' own label i guess),BOSS-FOUR(Carl Fortnum-recent Fascinators c/u.Is this the same group who recorded for Impact ?)Send in your rarities for publication.....

Two discs recieved from Trevor Swaine recently include PARTY PEOPLE "Red white and blue" co-penned and co-produced(with fellow label owner Tony Cook)by Trevor and recorded at their Hut Studios in Augusta,Georgia and issued on their Hi Hut label.Featuring 3 different mixes,the Gil Scott Heron type anti-war lyrics are married to a modern rhythm obviously influenced by James Brown which comes as no suprise as several of J.B.'s band members were in on the session.

ROGER HATCHER's new 45 on Super Bad is a good double sider,"I want your love" is a slow growling deepie tho' i prefer "Let your love shine on me" a mellow rhythm with Rogers sweet vocals gliding over the lyrics,summertime music.Contact Trevor Swaine,75 Selkirk Rd,Tooting, London,SW17 OEW.



JERRY & UNIQUES "Yes he will"(LENNAN 1261)been around 4-5 years, probably better known as c/u name Detroit Soul Bandits "Dont break my heart".Good flip side as well,only thought to be 2 UK copies(Carl Fortnum & Ian Clark).Issued on same label(based at 1261 W.45th Street, Upland,California 91786)as Lil Lavair & Fab.Jades "I'll be so happy" (Lennan 1264).Wonder whats on Lennan 1262-63?EMBERS "First time"(JCP) Jimmy Capps Production label out of P.O.Box 5044,Raleigh,N.Carolina. Recent massive nighter sound for Guy.The JCP label has alot of releases on it but most are pop,punk and other junk.Only a handful of UK copies at present.CARL CARLTON on LANDO.His first label,recorded when he was 12-13.Recent Guy/Butch spin.Theres another 45 of his on Lando,saw a blue issue of it recently cant remember title though.Bloody memory!! Same label as Rufus Wonder & Additions goodie "Under the moon".

30  
3) CHRIS MOORES recent article on BOO/BRIDGES-KNIGHT-EATON/BROTHERS OF SOUL/ZODIAC really opened up a can of worms, I've never known a group of labels which are linked together so closely with a variety of different artists recording the same songs for different labels:

#### BOO LABEL ADDITIONS

Hitoshi Takasawa(HT), Tony Smith(TS), J.C. Orrit(JCO):

B1002 ROY 'CORTEZ' BUTLER "A dream"(Bridges-Knight-Eaton)126734 (HT)

"A dream"(inst)(B-K-E)ZTSC 126735

B1003 ROY 'CORTEZ' BUTLER "Marys house Pt.1"(B-K-E)ZTSC 127153(HT/JCO)

"Marys house Pt.2"(B-K-E)ZTSC 127154

(HT)adds: "I have a very strange 45 on BOO label, but 99 per cent sure it's bootleg - BOO 4001

Brothers of Soul "Guess that don't make me a loser"/  
Manhattans "I'm the one that love forgot"

#### SHOCK LABEL ADDITIONS

S 1313 BROTHERS OF SOUL "Candy"(Beanium-Black) (HT/TS)  
"Dream"(Beanium)

both sides produced by Bridges-Knight, Ric-Wil Publishers.

#### ZODIAC/BROTHERS OF SOUL ADDITIONS

rel. /67 CRISS CROSS 1001 "Hurry don't linger/Cant get you off my mind" - this is same as BOO 1001 (HT)

rel./67 ZODIAC 1005 THE CREATIONS "Foot steps/A dream"

This is possibly from the same session above(Boo 1001/Criss Cross 1001)the members were reputed as Al Green, Curtis Rogers, Palmer Jones, Gene Mason.(Curtis & Palmer later made Hot Line Journal Records and made Al Green debut). (HT)

Roy Butler BOO 1002/Creations ZODIAC 1005/Brothers of Soul SHOCK 1313

"A dream" are all the same song.(HT/TS)

Also Bobby & Freddy ZODIAC 1008 and Brothers of Soul BOO 1005 "Come on back" are both the same record. (HT/TS)

(HT)adds: ZODIAC 1011 BOBBY EATON b.o.s. "Bessie girl" ZTSC 141063  
"Marys house" ZTSC 121800

from the Editor: Does this mean that "Marys house" Bobby Eaton Zodiac 1011 is the same as Freddy & Bobby Zodiac 1008 and Roy Butler Boo 1003 ?

(HT)adds some BOBBY EATON info:

GALAXY 767 "Fever fever fever/We gonna do our thing"("Fever.."is the same as Brothers of Soul Boo 112.)Possibly released between Boo 111 and 112.

GALAXY 767 "We gonna do our thing(F-2743)/Come to me"(F-2750)

Two different versions exist on this release number.

(TS)adds some Bridges-Knight-Eaton info which predates Brothers of Soul/Boo...MUTT 17793/17794 THE TWO FELLOWS(FRED & SKEETS)

"Stop(don't give up your loving)"/"Yea, yea, yea"

both penned by F.Bridges, produced by F.Bridges & Robert Eaton ('Skeets' being his nickname) also...

LA BEAT 6602 AL WILLIAMS "I am nothing/Brand new love"

both sides written & prod. by Bridges & Knight.

LA BEAT 6705A MASQUERADERS "One more chance"

written & produced by Bridges & Knight.

LA BEAT 6704A MASQUERADERS "I got the power"

written by Bridges & Knight, produced by Bridges, Knight & L.Beatty.

and finally Tony Smith asks: "Could it be that the Bob & Fred "I'll be on my way"(Big Mack)are also Robert Eaton & Fred Bridges ?

---

John Stuart's recent list had one of the best selections of black music related books & fanzines I've ever seen. Where he managed to get all those old fanzines from I don't know. They're virtually impossible to pick up these days. Also sells current fanzines, books and records. SAE to Sweet Soul Music, P.O. Box 221, Swindon, Wilts, SN5 7BS.

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RARE DETROIT

<u>SIDE (A)</u>			
1) FABULOUS PEPS	"SPEAK YOUR PEACE"	(D-TOWN)	
2) THE SEQUINS	"TRY MY LOVE"	(DETROIT SOUND)	
3) BROOKS BROS.	"LOOKING FOR A WOMAN"	(TAY)	
4) THE TEMPOS	"I'LL NEVER FORGET"	(DIAMOND JIM)	
5) MAGNETICS	"LADY IN GREEN"	(SONBIE)	
6) YVONNE VERNEE	"JUST LIKE YOU DID ME"	(SONBIE)	
7) MAGNETICS	"HEART YOUR MADE OF STONE"	(BONNIE)	
8) EMANUEL LASKY	"RUN FOR MY LIFE"	(THELMA)	
9) BILLY KENNEDY	"SWEET THINGS"	(THELMA)	
10) SILKY HARGREAVES	"I'LL KEEP ON TRYING"	(WHEELSVILLE)	
11) JACKY BEAVERS	"LOVE THAT NEVER GROWS OLD"	(REVILLOT)	
12) PAT LEWIS	"NO ONE TO LOVE"	(SOLID HIT)	
13) KEDDIE HILL	"NOTHING SWEETER"	(M-S)	

<u>SIDE (B)</u>			
14) NORMA JENKINS	"THE AIRPLANE SONG"	(MALTESE)	
15) UTOPIAS	"GIRLS ARE AGAINST ME"	(LA SALLE)	
16) SOULETTES	"BRING YOUR FINE SELF HOME"	(SCOPE)	
17) JOHNNY ROGERS	"MAKE A CHANGE"	(AMON)	
18) JOHNNY HAMPTON	"NOT MY GIRL"	(DOTTY'S)	
19) JACK MONTGOMERY	"DO YOU BELIEVE IT"	(SCEPTER)	
20) IRMA & THE SCOTTS	"I'M STUCK ON MY BABY"	(SMASH)	
21) PARLIAMENTS	"HEART TROUBLE"	(GOLDEN WORLD)	
22) DANNY WOODS	"YOU HAD ME FOOLED"	(CORRECTONE)	
23) GAMBERELLES	"YOU BETTER MOVE"	(CARLA)	
24) MELVIN DAVIS	"I MUST LOVE YOU"	(GROOVESVILLE)	
25) THE VOWS	"TELL ME"	(VIP)	
26) TONY HESTOR	"JUST CAN'T LEAVE YOU"	(KARATE)	

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<u>SIDE (A)</u>			
1) THE HEADLINES	"I'M LOOKING FOR A LOVE"	(LUAU)	
2) PRESTON PETERS	"GOTTA HAVE PEACE OF MIND"	(MARKHAP)	
3) BRILLIANT KORNERS	"THREE LONELY GUYS"	(MODERN)	
4) E. WILLIAMS	"TRADE MY SOUL"	(JAYDEE)	
5) PARIS	"SLEEPLESS NIGHTS"	(DOC)	
6) DUSTY WILSON	"CAN'T DO WITHOUT YOU"	(BRONSE)	
7) TOMMY TURNER	"LAZY"	(EL BAH)	
8) A.C. REED	"MY BABY'S BEEN CHEATING"	(COOL)	
9) GWEN DAVIS	"MY MAN DON'T THINK I KNOW"	(S.S.7)	
10) JAMES BOWENS	"BABY I WANT YOU"	(ROOSEVELT LEE)	
11) TURN A ROUNDS	"CAN'T TAKE NO MORE"	(HINIT)	
12) LITTLE CHARLES	"GUESS I'LL HAVE TO TAKE"	(JEWEL)	
13) FREDDIE HOUSTON	"LOVE LOVE LOVE"	(WHIZ ON)	

<u>SIDE (B)</u>			
14) LITTLE CHARLES	"TALKING ABOUT YOU BABY"	(DECCA)	
15) BOB & EARL	"OH BABY DOLL"	(TEMPE)	
16) BILLY STORM	"PLEASE DON'T MENTION HER NAME"	(HBR)	
17) KENARD	"WHAT DID YOU GAIN"	(DORE)	
18) LITTLE JOHN	"HEARTBREAKING TIME"	(MARTAY)	
19) DANNY MOORE	"SOMEBODY NEW"	(ALLRITE)	
20) LARRY LASTER	"THATS WHAT YOU DID"	(DUO VIRGO)	
21) FABULOUS JADES	"I'LL BE SO HAPPY"	(LENNAN)	
22) TROY DODDS	"TRY MY LOVE"	(EL CAMINO)	
23) GROOVETTES	"THINK IT OVER BABY"	(RENEES)	
24) JOHNNY ROME	"POUR YOUR LOVE INTO MY HEART"	(PHILLIPS)	
25) RUFUS WONDER	"UNDER THE MOON"	(LANDO)	
26) KENNY HAMBER	"TIME"	(DE JAC)	

TAPE NUMBER TWO

<u>SIDE (A)</u>			
1) LARRY WRIGHT	"SWEET SWEET KISSES"	(A GO-GO)	
2) ARTHUR ALEXANDER	"KEEP HER GUESSING"	(DOT)	
3) JACKIE POLLET	"I AM WHAT I AM"	(VERVE)	
4) VINCE APOLLO	"I BEAR WITNESS"	(PENTAGON)	
5) LITTLE GI GI	"I VOLUNTEER"	(DECCA)	
6) ROY HAMILTON	"YOU SHOOK ME UP"	(RCA)	
7) RON BAXTER	"THIS IS IT"	(OLE 9)	
8) SEMINOLES	"I CAN'T STAND IT"	(CHECKMATE)	
9) CHANNELS	"I'VE GOT MY EYES ON YOU"	(GROOVE)	
10) VINCE APOLLO	"I CAN'T TURN MY BACK ON YOU"	(PENTAGON)	
11) GRACIE DUMAS	"SONG OF A WOMAN"	(J JEMS)	
12) GEORGE PEP	"FEELING IS REAL"	(COLEMAN)	

<u>SIDE (B)</u>			
13) DANNY MOORE	"SOMEBODY NEW"	(ALLRITE)	
14) SWEET WILLIAM	"MAYBE BABY"	(Companion)	
15) OSCAR JACKSON	"I'M LOOKING FOR LOVE"	(C/U)	
16) RON BAXTER	"I'VE GOTTA KNOW"	(OLE 9)	
17) RELATIVES	"I'M JUST LOOKING FOR LOVE"	(ALMONT)	
18) NORMA JENKINS	"AIRPLANE SONG"	(MALTESE)	
19) ENJOYABLES	"SHAME"	(SHRINE)	
20) SIMS TWINS	"COUNT THE TIMES"	(C/U)	
21) MARTA TYNES	"QUEEN IS ON HER KNEES"	(UPTOWN)	
22) JESSIE DAVIS	"LOOK, HEAR GIRL"	(C/U)	
23) SHIELA FERGUSON	"DON'T LEAVE ME LOVER"	(SWAN)	
24) RIGHTEOUS BROS.	"BRING YOUR LOVE TO ME"	(UK. PYE)	
25) MARTA STAR	"I WANNA BE YOUR GIRL"	(THELMA)	

TAPE NUMBER FOUR

TAPE NUMBER THREE

<u>SIDE (A)</u>			
1) JESSE DAVIES	"HANG ON IN THERE GIRL"	(ERA)	
2) JIMMY DOCKET	"I'M WORRIED"	(C/U)	
3) RAY MARCHAND	"YOUR SHIP OF FOOLS"	(DORE)	
4) LONZINE CANNON	"QUIT WHILE I'M AHEAD"	(PHILLIPS)	
5) GARY & GARY	"I'M LEAVING"	(AROC)	
6) BOBBIE SMITH	"NOW HE'S GONE"	(BIG TOP)	
7) FREDDIE SCOTT	"MR. HEARTACHE"	(COLUMBIA)	
8) FRED PARIS	"I CAN REALLY SATISFY"	(GREEN SEA)	
9) STEVE FLANAGAN	"I'VE ARRIVED"	(ERA)	
10) MEL VENA ALLEN	"THE BIGGER YOUR HEART"	(SALVADOR)	
11) RICHARD ANTHONY	"KEEP ON LYING ON"	(VIRTUE)	
12) JEANETTE WILLIAMS	"YOU DIDN'T KNOW THEN"	(BACKBEAT)	
13) BROOKS O'DELL	"MAKE UP YOUR MIND"	(BELL)	

<u>SIDE (B)</u>			
14) RICKY LEWIS	"SOME ONE TO LOVE"	(MERCURY)	
15) ALVIN ROBINSON	"BOTTOM OF MY SOUL"	(BLUE CAT)	
16) BOB & EARL	"OH BABY DOLL"	(TEMPE)	
17) ROGER PACE	"KNOW WHAT YOU'RE DOING"	(TWIRL)	
18) SONNY FISHBACK	"HEARTBEATING MAN"	(OUT-A-SITE)	
19) GROOVETTES	"THINK IT OVER BABY"	(RENEES)	
20) SILKY HARGREAVES	"GOTTA HAVE LOVE"	(C/U)	
21) MAGNETICS	"I HAVE A GIRL"	(RA-SEL)	
22) CELESTRALS	"CHECKERBOARD LOVER"	(DON EL)	
23) MARTHA STARR	"LOVE IS THE ONLY SOLUTION"	(THELMA)	
24) CELESTRALS	"I FEEL IT COMING ON"	(DON EL)	
25) FRED PARIS	"I'LL BE HANGING ON"	(GREEN SEA)	

<u>SIDE (A)</u>			
1) VIVIAN CAROL	"LET ME BACK IN YOUR ARMS"	(C/U)	
2) JAMES RAY	"WE GOT A THING GOING ON"	(CONGRESS)	
3) DOUG BANKS	"I JUST KEPT ON DANCING"	(ARGO)	
4) THE CHANNELS	"YOU CAN COUNT ON ME"	(GROOVE)	
5) CELESTRALS	"I CAN FEEL IT COMING ON"	(DON-EL)	
6) LITTLE TOMMY	"IT'S THE HEARTBREAKS"	(C/U)	
7) THE CHANNELS	"OLD CHINATOWN"	(GROOVE)	
8) WADE & JAMIE	"DON'T PUT OFF TILL TOMMORROW"	(PALOMAR)	
9) TONY HARRISON	"SAD OCCASION"	(COMMERCE)	
10) ZELMA CLIFF	"GOOD NIGHT MY LOVE"	(BATTLE)	
11) MAGNIFICENT MEN	"KEEP THE FAITH"	(C/U)	
12) DOUG BANKS	"BABY SINCE YOU WENT AWAY"	(ARGO)	

<u>SIDE (B)</u>			
13) THE FIESTAS	"THINK SMART"	(OLD TOWN)	
14) JOYCE KENNEDY	"I'M A GOOD GIRL"	(BLUE ROCK)	
15) ADMIRATIONS	"YOU LEFT ME"	(PEACHES)	
16) THE LOVERS	"WITHOUT A DOUBT"	(FRANTIC)	
17) CHANCELLORS	"ALL THE WAY FROM HEAVEN"	(CAP CITY)	
18) THE ENJOYABLES	"PUSH A LITTLE HARDER"	(CAPITOL)	
19) HONEY & THE BEES	"DYNAMITE EXPLODED"	(ARTIC)	
20) THE TEMPTONES	"GIRL I LOVE YOU"	(ARTIC)	
21) THE NATURELLES	"LOVE HAS JOINED US TOGETHER"	(VENTURE)	
22) THE AGENTS	"THE LOVE I HOLD"	(BELL)	
23) THE ACCENTS	"WHO ARE YOU GONNA LOVE"	(WICKERFUL)	
24) ROY WRIGHT	"YOU CHANGED MY WHOLE LIFE AROUND"	(ONED)	
25) THE ATTRACTIONS	"WHY SHOULDN'T A MAN CRY"	(BELL)	

TAPE NUMBER FIVE

<u>SIDE (A)</u>			
1) LIZ LANDS	"MIDNIGHT JOHNNY"	(GORDY)	
2) THE DELETTES	"LOOK AT ME"	(BLUE ROCK)	
3) THE VONTASTICS	"I'LL NEVER SAY GOODBYE"	(SATELITE)	
4) MOSES DILLARD	"I'LL PAY THE PRICE"	(MARK IV)	
5) ARIN DEHAIN	"THE TIME OF HER LIFE"	(C/U)	
6) FRANKIE BEVERLEY	"BECAUSE OF MY HEART"	(FAIRMOUNT)	
7) LINDA QUEEN	"I FEEL THE PAIN"	(ROD)	
8) DANIELLE DARIS	"DON'T LOVE ME & LEAVE ME"	(COMMERCE)	
9) BIG FRANK & ESSENCE	"I WANT LET HER SEE ME CRY"	(PHILLIPS)	
10) THE RIVINGTONS	"I LOVE YOU ALWAYS"	(VEE JAY)	
11) RAY POLLARD	"THIS TIME"	(SHRINE)	
12) RAY AGEE	"I'M LOSING AGAIN"	(SOUL TOWN)	
13) JERRY FULLER	"I GET CARRIED AWAY"	(CHALLENGE)	

<u>SIDE (B)</u>			
14) RIVINGTONS	"YEARS OF TEARS"	(VEE JAY)	
15) THE MAGNETICS	"WHEN I'M WITH MY BABY"	(SABLE)	
16) GENE TOWNES	"WHAT MORE DO YOU WANT"	(SINCO)	
17) ROY HAMILTON	"YOU CAN COUNT ON ME"	(HBN)	
18) BOB & FRED	"I'LL BE ON MY WAY"	(BIG MACK)	
19) THELMA LAVERNE	"BABY DON'T LEAVE ME"	(NORTHERN DELA)	
20) COURT DAVIS	"TRY TO THINK"	(EAST COAST)	
21) CHARLES BRANDY	"CAN'T GET ENOUGH"	(BLUE CAT)	
22) JOHN & THE WEIRDEST	"CAN'T GET OVER"	(TIE)	
23) SAM FLETCHER	"I'D THINK IT OVER"	(TOLLIE)	
24) LITTLE HERMAN	"KEEP ON WALKING"	(ARLEEN)	
25) BILL MIRANDA	"COULD'VE HAD A GOOD THING"	(QUEENS)	
26) CONNIE VAN DYKE	"THE WORDS WONT COME"	(WHEELSVILLE)	

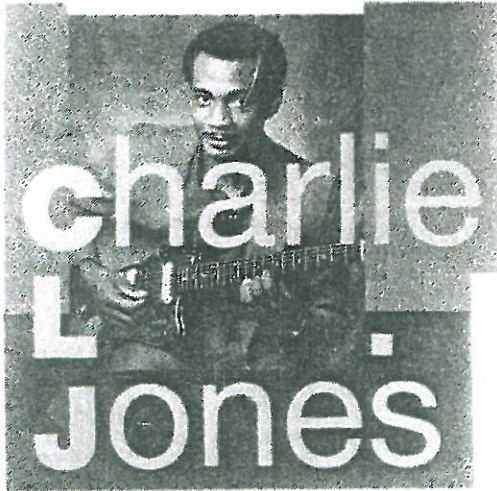
TAPE NUMBER SIX

<u>SIDE (A)</u>			
1) LOST SOULS	"SECRET OF MINE"	(RAVEN)	
2) GILLETTES	"SAME IDENTICAL THING"	(J&S)	
3) CARL GREEN	"I'LL GIVE YOU JUST A LITTLE MORE"	(FILMTOWN)	
4) LONNIE RUSS	"SAY GIRL"	(KERWOOD)	
5) IMAGINATIONS	"STRANGE NEIGHBOURHOOD"	(FRATERNITY)	
6) FAYE CRAWFORD	"WHAT HAVE I DONE WRONG"	(RCA)	
7) FREDDIE HOUSTON	"SOFT WALKING"	(TOTO)	
8) DOUG BANKS	"AIN'T THAT JUST LIKE A WOMAN"	(GUYDEN)	
9) JIMMY ARMSTRONG	"I WANT BELIEVE IT TILL I SEE IT"	(JET SET)	
10) CHARLES HODGES	"YOU'VE GOT THE LOVE I NEED"	(GENUINE)	
11) THE SLENDORS	"DON'T GO"	(KARATE)	
12) FREDDIE HOUSTON	"IF I HAD KNOWN"	(OLD TOWN)	
13) CALVIN GRAYSON	"IT'S BEEN NICE LOVING YOU"	(CAPITOL)	

<u>SIDE (B)</u>			
14) SAMMY AMBROSE	"WELCOME TO DREAMSVILLE"	(MUSICOR)	
15) ROOSEVELT GRIER	"IN MY TENNEMENT"	(RIC)	
16) THE SATISFACTIONS	"TAKE IT OR LEAVE IT"	(SMASH)	
17) DAVE BLOCKER	"NOTHING'S GOING TO CHANGE ME"	(ROBERE)	
18) THE MASKIRADERS	"IT'S THE SAME THING"	(SOULTOWN)	
19) THE SHREELLES	"LOOK AWAY"	(SCEPTER)	
20) ERIC MERCURY	"LONELY GIRL"	(SAC)	
21) DONALD JENKINS	"SOMEBODY HELP ME"	(CORTLAND)	
22) JAMES DOCKERY	"MY FAITH IN YOU IS ALL GONE"	(SOUL CRAFT)	
23) THE CAIROS	"STOP OVERLOOKING ME"	(SHRINE)	
24) TIMOTHY WILSON	"HEY GIRL DON'T YOU LOVE ME"	(VEEP)	
25) SAM DEES	"LONELY FOR YOU BABY"	(SSS INT)	
26) THE CLASSICS	"LOOKING FOR A LOVE"	(WISE WORLD)	



*soul music set free*

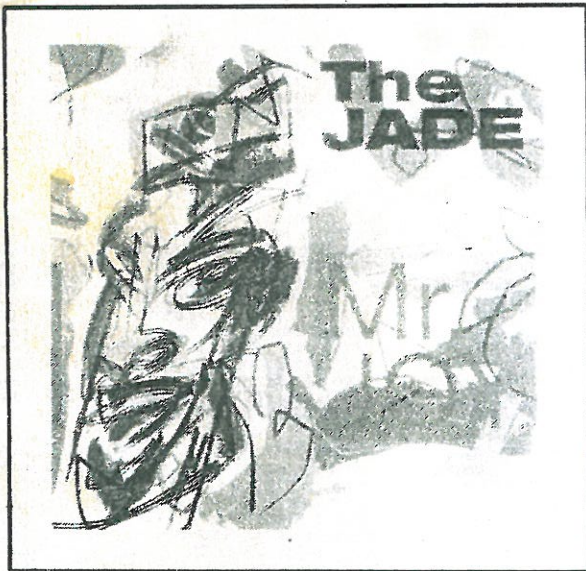


TRPL 117 **CHARLIE L. JONES**  
CHARLIE L. JONES

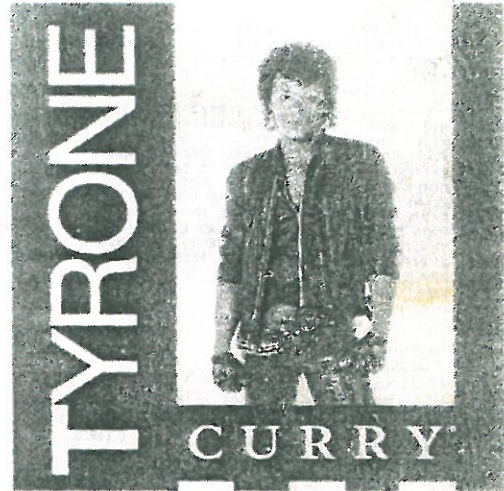
MINI  
CURRY

100%

TRPL 118 **MINI CURRY**  
100%



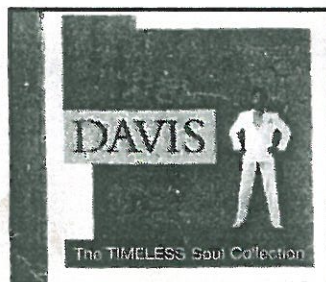
TRPL 119 **THE JADE**  
MR. JOY



TRPL 120 CDTR 6 **TYRONE CURRY**  
TYRONE CURRY



CDTR 1 **THE CONTROLLERS**  
THE TIMELESS SOUL COLLECTION



CDTR 2 **TYRONE DAVIS**  
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CDTR 3 **FREDERICK KNIGHT**  
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The TIMELESS Soul Collection

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