

SHADES OF SOUL

**AUGUST
88**

**ISSUE
14**

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THE FOUR SONICS

EXCLUSIVELY ON SPORT RECORDS
DETROIT, MICHIGAN



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The aim of this magazine is the acquisition and distribution of knowledge.

As an Editor it really makes the job worthwhile to receive articles that are well balanced, well researched and well written. Just like Geoff Whitfields article on the History of the 6T's Soul Club in issue 12, Alan Walls lengthy piece on the Scottish soul scene makes interesting and enjoyable reading. Both articles are timeless and will certainly stand the test of time and I'm sure people will find them just as interesting a read in ten years time as they do now. That's the sign of a quality article.

Joe Moran's written an article on the Dublin Soul scene (page 23) anybody fancy writing a piece on the Welsh soul scene or even tackling the history of the English soul scene.

Not as many of the regular contributors in this time, however at least it means I was able to print several follow-up articles such as Audio Arts, Parkway, OV. Wright and Vietnam.

Like me, if you thought that the stamp MR in the run-out grooves of most West Coast records meant 'Makers Rights', turn to page 17 and find out what it really means.

Whilst I'm all out of issues 1-11 I've got a few copies of issues 12 & 13 left at £1 each plus SAE. Hurry up 'cos they won't last forever.

John Stuart on page 22 has copies of issues 10 & 11 still around, write to him first for availability.

Front cover credits: TOMMY RIDGLEY (George Sharp), DEL-TOURS, JIMMIE & ENTERTAINERS - only 3 known copies -, MARTELLS, MASQUADERS (Carl Fortnum) Note spelling of Masquaders, almost certainly the group that went onto Wand look who penned "Same thing". APPOINTMENTS (Nigel Parker).

Send in your rarities/unusals and see them in print.

The popular Readers Top Ten's return, see pages 14-15. Send in yours.

Shades of Soul tape Vol:14 now available at £3 (includes P&P). Vols 11, 12 & 13 still available at £3 each, see issue 12 & 13 for track listing or send SAE.

Tape Vols 1-10 no longer on the go.

Shades of Soul issue 15 out December 1988 hopefully give or take a week or two.

Ads must be in by late November at the latest.

SHADES OF SOUL TAPE VOL:14

SIDE (A)

- 1) THE SQUIRES
- 2) DIPLOMATS
- 3) KENNY HAMBER
- 4) VITO & SALUTATIONS
- 5) THE N GROUP
- 6) THE PRESENT
- 7) TOMMY GOOD
- 8) ULTIMATIONS
- 9) LITTLE GI GI
- 10) BARBARA McNAIR
- 11) STACY JOHNSON
- 12) PRECISIONS

"DON'T ACCUSE ME" (GEE 1082)
"CARDS ON THE TABLE" (AROCK 1000)
"TIME" (DE-JAC 1254)
"I BEST BE GOING" (RED BOY 1001)
"KEEP ON RUNNING" (WES MAR 1021)
"MANY'S THE SLIP" (PHILIPS 40466)
"BABY I MISS YOU" (GORDY 7034)
"WOULD I DO IT OVER" (MAR. V. LUS 6020)
"I VOLUNTEER" (DECCA 31760)
"MY WORLD IS EMPTY" (MOTOWN 1106)
"DON'T TRY TO FOOL ME" (M-PAC 7230)
"INTO MY LIFE" (ATCO 6643)

SIDE (B)

- 13) TEMPTATIONS
- 14) HESITATIONS
- 15) MONIQUE
- 16) B.B. KING
- 17) MARY WHEELER
- 18) TOMMY PAYTON
- 19) GOSPEL CLASSICS
- 20) VERSATILES
- 21) SAM DEES
- 22) CICERO BLAKE
- 23) THELMA LINDSEY
- 24) BARRETT STRONG

"MAKE ME BLUE" (GORDY 7035)
"SOUL KIND OF LOVE" (KAPP 810)
"NEVER LET ME GO" (MAURCI 108)
"THE HURT" (ABC 10576)
"PROVE IT" (CALLA 111)
"MOUNTAIN OF SOUL" (STAFF 211)
"MORE LOVE" (CHESS 5050)
"LONELY MAN" (STAFF 210)
"LONELY FOR YOU BABY" (SSI 732)
"SEE WHAT TOMORROW" (SUCCESS 108)
"PREPARED TO LOVE YOU" (MAGIC CITY 006)
"I BETTER RUN" (TOLLIE 9023)

Front cover designed by Stuart Raith.

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. recieved by Friday

As a follow up to my latin soul review I'm going to look at some of the latin tinged discs, these could be of much interest if you collect northern/rare soul.

Many sounds played on the northern scene over the years have benefited greatly from their latin styled backing. Listen to an oldie such as RAY POLLARD "Its a sad thing"(U.A.) and a newie like DOUG BANKS "Just kept on dancing"(ARGO), this latin influence is prominent in both.

VICTOR KNIGHT "CHINATOWN"(RON-CRIS): Over the last couple of years this has become a very popular collectors item. Regular 100 Club spins throughout 1987 turned it into a dancefloor favourite, having known it for quite a while this popularity was nice to see. Tinkle of piano, castanets, crash of symbols and Victor's off - lost love of Chinatown being his theme. Support is provided by very atmospheric male harmonies, add this to a totally unique backing and you've got one gem of a record.

BARRATT STRONG "I BETTER RUN"(TOLLIE): One half of a classy Detroit double sider, the flip being "Make up your mind". Not sure if this outing has been given nighter exposure, semi-known and possibly tucked away in many collections. A powerfull latin beat thumps away in the background throughout, Barratt's voice combines brilliantly to give a real intense feeling. Similar to a number of sounds that became classics at Stafford, midtempo magic with a class vocal.

KENNY HAMBER "SHOW ME YOUR MONKEY"(DE JAC): This track is the flip side of "Time" which picked up spins a while back. Despite the title "Show me your monkey" is far better than your average dance craze record. In many ways it reminds me of Tommy Navarro's "I cried my life away" which is also on De Jac. The two are set at a similar tempo with quite similar backing, "I cried..." is far more sparse in content though. The lyrics give you the impression that its quite early, not instantly catchy like "Time" but a real grower if given the chance.

THE ROMEOS "MON PETITE CHOW"(LOMA): This latin tinged instrumental has picked up nighter spins in recent years. A blasting saxophone sets the pace and what a pace, very similar in tempo to "Elijah rockin' with soul". Far more subtle than Hank Jacobs classic but just as powerful and without a doubt more atmospheric. If instrumentals are to your taste this one comes highly recommended, seems to command a price of around £15.

DENNY BELLIN "OUTSIDE THE CITY"(RCA): First heard this on one of Rob Wigley's many RCA tapes. From around 1966 its produced by Andy Wiswell, this latin tinged number is the same as The Willows on MGM and in my opinion a superior version. Strings, drums, "Oh, oh, oh, oh, oh", castanets followed by the opening lines "When the pace of this rat race is getting you down, you say to yourself get out of town". Oh yes!! Although not widely known (The Willows had all the exposure) this is certainly worth looking out for.

That concludes my look at 60's latin tinged 45s, with so many to choose from i picked out quite a diverse selection. Cheers to John Siret for his review of Denny Belline, also thanks to everyone who commented on my last latin article.

Alan Graham.

Richard Domar recommends RAY JAY & EASTSIDERS "Searching for love" (COTIQUE) as the best latin/northern sound he's heard. Alan Walls of Glenrothes tells me that Keith Whitson has spun LARRY HARLOW "Mess around" on FANIA on and off for quite a while at recent Scottish all-nighters.

Derek Howe mentions that Jimmy Beaumont (see issue 13) was lead singer of the Skyliners ("Since i dont have you" etc).

+ ED TALK, or things you talk about at all-nighters then immediately forget when you get home.

As is standard practice in collecting obscure soul music, previously unknown labels crop up with regular frequency giving the collector more sought after 45s to add to his/her never-ending wants lists..The RIK label operating out of a shared address of Nashville and New York gave us Freddie North's "The hurt"(R-119-64)and Roozevelt Grier's "In my tennement"(R-102).Jackie Shane did an alternative female version of "Tennement" on Sue flipped with the dancer "Coming down".

Now,B.B.King although being one of black musics premier musicians has never really cut any discs which have gathered northern attention however his version of "The hurt" on ABC 10576 is set to change all that.Obviously much more common and therefore less pricey than North's cut,its an excellent walker just below midtempo with tinkling piano. Great stuff.My west coast copy with delta number 53337 dates it as a June 1964 release.

Joy Byers who penned "The hurt" also wrote the song made famous by Guy Hennigans Denita James' cover-up "All the hurt and you".Under the paper it was actually Susan Rewis on Columbia,entitled "They say" theres also a male version of the song on Dot 16394 by Rodge Martin.

Peter McKernan told me of this Martin 45 about a year an' half ago long before the real identity of Guys c/up became common knowledge.

"Any disc by Rodge Martin is essential listening" says Peter.

In a similar situation to the 'discovery' of the RIK label,the Staff logo has suddenley come out of the shadows.Initially it was the class double header by the Versatiles "Cry like a baby/Lonely Man"(S-210) that gained the attention.Now Tommy Payton's "Mountain of Soul"(S-211) has become popular.To me its no better than average,how ever the flip,Part 2,is more of an instrumental and much the better side me thinks.Theres no area info on the label,except a phone number and the International Operator tells me that the code 219 refers to Fort Wayne in Indiana.Anything else on the logo?

Whilst we're on about different artists cutting versions of the same song,how about this then...theres three versions of "No right to cry" Lenny Welch on Kapp,Lynne Randell on ABC and a wailing version by Erma Franklin on Shout/UK.Jayboy."Where does that leave me" was done by Gene Stridel on Columbia,Nancy Wilson on Capitol and of course the most famous version is Romance Watson's Corol outing.

"He will break your heart" was done by at least three artists that i know of,Jerry Butler on Vee Jay,Freddie Scott on Shout and Tony Washington on Venture which was once covered-up as Arin Demain at the 100 Club.Is this the West Coast Venture label famous for the Naturelles?

Does anybody know Clyde McPhatters Decca album track "Mister Heartache",Alan Walls put it on a tape recently,now i know that its the same song as by Freddie Scott on Columbia however I'm certain that it shares a backing track to something else.Have racked the old brain,but can't for the life in me put a name to it.Anybody help?.Alan also tells me that Vonda Marie's "I feel complete" on Phil.La.Soul(a right piece of atmospheric slowness,me thinks)shares the same backing track as Deena Johnson "I'm a sad girl"



on Simpson.

Little Milton is yet another soul/blues artist not generally known for cutting northern 45s, however his uptempo "Sometimey" is well worth searching for. Amazing isn't it, 3 months ago I didn't know it then in the space of a week I got 2 tapes with it on. It's a funny old world.

"Show me the way" by the Naturelles is seen quite often on lists, but their "Love has joined us together" on Venture 609 is definitely more obscure. "Love..." is probably one of the best West Coast imitations of a Detroit record that I've ever heard either that or all the cream of the Motor City session men were on holiday in California at the same time. Midtempo, good lyrics, burping horns the business. Anybody got an issue? My white demo has unfortunately got "Love" on both sides.

The Squires
"Don't accuse me"
on Gee 1082 certainly
deserves more
spins. Produced by
Richard Barrett
this obscure up
tempo item has all
the hallmarks of a
future all-nighter
biggie. Recall hearing
it spun at Mansfield
once or twice. I'd
been after a copy for
about 2½ years since
hearing it on a Koppel tape, then I bought one in the UK and 3 days later
gets one in from the states. Two copies in four days like that
you know.



Is Sam Dees "Lonely for you baby" (SSInt 732) simply one of the best records ever played on the northern scene or what!! I stain my undies every time I hear this record..as soon as that magical intro comes in, I'm off on that dancefloor. When I get laid to rest in that old coffin, Sam Dees is going to be one of the 5 discs placed in the box with me, the others being Lester Tipton "This won't change" (La Beat), Appreciations "I can't hide it" (Aware), Eddie Parker "I'm gone" (Awake) and Joe Mathews clanker "Ain't nothing you can do" on Kool Kat. Send in your 5 coffin fillers...

Overheard recently... "Once you've been on the northern scene for a while, it never leaves you even if you haven't been anywhere for a while. You only have to hear a Motown record on the radio and you're dying to go somewhere".

And finally..remember the Pearson family motto

"LIFE'S HARD THEN YOU DIE".



45 R.P.M.

HOT NEWS**HOT NEWS**HOT NEWS**HOT NEWS**HOT NEWS**HOT NEWS**HOT NEWS**

TIMELESS RECORDS have signed Chicago's finest male vocalist WILLIE CLAYTON for a two album deal for the world excluding USA & Canada. The first album rush released for mid September titled 'Sweetness' (TRPL 127) includes eight tracks, six of them being brand new previously unreleased tracks, one of which is Willie's 1988 version of Tyrone Davis' "Can I change my mind".

Track listing; Your sweetness, Rock & hold you baby, Special lady, Stone good lover, Can I change my mind, Make me yours forever, Rocking chair, One night stand.

Willie will be visiting the UK for a 14 date UK live PA tour in October (further details contact Barry Collins Agency Tel: 0702 338792/347343/343464/334933).

Alan Bellman, Timeless Records, 1 Evesham St, London, W11 4AJ.
Tel: 01-727 7616.

TOGETHER, THATS THE ONLY WAY
The Northern Soul Scene in Scotland

There's an old saying that observes when England sneezes, Scotland catches cold. The depressing, NHS-like decline of the Northern Soul scene so apparent in the past two years or so has taken effect north of the border where the scene seems eager and obliging to conform with that adage.

At its best the Scot's scene has been a lively, enthusiastic substitute for the major nighters; at worst embarrassing and directionless. Though certainly having a character of our own there are no delusions of a Scottish scene wholly independent from the mainstream in England. You can't talk of a separate Scot's scene when our inspiration comes from England which is, after all, the 'home' of Northern Soul.

On the negative side, the real problem facing the Scot's scene is a lack of genuine interest. Few of the people who comprise the scene up here are collectors, fewer still are regular attenders down south. The majority are into other things, other past-times and unfortunately soul music itself, not to mention the genre of Northern Soul, does not feature highly in their interests. Nites are either a temporary fascination for a year or two or are rarely attended in the first place, with the special mystique of nite culture rather than the beauty of the music spurring their interest. If truth be told there are only about 20-25 souls who could be regarded as bona-fide devotees, people who make a positive contribution via their commitment and dedication. It is from this small crowd that the impetus, the will to establish a worthwhile Scottish scene derives. Our promoters and DJ's, our collectors and those who support the major nites as often as possible form this group. They are the real scene of Scotland.

A look at the various promotions of the last couple of years shows that no amount of enthusiasm alone is enough to run a successful venue. Promoting is an uphill climb; organisers deliberate endlessly over which DJ's to feature, ever struggling to come up with the elusive blend of quality soul for the discerning minority and dross for the half-hearted majority, whilst still maintaining credibility. Some promoters, driven to distraction by the apathy all too often displayed here, have attempted to stage nites that programmed almost all newies and obscurities, those these invariably failed to attract the numbers needed for survival. This is not to say well attended venues do not exist up here: when Stafford and Blackburn featured the positive side of Northern Soul attendances were dire whilst Morecambe etc packed them in by playing uninspired, backward-looking drivel, and its no different here. I don't intend wasting valuable space to publicise the occasional, hugely successful oldies nites in Scotland but I can't pretend to ignore the fact that this mentality is a major factor in determining the ailing state of the scene, on both sides of the border. However, neither do I wish to give credence to the widely held belief that Scotland is oldies territory. It is this writer's opinion that to be classed as an 'oldies' fan or 'newies' fan must mean the different styles (if such divisions exist!) have been considered and a preference concluded, though with such little interest shown in soul generally surely it is unrealistic to believe a level of thought has been given to the subject? I suggest the majority prefer hearing those sounds that they are familiar with, mostly the supposed 'classic' oldies, which tends to be the case with people who have only a fleeting interest in our music.

Another aspect as to why the scene here is so weak may lie with the absence of small, locally supported soul nights. Scotland's Northern Soul fraternity are spread far and wide apart with no area able to stimulate sufficient interest to maintain a regular soul night, despite frequent attempts. Even Edinburgh, once the bastion of the Scottish scene, cannot host a monthly Northern Soul night with any consistency. Wherever situated such do's usually end up depending on punters travelling from other areas to comprise something resembling a half-decent attendance (and a crowd of 50+ is half-decent'). With such long distances involved patronage from these other areas is small and irregular, only to be expected.

ed for a five hour session. With this type of promotion unfeasible - traditionally the breeding ground for new faces prior to their niter graduation - we must rely on niters alone to attract and convert the scene of tomorrow, a situation that produces uncertain results.

But its not all that bad. Though there are only a couple of dozen hardcore devotees they generate tremendous enthusiasm - whether by constant record buying, attempting to turn up new sounds, regular attendance or simply thinking about the scene the positive signs are there. To our credit most of the promotions of recent years have concentrated on keeping played-out oldies to a minimum, preferring to promote newies and - our forte - lesser knowns. Very few out and out newies come out of Scotland but lots of sounds that never made the turntables in England though known to collectors have been played here, with no small amount of success. To me, this is our strong point. Airing these alternative oldies/imaginative oldies - call them what you will - is a speciality of the better Scot's DJ's. In the absence of home-grown newies why play "Double Life" when The Falcons or The Volumes are both danceable and different!

Another positive aspect is the valid contribution Scot's DJ's have made down south, most notably Colin Law who has achieved deserved recognition as one of the scene's better DJ's. These points, plus the already mentioned character of many niters over the last few years give the Scottish scene some hope for the future

Ultimately our fate lies with the major niter scene, the English scene. We are not a law unto ourselves up here. Our niters are only a support rather than an alternative to the major scene and so, like any other provincial niter, the Scot's scene flourishes or flounders depending on the condition of the main niters. The Scottish scene is in a mess because the English scene - our inspiration and incentive - is in a mess, all we can do here is to grin and bear it and try to make the best of what we have. So how will the Scottish scene look in future years? For my part i believe the format to come has been moulded over the last five years; that is to say the initiative will come from the small hardcore, niters will appear, show potential only to burn out after six months when they will be replaced by another and so on. Not the ideal situation but with a venue that can combine longevity and universal appeal an unlikely proposition, perhaps its the best we can hope for, though the Northern scene as a whole must climb out of the rut its presently entrenched in if this is to happen.

Alan Walls. April 1988.

THE VENUES

GLENROTHES YMCA: FEB 85 - APRIL 87: PROMOTERS ALAN & STEVE WALLS

Though never intended as anything more than a temporary stop-gap, this venue was to become the unworthy successor to the acclaimed Crown Hotel niters. Happening on average every 7 weeks, crowds were consistently low except on a handful of occasions despite - or more likely because of - our policy of booking the more credible DJ's from Scotland and England. The writing was on the wall when it became economically unfeasible to book southern-based DJ's, we struggled on for a further year before deciding that enough was enough and voluntarily decided to cease the niters. The venue had its moments: the encouragement and enthusiasm of Keb and Guy was inspiring; Robin Salter and Jim Wensiora played their first (though sadly only) Scottish dates here; Colin Law, now acknowledged as one of the better DJ's on the scene, served his turntable apprenticeship here and this was often the first (if not the only) Scots venue to play countless quality soul records, not least of which are the following: - JD Bryant (Shrine), both Little Stanley's on Vance, Johnny Moore (Blue Rock), The Classics (Yan G), Troy Dodds (El Camino), The Quotations (Di Venus), The Ringleaders "All of my life" (Unreleased), Eddie Wilson (Tollie) and the recently reviewed modern rarities from Winfield Parker and Terry Callier amongst many others.

REGULAR DJ's: Alan Walls, Colin Law, Keith Whitson, Brian Welsh, Mark Linton, Peter McKernan, Spike.

GUESTS: Keb, Guy, Ion Tsakalis, Dave Thorley, Gary Rushbrooke, Pat Brady, Jim Wensiora, Dave Evison, Robin Salter.

BILSTON MINERS WELFARE CLUB: FEB - JUNE 86: PROMOTER - COLIN LAW

This was a niter with real potential. An excellent venue, the first two were packed though this apparent enthusiasm turned out to be no more than 'new venue fever' - a common ailment in Scotland. While the minority with discerning taste were well catered for the majority were not too happy, and with dates being so close together attendances fell drastically. The villains of the peace must be Edinburgh's supposed northern fans whose lack-lustre support ultimately condemned this venue. As for high spots, Chris King's hour at the second niter was particularly memorable for being so bad but the appearance of Butch eclipsed this. For most of us this was our first experience of the man whose phenomenal records have breathed fresh air into the scene and his spot was a taster of the brilliance to come. Booking him must be Colin's main achievement at this venue.

REGULAR DJ's: Colin Law, Alan Walls, Keith Whitson, Jock O'Connor, Brian Welsh.

GUESTS: Keb, Guy, Dave Evison, Chris King, Steve Whittle, Butch.

NOTABLE SOUNDS: The Del Larks, Jesse Boone & Diane Lewis c/up's from Butch, Lou D. Washington "One way love" c/up, Master Four "Love has taken wings" (Tayster), Freddie Houston "If i had known" & "Chills and fever" (both Old Town).

ABERDEEN: a general review

Under the guidance of Speedy and Keb - a finer soul ambassador Scotland will not produce - the Aberdeen Northern Soul Club promoted in the Music Hall for many years. Just as London's 100 Club has thrived despite isolation from England's traditional niter territory, Aberdeen niters too have persisted with a sizeable local interest countering the almost total lack of support from the rest of Scotland, giving them unique status here. Being so far north means that visits to the main niters in England are time consuming and expensive, and therefore uncommon. This inevitably lead to an Aberdeen scene that was static and out of touch, which in turn lead to derrision and scorn from the more 'hip' quarters of the Scottish scene. Fortunately the last 12 months or so has seen Aberdeen fans travelling to other niters and vice-versa, and their DJ's have played at other venues and vice-versa; all previously rare occurences indeed. This integration is simple common sense and should have happened years ago. There are lots of good lads up there who I'm sure would be more visible down south were it not for their unfortunate geographical location. At the moment Aberdeen niters take place in Rockies Nightclub, the most recent one heard sounds like The Brilliant Korners, The Rivingtons on Vee Jay, Paris, Garnett Mimms "Prove it to me" (UA) and Ronnie McNeir "Pretty Girl" (De-To; excellent flip to "Sitting in my class") with 70s soul from Willie Darrington (RAV) and the brilliant Sidney Joe Qualls "I dont do this" (20th Century LP), proof that Granite City niters have come a long way.

For further details phone Acky (0224) 691679.

THE TAMDHU, BANNOCKBURN: JAN - MAY 86: PROMOTERS - BRIAN WELSH & JACK McDOUGAL

This promotion took the form of all-dayers, the first two on Sundays with the rest taking place on Saturdays in order to get full benefit from a 2am bar. Very smart, but far too small, this venue would have been more suited to hosting soul nights at which the small turnouts would have been more appropriate. Another problem was the monthly format. I believe the unreliable Scot's scene cannot cope with a venue every 4 weeks, to succeed on this basis is a little to optimistic. But back to the dayer. These were enjoyable enough, more like social gatherings and Scot's collectors had the rare opportunity to DJ, though not really memorable for much more than promoter Barney's legendary feats of

buffalo drinking!

SOUNDS: JB Love(Kapp),Versatiles (Staff),Johnny Rome (Philips),Ron Baxter (Ole 9) with 70s sounds like Innervision "Got to find a way" (Ariola)and Caviare "Never stop lovin' you".

DJ's: Alan Walls,Colin Law,Brian 'Pint of lager wee man' Welsh,Steve Walls,Peter McKernan,Jim Tennant,Michael Higgins and Jack McDougal. Rumour has it Bob Burton guested,this is thought to have been a mass halucination.

WALPOLE HALLS,EDINBURGH: MAY & JUNE 87: PROMOTER - COLIN LAW

Oh dear,this was bad!After Glenrothes ceased there simply wasn't any venues on the go so to fill the gap Colin stepped in with this,a long, narrow church hall shaped like an aircraft hanger and with acoustics to match.As with his previous promotion at Bilston the music was brilliant,but Colin himself would be the first to admit this venue wasn't quite up to scratch.It was truely bizarre to see Guy and Pete Lawson set up their sales box in front of the stage,the only site with adequate lighting.Born to self-destruct,the Walpole Halls lasted only two niters,both woefully attended which left Colin several £'s poorer and in much need of his forthcoming US trip!

DJ's: Colin Law,Alan Walls,Jock O'Connor,Keith Whitson,Brian Welsh,Jim Tennant,Gary Young,with Butch,Guy,Keb and George Sharp as guests.Best sounds included Betty Lloyd "I'm catching on"(BSC),G.Davis & R.Tyler and Magictones c/up's from Butch,(the latter surely the most underrated of his exclusives),Guy had his Gwen Owens & Vel-Girls c/u and Tina Britt c/u,Keb spun Don Ray and Eddie Banks c/up's and George Sharp provided the great Danny Woods on Correctone.Also spun were Billy Miranda(Queens,superb!),Cal Green(Filmtown)and E.Rodney Jones "Peace of Mind"(Tuff).

THE BEACH HOTEL,LEVEN: AUG - NOV 87: PROMOTERS - ALAN & STEVE WALLS

By the time this venue came along the Scottish scene consisted solely of the Aberdeen niters.For the first time in years central Scotland was without niters so it was with no small amount of relief that this venue was welcomed.The plan was to hold all-dayers untill the Council would hopefully approve niters,however in their infinite wisdom niters were decreed to riotous orgies of public disorder and were so prohibited,a great shame as this plush disco would have made an excellent venue.We managed three dayers,busy at first but badly supported thereafter,which were enjoyable and provided some relief for soul-starved Scots;and realistically there's not alot more to be said.

DJ's: Alan Walls,Colin Law,Mark Linton,Keith Whitson,Peter McKernan,Andy Dennison,Spike,Speedy and Acky,with Dave Thorley guesting at the third dayer.As for records,the following were played: Willie G & The Magic Rhythm Band and Alice Clark c/up's from Colin,The Flairs(Rap),Delegates of Soul(Uplook),Johnny Rogers(Amon;sell me this Dave!),The Twans "Need your love" c/u and Earl Gaines(HBR)amongst others.

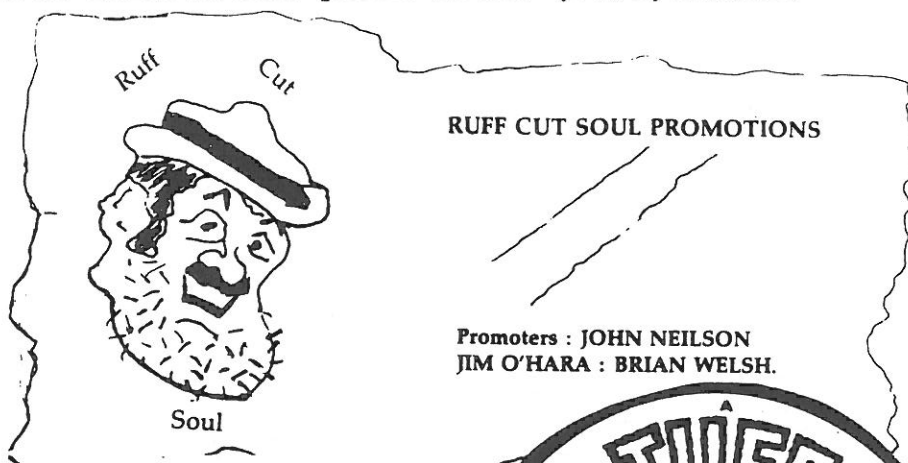
ALLATON MINERS WELFARE CLUB: NOV 87 - PRESENT: PROMOTERS - BRIAN WELSH, JOHN NEILSON and JIM O'HARA.

Bringing us right up to date we come to what is the first Northern Soul niter in the west of Scotland,an area inexplicably funk/all dayer territory by tradition.Consider this along with the fact that Aberdeen is still the only other niter in Scotland and the importance of this promotior should become clear.Cooectively known as The Rough Cut Soul Club,Brian, John and Jim have boldly merged known and lesser known 60's DJ's with 70s/modern soul spinners in an ambitious attempt to entice soul fans of every persuasion and new faces alike.Good music,large attendances and general good vibes make this a highly enjoyable affair though there are a couple of grey area,namely troublesome locals and a hall that becomes swathed in sunlight from around 5am.The former can be remedied by more strict door-keeping(why not employ Desperate Dan as a bouncer instead of an advertising feature!)

(Advertising feature!)but the latter is another matter.Like a horde of Draculas scrambling for their coffins the Messheads flee backstage to avoid the deadly rays,a real killer to any niter!There's alot of windows here so I'm not too sure what can be done but i hope the Ruff Cuts overcome this hurdle.No regular DJ line up though the idea is to book the better DJ's from both sides of the border(with the occasional bad selection).As for sounds,one's that immediately spring to mind are Koko Taylor "Fire"(Checker),The Magnetics "When I'm with my baby"(Sable), Gino Washington "Like my baby"(Mala),Moses Dillard "I'll pay the price" (Mark V),George Pep "The feeling is real"(Coleman)and 70s soul from Garland Green "Quit running the streets"(RCA LP,brilliant),Beloyd "Get into your life"(20th Century).

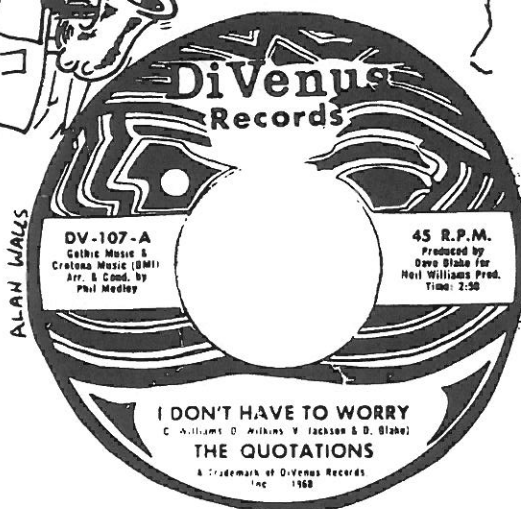
For future dates and general information phone Brian (0698)829928.

ABERDEEN NORTHERN SOUL CLUB



RUFF CUT SOUL PROMOTIONS

Promoters : JOHN NEILSON
JIM O'HARA : BRIAN WELSH.



Name: **DEREK PEARSON**
Membership No: 000209



Alan Warner of Los Angeles is looking for someone who has taped all of the recent radio programmes about the Atlantic Story.Drop me a line at the mag address with total cost and I'll pass it on.

Craig Moerer

RECORDS BY MAIL



P.O. Box 19231 • Portland, Oregon 97219, U.S.A. • 503/244-5527

John Stuart has quickly gained a reputation as probably one of the leading dealers in out-of-print soul magazines,he also sells records and books.Contact him at P.O.Box 221,Swindon,Wilts,SN5 7BS.

With the plethora of platters around at the moment its a case of back to basics as far as reviewing goes. I've listed my current album turntable faves at the end of the article, but first come the seven inchers.

From Chicago the talented SHIRLEY JOHNSON appears on DIAMOND GEM with a delightful slowie "Trippin' on you", flip it over for the funky "Waiting in vain".

The southern double-header by MAURICE & GALAXY is well worth checking out. The blues down beater "Fool that I've been" and a mournful ballad "I've been mistreated too" can be found on the TWENTY GRAND logo.

Moving to Milwaukee DAVID KNOX puts down some fervent falsetto wailing on the contemporary ballad "Baby show it" available on FT. KNOX ENTERPRISES.

A name from the past JACKIE PAYNE cut a superb version of "Satisfy you" a ballad well known by Tyrone Davis fans, same goes for the flip "I found myself" a bouncy dancer which Jackie first recorded in '77 and issued on the UK Barak label. Almost forgot to mention his new release is on 1ST FLIGHT hailing from Los Angeles.

Back to the ladies, a very classy production can be found on the Charlotte PYRAMID logo with the mellow slowie "Stand in your way" by a new name to me MARY LINDSEY.

Meanwhile in Augusta, Georgia TONY HOWARD turns in a fine emotive performance on the poignant sax laden slowie "Still in love" to be found on TnH records.

Southern favourite CHUCK ROBERSON now turns up on NUU GUNN with the sprightly "Lolly pop man", a spicy storyliner to say the least!

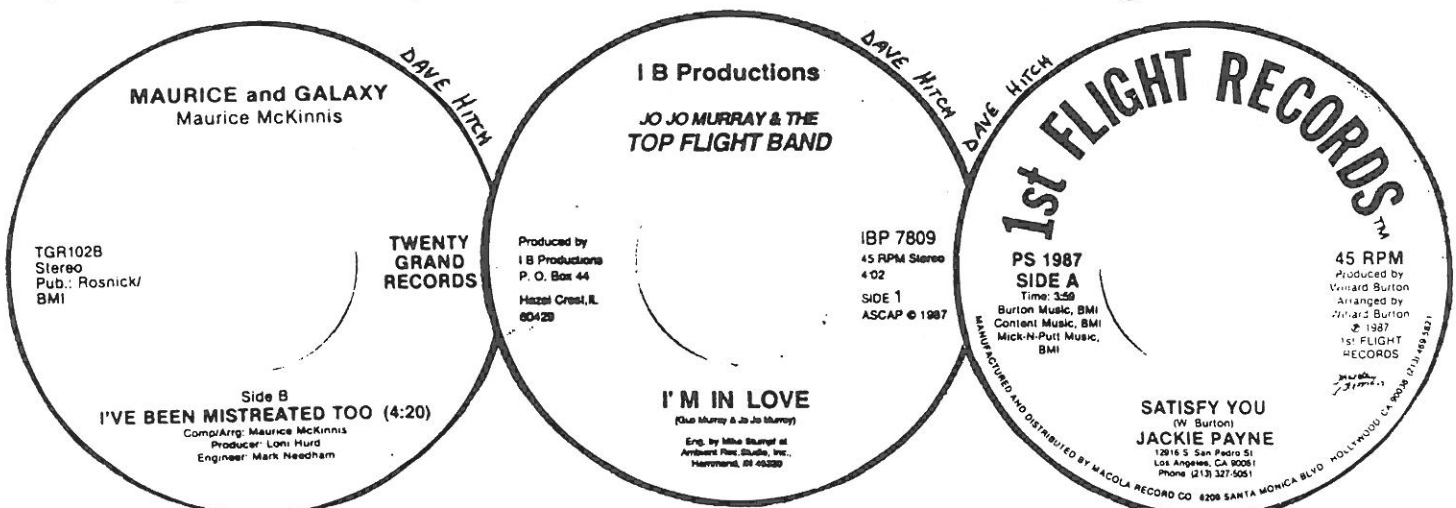
An infectious twin header comes courtesy of J.J. MURRAY & TOP FLIGHT BAND with the modern mid-pacer "Your love" and stacatto slowie "I'm in love" on the I.B. PROD logo.

The monstrous talent of DAVID SEA truns up on MAGIC CITY from Birmingham, Alabama with two superb ballads "I'm in the mood" and "I really want to see you tonight", his album will be essential!!

Moving up to Motortown, from Detroit the femme talents of ROSAY can be found on the ORCHID logo with two contrasting styles, the modern funky "Ego man" and old fashioned blues romp "Love me all the time".

A contemporary ballad "If you get a good thing" will appeal to Will Downing, Sherrick fans, its sung with conviction by PIERRE on the MALIBU label.

Must thank 'Voices' record sales for the next few platters to grace my collection, the first duo emanate from the Chicago area on





BIG CITY records. BIG AL (THE LADIES PAL) is a little distressed 'bout the rovin' male late night activities on the modern slowie "No early morning". Meanwhile BOBBY THOMAS is in a joyous mood well expressed on the bouncy mid-pacer "Just loving you".

A future rarity could well be HARI PARIS with the superb crafted "You hit my love", a gentle lilter on the CAREDAJA logo.

The falsetto talents of male harmony group CORTEZ appear on the NATIONAL label with a very classy ballad "Dream girl".

A couple of sax laden slowies well worth investigation are "Night cheater" by JERRY HOYLE on ENL and the return of ANTHONY WATSON going falsetto with the heartfelt "Missing you" on the New York AMHERST logo.

A ballad by B. WALKER & NEW SUITS is backtracked in a contemporary setting with the yearning "A second chance" on JAH.

A few recent 12 inchers available include TYRONE BURWELL on CFM with the classy ballad "Memories", a platter rated by many collectors.

JAMES KING puts down a fine vocal display on "Story teller" his latest EXPANSION release, an uptempo thumper that finds the drum programme a little heavy handed for my taste.

Same goes for the newie by SANDRA FEVA entitled "Love came right on time" available on JERMI. If only the 'state of the arts' productions could be a little more subtle.

Much better is the UK 3 tracker from RANDY BROWN out on 3 WAY records. Side one features the busy beater "Are you lonely", flip it over for the strutting "Lifetime of happiness" and mellow slowie "Trying to hold on".

Saving the best untill last Dave Porter managed to locate copies of the very obscure yet incredible deep soul wailer by KIM TOLLIVER entitled "Where were you" on the re-vamped TAYSTER logo - essential sums up this platter!

Back to the 7 inchers and a new name to me from Georgia puts down a superb vocal performance on the haunting slowie "I never realized" the gentleman in question being MATTHEW HILL on the H.E.T. label.

Southern soulster HOWARD EVERETT now turns up on SUN RISE PRODS with the self penned gospel ballad "Let me be your child", a left field winner in my books.

Great to see JANICE BULLUCKS cream album cut hitting single status because "Right love, wrong man" on WRC is a top notch slowie.

Staying with the ladies DEBORA RESTO turns ina pleasing perfor mance on the mellow ballad "Slow down", topped off with tasty sax work available on the BLUE SKY label.

On the MIMCO logo from Memphis another songstress LAVESTIA does a faithful rendition of the Goffin/King oldie "Will you still love me tommorrow", flip it over for the modern thumper

Great to see O'MAR burst back on CHROME with the modern produced down beater "Two piece love", another heart breaker with double track fade.

Current collectors fave at the time of writing has to be CARL SIMS and the love stricken "Seventeen day of loving", a Memphis production picked up by the EDGE Record Corp. The contemporary backdrop is top notch, if only J. Blackfoot would cut mid-pacers as good as this!!

Out of St.Louis on the GINO'S logo the crooning of JOHN 'FLASH' REDMOND is found on the slowie "Woman of my life",a contemporary yet tasteful production.

Available on the obscure looking AB label the talented group ANOTHER BEGINNING appear with the charming ballad "Love time". The impressive male/female leads blend well together and the polished instrumentation is top draw.

Its great to see the return of JOHNNY SCOTT on the Memphis PORTRA logo with the lilting midtempo "Its over now", a modern opus that will please his fans of old.

Moving to Chicago the mellow grooves of SERANADE can be found on the PHOENIX label with the femme led "La la la for love", produced in a modern setting by Clarence Johnson.

Another new name THERYL turns up on PYRAMID with the frenetic "Separate rooms", somewhat over produced but certainly a male vocalist to watch out for.

If you prefer something a little more sedate, then the waxing by ORIGINAL MATADORS on ADORE-ME will delight those into the male harmony groups of yester year, with the poignant tale "Golden leaves".

New talent certainly abounds this issue another waxing well worth checkin' out is by DEBBIE S on the Detroit FLAMING ARROW logo, with the lilting ballad "Try my love" or midtempo delight "Beware".

Checkin' in on MERCURY Philly stalwart JOHN WHITEHEAD turns in a mighty fine performance with a modern down beater "I need money bad" John i know how you feel!!

Staying with the majors on ISLAND the trio BY ALL MEANS have the melodic mid-pacer "I surrender to your love" available, their debut album is well worth investigating.

Back to the indies a real left field winner is by the SINGING FOUR STARS with a double helping of accapella gospel, the singing on "Saviour/On the battlefield" is truly heavenly inspired and can be found on the ETOWAH logo, available from Spin-Off Distribution.

I'll finish this issue with the bluesy soul of Chicagoer SAMMY FENDER his twin header on BLUE DAKIN namely "Ticket to anywhere/Agony" is well worth tracking down.

Current ALBUM turn-table faves, all come highly recommended -
sixties/seventies/eighties.



14 ROY C "Take me to paradise" 3 GEMS
 TYRONE DAVIS "Flash backs" FUTURE
 BOBBY POWELL "A fool for you" CHARLY
 JOE LOUIS WALKER "The gift" DEMON
 JOHN WHITEHEAD "I need money bad" MERCURY
 LITTLE JOHNNY TAYLOR "Stuck in the mud" ICHIBAN
 ED HENRY "The doorman" HEAVY FAITH
 MARY LOVE COMER "His servant am i" CO-LOVE
 LATIMORE "Slow down" MALACO
 SAMMY FELDER "The dreamer" BLUE DAKIN
 PAUL BEASLEY "I'll live my life for you" GOLD THUMB
 EDDIE FLOYD "Flashbacks" WILBE
 TRUE TONES "Believe and recieve" MIRACLE
 OSCAR TONEY JNR "Papa Dons preacher" CHARLY
 CANDI STATON "Love lifted me" BERACAH
 VARIOUS ARTISTS "Texas soul" CHARLY
 VARIOUS ARTISTS "The deep south" KENT
 VARIOUS ARTISTS "Sure shots" KENT

Happy listening June '88
 Dave Hitch

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,discographys,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.

READERS TOP TEN'S:

PAUL DICKINSON(YORK):JERRY TOWNES "Nevermore"(PENNY),DOBIE GRAY "No room to cry"(CHARGER),SAM BOWIE "Think of the good times"(WINGATE), RUSS LEWIS "Love made me blue"(SHARP),LEN JEWEL "The Elevator song" (PZAZZ),JIMMY CLARK "I'll be your winner"(SOUL HAWK),PERCY SLEDGE "Heart of a child"(ATLANTIC),EULA COOPER "Try"(TRAGAR),SHEPPARDS "How do you like it"(MIRWOOD),ISLEY BROS "Leaving here"(TAMLA),GLADYS KNIGHT "I've got to use my imagination"(BUDDAH),TSU TORNADOES "What good am i"(ATLANTIC).ALAN GRAHAM(updated March/April 88 top ten): DOUG BANKS "Kept on dancing"(ARGO),PW.CANNON "Beating of my lonely heart"(HICKORY),DISTRICTS "One lover(just won't do)"(NILE),CLEVELAND ROBINSON "A man gets tired"(NOSNIBOR),HOWARD GUYTON "Watched you slowly slip away"(VERVE),CASSADONS "2 side love"(BELTONE),CAJUN HART "Got to find a way"(WARNER BROS),SHAMMETTES "Don't waste your time"(GOLD DUST), TONY MIDDLETON "To the ends of the earth"(MGM),MAJESTICS "I love her so much"(LINDA).ALAN HUBBALL(Redditch)GREATER EXPERIENCE "Dont forget to remember"(COLONY),BLUEBEATS "I will run"(c/up),JOHNNY MAESTRO "Is it you"(PARKWAY),VINEZENN & ROGUES "Bricks broken bottles and sticks" (SSI),MARGARET MANDOLPH "Its best that you never knew"(c/up),WILLIAM BAXTER "I'll find out tonight"(c/up),HONEY BEES "She dont deserve you"(POLYDOR),BLUE JAYS "Point of view"(JAY),JOHNNY NASH "You never know"(?),LARRY SANTOS "I'm in love with you"(c/up).

ROB PHEASANT Top Ten Goodies/March 88: BIG MAYBELLE "I cant wait any longer"(ROJAC),MOSES DILLARD & SHOWMEN "I'll pay the price"(MARK V), CAROL & GERRI "On you heartaches look good"(MGM),ELGINS "Street scene"(VALIANT),BUD HARPER "Let me love you"(PEACOCK),BOBBY TAYLOR "Blackmail"(VIP)overlooked side to "Oh,I've been blessed-great lyrics, BILLY KEENE "Wishing and hoping"(VAULT),TONY HESTOR "I'll be your champion"(KOOL KAT 12inch),CHI CHI "If you're gonna love me"(KAPP) great blue eyed soul,GLADYS KNIGHT & PIPS "Tell her you're mine" (UK.BELL album 'In the beginning)Ed; also issued on Maxx see pg 30.

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 READERS TOP TEN's: ALAN FOX(ST.ALBANS)Top Ten living room boomers & doomers.1) DON GARDNER "I'm in so much misery"(Jubilee 5493),2) BILL PINKNEY & THE ORIGINAL DRIFTERS "Dont call me"(Fontana 1956),3) DELACARDOS "Shes the one i love"(Atlantic 11090),4) SHIRLEY VAUGHAN "You dont know"(Fairmount 1010),5) RAMBLERS "So sad"(Trumpet 102),6) BLUE JAYS "Point of view"(Jay 4815),7) ROY ROBERT "I know what to do to satisfy you"(Tina 500) 8) THE SPINNERS "(Shes gonna love me)At sundown"(VIP 25050),9) THE O'JAYS "No time for you"(IMPERIAL 66177),10) THE SUPERBS "Goddess of love"(Dore 739):HEATH DENTON(DONCASTER).COMMANDS "Hey its love/No time for you"(Back Beat),SILKY HARGREAVES "Hurt by love"(D Town),MODERN REDCAPS "Empty world"(Lawn),KENNY HAMBER "Time"(De Jac),JIMMY DOCKET "Take a chance"(Mystic 4),CASHMERES "Finally waking up"(Ninandy),TANGEERS "Whats the use of me trying"(Okeh),TWO PEOPLE "Stop leave my heart alone"(Revue),PAT VALENTINE "Unlucky girl"(SAR),INVERTS "Look out love"(Tower):JIM BATES (STOKE)Bedroom top ten.GRACIE DARNELL "The bad guys"(RUTH),SIMMS TWINS "Together"(PARKWAY),GROUP FROM QUEENS "Boss man"(VEEP),FABULOUS PEPS "Gypsy woman"(PREMIUM STUFF),KITTENS "Wait a minute"(VICK),GERALD SIMS "There must be an answer somewhere"(NIKE),ROYALETTES "Only when you're lonely"(MGM),SHARON McMANN "Got to find another guy"(KAREN),BELL BROTHERS "Dont you know shes alright"(SURE SHOT),JOHNNY MOORE "Youre the girl for me"(CHI TOWN).HOWARD NEWBY(LEYLAND)January.ZENA FOSTER "Make it me"(VEEP),TOBI LARK "Challenge my love"(TOPPER),CHARLES PERRY "How can i"(magnum),LINDA GRINER "Goodbye cruel world"(MOTOWN),FOUR TOPS "Tea house in china town"(MOTOWN LP),PATTI AUSTIN "I wanna be loved"(CORAL),BETTY LAVETTE "Only your love can save me"(CALLA),MAJOR LANCE "Too hot to hold"(OKEH),CYNTHIA & IMAGINATIONS "Hey boy(I love you)"(BLUE ROCK),JIMMY HUGHES "Did you forget"(VOLT):DAVE McCADDEN(M/Chester) Febuary Floorshakers-ROY & THE DEWDROPS "I'm gonna hurt you"(WIND HIT), VAL & BOBBY CAPERS "West 4th Street"(ATLANTIC),PATTY BROOKS "Love land"(BURRELL),EXCITERS "Weddings make me cry"(BANG),VINNY ADAMS "While we're still young"(HOLTON),JOSEPH MOORE "I still cant get you"(MARVLUS), SANDY HADLEY "Since i found a love"(SO CHAR),CARL LESTER & THE SHOW-STOPPERS "When you see me hurt"(BRENT),SADINA "I want that boy"(SMASH), BRICE COFIELD "Aint that right"(OMEN).JAN 88 TOP 10 CARL FORTNUM:WILLIE TEE "I'm having so much fun"(GATUR),JERRY FULLER "I get carried away"(CHALLENGE),BABY HUEY & BABYSITTERS "Just being careful"(USA),DEL-TURES "Sweet and lovely"(STARVILLE),SAMMY CAMPBELL "My baby she's gone"(c/u), GORDON BERRY "Love burns like a fire"(SPORT),THE RELATIVES "I'm just looking for love"(ALMONT),RON HOLDEN "Baby I'm yours"(c/u),CANDY & THE KISSES "Tonights the night"(SCEPTER),TOMMY PAYTON "Mountain of soul"(STAFF).ALAN GRAHAM(FEB.TOP 10):ERNESTINE "Thats the way it goes"(SCEPTER);BENNY TROY & THE MAZE "I dont know you anymore"(20th CENT. FOX);CELESTRIALS "Checkerboard lover"(DON-EL);THE DISTRICTS "One lover (just wont do)"(NILE);FREEMAN BROTHERS "Everyday its you"(MALA);JIMMY BEAUMONT "I never loved her anyway"(UK.LONDON);SAM DESS "Lonely for you baby"(SSS INT);CARBO BROTHERS "What can i give her"(CENCO), THE SHAMETTES "Dont waste your time"(GOLD DUST);CHANNELS "I've got my eyes on you"(GROOVE).M.O'SHAUGHNESSY(LONDON:top ten Eastender wobblers):ROY DAWSON "Don't it"(COEMANDS),CALIFORNIA EXECUTIVES "I don't know why"(WILLIAMS),MARK IV "If you can't tell me"(BRITE-LITE),WILLIAM BOSTIC "What you do to me"(SOR),FOUR TRACKS "Charade"(NOTE),JIM WHITE & THE MOTOR CITY ORCH "I'll play the fool"(SETTING SUN),DAYBREAK "I need love"(PAP),FOUR BELOW ZERO "My babys got ESP"(ROULETTE),LUST "I like spending time with you"(CASH),BYRD PRESSLEY "Something to remember you by"(HEAT).JOHN SIRET(May top ten):SAND PIPERS "Young generation"(KISMET),HILLARD JONES "Prision of love"(COURTLAND),SAM WARD "Sister lee"(GROOVE CITY),STAR-TREKS "Gonna need magic"(VEEP),WILLIE & HANDJIVES "Gotta find a new love"(VEEP), LYNN RANDELL "Right to cry"(ABC),VIRGIL MURRAY "I still care"(AIR TOWN),IRENE & SCOTTS "I'm stuck on my baby"(SMASH),DUFF THURMOND "Now that you left me"(NEW VOICE),MAURICE WILLIAMS & INSPIRATIONS "The day has come"(CANDI).

DISC DATING

by FERDIE L. GONZALEZ

Last issue's column by Warren Cook prompted this reader to do further research in a dating system involving a number which is even more universally used than the delta number. This code is based on the RCA master number.

After careful scrutiny, I've found that RCA uses a dating code on their records which is stamped either on the label, in the wax, or both. The code starts with a letter to indicate the year a particular recording was mastered by them. The rest of the coding, if it means anything, I have yet to decipher. As to when RCA started using it, this is also vague.

The code number always starts with four characters of either letter-number, or all letter combinations followed by a set of numbers. An example would be L08W-0000. The first character, which is the letter L, indicates the year the recording was mastered, and, in most cases, it also indicates the year of release. Sometimes a recording is mastered, but not released until a later date. An example would be "Tell Me Why" which was recorded in 1957, but not released until 1965 as the flip side of "Blue River", as the master number for "Blue River" indicates.

As can be seen from the chart below, identifying a year for a record is no major problem if one is familiar with the alphabet. You will notice that certain letters were omitted, notably: I, O, Q, V, & Y. The reason might be because they closely resemble numbers, or other letters, and thus might cause confusion. You'll also notice that the system starts all over again in 1971. So, you can actually predict future code numbers.

I've also discovered that this format was used on quite a few other labels (besides the RCA subsidiaries) at one time or another. When looking at other labels, you might find this code plus another numbering system were used for the same recording on two separate discs for the label at the same time. This results when other pressing plants are used in addition to RCA. Occasionally, a problem can result with reissues. If the song has been remastered the number represents the date of the reissue. This has been observed in the RCA 447- reissue series. The code also works for lps.

RCA CODE				
A-1950	F-1955	L-1960	S-1965	Z-1970
B-1951	G-1956	M-1961	T-1966	A-1971
C-1952	H-1957	N-1962	U-1967	B-1972
D-1953	J-1958	P-1963	W-1968	
E-1954	K-1959	R-1964	X-1969	

From: 'Record Exchanger'
Vol.2, No 6
Autumn 1972

(thanks to Steve
Armitage of Leeds)

DISC DATING

by FERDIE L. GONZALEZ

YEARLY RELEASE CHART

YEAR	CAPITOL	CORAL	DECCA	MERCURY
1948	485	---	24281	5094
1949	643	60006	24534	5232
1950	800	60147	24835	5360
1951	1350	60354	27377	5568
1952	1913	60617	27902	5759
1953	2310	60895	28513	70038
1954	2681	61109	28986	70284
1955	3010	61317	29328	70517
1956	3306	61569	29752	70771
1957	3608	61758	30159	71026
1958	3863	61927	30519	71245
1959	4114	62070	30801	71394
1960	4325	62167	31031	71548
1961	4505	62247	31202	71772
1962	4673	62300	31348	71907
1963	4896	62344	31456	72073
1964	5103	62390	31578	72219
1965	5335	62447	31728	72384
1966	5559	62475	31886	72415
1967	5786	62511	32079	72649
1968	2060	62542	32246	72760
1969	2373	---	32438	72886

This chart was compiled by searching the first issues of Billboard for each year to determine as closely as possible the first release by the above companies. I would like to thank Dennis Hyland, Laura Walters, and Aida Scorza of Billboard Magazine for making this information possible. In 1967 Capitol went from the 5000's back to the 2000's, and in 1950 Decca jumped from the 24,000's to the 27,000's, both to avoid interference with their reissue series.

DISC DATING
R.C.A Pre-1955

MORE ON RCA DATE CODING

Prior to 1955 RCA used an 8 digit/letter master number with the first letter indicating the decade and the first number the specific year. B9xx-xxxx would be 1929, C0xx-xxxx would be 1930, C5-1935, D1-1941, D6-1946, E0-1950, E3-1953. However, in 1955 RCA changed this. Whereas E4 was used in 1954 in 1955 instead of E5 the code was changed to Fxxx-xxxx with the first letter indicating the year. (this code detailed in earlier disc dating column).

On RCA 4393, which is I Miss You So by The Cats & Fiddle, the master number is C9VW-0011 which indicates it was recorded in 1939, not 1947 as stated in the RCA story. It was originally on Bluebird 8429.

Robert L. Snyder

This is another significant and startling discovery concerning RCA date coding. Checking it against our files, it appears to be true and should be very helpful in dating early 78s. However, RCA did not incorporate this code in their early 45 releases where titles were differentiated by A side/B side, with no master numbers assigned. ED.

I arrived at 12.10am to be greeted by the sounds of Bobby Williams "I've only got myself to blame". Here we go! On entering the main hall I found both the dancefloor & record dealers busy.

At the decks was PHIL DICK and he set the pace with cuts such as Billy Keene "Wishing & hoping", Bud Harper "Wherever you were" Dynamics "I need your love" and the brilliant L.C. Reid "My babies been cheating".

The place was seeing more activity than in many months, a great sight to see. Next up was HARPO and his spot was up to the usual high standard. For me Silky Hargeaves "Keep on loving me", Sam Dees "Lonely for you baby", Ty Karim "You really made it good to be baby" and The O'Jays "I'll never forget you" all had me racing for the dancefloor.

Upstairs, the 60s newies room was under way with MARK BICKNELL, BUTCH & GUY all lined up to play their stuff.

One of the Whitchurch regulars PAT BRADY took over and apart from superb c/ups such as Little Carl Carlton "Hey little girl" and Big Joe Turner "The kinda man I am" he found time for classics like Herb Ward, Dean Courtney & Eula Cooper. Vickie Baines vocal of "Country girl" also caught everyone's interest.

It was nice to hear DAVE EVISON's oldies as they included the brilliant Ambers "Potion of love", Steve Karmen "Breakaway" which I haven't heard in years and the much underrated Cliff Nobles "Love is alright".

Next up was COLIN LAWS and this, for me, was the highlight of the night. Opening with The Chandlers "Your love makes me lonely" he went on with tracks from Joanne Coursey, Doug Banks, Ron Baxter, Cajun Hart, Jesse Davis, Gillettes and so on! Tony Middleton "Ends of the earth" also went down a treat.

GARY TAYLOR was to follow and sounds like Tempests "Someday", Tony Galla "In love", Micky Moonshine "Name it you got it" & Eddie Bishop "Call me" certainly went along way to keeping the floor packed.

PABLO kept the atmosphere by playing 'absolutely brilliant!!!' tracks such as Leroy Taylor "You better check yourself", Liz Lands "Midnight Johnny", Arcades "Are you gonna leave me" & Troy Dodds "Try my love".

When I left just after 7.30am KEITH BRADY was maintaining momentum with the likes of Martha Starr "No part time love", Trade Martin "She put a hurt on you" and Janie Grant "My heart your heart".

What a superb night. Let's hope that the regular nighters here get this support as well, especially when most of these DJs appear.

Bob Banks.

PIERRE DAGUERRE writes: "re delta numbers, I read with interest the article on that matter by Warren Blob Cook in your issue 11. He did a fantastic job. I have some explanations on these numbers, infos collected from Larry Nix, the main mastering engineer of Stax Records. All records with Δ sign were pressed at Monarch Records Mfg, Sun Valley, California. This delta number was suffixed by the letter X on the B sides only. Monarch also used other identification marks: on label, the MO suffix on the master number (see Atlantic records); in wax, a circle with the letter M or letters MR designed inside. When Larry Nix worked for Stax (1972-75), he wrote a suffix on his mastering numbers (handwritten, in wax only; numbers prefixed SXTS- or STXM-) to indicate the pressing plant he sent his master to; for Monarch, he used the -3 and -4 suffixes. I also have infos on other pressing plants, how to identify them, etc., and if you're interested I can write something on that matter for you".

ROBERT MORAN, 12 Seaview Ave, East Wall, Dublin 3, Eire: writes "I'm looking for any live 100 Club tapes especially if Keb or Butch are on them or if they are on live tapes, any all-nighter. I will pay for them. Do you know the name of the old Rock City Billy Williams c/up, I'm looking out for it I believe it's un-covered".

SIDE 1

1. HEART AND SOUL¹ (2:45)
(Hoagy Carmichael) Famous (ASCAP)
2. FOR SENTIMENTAL REASONS² (2:17)
(D. Watson-W. Best) Duchess Music (BMI)
3. LOST WITHOUT YOU² (3:00)
(Shirley Matthews) Madelon Music & Treble Music (BMI)
4. STANDING HERE CRYING² (2:30)
(Cal Waymon) Madelon Music (BMI)
5. I'LL MAKE IT EASY¹ (2:35)
(Cal Waymon) Madelon Music (BMI)

SIDE 2

1. MISS TREATMENT² (2:45)
(D. Erwin-C. Green) Madelon (BMI)
2. WITHOUT A WORD² (2:15)
(E. Paris) Madelon (BMI)
3. ALL OF A SUDDEN² (2:45)
(D. Erwin-C. Green) Madelon (BMI)
4. ANOTHER DIRTY DEAL¹ (2:30)
(C. Waymon) Madelon (BMI)
5. THERE'S NOTHING ELSE TO SAY BABY¹ (2:28)
(C. George-I. Jones) Madelon (BMI)

PRODUCED BY MADELON BAKER

THE ARRANGERS WERE:
JAMES CARMICHAEL¹
JERRY LONG²
CHARLES GREEN²

LEAD VOCALISTS:
DENISE ERWIN
CAL WAYMON

COVER PHOTOGRAPHS TAKEN AT THE
ALLADIN HOTEL IN LAS VEGAS
BY ALLEN.

BACK COVER PHOTOGRAPHS TAKEN BY
VERNON STRAIT AT THE SOUTH
GATE PALACE.

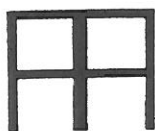
COVER DESIGN: JAMES SHADE
ALL SONGS PUBLISHED BY MADELON
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ASCAP, AND "FOR SENTIMENTAL
REASONS" DUCHESS, BMI.

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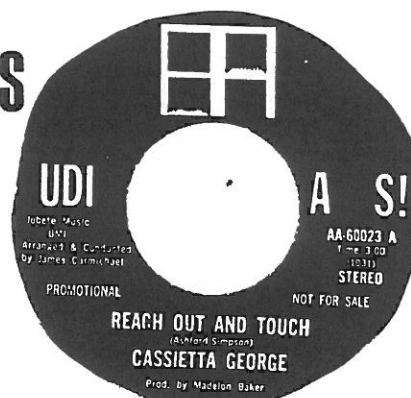
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smooth vocal patterns in han-
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tive in pop, rhythm & blues,
and funky soul.

THE INCREDIBLES ! "HEART & SOUL" STEREO



Tony Smith(TS), Derek Howe(DH), John Smith(JS)

REMARKABLES "I cant give it up/ ? 60.000 (TS)
P.MAY & INTERSTATE 5 "Tarnished angel/? 60.013 (TS)
KING GEORGE & "I need you/inst. 60.019 (TS)
FABULOUS SOULS
CASSIETTA GEORGE "Lets get together/ 60.022 (DH)

He saved me
CASSIETTA GEORGE "Reach out and touch/ 60.023(DH/JS)
The Tremblor

A side is Ashford & Simpson song, B side (note misspell-
ing) is gospel.

Ray Mahoney writes: Incredibles 60.007 have got cop-
ies on both green and black label backgrounds.

AA2600 REMARKABLES "I cant give up on losing you/?
address- 5611 Melrose Ave, Hollywood.

INCREDIBLES 60.001 issued twice on the number, once
with "Crying heart/I'll make it easy" and also "I'll
make it easy/Fool fool fool".

Tim Davies writes: I have a copy (most likely a pres-
sing of "I cant give up on losing your love" by the
Remarkables flipped by Audio Arts Strings "Lovebound"
(No. 6765) this number is not consistent with the num-
bering system nor is the disc listed.

Steve Bey writes: Could one of the missing numbers be
Cassietta George's "Theres nothing else to say" as on
the Northern compilation album 'The Record Collector
Vol.1'?(was there ever a Vol.2?)

John Smith writes: re Cassietta George - see A.Arts
60.023 label photocopy. In Sept '71 she had "Jesus
loves me" out on Audio Gospel 136, another subsidiary
label but in Dec 71 she was back on Audio Arts 60.026
"Somebodys watching you". AA60.023 was released in
June 1971.

Tony Smith writes: Audio Forty along with Audio
Gospel and Audio Spec ran at the same time as Audio

Arts.

Derek Howe recommends: RON KENOLY "Take it easy/Youre still blowing my
mind"(Audio Forty 1806) Strong big voiced uptown soul ballads. Actually
very Lou Rawls-ish but very good. Also tipped by Tony Smith.

Frank Giacobbe recommends: SOUL FAY "Young girl/Who will there be tomm-
orrow". A side-brill slowie. Released on Audio Forty 1801.

John Siret writes: Recently picked up a copy of the Incredibles "Stand-
ing here crying" on Tetragrammaton Records. Label details give the year
as 1968 a year after its Audio Arts release. The flip "All of a sudden"
written by D.Erwin-C.Green has a female lead vocal. Do you know anything
about it?..(Ed: looks like a straight reissue of A.Arts recordings).

Both Ray Ellis & Derek Howe sent details of the INCREDIBLES Audio Arts AAS-7000 album 'Heart and Soul' which features ten tracks; "Heart and soul", "For sentimental reasons", "Lost without you", "Standing here crying", "I'll make it easy", "Miss treatment", "Without a word", "All of a sudden", "Another dirty deal" and "Theres nothing else to say baby".

Dave Welding sent photo-copies of both the front and rear album covers and writes, "as you can see the track listing is a compilation of their 45s releases, but I'm sure you'll agree a nice item to have in your collection. For anyone who is not too familiar with the Incredibles work its a very worthwhile item to pick up without going to the expense of buying all their singles".

Ray Ellis adds "the album proudly boasts the only stereo version of "I'll make it easy" and if anyones interested in this rare LP, i have a mint copy for which I'll consider any reasonable offers". (Ray Ellis, 133 Colvin Gardens, Hainault, Essex).

Ed: thats filled some of the missing numbers but it still leaves nos. 60.005/011/024/025/027 unaccounted for... Just checked the listing and noticed Norfleet on 60.019, in the additions I've put King George as coming out on this number. Typing error. Sorry.

Round '75 one of my friends from Cheshire, John Macklin, had a Philly fetish-he collected every record he could from that city of brotherly love. His main ambition was to amass the entire Swan output. As you can imagine, he had to buy some right rubbish in order to fulfill this dream.

One of the big sounds at the time was "The Spy" - Guys from Uncle (Swan) a twangy sixties instrumental popularised at the Mecca but mass imported by Soul Bowl and retailed at £3 each (quite expensive then, as most imports on their list went for £1-£2 each).

It had always sounded an 'empty' instrumental to me, and i occasionally mused over the possibility of there being a vocal. Need lee to say John had bought it, one more Swan record for his collection.

I dont know the exact year but I'm sure it was '75 or early '76 when i dropped a line to Frank Elson at B&S with a list of 'tips'. The ones i remember telling him about were "You really made it good to me" Ty Karim (Senator), "Angel Baby" The 3½ (Cameo) and "Agent for love" Lillie Bryant (Swan) (vocal to "The Spy" Guys from Uncle). It was written in a moment of sheer devilment. I knew Lillie Bryant's "Meet me halfway" on Tayster and I'd sold John "You got me by the heart" Billie & Lillie on Cameo, so i figured Lillie Bryant was as good a name as any.

Actually i expected John to ask me at Wigan what "Agent for love" was like, but he obviously hadnt seen it so i just forgot about it. The penny dropped about 3 months later when i looked through his sales box at Wigan. On the cardboard cover of "The Spy", he'd written in bold letters 'Instrumental to "Agent for love" Lillie Bryant'.

So the joke had struck home after all! But the crazy thing was, he hadnt even seen the Elson column, some guy from Sheffield told him about the disc! Said he'd got it from the states years ago!!

Anyway, i told John i was only pulling his leg and it was a private joke between us. I never even gave it a thought untill this year when i happened across some old copies of Midnight Express and found an article on Lillie Bryant. It mentioned "Agent for love" and said that quite a few people even remember HEARING the bloody thing at Cleethorpes!!

I suppose its only a matter of time before some enterprising bastard actually uses "The Spy" backing track to 'make' the damn record, so I'd like to get this 'Frankenstein' destroyed once and for all.

It does not exist, never has done, and in mitigation i have to say it was only a laugh between John and me, i never expected it to get out of control and i promise that if I'm ever 18 again i wont make another one up!!!

Dave McCadden.

Ed: Remember that its always possible that somewhere in a dusty warehouse in the states they're could actually be a vocal to "The Spy" on a studio acetate or disc even. Who knows what will turn up in the future?

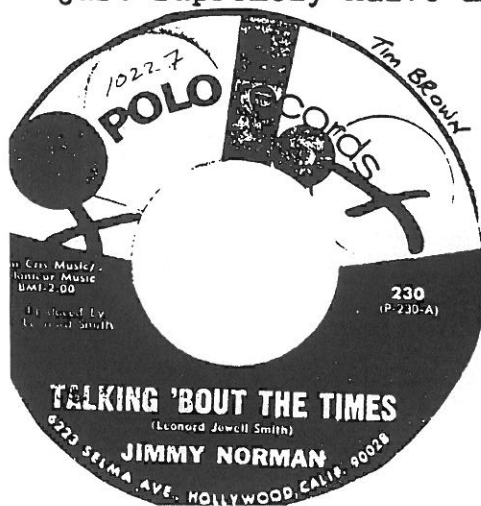
New York has obviously always been a major black music centre and a large amount of fine soul has emanated from there, however the Big Apple did not really have its own sound in the manner that Detroit, Chicago or Memphis did in the sixties. I suppose the nearest thing to a 'New York sound' would be the orchestrated uptown style of the likes of Bert Berns, Bert Keyes, Sammy Lowe or Horace Ott much of which was in the early part of the decade and can tend towards M.O.R. on a bad day. Later in the sixties most New York soul was in imitation of Motown or Stax but often superbly done, the uptempo side has been well documented on many classic pieces of Northern Soul for example, but, they could cut it deep and downhome too - we'll start off by looking at one or two lesser known items that prove my point.

First up is a total unknown JIMMY HAMBRIC on JULMAR with the tremendous deep soul of "A sweet young thing (she's got so much soul)", could it be that this guy is related to that marvellous albino singer Billy Hambric? As the surname is quite unusual and Billy recorded in N.Y. it's a distinct possibility particularly as Jimmy is blessed with the talent of his more illustrious namesake. One of those records that breezes in on a faint slow organ, when the horns creak in the trap is set - Hambric croons in "Now listen people I wanna tell you about a sweet young thing" caught hook, line and sinker, sweet southern soul - all the way from N.Y. state! As the record churns away at a snails pace Hambric delivers in enthusiastic and lusty style some great lines such as "She was nothing but a soulmans delight", towards the end the female chorus chants out "soul, soul, soul" with increasing frequency (well it beats 'here we go' doesn't it?). The flipside is a messy midtempo jerker with Hambric sounding a dead ringer for Chuck Jackson.

I can't recall ever seeing a discography on the US. SUE label and it has tended to live in the shadow of the unconnected label of the same name, fact is, we know less about it and that makes it all the more interesting in 1988. The orange and black logo must be known to most collectors later changing to a rainbow-like design on which resided another piece of worthy slow soul. JOE PONDS is the artist and "Don't let my love pass you by" the song, a number which perfectly recalls those slightly countrified tracks on Goldwax or Fame. The simple plaintive style is a million miles away from the twin terrors of disco and hip-hop which were to scar the face of N.Y. in the seven ties and eighties.

Similarly styled is another ballad by the aptly named SCREAMIN' JIMMY CHURCHWELL with "Can I have some more you" (WARE) part written by Jimmy Radcliffe this is in parts one and two with the artist remaining true to his extravagant name (still can't beat the SWINGING BRIBEGGETTERS as my favourite tho'). Perhaps this one is a little more blues orientated but you'd still never guess it was way past the Mason-Dixon line.

Last of the N.Y. southern counterfeits is a welcoming ballad from EARL 'DUKE' JENKINS called "Oh boy" (BEE), a dated item but one which glows with sincerity in the way only black records can. I particularly like the slippery guitar work behind Earl's somewhat wooden rap break, neither is Jenkin's a great singer but the whole thing is just supremely naive and unsophisticated.



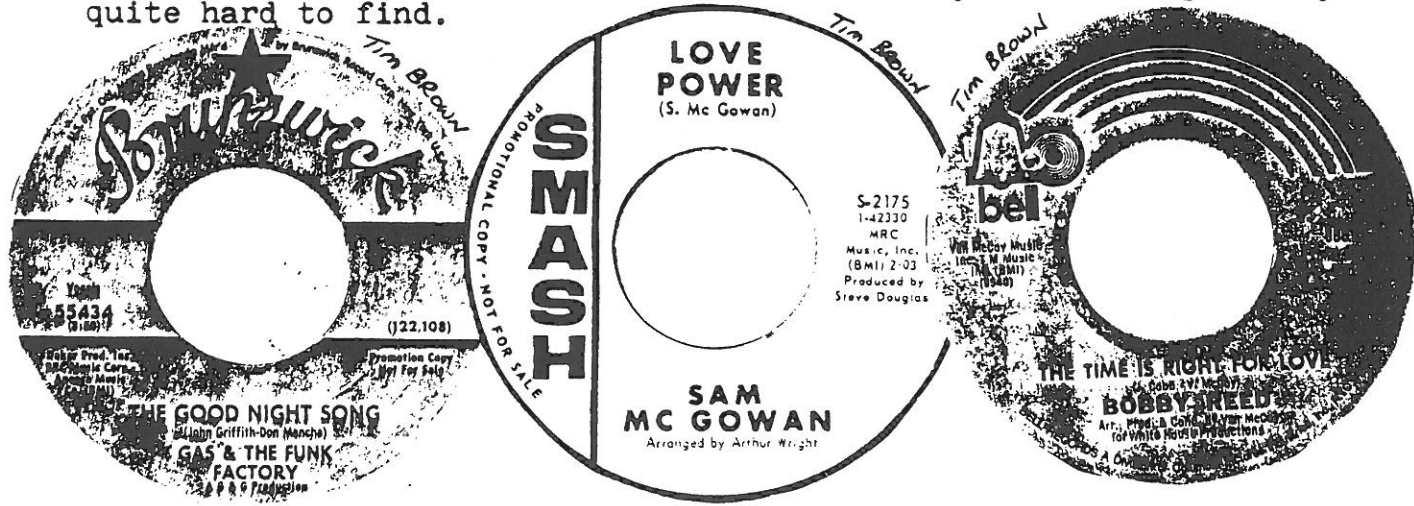
Moving up and away from the naked city onto some uptempo material and they don't come much faster than SAM MCGOWAN's "Love power" (SMASH) an obvious copy of Solomon Burke's "Everybody needs somebody" but for me thats a bonus. West Coast stomping supremo Arthur Wright is at the helm and if you can dance to this one you're not ready for the Sanatogen yet. "We can help each other" is the other side, less frantic and again aimed at the Atlantic side of things rather than Wrights more usual Motownesque style. I've never heard of Sam McGowan before or since (unless he's Syng McGowan of Hope Records) but i do know JIMMY NORMAN on Mercury, Buddah, Little Star and on this occasion POLO records. "You crack me up" on Little Star and Polo is quite well known but less recognised is the superior "Talking 'bout the times" which shares the same backing track as Joshie Armsteads "Sitting here thinking" (Infinity). Just like that disc this is an early one and like many male soul singers at the time is drenched in Sam Cooke, a similarity enforced by the 'Having a party' lilt of the music itself. Its nice to think that more people can appreciate this type of record now than for some time.

Into the very early seventies now and onto a disc destined for cult status within certain circles, from BOBBY REED "The time is right for love" on BELL, a lolloping mid-pacer gorged with quality and blessed with insidious catchiness. Although dominated by organ and vibes, the melody and arrangements sound way before their time, a smooth lead and chorus represent producer Van McCoy at his finest with yet more mellow stuff on the reverse, the downbeat "If i don't love you".

Sticking with the seventies and another unheralded piece of balladry from DAVID LENYARD AND THE MUSIC TREE, one of a number of 45s on the FLYING EAGLES logo his finest effort "Its never too late". Apart from Ian Levine tipping one of his other records in 'Black Music' thirteen years ago I've never seen anyone else mention this super-talent, a man possessed of a contorted falsetto showcased perfectly on the song in question. I rate Rance Allen as the most versatile voice I've ever heard and Lenyard cant go gritty but he can almost soar like the master himself, a tremendous exhibition which thankfully extends to nearly seven and a half minutes over parts one and two, catch this if you can.

Just as good is the unpromisingly named GAS AND THE FUNK FACTORY an early seventies BRUNSWICK release, a tremendous slowie "The goodnight song", as i pick myself up from the floor I've just realised that this is probably The Soul Twins! Its written by John Griffiths and Don (Steve) Mancha and it certainly sounds like them, of course it could be that Steve Mancha stood in for Richard Greene but the effect is the same, torrid counter-balanced wailing that stands a par with the immortal "Mr Independant" (Backbeat) as their finnest effort.

We've ignored the ladies this issue, so lets redress the balance starting with the great BETTY WRIGHT, her debut disc "Thank you baby" (SOLID SOUL) and an amazingly mature performance from Ms Wright who must have been very young on this pre-Alston recording. Like a lot of those Miami small-label items this is a little rough round the edges but wins over into a fine swayer this is probably quite hard to find.



22 From one of the greats of femme soul but without sacrificing quality lets look at a total unknown MARGARET SPENCER on a tiny label out of San Antonio, Texas, A.V. INTERNATIONAL with "Make me" one of those restrained performers emphasising skills of delivery and phrasing but with an undercurrent of power, Shirley Brown springs to mind as a good example of the genre. Written by a ceratin Jamison, could this be connected with James Carr's old mentor Roozevelt Jamison? It wouldnt suprise me because its roots are right in the sound of the deep south.

In a similar vein but more recent is a disc from 1976 which was one of those I'd seen but never heard and came as a knockout suprise when i eventually picked up a copy. William Bell writes and produces which is usually good news, its on CHERI records, a girl called VERA POWELL and a veritable gem "I didnt know how happy i could be" we've just mentioned Shirley Brown and the comparison is even more accurate here. OOzing with atmosphere, i cant believe i never checked this one out, because 99% of the records i've bought since i first saw it haven't been as good, maybe sometimes we dig too deep and miss the gems lying on the surface.

I was most dispirited a few years ago to read a poor review of a new BARBARA CARR release on GATEWAY, the disc proved quite elusive and i only recently obtained some copies. The side reviewed previously "Physical love affair" is, i must admit, forgettable disco nonsense but on the reverse is the best version of "You've been doing wrong for so long" that i've ever heard and thats saying something. I'm not going to add much more other than if midtempo southern soul is your bag then search this one out.

I must admit to being less than enthusiastic about girl groups in general, i only tend to like those with those with power house gospel leanings and my absolute favourites are the ferocious SISTERS LOVE. Their white hot version of "Piece of my heart" (A&M) is worth revisiting in an age when Mica Paris is tipped as the next 'Queen of Soul', that lead singers kamakazi vocals are the perfect antidote to all Sade impersonators, should be easy to get yourself a copy but play it regularly lest you forget what a soulstress should sound like!!

Till next time.....

Derek Howe writes re issue 12 Willie Small "Say you will" (Jessica) the other version is by Curtis Smith on Essica.

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Tuesday the 18th Nov. '86 was a pretty memorable night. The first all 6T's soul night in Dublin. The evening ran from 7.30 till 11.30 and was by all accounts a brilliant night. No hint of trouble and everyone having a good time. The idea for a club by us came about from the crap little mod clubs we attended. The idea came from Eamon Flavin who had been holidaying in London in the summer of '86. He mentioned it to Mark Byrne a long time collector and myself. We soon got together some cash and went looking for a venue which is a lot harder than it seems. We finally persuaded the owner of a Disco-Bar to give us it for a mid-week evening on a trial basis. The hard part was yet to come. We set about promoting with gusto and after a couple of weeks we had got to almost every one we thought would be interested. The night finally came, a small crowd had arrived early. Mark, Eamon and myself spun the discs and the big hit of the night was "The Peanut Duck", people couldn't get enough of it. With myself on oldies, Mark on oldies/newies and Eamon on stuff never heard in Ireland the night soon came to an end. We stayed at the venue, "The Plough" for a few more months before moving to 'The Fox & Pheasant', we had done Rhythm & Soul clubs here before so it seemed like a good place. This new venue proved very successful and every Saturday night we had a packed house, sweat, condensation, dancing the lot. The big sounds at the time were "If this is love" Eddie Spencer, "The Iron Cross" Debbie LoriKaye, "Don't pity me" Joannie Summers, "This is it" Ron Baxter the theme tune. The in-crowd were listening to tracks imported on tape, Danny Moore, Fabulous Impacts, Springers. The club was growing in popularity and had regular coaches up from the Midlands-Carlow area, the crowd were a mixture of skins, scooterists, mods and trendies. The amount of hassle at the club was very low.

In May of '87 myself and

Eamon headed off to London for some months so Mark, after a few unsuccessful nights put the club on ice. Some other characters from the scene got a club and from what I heard the lads in Dublin were listening to James Brown's "Sex Machine" at the Fox & Pheasant.

When we got back from London the three of us decided to do a new club, we got it going again but the buzz was all gone. The anniversary was looming so we made a final effort, the place on the night was packed it was just like the early days of the Fox & Pheasant.

The big sound was "The Magic Touch". Ironic really 'cause either we lost the touch or the punters weren't bothered. Numbers declined and it got more like a drinking club. Came the night that really horrified me was when a guy was glassed. After that the rest of us said well what's the point and we finally killed it off. "This is it" by Ron Baxter was the final record to be played.

I'd like to thank all who supported us at the early do's and who stuck by us later. For Eamon Flavin with whom etc etc, now in London and can be seen strutting down at the 6T's niters.

All the best,

Joe Moran.

OISIN LUNNY of DUBLIN writes "took Shades of Soul nos. 12/13 along to Club Sandino, Dublin where I DJ every month and the visiting DJ Simon Booth was impressed with the latin soul bit. Here are some of the sounds I played during a short Northern spot: Willie Kendrick "Change your ways", Jimmy Mack "My world is on fire", Exciters "Blowing up my mind", Mitch Ryder "Sally take a ride", Johnny Hampton "Not my girl", Pointer Sisters "Send him back". And other songs that were played included lots of latin soul by Mongo Santamaria, Ray Barretto, Tito Puente etc. As always lots of 'rare groove' and 70s soul. Simon Booth even played "Getting mighty crowded" by Betty Everett and a bit of jazz/soul supplied by Jimmy Smith (any number can win) and Perry and the Harmonics (Do the monkey with James).

Stewart Madison, who put out a string of soulful masterpieces on his little Alarm label out of Shreveport, Louisiana, hooked up with Tommy Couch and has remained his partner since then. The Alarm label managed a couple of R&B hits from longstanding soul/blues man, Ted Taylor a great revival of Jimmy Hughes' hit "Steal away" and a cover of Johnnie Taylors "Everybodys stealing". All the singles by Reuben Bell, Ray Crumley, Ted Taylor etc were cut at the Malaco Studios and are wholeheartedly recommended to any true soul fan. The Ted Taylor 1976 LP is a must for all!

Stewart Madison, shortly after wound up his Alarm label, threw in his lot with Tommy Couch and things started happening again.

Frederick Knight Stax hitmaker of "I've been lonely for so long" fame used the Malaco Studios for his Juana label roster of singles. Strong productions followed by Fred himself, the legendary C.L. Blast, Tommy Tate and a superb vocal group called the Controllers. "Heaven is only one step away" and "Somebodys gotta win" were two beautiful group ballads", typical of the mid-late 70s. Frederick Knight's productions were sophisticated, mature and, most of all, still achingly soulful and they sold bloody well too! The Controllers made three super albums, before fading from view somewhat. They then moved to L.A., dusted themselves down and reappeared as a group for the eighties! "Stay" became their biggest hit for MCA but is bland compared to their Jackson produced sides.

Frederick's own sides were pretty average really and his biggest production, Anita Ward's million seller, "Ring my bell" was indeed a sad indictment of what was becoming of the 'soul' scene. The Juana label eventually got lost in the shuffle as TK wound up. Fred set up a separate label, Biscuit, which put out a lovely double sider "I'll be your every thing"/"Beautiful lover" by Joe Chapman (covers of Percy Sledge and C.L. Blast tracks respectively) but it didn't sell.

Frederick Knight has put out sporadic releases since, still using the Jackson, Mississippi studios. The fabulous "Blues time in Birmingham" by Frankie Saunders is a killer if you can get it, but easier to obtain are the recent Keisa Brown LP and C.L. Blast LP - both are indispensable S-O-U-L albums.

Meanwhile back to the ranch, Dorothy Moore, ex-member of 60s girl group, The Poppies ("Lullaby of love" on Epic) wasn't wasting her time in the Malaco backup singers. Two solo singles, leased to Avco and one to GSF were good but did nothing. Signed directly to Chimneyville, "Cry like a baby" did well regionally, likewise a duet with King Floyd, then she moved to Malaco. "Misty Blue", a lovely country ballad, had been cut by Joe Simon as an LP cut several years earlier but wasted as an album track.

Dot cut it, but it remained on the shelf for a year Tommy Couch loved it though and as soon as the Atlantic distribution deal finished he put it out. The record smashed wide open and became Malaco's first hit on the actual Malaco label and their first hit in the UK (on Contempo). (Popular as they were, "Groove me" and "Mr. Big Stuff" never charted here.)

So we had Dorothy on Top Of The Pops with a lovely slice of Southern soul, which sells to this day. The Misty Blue LP followed and a fabulous version of Joe Hinton's soul/country classic "Funny how time slips away" followed. Dorothy hit again in 1977 with "I believe you" and "With pen in hand". She's sold off and on since then, but still remained in the safety of the backup singers and is now pursuing a solo career in gospel music.

Ex Stax hitmaker, Eddie Floyd signed to Malaco in 1976 but despite high hopes and a few mediocre singles (including a duet with Dorothy Moore) nothing happened, and he soon moved onto Mercury.

Chimneyville, at this time, leased a single from soul/blues man McKinley Mitchell "Trouble Blues" was picked up from Chicago's Big 3 label and sold well regionally. Mitchell was soon signed to the label, cutting a string of critically acclaimed sides. The McKinley Mitchell LP is now rightly revered as a classic piece of southern soul

featuring, some deep soul faves "Same old dream", "End of the rainbow" and a revival of his 1962 One-Derful hit "The town i live in". He later moved to the Malaco label with a great version of Bobby Bland's "Poverty" and then bowed out on another Malaco label, Southern Biscuit, with "Fallin' for your love". After signing to James Bennett's Rhettas label and cutting a fine album, he died of a heart attack.

A sad end to a superb, underrated vocal talent, a cross between Bobby Bland and Sam Cooke (strange but true).

Chimneyville had a regional hit with "Take this job and shove it" (great title) a David Allan Coe country hit, taken to soulsville by Ona Watson. Funnilly enough, there was no follow-up (The record crept out here on Creole, but didnt mean a thing).

Another pick up was Willie Cobbs, a southern blues singer/harpist of many years and labels, "Why did you change your mind" was great raunchy R&B, backed by the tuff-as-hell and wildy titled "Eating dry onions, sitting in the alley, crying for bread"!!

Fern Kinney managed a huge hit in 1979 with "Together we are beautiful" (a UK No.1), a coyly syrupy ballad plus a revival of King Floyds "Groove me". She's not done much since however, but at the least the pennies paid for what was to come.....

After TK went bust, Tommy Couch set up his own distribution set up with Dave Clark, a veteran name in southern blues circles, as head of promotion. In the UK, Pinnacle was responsible for distribution (or not!) followed by a similar thunderous round of indifference via PRT. (A one-off deal was set up for a funk single by Sho Nuff, via Ensign).

Z.Z. Hill had been recording a steady flow of soul and blues singles and albums since 1963. Real name, Arzell Hill, his style was sub Bobby Bland mixed with the soul of Sam Cooke. His material for MH, Mesa and Kent was consistent without being overpowering. His Quinvy, Mankind and Atlantic stuff was excellent (especially the Swamp Dog produced sides for the brand new Z.Z. Hill LP). Label hopping back and forth between Audrey, MHR and U.A., he'd notched up a few hits, the biggest probably being the Miles Grayson produced "Don't make me pay for his mistakes".

After sessions in New Orleans with Allen Toussaint and Lamont Dozier in L.A. yielding the 'Keep on loving you' LP, he signed to Columbia. The brilliant soul ballads "Love is so good when you're stealing it" and "This time they told the truth" were followed by two LPs, 'Lets make a deal' and the extremely patchy 'The mark of Z.Z.'

He'd hit a problem. Should he bastardize his talents by lowering himself to mindless disco (two tracks on the latter album had virtually nothing to do with Z.Z. !! Also titles like "You got me doing the disco" weren't exactly awe-inspiring).

Columbia dropped Z.Z. Hill in 1979. He'd been out of his depth on such a big label, who wanted instant returns for their investment. Neither Z.Z. or Malaco could have been prepared for what was about to happen....

"Please dont make me (do something bad to you)", a super southern soul ballad, backed by a blistering version of James Davis' 1963 Duke side, "Blue Monday", appeared in November 1981. It didnt do much, a fate shared by the Z.Z. Hill LP, wonderful though it was. "Seperate Way" and "Bump and grind" followed as singles, then came the 'Down Home' LP in 1982. This album stayed on the black charts for over 100 weeks between 1983-84. The mid-pace, dyed in the wool southern soul sound of "Cheating in the next room" (originally recorded by Otis Clay, but un-issued at the time) made 19 in the soul charts.

The lead track, "Down home blues" has become a modern blues classic over the last few years. Written by George Jackson, as was "Cheating in the next room" a new high was attained for Malaco. Jackson, from Greenville, Mississippi has over the years become one of the leading exponents of southern soul and blues. His records throughout the sixties and seventies for Prann, Decca, Hi, MGM, Muscle Shoals Sound, Fame etc display an individualistic voice of extreme fragility. (The only comparance is probably Aaron Neville). However it is his song writing that has made him a rich and in-demand figure.

DEREK HOWE

To be continued next issue.

"I've been waiting/ 2

His first MGM single features a reasonable version of Ben E. Kings 27 classic flipped with a rousing dancer, another forgotten oldie also issued in the UK on MGM 1332. His follow-up recorded at the famous Tera Shirma Studios in Detroit was arranged by Theodore & Coffey, I doubt if there's anybody reading this who doesn't know this cut. "I can't make it anymore" is the epitome of uptempo sixties soul destined for stateside obscurity only to receive its rightful acclaim on the Northern scene. Meaningful lyrics plus good vocals over a strident dance rhythm. Pure enjoyment. Imagine hearing this again for the first time. "Lately I don't feel much like talking instead of going home I go out walking". Taken from the MGM 4450 album 'Stand by me'. Anybody got the track listing? Does the LP shed anymore light on Spyder or does it duplicate the Spanish EP text?

Dave Evison gave "I've got to get myself together" a run out at the Casino, a slightly faster but inferior version of the Kenny Carter RCA 47-8841 track me thinks. The Kwanza 45 is a decent UK semi-obscurity and although issued in 1974 "Happy days" has a nice jazzy sixties feel to it. Ballad flip. Did it have a US release? 1978 saw the release of a classy midtempo offering produced by label owner Norman Whitfield (he of Motown fame), the subtle backing allows Spyder to explore the lyrics without being hampered by obnoxious disco effects which blighted countless other discs of this period. Taken from the Whitfield album 'Music Web' (WHK 3124). Track listing please.. And that's it kids if any body can add any more info or 45s get in touch.

None of his discs are particularly hard to pick up all are in the £2 to £3 range. Except his albums or MGM demos.

Tim Brown in 'Voices from the Shadows' no.6 recommends Spyder Turner's "I'm alive with a loving feeling" of his MGM album 'Stand by me', similar to Motown's "Nowhere to run" yet sparser and faster than his "I can't make it anymore" writes Tim.

In the Fortune listing in Detroit City Limits no.2 Graham Anthony lists Spyder Turner & the Fortune Bravos "Ride in my 225/One stop" (Fortune 570) date of release unknown. Is this the same chap?

Spyder Turner's "Stand by me" (MGM 13617) made the Billboard top 40 on January 14th 1967 peaking at no.12 and staying in the charts for 8 weeks.

This advert appeared in Goldmine May 6th, 1988.

Thanks to Brian Page of Chicago for sending it over.



FOR SALE: COMPLETE ARCHIVES OF DUKE-PEACOCK-BACKBEAT & AFFILIATED LABELS, LION & DON MUSIC, BUFFALO BOOKING & BRONZE PEACOCK CLUB, 1945-1973.

Includes hundreds of rare original photos; posters & promo materials; all artists' files, letters, contracts, royalty statements; recording sessions books & data; ledgers & all financial books, receipts, checks, bank statements, files of correspondence, legal documents, and hundreds of other items.

These materials will be sold as lot only, to the highest offer received by July 1, 1988. Sale to benefit Texas Blues Preservation Society. Submit bids to TBPS, PO Box 980454, Houston, TX 77098. If additional info needed, please inquire promptly.

Wonder how much the lot went for?

VARIOUS ARTISTS - "SOUL TRAIN"

Kent Records KENT 080 (LP)
It's club time again with those cool, cool steppers on the dance floor at Kent hittin' a solid groove - yeah, it's the designer 'discotheque'. The kind of record you can just hang out with lookin' good or groove to when you feel in the mood. SUGAR PIE DESANTO kicks off the evening's in-ter-train-ment with the chug-a-lug sounds of "Do The Whoopee" and then JOHNNY JONES shifts them loafers with the hot "Import" sounds of "Soul Poppin'" (production courtesy of William Bell). LONNIE SATIN is on a latin kick with his two sides on this platter - "Soul Bossa Nova" and "Watermelon Man". "So Fine" and "We Need An Understanding" from IKE AND TINA TURNER go wild in a cool sense. Some familiar faces crop up with the obscure JACKIE WILSON song "3 Days, 1 Hour, 30 Minutes", and there's a some great sides from MAXINE BROWN, SAMMY AMBROSE, CANDY & THE KISSES, as well as NELLA DODDS' Philly version of "Come See About Me" and more. Can your suit stand it? No. [16 tracks]

VARIOUS ARTISTS - "SOPHISTICATED SOUNDS: SOUL FOR THE CONNOISSEUR"

Kent Records KENT 079 (LP)
If your idea of soul is based on nostalgia for that great Four Tops sound you first threw up to at the local Palace, then maybe this compilation digs a little too deep. This is serious stuff for those SOUL fans who are not satisfied with the 1/2 million soul sounds issued from the 60's that they have heard already and still feel the need to grovel around in dusty vaults looking for more. Three previously unissued cuts appear here with THE SHIRELLES' "You Could Be My Remedy", CHUCK CARTER's "I'm A Lover" and PORGY & THE MONARCHS' "Keep A Hold On Me". The rest are just extremely rare. So here it is: "Soul For The Connoisseur" - just like a really expensive brandy - you don't get to taste it too often, but when you do you know why you're limping out after paying the bill. Rare and sublime!!! [16 tracks]

GLADYS KNIGHT & THE PIPS

"AIN'T YOU GLAD YOU CHOSE LOVE"

(LP 'FEELIN' BLUESY')

Somebody once wrote that Bobby Charlton wasn't a great scorer of goals, but he was a scorer of GREAT goals. A similar theme could apply to the work of William 'Smokey' Robinson during the 'peak' years of the Motown output between 1964-1969. He was not, perhaps, the most prolific writer/producer on the company's team, but more often than not, his was the lasting, fondly remembered contribution to an artist's work. Quite apart from his own recordings, he was responsible for some classics, be they the wistful ballad or thumping dancer, and it's often the case that much of Motown's best work was as a result of his talent. Look through your old albums, and it's a fair bet that of the one or two Smokey tracks, they will be your favourite. This excellent track from Gladys is firmly set in the 'dancer' mould, and a song I never tire of hearing. Instantly catchy intro, easy to grasp lyrics and great rhythm track rounded off with neat brass and those ever loving strings. "Ain't you glad you chose love...don't you wish everybody would". Such a simple 'hook', but only a small part of a nice track, which is my pick of the album.

THE ELGINS

"I UNDERSTAND MY MAN"

(VIP 25043)

Most of Holland-Dozier-Holland's output from the golden years has been well chronicled over the years, and a glance at the many compilations, greatest hits etc reveal many classic Motown sides. There are however, quite a number of lesser known cuts that are tucked away on 'B' sides, LP's and the like that don't get their due reward. A favourite ploy of H-D-H was to accompany a 'routine' dancer with, for want of a better expression, a piano 'plodder'. This item is such a number, which uses the style of a slow builder, beat ballad which relies on a passionate vocal and 'deep' lyric to make up for the more expected sound. Handled tenderly by Sandra Edwards, good back ups by the rest of the group, and the usual class production make this a lovely number, not too dissimilar to their much loved "Stay in my lonely arms". It was always a big thrill, when collecting, to get hold of a record you knew, and then immediately flip it over for the real goodies. Such a tactic paid off, and you'll find many such sounds on your 'played out' standards. I'll try to feature some more of these H-D-H slowies in the future..it's surprising how many of them there are.

DIANA ROSS & THE SUPREMES

"I'M GONNA MAKE IT (I WILL WAIT FOR YOU)"

(LP 'REFLECTIONS')

It's all too easy to dismiss the records cut by Diana Ross, being influenced by her later image and reputation as Motown's enemy number one. Familiarity DOES breed contempt, and her contribution to the world of soul music is often lost in the melting pot. Make no mistake, most of the Northern gems by all those wonderful unknowns that we all love so much, were cut to cash in on the BIG sound of sixties USA. That sound was predominately emerging from Hitsville USA, and the dominant sound was that of the Supremes, lead by a unique voice..namely Diana Ross. The discs cut on the Supremes in the years 65-66 were GREAT discs, Motown at its best. What developed from there is another story. This album track from the Reflections LP shows that she could still produce it on the right material, and this number from Dean & Lussier is a belter. Nice electric piano intro, which Leon Huff would be proud of, leads into a nice dance track coupled with a good lyric and that oh so catchy 'hook'. This particular track would have made a nice 45 issue, but the internal politics, both group and H-D-H, were to hit the group in a manner that wasn't foreseen, and the weaker issues on 45 were not too warmly received. Quite a number of Supremes tracks are amongst my all time favourites in the Motown catalogue, and this number is high on the list.

This track from the MPG album, along with a number of others proves that there was 'life' after "I heard it through the grapevine" for Motown's male star. Although much troubled in personal life and career wise, Marvin was still making great music at Motown prior to his re-emerging with his "Whats going on" masterpiece. Much of his problem was that he was yet another of Norman Whitfields guinea pigs in the late sixties, and was reduced to numerous cover versions, some of which came off, some didn't. Here we find our hero on a genuine original and a great job he makes of it. Marvin had a distinctive voice and few could handle a song with his style. The writers gave him a nice uptempo dancer, backed with a slightly haunting flute lead, backing vocals with a cast of millions who assist in making this number a strong cut. Speaking of the writers, what an unsung hero Ivy Hunter is. How many good records did he have a hand in? Once described by Gladys Knight as having the 'gutsiest' things at Motown. I presume she meant his songs...? Great album this with many fine tracks. Watch this space.

CHUCK JACKSON

"HAVE YOU HEARD ABOUT THE FOOL"

(LP 'TEARDROPS KEEP FALLING ON MY HEART' VIP 403)

Finally another Smokey number..and anyone whoes had the pleasure of hearing this will agree..WHAT a number. Everything about this is CLASS, from the brilliant storyline, production, and last but not least Chuck's performance. Set to a frantic uptempo track, dancing strings in abundance, the story unfolds...Chuck meets up with an old buddy and relates the tale of the worlds biggest fool...a guy who loves his girl despite all the evil things she does, which everyone knows of, a fool who lets his girl run around etc. Some brilliant lyrics in this.. "his face is pale, it tells a tale, his hearts in jail and there's no bail". Of course the punchline duly arrives.. "in your eyes i see, you know that the fool is me". This is one of the great mans best songs and deserves a position alongside his best and most loved numbers. I suppose you will realise that i have a soft spot for Mr. Robinson. I do admit that he has had some stinkers, but then again, didn't Bobby Charlton?

Larry Johnson

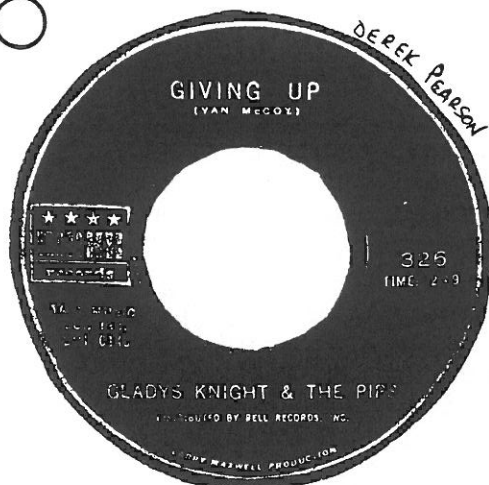
STEVE BEY(LEEDS) writes: Some ideas for future articles in Shades are an Artic label listing, Mirwood/Keymen, a U.S. Brunswick listing, also re Larry Johnson's idea for UK. Motown to issue an album of "Motown Memories", how about the following - Tommy Good "Baby i miss you"(Gordy), Vows "Tell me baby"(VIP), Debbie Dean "Why am i loving you"(VIP), Liz Lands "Midnight Johnny"(Gordy), Temptations "Save my love for a rainy day"(LP), Monitors "Share a little love with me"(LP), Miracles "Monkey time"(LP), Frances Nero "Keep on loving me"(Soul). Side 2 - David Ruffin "What you gave me"(LP), Frank Wilson "Do i love you"(Soul), Marvelettes "Only your love can save me"(LP), Eddie Holland "Candy to me"(Motown), Choker Cambell "Come see about me"(Motown LP), Barbara McNeir "You're gonna love my baby"(Motown), Bobby Taylor "Oh, I've been blessed"(Gordy LP), Kim Weston "I'm still loving you"(Tamla)...Phew!! What about that lot then? If I've missed any off, leave them for a Vol.2 (i was going to do a 20 tracker, lets not get greedy!) Might be a good idea for an article, readers favourite cuts they'd like to see issued on an album. It'd sell by the bucket load if UK. Tamla ever did issue it, dont you think?

GUY'S GOODIES

LISTS POSTPONED - SALES TAPES AVAILABLE NORTHERN, MOD/LATIN ETC

OTHER SELECTIONS CAN BE MADE UP IF REQUESTED - £2 + 50p POST.

ALSO CURRENT MONSTERS TAPES and RARE OLDIES TAPES ON TDK (or similar) D90 - £5 + 50p POST....FROM GUY HENNIGAN, 33 ETWALL ST, DERBY, DE3 3DW. PHONE 0332-384583.

MAXX RECORDS

Owned probably by Larry Maxwell who produced many of the releases, this Bell Records distributed label operated around the 1964-65 period.

Gladys Knight & the Pips made it to number 38 in the US R&B charts with the labels second release "Giving Up" in September 1964. A mean piece of doom laden emotion with burping horns (Van McCoy certainly knew what he was doing when he penned this one) flipped with the reasonable ballad "Maybe Maybe baby".

As many readers will know Gladys went onto display her talents with the Motown Corporation on their Soul label in 1966. The Ad-Libs were to record their version of "Giving up" in 1968 on Share 104 which saw a UK outing via Dave Godins-now highly collectable-Deep Soul label (DS9102).

Other Maxx Traxx worth looking out for include Gladys Knights' rousing dancer "Stop & get a hold" (334) and her midtempo "Tell her you're mine" (335). Kenny Shepard's atmospheric mid paced item is currently indemand by collectors, well worth the double figure price you'll have to pay. I presume Ed Townsend (325) is the same chap who recorded "Don't lead me on" for Tru-Glo-Town.

Its an interesting label to collect does anybody know anything about releases 325/327/328/330/333/336 ?

The records were issued on a cheap looking dark blue plastic label with a Bell Sound stamp in the run-out groove.

Derek Pearson

- | | |
|--------------------------|---|
| 325 ED TOWNSEND | "I love you/I might like it" |
| 326 GLADYS KNIGHT & PIPS | "Giving up/Maybe maybe baby" |
| 327 CHRIS COLUMBO | "Mr. Wonderful/I cant stop loving you" |
| 328 CHERYL WILLIAMS | "They dont know him like i do/Love me" |
| 329 GLADYS KNIGHT & PIPS | "Lovers always forget/Another love" |
| 330 JACK & JILL | "Just as you are/Two of a kind" |
| 331 GLADYS KNIGHT & PIPS | "Either way i lose/Go away stay away" |
| 332 KENNY SHEPARD | "Try to understand/What difference does it" |
| 333 TEDDY WASHINGTON | "Hard times/Come on" |
| 334 GLADYS KNIGHT | "Who knows/Stop and geta hold of myself" |
| 335 GLADYS KNIGHT & PIPS | "Tell her youre mine/If i should ever" |
| 336 EDDIE BILLUPS & GIGS | "New York Kangaroo/My faith in you" |

Listing provided by Steve Armitage of Leeds taken from Stax-O-Wax.

Michael Flynn of Barrow-in-Furness tells me that many of Gladys Knight's Maxx recordings were issued in the UK on a Bell album (MBLL103) entitled "Tastiest Hits" featuring 13 tracks "Giving up", "Either way i lose", "Another love", "Lovers always forgive", "Daybreak", "If i should ever fall in love", "The devil in me", "Tell her you're mine", "Why dont you love me", "Maybe maybe baby", "Who knows", "Go away stay away" and "Stop and get a hold of yourself".

Both "Either way i lose" and "Giving up" by Gladys Knight & the Pips were issued on UK Bells 'Cellar of Soul' Volume 1.

Ed: Ed Townsend "I might like it" is a decent ballad with big production. Teddy Washington is a reasonable double sider, "Come on" a midtempo item with dirty sax solo whilst "Hard times" is more R&B orientated. Have seen Jack & Jill "Two" on Northern lists.

Derek Howe tells me that he's got all the Chuck Jackson albums and "I'd be a millionaire" isnt on any of them. So therefore its still an unissued cut. Ed: There is however a released version of "Millionaire" by Billy Duke on Capitol.



LEE BATES

A southern based singer similar to vocalists from Huey and the Clowns, of whom he may have been a member at some time. His voice is a deep gritty tenor typical of the southern states, most at home on deep material. Several of his releases have created some interest on the northern scene, "Why don't you write" has been commanding prices around the £20 mark. With his release on Ichiban it should be possible to find out a bit more about Lee and we may even get an LP.

Adam Sutherland

LEE BATES DISCOGRAPHY by John McGuigan, acks to Derek Howe and Michael Sweeney.

as LEE BATES:

1970	INSTANT 3304	SIMON SAYS	219-4180
		BAD BAD UNDERSTANDING	219-4181
1971	INSTANT 3307	INTERNATIONAL PLAYBOY	11-4199
		LOOK WHAT THEY DONE TO MY SONG, MA	11-4198
1971	INSTANT 3310	GONNA MAKE YOU MINE	11-5002
		WHY DON'T YOU WRITE	11-5003
1971	INSTANT 3313	MEAN MISTREATER	11-5018
		THINGS COME NATURALLY	11-5019
1972	INSTANT 3316	YOU WON'T DO RIGHT	11-5028
		THREE TRIPS AROUND THE WORLD	11-5029
1972	INSTANT 3318	PROJECT QUEEN	11-5034
		GIRL LISTEN TO ME	11-5035
1973	INSTANT 3321	KEY TO MY HEART	11-5043
		SITTING ON THE DOCK OF THE BAY	11-5042

as LEE BATES & THE VELVET FUNK:

1974	INSTANT 3323	SLOWLY	
		HELP ME MAKE IT THROUGH THE NIGHT	
		deep and a good version	

as LEE BATES:

1975	IX CHAINS 7011	WHAT I'M GONNA DO (WHAT I'M GONNA SAY)	
		WHAT I'M GONNA DO (WHAT I'M GONNA SAY) inst.	
		excellent midtempo leased from Instant	
1976	SANSU 1002	SHAKE BABY SHAKE	
		SHAKE BABY SHAKE (DISCO VERSION)	
1976	SANSU 1005	SOMETHING YOU GOT	
		DANCE WITH ME	
1980	SANSU 1009	WAITING WISHING HOPING	
		EASY EASY	
		"Waiting wishing hoping" is an all-time deep soul classic	
1980	MAGNOLIA 300	OVERNIGHT SENSATION	
		HOOKED ON A FEELING	
1987	ICHIBAN 119	SEARCHING FOR LOVE	
		WHAT AM I GONNA DO	

As Michael Sweeney says "It's very hard to do a Lee Bates discography as he had no hits on the Billboard or Cashbox charts".

THE HESITATIONS discography by Pierre Daguerre and Kurt Mohr with acknowledgements to Trevor Swaine.

THE HESITATIONS: Arthur Blakey, Robert Sheherd, Leonard Veal, Phillip Dorrok, George Scott, Charles Scott, Fred Deal (voc) with orch. prod by Jack Ashford: incl. bs, prob. Joe Hunter (p), g, f-b, dms, Jack Ashford (vb, tamb), prob. Eddie 'Bongo' Brown (cga). A Pied Piper-GWP Production. :

Recorded Detroit, October 17, 1966

K-10440	SOUL KIND OF LOVE	Kapp 810, Kapp LP 1525
K-10441	SOUL SUPERMAN	(CB 11/12/66) Kapp 790, -
K-10442	WAIT A MINUTE	Kapp 810, -
K-10443	I'M NOT BUILT THAT WAY	Kapp 790, -

THE HESITATIONS: same (voc) with orch. prod by Jack Ashford: incl. org*, p, g, f-b, dms, Jack Ashford (vb, tamb). A Pied Piper-GWP Production.

Detroit, March 8, 1967

K-10490	THAT'S WHAT LOVE IS	Kapp LP 1525
K-10491	I BELIEVE TO MY SOUL	-
K-10492	SOUL SUPERMAN No. 2	-
K-10493	SHE WON'T COME BACK*	(CB 4/29/67) Kapp 822, -
K-10494	I'LL BE RIGHT THERE (Monette-Baker)	- , -
K-10495	YOU'LL NEVER KNOW	Kapp 848, -
K-10496	CLAP YOUR HANDS	-
K-10497	YOU CAN'T BYPASS LOVE	(CB 11/26/67) Kapp 848, -

Note: Kapp 1525 (mono), Kapp 3525 (stereo)

LP sleeve shows 6 members, including one with a guitar.

THE HESITATIONS: same (voc) with orch. arr. - cond. by Teacho Wiltshire: incl. bs, p, g, f-b, dms, brass-1, strings-2. Prod. by T. Wiltshire & L. Banks. A GWP Production.

New York, November 13, 1967

K-10966	LOVE IS EVERYWHERE -2 (CB 12/9/67)	Kapp 878, Kapp LP 1548
K-10967	BORN FREE	- , - , LP 77
	(above song from Columbia motion picture "Born Free")	
K-10968	OVERWORKED AND UNDERPAID	-
K-10969	PUSH A LITTLE BIT HARDER -1	-

THE HESITATIONS: same (voc) with orch. arr. - cond. by Teacho Wiltshire. Prod. by T. Wiltshire & L. Banks. A GWP Production. (same date as previous session according to MCA files)

New York, November 13, 1967

K-11059	DON'T GO (Larry Banks-Milton Bennet)	Kapp LP 1548
K-11060	WE CAN DO IT	-
K-11061	WITHOUT YOUR LOVE	-
K-11062	WE ONLY HAVE ONE LIFE	-
K-11063	I WISH IT COULD BE ME	-
K-11064	I BELIEVE IN LOVE	-
K-11065	LET'S GROOVE	-
K-11066	I'VE GOTTA FIND HER	-

Note: Kapp 1548 (mono), Kapp 3548 (stereo)

THE HESITATIONS: same (voc) with orch. prod. by Teacho Wiltshire incl. tps, tb, ts, p, org, g, dm, strings. Add b -1, f-b -2.

New York, January ? , 1968

K-11105	THE IMPOSSIBLE DREAM-2 (CB 3/9/68)	Kapp 899, Kapp LP 1561
K-11106	NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT-1	- , -

Note: George Scott was killed in a gun accident in January 1968; his presence on above session is not certain.

THE HESITATIONS: Arthur Blakey, Robert Shepherd, Leonard Veal, Phillip Dorrok, Charles Scott, Warnell Taylor, Bill Brent (voc) with orch. arr. - cond. by T. Wiltshire. Prod. by Wiltshire, Banks & Victor. A GWP Production.

New York, March 15, 1968

K-11157	MY WORLD	Kapp 911, Kapp LP 1561
K-11158	IF YOU EVER NEED A HAND	Kapp 926

THE HESITATIONS: same (voc) with orch. arr. - cond. by T. Wiltshire. Prod. by Wiltshire, Banks & Victor. A GWP Production.

New York, April 10, 1968

K-11199	WHO WILL ANSWER (CB 6/29/68)	Kapp 926, Kapp LP 1561
K-11200	A CHANGE IS GONNA COME	-
K-11201	SOMEWHERE	-
K-11202	THAT'S WHERE IT'S AT	-

K-11203 CLIMB EVERY MOUNTAIN (CB 5/11/68)
 K-11204 SUMMERTIME
 K-11205 WHEN THE WORLD IS READY
 K-11206 TO WHOM MAY WE TURN
 K-11207 THE OLD SHIP OF ZION
 K-11208 WHO CAN I TURN TO
 K-11209 I WANNA BE FREE

33
 Kapp 911, Kapp LP 1561

not released
 not released

Note: Kapp 1561(mono), Kapp 3561(stereo).

LP sleeve shows 8 members, incl. 1 with f-b & 1 with g.

THE HESITATIONS: same(voc) with orch.arr-cond. by Johnny Pate. Prod. by Pat Robinson, Teacho Wiltshire & Larry Banks. A GWP Production.

August 26, 1963

Kapp LP 3574

K-11355 STAY IN MY CORNER
 K-11356 A WHITER SHADE OF PALE
 K-11357 GROOVIN'
 K-11358 BY THE TIME I GET TO PHOENIX
 K-11359 YESTERDAY
 K-11360 PEOPLE GOT TO BE FREE
 K-11361 LADY MADONNA
 K-11362 HUMAN -1
 K-11363 HONEY
 K-11364 BLUE EYED WOMAN(BROWN EYED WOMAN)
 K-11365 GEORGIA ON MY MIND

Kapp 948,

Note: -1 has different production credits: orch.arr.by L.Banks & H.Rooney(same production).

LP sleeve shows 8 members, incl. 1 g, 1 f-b, 1 dms.

THE HESITATIONS: same(voc) with orch.arr.by Ed Bland: incl tps, fl, bs, p, g, f-b, dms, vb. Prod. by Larry Banks.

X3KM-2575 YES I'M READY(Barbara Mason)
THE HESITATIONS: same(voc)

New York, 1969
 GWP 504, GWP ST-204T

GOOD TO ME(AS I AM TO YOU)(A.Franklin-T.White) GWP ST-204T
THE HESITATIONS: same(voc) with orch.arr.by Ed Bland:same instr.Prod.by George Kerr & Pat Robinson

New York, 1969
 New York, 1969
 GWP 504

X3KM-2927 IS THIS A WAY TO TREAT A GIRL
DEBBIE TAYLOR & THE HESITATIONS:(voc) with

New York, 1969
 GWP 512
 GWP 510

X3KM-0852 MOMMA LOOK SHARP
 X3KM-0853 DON'T LET IT END

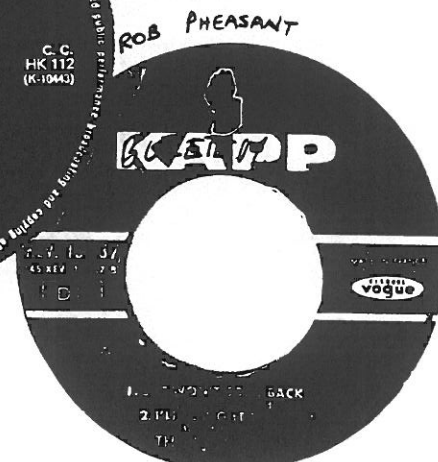
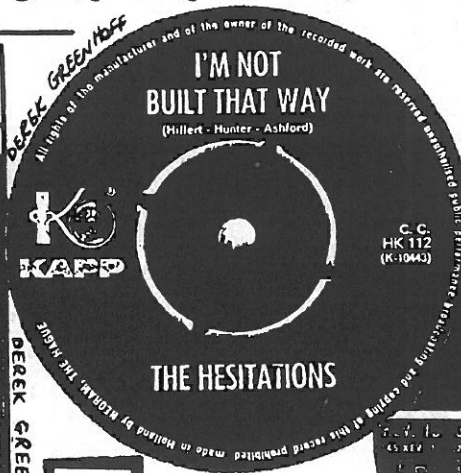
Note: flips of above records by Debbie Taylor(without the Hesitations).

UNDERSTANDING DISCOGRAPHIES: They show all the recordings made by the singer/group in date recorded order starting with the earliest. They show who was on the session, where and when it was recorded, release number etc. Abbreviations; vo=vocal, g=guitar, b=bass, p=piano, org=organ, tps=trumpets, dms=drums, tamb=tambourine, cga=congas, k=key boards, perc=percussion, arr=arranged, prod=produced, orch=orchestra, cond=conducted, ts=tenor sax

THE HESITATIONS



SOUL SUPERMAN
 I'M NOT BUILT THAT WAY



The group described as a Cleveland seven man soul group had only one Billboard top 40 hit "Born free"(Kapp 878) which entered the chart on 17th February 1968 staying for a total of two weeks gaining its highest position of no.38. Other minor hits followed "The Impossible dream". and "Who will answer", infact Record World nominated The Hesitations as one of the best Rhythm & Blues vocal groups of 1969.

The Hesitations followed a path shared by many other outfits, not only did they change personnel, the size of the group altered too. They formed with seven members (though their Dutch Negram sleeve - their debut 45 - features only six) and finished with eight.

I've a picture which although features 8 men strangely only names 7 - Leonard Veal Jnr, Art Blakely, Robert Shepherd, Bill Brent, Charles Scott, Phillip Dorroh and James Vaughn.

Many of the Hesitations recordings were featured in several other artists' repertoires, RCA was to figure strongly in this connection almost certainly due to the fact that Larry Banks and Teacho Wiltshire who arranged and produced much of the groups Kapp work also did alot of work at RCA.

Their Kapp album 1548 included versions of "Dont go" and "I've gotta find her" both Kenny Carter cuts RCA 8970 and 8791 respectively. The Hesitations-Carter link was due to Larry Banks who co-wrote four of the six sides Carter had on RCA, two of these covered by the Hesitations.

Using the RCA matrix dating system (see page 16) Carter's "Dont go" was mastered in 1965 and released in 1966, likewise his "I gotta find her" was masterd and released in 1966 so his versions are the originals.

The Cavaliers recorded an uptempo version of "I've gotta find her" in 1967 as the flip to the dancer "I really love you" on RCA 9321. However whilst Carter's version credits Larry Banks and Bonnie Head as writers, the credits for the Cavaliers shows Banks-Carter. Both sides of the Cavaliers 45 were produced by Larry Banks and arranged by Teacho Wiltshire.

Many claim that the backing to the Hesitations "I'm not built that way" and The Cavaliers "Hold to my baby" (RCA 6445) are the same, likewise "Soul Superman" (Kapp 790) and The Dynamics "I need your love" (RCA 6468) are thought to use the same rhythm.

The Hesitations "Thats what love is" (Kapp LP 1525) uses the same backing as on Eddie Parkers powerhouse "I'm gone" (Awake 502), also some collectors believe that the backing to "She wont come back" (Kapp 822) is the same rhythm as used on both Lorraine Chandlers (Giant 703/RCA 8810) and Four Sonics (Sepia 1A) versions of "Tell me you're mine".

Kapp 848 "Cant bypass love" was a cover of Willie Kendricks 1966 released RCA 8947 cut, the Kendrick flip "Give me lots of loving" was also done by Freddie Butler on his Kapp album 'A dab of soul' (K-1519). Production credits on both sides of RCA 8947 were handled by Pied Piper, now i suspect Wiltshire and Banks formed the GWP Production Team but who comprised the Pied Piper outfit?

Later in their career, they covered Procal Harum "Whiter shade of pale", the Mad Lads (Volt recording) of "By the time i get to Phoenix" and Barbara Masons "Yes I'm ready" (Artic).

Finally is "Lets groove" (Kapp LP 1548) a version of the Metroes cut on RCA 9331?

For a group who had few US hits, their recordings were issued in several European countries (though strangely few in the UK except for their LP 1548 which came out on London SHR-8360). "Soul Superman" backed by "I'm not built that way" came out in Holland on Negram 112 complete with picture sleeve, whilst France did one better with a four track EP featuring "You cant bypass love", "You'll never know", "She wont come back" and "I'll be right there".

The group are well rated by soul fans and several of their recordings have scored on the rare soul scene, their debut 45 the frantic dancer "I'm not built that way" being a favourite oldie for many people. Their follow-up "Soul kind of love" though obviously slower shares a similar rhythm track complete with burping horns. "Wait a minute", "She wont come back" and "I'll be right there" have all done the business on the dance floors over the years. One of the groups later recordings has also recently attracted interest "Is that the way to treat a girl", issued on GWP in 1969 a good example of tortured group soul vocals. 35

Soul Superman (Kapp 790) CB 11/12/66 indicates that this 45 was reviewed in Cash Box on November 12th 1966. Remember the Americans reverse their month/day order from us.

Kapp album 3574 titled 'Solid Gold'.

One oddity: The Hesitations (with Don Sweet) "Wild little willie/Remember" on an unusual red D-Town logo (D-1040), though it doesn't appear in their discography it may have been in the groups pre-Kapp days. Given the Detroit connection it may be true.

Wonder why the group were taken from under the experienced hands of Jack Ashford in Detroit to be situated under Wiltshire and Banks in New York?

****TAPE SWOPPERS**** PHILIP SHIELDS, 2 Sandyknowes Gardens, Glengormley, N. Ireland, BT36 8DH (slow/midtempo 60s soul/dancers); ANDY RIX, 37 Granville st, Boston, Lincs, PE21 8PG (60s obscurities/dancers/rarities-can offer C90 tapes of 60s rarities for £3); DAVE HUGHES, 12 Garreglwyd Park, South Stack Rd, Holyhead, Gwynedd, Wales, LL65 1NW (60s unknowns/RCA/6Ts/obscure-can offer same in return); GIS SOUTHWORTH, 208 Inkerman st, Preston, Lancs, PR2 2HN (60s obscurities/dancers); JONNIE NEEMAN, 8 Bergson St, Tel Aviv 69106, Israel (deep/60s dancers); LARRY JOHNSON, 31 Roman Rd, Failsworth, Manchester, M35 9JQ (60s northern/obscurities-can offer 60s/northern/rare Motown in return also have Motown obscurity tapes @ £3); NEIL OLIVE, 30 The Drive, Grantham, Lincs, NG31 7PR (60s obscurities/beat ballads/unknowns/midtempo dancers/LP tracks/obscure RCA-can offer same in return); MARTIN BROGAN, 13 Frenchwood st, Preston, PR1 3ST (will swop tapes of 60s newies/oldies/obscurities/Motown & Northern oldies for same); NICK CULL, 10 Gosden rd, Littlehampton, West Sussex, BN17 6DX (Modern soul/northern/obscurities/rarities); ANDY WHYTE, 48 Culross Hill, West Mains, East Kilbride, Scotland, G74 1HX (deep/ballads); JOHN MCGUIGAN, 16 Warwick rd, Chells, Stevenage, Herts, SG2 0QU (deep/70s/80s/southern/new releases); NIGEL PARKER, 19 Highgrove Crescent, Boston, Lincs, PE21 9AR (interested in 60s rarities/obscurities/newies/70s & 80s obscurities/LP tracks/independants/Philadelphia 60s items); ROB PHEASANT, 64 Furzebank Way, Brackendale Estate, Willenhall, WV12 4BG (interested in 60s newies/oldies/girl groups/cover-ups/not Modern or deep-can offer similar tapes for swop); PAUL HARRIS, 38 Kings rd, Crossflatts, Bingley, West Yorks, BD16 2HD (can offer 60s obscurities/northern/rare Motown/some Modern-would like northern dancers & rarities in return); TONY BOURKE, 17 Kettlebury Way, Ongar, Essex, CM5 9EX (sixties soul plus R&B, 40s, 50s, 60s doo-wop and gospel);

ALAN HUBBALL, 1089 Evesham Rd, Astwood Bank, Redditch, Worcs, B96 6EB (Northern soul unknowns/cover-ups, but not deep or modern); ROB LLOYD, 17 Gorse Crescent, Mayflower Gardens, Marford, Wrexham, Clwyd, LL12 8LZ (anything Northern plus rare/obscure Motown); ROBERT MORAN, 12 Seaview Avenue, East Wall, Dublin 3, Eire (northern/obscurities); ROB PHEASANT, 64 Furzebank Way, Brackendale Estate, Willenhall, Wst Mids, WV12 4BG (Interests-60s oldies, newies, cover ups, girl groups not modern or deep please):

If you want your name adding to this list let me know, just mention the type of sounds that you're interested in hearing.

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

Ray Ellis writes: Enjoyed the O.V.Wright article & discog, one of my personal favourites. On the following tracks O.V. sang as lead of the Sunset Travellers -

PEACOCK 1848 "Couldnt hear nobody pray"/"You are blessed"(debut 45)
"Another day" on UK ISLAND album 'The unfolding of a book of life'(ILP 993) various gospel Peacock artists. Released 1969.
"Sit down and rest" on Japanese album 'Bless my bones'(P-VINE 9051)
Memphis gospel radio from WDIA - various artists.

The Backbeat LP "8 men, 4 women" was released in the UK on Island ILP 975. Backbeat 558 and 586 were released in the UK on Vocalion 9272 and Sue 4043 respectively.

Tracks on the Jap LP 'O.V.Wright Live' are "I'd rather be blind, crippled and crazy", "Ace of spades", "8 men, 4 women", "Precious precious", "Love & happiness", "Into something (I cant shake loose)", Medley- "God blessed our love/When a man loves a woman/Thats how strong my love is/You're gonna make me cry". Recorded in Tokyo, September 1979.

Pete Nickols writes: I enjoyed the O.V.Wright article immensely as it gave us quite a bit of new info on the great man, presumably because of access by the author to some interesting and not previously-tapped sources like Hi's own bio on O.V., the Memphis newspaper article and the interview with Otis Clay. I must just say that of all O.V.'s magnificent recordings I have to agree with the author that "When you took your love from me" is the classic O.V. cut. Incidentally, a word of warning to collectors of O.V.'s highly prized (and priced!) early Back Beat LPs - his first album only differs from his second in the swapping of two tracks for two different ones - the infamous Don Robey maxi-mising his profits once more!

John McGuigan writes: Loved the O.V.Wright article & discog, I've been a fan of his for quite some time and with all those LP's he released its been hard work keeping track. Great to see he did a version of "Pledging my love" on Backbeat 622 certainly one to watch out for.

PIERRE DAGUERRE writes: O.V.Wright's first Goldwax session in Memphis 1964 was released on Goldwax 106 as by O.V.Wright with the Keys. The master numbers were GW-4864-A (There goes) and GW-4864-B (Strong). Timmy Thomas played organ only on "Strong" and there was also a piano player on this track; the other instruments were ts, g, f-b, dms, fem-voc-grp on both sides. This first O.V.Wright record had a delta number in its wax 52839. date 1964.

DEREK HOWE writes: "I got a chance to see O.V.'s Goldwax session file some years back and three tracks were listed - "Thats how strong my love is", "There goes my used to be" and "Treasured moments". The later turned up on the B side of "Heartaches, heartaches" (Backbeat 583). re "Ace of Spade" - the different take originally turned up on the ABC repress of 'Nickel and a nail' album. The orig release was the single take but the wrong take was used for the repress and this was the take Charly used for their album. The single is far better.

"Afflicted" is longer on the album than the single.
O.V. was reported to be lined up for a session produced by Homer Banks and Carl Hampton not long before he died.

Coincidentally, on the opposite page to the O.V.Wright article, Lee Rogers "Sock some love power to me" and Buddy Lamps "Save your love" are mentioned. O.V.'s "Love the way you love" is the same Don Bryant song. Solomon Burkes "Save it" (Atlantic) is the same thing again!

Bobby Conerlys "Little girls go home" (Duke 463) uses the same backing track as O.V.'s "Oh baby mine". Both the above mentioned Lee Rogers & Buddy Lamp tracks were cut in Memphis as were several of the Premium Stuff and D-Town tracks.

Sunset Travellers "Couldnt hear nobody pray" (FR 8084)/"You are blessed" (FR 8085) on Peacock 1848. O.V. sings lead on both sides.

Bless my bones (Jap P-Vine 9051) album - various (1982) Sunset Travellers "Sit down and rest". O.V.'s first recording from 1956. All the tracks on this album were cut for WDIA Radio in Memphis.

The Unfolding of the book of life(UK.Island 993)album from 1968
various compilation includes Sunset Travellers "Another day".
Another O.V. led track,taken from a US single which i dont have.
Volume Two of this LP was never released,but the Sunset Travellers
"Turn your radio on" was listed for inclusion.However,I've never
heard it and i dont know if O.V. was on it.

37

ANDY RIX(Boston)writes re the Rose Valentine "When he's not around"
(Acetate) saga....."all the previous times I've written I've passed
on second hand information well the latest is this - a friend of mine
was speaking to Richard Searling about it recently and he said that he
has a white label test pressing that bears the name of a publishing
company-its not an acetate in the true sense of the word-the label has
hand written details of title/artist and proposed release details
eg. label and number,the label being a Detroit one.The title is infact
"How do i know" not "When He's around" and the singer has a name that
would normally be associated with a Country & Western singer eg.she's
more likely to be called Dolly Parton than Rose Baptiste if you get my
meaning.He maintains that it has nothing to do with RCA or Rose
Valentine and he is not going to uncover it-thats his story.

I phoned John Anderson at Soul Bowl recently and we got round to
talking about the disc-he said that when in the states he was buying
discs off a friend(now deceased)who used to be involved in the music
business,some deals had already been concluded when this person
produced a polythene bag of discs that he was going to shove in the
trash can.John says he he would take them off his hands and so bought
them blind for \$60,later that night he looked through the bag and
found(as far as he recalls)a copy of the Del-Larks on Queen City,the
Herman Hitson "Love slipped" acetate,a Philles demo of Darlene Love
"Stumble and Fall" and the 'Rose Valentine' item.He himself says that
he got a very good deal as there were some nice discs in the bag-any
way the disc was a white label test pressing with hand written details
of artist and title but he does not recall any details.I then told him
Searlings version and Anderson says the label did not have any details
of label release etc or was there any mention of publishing companies.
As far as he knows the disc was never issued in any form-he himself
says that it has got nothing to do with RCA or Rose Valentine and that
he hasnt got the song on tape,master or otherwise.

So the story's tally to some extent and as I've said before we'll
just have to wait untill Searling uncovers it...if ever".

MOTOWN RARITIES:

Side One: Temptations "Check yourself",Golden Harmonisers "I am
bound",Eddie Holland "Jamie",Amos Milburn "My baby gave
me another chance",Lee & the Leopards "Come into my place",
Eddie Holland "Baby shake",Sammy Ward "You've got to change",
Amos Milburn "I'll make it up to you somehow",Bobby Breen
"Better late than never",Miracles "Aint it baby",Sammy Ward
"Breadwinner",Bunny Paul "I'm hooked".

Side Two: The Stylers "Going steady anniversary",Lee & the Leopards
"Trying to make it",Holland & Dozier "Come on home",Martha
& Vandellas "I'll have to let him go",Bobby Breen "How can
we tell him",La Brenda Lee "I cant help it,i gotta dance",
Miracles "The only one i love",Temptations "Your wonderful
love",Golden Harmonisers "Precious memories",Bunny Paul
"We're only young once",Contours "You get ugly",Bob Kayli
"Hold on pearl".

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Soul Bag 1,17-19,75-76:Solid & Raunchy 3-12:Home of the Blues 3-5:
R&B Monthly 1-2. He is prepared to pay a reasonable price for them

HOWARD NEWBY of LEYLAND writes: I read with interest in issue 12 the article 'Soulman in Vietnam' by Adam Sutherland. An interesting one to add to the list is:-

MARTHA REEVES & THE VANDELLAS "I SHOULD BE PROUD" GORDY 7098
(Cosby-Hinton-Sawyer) Prod by H.Cosby

Dated 1970 the song tells of how a woman receives a telegramme saying that her "Johnny" had been shot down in Vietnam and how she should be proud that he had been fighting for her. But she says that in her opinion "He was fighting for the evils of society". The man was then shipped home and decorated for bravery. She evidently takes this as an insult saying she did not want a silver cross, only her Johnny. Set behind a string backing this could have been a hit, but because of the message being so poignant at that time which radio station dare play it. The flip to the record is "Love guess who" which picked up plays at early Stafford.

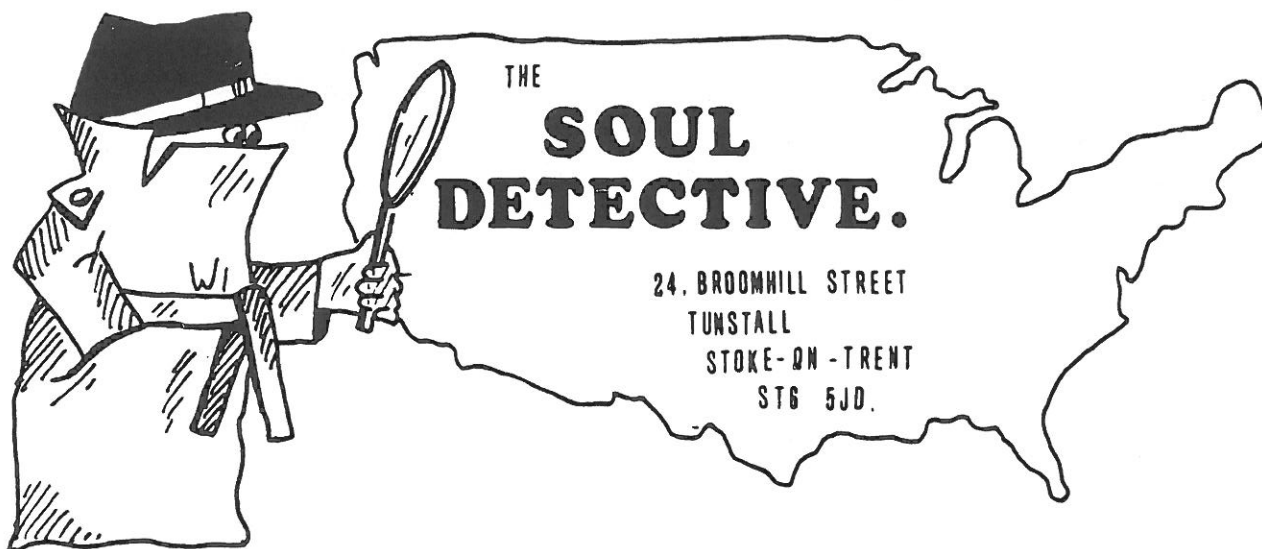
On this subject from a wider prospective, it shows how black artists had a major part to play in protesting for political change. Going back four years previous, Smokey Robinson locally released "I care about Detroit" which was to help quell the riots which were happening at that time. Whether it helped I don't know, but never the less I would like to know as to what the media said about it at the time.

EDDIE HUBBARD writes: "enjoyed the 'Soulman in Vietnam' article, one to add to that list is Freda Payne's "Bring the boys home" (Invictus) which I've always rated highly".

JONNIE NEEMAN writes: William Bell had (at least) three - "Marching off to war" (Stax 191), "Soldiers goodbye" (Stax 199), "Lonely soldier" (Stax 0070). Another Vietnam record is Joe Tex's "I believe I'm gonna make it" (Dial 4033).

JOHN FARRELL writes: re the ultimate Vietnam record "on a little Virginia label supposedly recorded live in Vietnam complete with machine gun fire in the background. "From Vietnam with love" by L.Cpl Charles E. Scott (USMC) on Attack 274. Its just a monologue by him with his mates in the background humming the refrain of Marianne Faithful's "As tears go by".

PAUL DICKINSON writes: re the war songs the Isley Brothers did one "Greetings" its on the MFP album released over here



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several people mentioned:

JOHNNY MAESTRO "HEARTBURN"(A.Martin-JJ Jackson)A PARKWAY 987
& THE CRESTS "TRY ME"(L.McCorkie)B

KEITH BEARDMORE writes "Heartburn" is a tremendous powerful full blooded track of the Twisted Wheel era(dont know if it ever got played though).A guaranteed floor packer on the newies scene,its got the ingredients,powerful lead vocals,great girlie backgrounds..i must admit that this track may be known to alot of people,i dont frequent enough clubs to know.The B side is equally stunning,not a big dancer though more midtempo but the vocals compare with the best,lead vocals a bit like "Suprise party for my baby" Vibrating Vibrations.'Hair on back of neck tingling when had a pint' type of record.Just noticed on a recent Richard Domar sales list that he's got a Johnny Maestro record on Parkway called "Is it you" no number given.I've never heard of it,he's asking £15 for it and refers to it as an overlooked cracker.

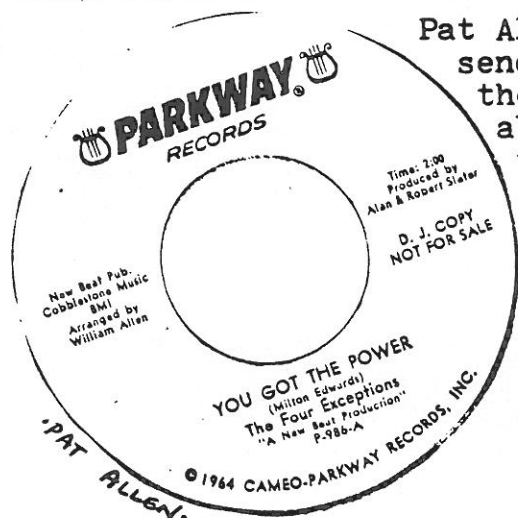
K.SETNA also mentioned Johnny Maestro "Heartburn" and reckoned it was a big northern hit in the distant past(early 70s?),also whilst Rob Wigley's Parkway listing dates Vickie Baines "Country girl" as a 1966 recording,the Soul Sounds pressing lists it as a July 1965 recording.
NEIL HENDERSON writes "Heartburn" is a great uptempo dancer right from the off,brass,bass and drum and a brilliant female backing from The Crests as well as Johnny's voice adds up to a frantic but class dancer. Its a pity to think that this if only rarer would certainly have been massive.Its one to look out for and shouldnt command a high price.(Ed: £2-3)."Try me" is a slower midtempo number with a big production. "Heartburn" for me is one of my fave Parkway issues alongside "Country girl" which i can only dream of owning and of course the classic Yvonne Baker "You didnt say a word" which needs no introduction to anyone.

ANDY BLAKE adds a Parkway record that was played by Keith Minshull at the Casino...JOE GRAVES "(Thats how)a boy and a girl falls in love" (Parkway 103B)Good midtempo and worth the £5 i paid.

GENE MERIDETH adds JACKSON REESE "Pretty girl(A)/Cry me a river(B)" (PARKWAY 142).The A side isnt too good and is really poppy,but the B side "Cry.." is an excellent midtempo item.

DEREK PEARSON adds: JOHNNY MAESTRO "Is it you/My time"(Parkway 118)

Pat Allen(Burnley)writes - I thought that i would send you a copy of the Four Exceptions "You got the power" and then maybe your readers will be able to compare the two copies consequently throwing light onto this excellent double sider.I first heard this played back in the early 80s at The Casino and it was immediately put on my wants list luckily recently Tim Ashibende got me this copy and i will always be grateful to him



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GEORGE & GREER
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16. YOU DIDN'T KNOW IT BUT YOU HAD ME
EDDIE JEFFERSON
17. WHEN YOU LOOK IN THE MIRROR
"WEE" WILLIE WALKER
18. FROM WARM TO COOL
19. THERE COULDN'T BE



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1. マイ・レディ
2. I UNDERSTAND MY MAN
3. NEVER SAY NO TO YOUR RARY
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14. WHILE I'M AWAY
15. FEEL LIKE GIVING UP
16. IT'S GROWING
17. MY BELOVED

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