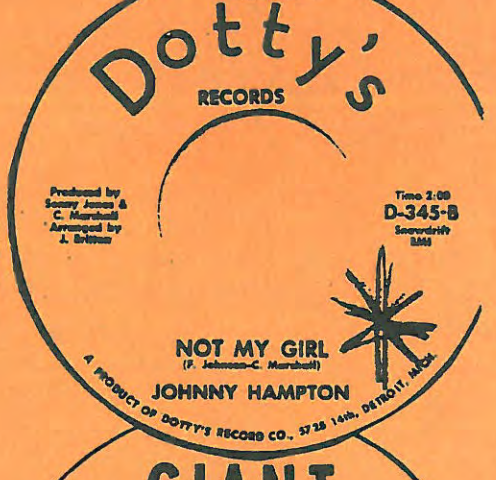
SHADES OF SOUL

issue 17 AUG '89 £1.50

DETROIT MAKE THEM BEST



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Issue 1 came out in January 84 and issue 17 is the biggest yet. Over 50 pages and fifteen contributors.The standard has been set.

The scissors were red hot this issue as i had to cut out alot this time,readers top tens,tape swoppers and several follow up articles etc etc to include the monumental interview with Eddie Singleton. Hope you think its been worth it,it should provoke some discussion so your comments are appreciated.Keep sending information and top tens - i should be able to catch up with myself for issue 18.

The scenes going live act crazy at the moment,Lew Kirton at Burnley 13th October,GC.Cameron,Sam Dees,Regina Belle and David Sea rumoured to be on at the Morecambe weekender October 21-22,then of course theres Jesse James on at the Hull all-dayer on September 17th.
Rumours are getting stronger about Betty Lavette appearing at a Keele all-nighter sometime in the near future.Oooomph !!

When you see what music gets into UK Top 40 these days doesnt it make you glad,proud and downright relieved that you know theres an alternative,an underground vinyl subculture where you can listen to, dance to,discuss,collect and appreciate American rare soul music from the early sixties right up to the present day.

A word of warning - as record values have soared the temptation for some people to steal your prized possessions has also increased.Dont let the actions of some thief ruin what you've spent alot of time, money and effort building up over theyears.

Shades of Soul Tape Vol 17 now available at £3(includes p&p).
Vols 11,12,13,14,15 & 16 still on sale at £3 each.Allow 14 days for delivery. Send SAE for track listings.Overseas write first.Tapes 1 to 10 not available.
A couple of the contributors have taped some of their records under review for inclusion on the Shades of Soul tape,so not only can you read about the records you can also hear them at the same time.

SHADES OF SOUL TAPE VOL 17 AUG '89

side(A)

1)	JESSE FISHER	"YOU'RE NOT LOVING A BEGINNER"(WAY OUT 104)
2)	SANDPIPERS	"ITS ALL OVER BUT THE CRYING"(TRUGLOTOWN 502
3)	ROGER WASHINGTON	"UNLESS YOU LET ME"(BURDET 1912)
4)	OCIE SMITH	"EVERYBODY BUT ME"(BROADWAY 40-001)
5)	EXPRESSIONS	"YOU BETTER KNOW IT"(FEDERAL 12533)
6)	CHOSEN FEW	"BIRTH OF A PLAYBOY"(MAPLE 1000)
7)	MOOVERS	"SOMEONE TO SATISFY MY NEEDS"(DEEP CITY 2367)
8)	ELDRIDGE HOLMES	"WORRIED OVER YOU"(JET SET 765)
9)	LEE GARRETT	"I NEED SOMEONE"(WORLD ARTISTS 1061)
10)	JOHNNY MOORE	"LONELY HEART IN THE CITY"(BLUE ROCK 4070)
11)	BIG DEE IRWIN	"YOU SATISFY MY NEEDS"(ROTATE 851)

side(B)

12)	CHRIS CLARK	"DO I LOVE YOU"(VIP 25034 unissued)
13)	TOM STORM & PEPS	"THATS THE WAY LOVE IS"(GE GE)
14)	FABULOUS PEPS	"SHE'S GOING TO LEAVE YOU"(GE GE 503)
15)	FABULOUS PEPS	"SPEAK YOUR PEACE"(D-TOWN 1065)
16)	FABULOUS PEPS	"LOVE OF MY LIFE"(WHEELSVILLE 109)
17)	DEB TONES	"GROOVY GENERATION"(ANGEL TOWN 712)
18)	FLASH McKINLEY	"I'LL RESCUE YOU"(BOMBAY)
19)	MAXINE BROWN	"AM I FALLING IN LOVE"(UK.HMV 1102)
20)	RUBY	"FEMININE INGENUITY"(GOLD TOKEN 100)
21)	JIMMY CASTOR	"FABULOUS NEW YORK"(JET SET 1009)
22)	DAVE CHARLES	"AINT GONNA CRY NO MORE"(DONNIE 702)
23)	GLADYS KNIGHT	"STOP AND GET A HOLD"(MAXX 334)

Tracks 13-16 courtesy of Paul Dunn,tracks 17-22 c/o Nick Brown.

Shades of Soul issue 18 out December 89 give or take a week or three.Adverts must be in by late November.Thanks.

If a big red tick appears in this box ☐ your subscription finishes with this issue.Please renew it..... Sub rates 3 issues starting on issue 17 UK: £5-50(1st),£5-30(2nd) America/Canada:$12(air),$10 (sea),Japan/Australia:£7-80(air), £5-70(sea),Europe:£6-60(air) £5-70(sea).REMEMBER to state which issue you want your subs to start on.Foreign payment by IMO payable in £,UK banknotes,US $ banknotes, or cheques drawn on a UK bank payable in £.A subscription is the only way to make sure you recieve a regular copy.

AD RATES: FULL page £25,HALF page £13,QUARTER page £10,EIGHTH page £7. Record sales/wants 30p per disc,name & address free.Sales list distribution £3 per 100 single sheets.

Dont forget to make all cheques/POs payable to D.Pearson NOT Shades Of Soul and inform us of any address change.

Shades of Soul issues 1 to 15 sold out.Issue 16 still available at £1 plus SAE.

BEYOND THE BEAT by Tim Brown

After my enforced absence in issue 16 I'm glad to be back with a few observations and alot of vinyl feedback.As i write the old TV has been coming up with the goods soul-wise,firstly the brilliant 'B.B.King and Friends' which proved to me that blues with horns is virtually southern soul,B.B. of course was marvellously centre-stage throughout aided by Albert King of whom i would have liked to see more,top honours went to Etta James,the ultimate powerhouse and Gladys Knight whose seventies leanings towards M.O.R. cant detract from the fact that she is one hell of a soulful lady.Alongside these two soul giants Chaka Khan proved that she has some way to go yet but she sure tried hard enough and i cant think of a track on record where she has done as well.

Eric Clapton and Phil Collins are doubtless very good musicians but their talents were shown to be miniscule by comparison to the vocal prowess all around them(thank god Collins didnt sing,i find him bloody painful).Then the week after we got 'A soul session - James Brown and Friends' probably even better due to Browns constant prompting for vocal abandonment from his friends,first up was the mighty Wilson Pickett himself,both he and James Brown seem ageless and never appear to alter,if there was a dissappointment it was that he performed only two numbers one of which was inevitably "Midnight Hour" the other Brown's own "Cold Sweat" mucho shrieking but Christ i needed another six hours of this!Billy Vera is one in a long line of white singers with genuine roots and respect in black music not to mention his two hits with the great Judy Clay but his try at "Out of sight" was lacking apart from Maceo's piercing saxaphone work.

The next whitey on was a different proposition as commited a singer as you could wish for-the lived-in tones of Joe Cocker are genuinely soulful,a tremendous go at "When a man loves a woman" being total proof even if Brown pushed him beyond his limits on "I'll go crazy".

Robert Palmer followed him and i was very suprised at his abilities on versions of "I got you(i feel good)" and "Try me" although i didnt enjoy his own "Addicted to love",much of his own material i dont like in the slightest but I'll have more respect for this man in future.

Aretha finished the show with James,called of course the 'Queen of Soul' and as usual you couldnt argue with that starting with the searingly soulful "Do right woman" during which Brown interjected with an amazing spin and grab at the mike(he can't be sixty - can he?).

A superior version of "Jimmie Lee" was next up followed by a super duet with JB. on his own immortal "Please,please,please" - as usual the man had the red cloak out.That was it save for calling back everyone onto stage for "Living in America" in between all this James performed his own "Papas got a brand new bag" and even better "How do you stop".All in all too much and enhanced by Brown avoiding his early seventies repetitive funk,if you missed this borrow a video copy as soon as possible.

Back to reality and to blow our own trumpet one of the most controversial discoveries lately has to be Chris Clarks completed version of Frank Wilsons "Do i love you" on VIP acetate.It utilizes the same backing track beefed up with more orchestration towards the end plus obviously a female vocal,clearly Wilson's Soul demo was for in-house consumption only which accounts for its super-rarity with its west coast origins possibly being the reason it exists in vinyl format.We also have unissued acetates on material from Doni Burdick,Metroes and Nelson Saunders - I'll keep you posted.

Just to pick up on various points from previous issues I'd like to start with issue 15 and the Sir Mack Rice discography from which at least four singles are missing - his latest release "Woman" on Summit then from the late seventies "Sweet

to the bone"(Big Hit) and "Tossin and turnin"(Hoot),in addition "It takes one to know one" came out on Mayday in the US plus I'm sure i have another 45 on that label from him - full details when I've shifted 20,000 45s from my mums!Incidentally as a fine compliment to Paul Dunn's excellent Mary Love article i did get the chance to interview the lady at the recent Fleetwood weekender and full details are in issue 11 of 'Voices from the Shadows'.She isnt very complimentary about her Modern releases and having seen what she can do 'live' i can understand why,for me her best release is the vocally brilliant Elco double-sider.

Onto the last issue and more detail due to its recent vintage starting with page 3 and the article on Alteen records the excellent Robert Taylor and "Packing up your love" also came out on Sonic (together with at least three other Taylor releases)backed with a very good version of "Change is gonna come".Page 5 the Malaco release on Bobby Patterson is "Groove me" also available on 12" and another worthwhile Malaco 12" is Formula Five "Part time lover full time fool" featuring none other than Jimmy Lewis on rap intro.

A fair job on Edwin Starr by Geoff Whitfield(page 6)but i would like to ask him about his relatives Roger and Willie Hatcher plus his one time Northern monster "Dont tell me I'm crazy"(Soul)also his best album "Free to be myself"(Granite)from '75 and the fantastic single "I'll never forget you"(Granite).Don't like to contradict Edwin on his own career but as for his first appearances being in '68 at the Wheel etc i have seen reviews of him in London in 1966 performing his Ric Tic stuff as New Releases!!!

Page 10 gave us the excellent article on US.Sue,if anyone fancies attempting a discog - best of luck,also what about other associated logos such as Eastern or Broadway,to conclude Alan Grahams associated question on page 13 Derek Martins "If you go" on Sue has a meandering organ on promos that is not featured on issue copies so thats that.

Page 16 gave us Dave Hitch's recent reviews featuring John Goodwines "Games"(Goodwine)there is at least another 45 from John on this logo entitled "(Its)my very own broken heart",its worth finding(what a coincidence - i have copies).

The article on One-derful records(pages 18-22)contains a few discrepancies.Otis Clay cut two albums for Hi "Trying to live my life without you" and "We're gonna make it" plus 45s on Dakar,Glades and Reliant plus in the eighties a 12" on Jewel and right up to date his great new album on Waylo.According to Joel Whitburns 'Top R&B Singles' book,McKinley Mitchell was born 25/12/34 not 1940 as stated, he unfortunately died on 18/1/86 after recording for James Bennett.

From the same source the Five Dutones consisted of Willie Guest, Frank McCurrey,Leroy Joyce,James West and Andrew Butler,the 'Five Dutones Revue' also incorporated the Duettes and Johnny Sayles! Regarding the Betty Everett label design this would appear to be one of those simple nuances that happens from time to time as both releases after it(ie 4807 & 4808)are of a similar nature.

Re the Dramatics live album review(page 24)i feel dubious that the 'live' effect is not dubbed on as i am always sceptical of an audience that is so well disciplined as to clap and cheer in all the right places and never makes another muff! - good album tho'.On a very minor point re Roy Brown(page 25)he was highly succesful in the fifties as well as the forties,Northern fans could do worse than check out a couple of the tracks from "The Bluesway Sessions".The two Johnny Copeland albums come from a great deal of label sources (page 26)virtually all associated with Huey P.Meaux the originals would cost a fortune on labels such as Boogaloo,Kent,Wand,Zephyr, Suave,Jetstream etc.

Re Heath Dentons thoughts on Rojac and Tayster labels both coming from the same address this is not surprising as both labels were obviously owned by Jack Taylor(think about it).

Page 29 is the Editors queries re Kenard "What did you gain by that",the matrix number on the original is 83068 with no flipside so i suppose that adds to the mystery-a fair record but the lyrics are so bloody trite.

Page 30 and the review of Donald Heights "Rags to riches to rags" this saw US release on Honey,issues only,as demos are single sided featuring the overly-commercial "Dancing to the music of love".

Page 33 refers to a third version of "In my tenement",i have a fourth by The Lovers on Agon not a lot to add,its OK.Roosevelt Grier is the best version for me.

Larry Johnson mentions that later pressings of Freeman Bros on Soul are printed Bell Distribution by mistake,these are much more common, in fact very few are seen distributed by Motown they were a good group with releases on International Allied and Sprout as well as Mala.

Onto Robin Salters "Modern Moovers"(page 36)Clyde Brown made three records on Atlantic before moving onto the Drifters in their horrible early seventies "Little Red Book" era when they were based in England. Interesting to see Joe Tex "All the heaven" getting plays,damn marvellous of course but actually pretty popular at Accrington British Legion thirteen years ago.Dysons Faces actually did three albums,one on DY-RICH,one on DDR and the other on Twelve O'Clock,a great singer Clifton Dyson.

Onto last page 38 and the 'Soul Man in Vietnam' syndrome there are still plenty not mentioned but the most collectable is Joe(Wild Thing) King "On my way home"(Capitol)an expensive disc in Japan or Holland. Regarding the Players "He'll be back"(Minit)from Joe Moran and John Corless this reached No.24 on the black chart in August '66.

Finally as regards Andy Cullups request for articles on forgotten oldies of the northern scene this does raise one or two interesting points.In actual fact i would say that most good records that fall within todays definition of Northern Soul are remembered to some degree but to play a playlist from,for example Wigan,exactly as it was would have todays all-nighter devotees cringing in horror.It is forgotten that in 1975 for instance Biddus horrific "Theme from Exodus" or any of Ian Levines productions were just as big as Mel Britt or Lou Pride.Could todays crowd accept Esther Phillips "What a difference a day makes" or Betty Wrights "Where is the love",and i dont care what anyone says no-one queried their definition as Northern Soul at the time.In the mid seventies semi-funky records were very popular who remembers for instance Joe McLeans "Lets talk about love" (Ego)an excellent disc or Donna Summers "The Hostage"(UK.People) equally diabolical effort.Much of what remains falls in the category of semantics ie. is it a forgotten oldie,or a semi-known or a pop record the Northern scene liked(plenty of those)? Take Alan Graham citing Tony Amaro "Runnin' around" as a semi-known when in actual fact it was a pretty big record but does it matter? In the spirit that Andy intends I'll recommend that excellent pounder from Winfield Parker "I love you just the same"(Rujac)also done in mid tempo style on a yellow design Rujac. Till next time, Tim.

TURN TO PAGE 7

FRONT COVER CREDITS: Thanks to TED MASSEY(Mike & Ray),CLIFF STEELE (Tony Hestor,Al Williams-one of 2/3 known copies),IAN CLARK(Antiques, Utopias),ANDY RIX(Cecil Washington),DEREK PEARSON(Danny Woods),CARL FORTNUM(Betty Lloyd,Don Burdick-only thought to be 2 copies this is Pete Cramptons old copy,Lillie Bryant-Monarch Test Pressing thats been around for years.Listed on Manships list around 8/9 years ago for £8!!),OWNER UNKNOWN(Johnny Hampton,Lorraine Chandler). Keep sending photocopies of rarities in.....

John Stuart is probably the leading UK dealer in out-of-print soul/blues/R&B books,magazines & fanzines.Send an SAE to 12, Hunters Grove,Swindon,Wilts,SN2 1HE for a copy of his latest list.

WORLD'S FUNKIEST BAND "WHEN YOU'RE ALONE" (CALIFORNIA GOLD 79)2 mins 34 seconds.

Alot of people are immediately put off by the groups name and dismiss the record without a listen and miss a real gem.Its a 1978 recording but has a late sixties,early seventies feel to it,written by Roy Hayes and Joe Jefferson and produced by Jefferson too.Great vocals from the opening "when you're alone do you miss me girl" plus a great bass line add to the appeal of this moody soul side.I've seen it at various prices from £6-12.

LAURA GREEN "MEMORIES & SOUVENIRS"(CAPITOL)2:40

A 1972 offering from the "Moonlight music and you" lady which i think is a better disc than the RCA side.Laura tells us that all she has left is her memories and souvenirs of a broken love affair.Its written and produced by the late Van McCoy and has a very similar sound to some of the early Motown records. Laura delivers her vocals in great style adding to the Motown feel of the record. Definately one to watch out for at about £5.

DAVE VENTURA "THE HURT STAYS IN MY HEART" (UK.MERCURY)

This is a great record which could do well on todays scene.A big beat ballad from 1964 which gained some nighter exposure in the early seventies because i remember seeing it on somebodies playlist at the time.This disc has a very dated sound but then there's no denying the overall quality of it.Tremendous vocals from Dave accompanied by the Norman Stevens Orchestra as he tells us "the hurt stays in the heart forever deep down where the eyes cant see thats where you're hurting me".I dont know if it had a US release and have no idea of value as i picked mine up at a boot sale.

JIMMY HUGHES "MY LOVING TIME"(JAMIE 1280)1:50

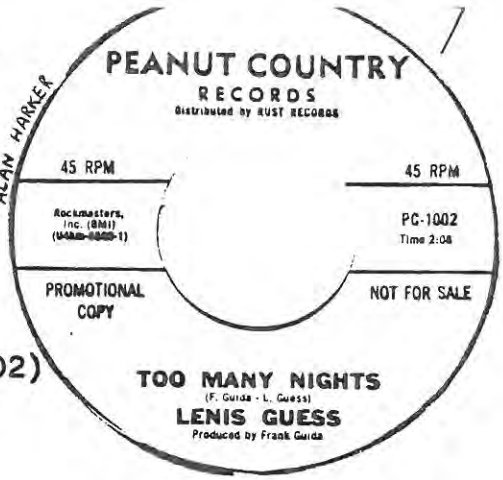
I bought this blind after seeing it mentioned in 'Shades' and wasnt dissapointed with it and its currently one of my favourite sounds.It was also released on Guyden and UK. London.Its a bit short at 1 min 50 seconds but thats the only complaint.Theres a great sax break and a pretty basic backing plus a piano tinkling away as this record strolls along at a walking pace.It only took a couple of plays to become one of my favourites.Valuewise i paid £6 but have seen it at £10.

WILBUR REYNOLDS "WHO'LL CRY(IN LOVE AFFAIR" (RESIST 507)2 mins 14 secs

This has had some exposure and was covered by Guy Hennigan as Carole Waller. Wilbur not only sings but also wrote and arranged on this great record.The overall sound has a raw urgent feel to it.Wilbur sings "you said your love was true,when i walked out on you" in an almost pleading voice. Mainly organ backing and no backing vocals at all seem to add to the urgency.Highly recommended.

SETH CONNORS "CRY CRY CRY"(VERVE FOLKWAYS 5037)

This is an excellent mid pace R&B style record,excellent vocals "cry cry cry thats what i want you to do" and the backing vocals coming in with the girls singing "cry for you" and "do do do".Seth then tells us he doesnt want her to "cry me no river".A good backing plus some occassional brass make this well worth a listen.



LENIS GUESS "TOO MANY NIGHTS"(PEANUT COUNTRY 1002)

Another goodie from the "Just ask me" man,it opens with him telling us "too many nights,too many nights here without you,too many nights of being alone".He goes on to say he gave his best and it wasnt good enough and now he's alone.Girlie backing and a great vocal performance from Lenis and great guitar backing make this a really atmospheric record.Written by Lenis and F.Guida and produced by Guida as well.Value wise about £5 for this sixties release.

SONNY CHARLES "PUT IT IN A MAGAZINE"(HIGHRISE)3 mins 38 secs.

This is a more modern release from 1982 and its a classy midtempo side.The record was arranged by Gene Page and was produced by Bobby Paris so as you may imagine it has alot going for it.It starts off with Sonny telling us "just another night shining through" and he goes on to tell us his love is true and he's gonna put it in a magazine so the whole world can know about it because his dream has come true.As you may expect from the names involved an excellent production and arrangement,excellent lyrics and a very competent vocal make this one well worth seeking out at around £4.Recommended.

Alan Harker.

DEREK HOWE writes re The Players: "He'll be back" hit Billboards R&B chart 6 August '66 and made No.24,the follow up,the lovely "I'm glad i waited"(Minit 32012)actually made number 5(3 Dec 66).The "He'll be back" album(LP40006 Minit)is a pretty wonderful set.The group were Herbert Butler,John Thomas and Otha Givens.However,when recording "He'll be back",the rest of the group didnt turn up,so the Dells,who were recording in the next studio were recruited.The entire album,including the above two singles were actually Herbert Butler backed by the mighty Dells!!Only their last single "Get right/I'm so alone"(Minit 32029) feature the whole group.re CLYDE BROWN: UK.Atlantic K10362 "Ghetto Cow boy/You've gone too far" 1973(never seen a US copy,sorry no number). US.Atlantic 2903 "Your wish is my command/Peace and love" 1972, US.Atlantic 2908 "You call me back/Who am I" 1974,US.Atlantic 2955 "Crying man/(The more i give)The more you take" 1973.Confusing number and date on the last two i know,but they did come out in that order.

All tracks are good Philly sounds with strong vocals."Far" is superb soul balladry at five minutes plus,while "Who am I",in similar style is the O'Jays track from the Backstabbers album

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Malcolm Hegarty,53 Wargrove Drive,College Town,Camberley,Surrey, Gu15 4DU has copies of the long deleted 1987 Freddie Waters album "Just enough to get me cool"(UK.Move)for sale at £5-99p inc. P&P.

WHOLESALE RATE: £1-20p per copy.Minimum 10 copies,money upfront. If you think you can shift some via a club or shop get in touch.

Can anybody tape me,photocopy me or sell me Cornell Blakely "Tell me more/Just promise me" on Carrie 1503.

THE MAXINE BROWN STORY

Maxine was born on April 27th 1932 in Kingstree,South Carolina and moved with her parents to New York at the age of seven.Tragedy struck while she was still at high school when both her parents died, but this didnt stop her finishing her education at night school where she learned typing and shorthand,and qualified as a Medical Steriographer.

Before her singing career she was a beauty queen,so i guess this would be around 1950-52 when she would have been 18-20.

At the same time as she was studying Maxine started singing gospel music with various groups including The Royaltones.She then joined The Manhattens(not the well known group)and started singing R&B.As with so many singers it was while she was performing in a night club in New York that record company executive Mel Williams spotted her and was suitably impressed.He introduced her to song writer Tony Bruno.

Bruno set up his own label Nomar where Maxine cut some demos. "All in my mind" was Maxine's debut release and this came out in December 1960.Its apoignant ballad with Maxine having doubts whether her man is true to her and she asks him to tell her "its all in my mind".Basic arrangement but great voice from Maxine.

The record was a hit and reached number 19 on the Billboard Pop charts.Her next release "Funny" also charted and reached number 25 and is in the same vein as her debut release.Maxine's final release for Nomar was "Heaven in your arms" which is a pleasant enough ballad.

ABC was Maxine's next label where she released 8 singles all of which did nothing."Think of me" her first release is a tortured ballad with Maxine telling the man she loves that when his woman leaves him she'll be there waiting and don't forget to "think of me". The flip "I don't need you no more" penned by Curtis Mayfield is an uptempo big band swinger.

Her next four releases were in the same style putting a ballad on the A side and an uptempo swinger on the flip side.Maxine's seventh release for ABC and probably her best for the label is "Am i falling in love" which is a beautiful midtempo plodder with Maxine in great vocal form.Other ABC cuts worth a mention are "What i don't know" and "Life goes on just the same"

1963 saw Maxine join the Wand label and it was while she was here that she surpassed anything she had recorded previously or would record in later years."Ask me" penned by her old Nomar boss Tony Bruno and his wife Brenda was her first release and has an excellent backing track to enhance Maxine's voice,the flip "Yesterdays kisses" is a great dancer.

With her next release it is the B side that is of most interest in the form of the exquisite "Since i found you" which has Maxine singing about how her life has changed for the better "since i found you".Set at a midtempo pace with fine backup vocals,its well over due for reactivation on the dance floors.

"Little girl lost" her next release is a nice uptempo dancer.

"Put yourself in my place" is the flip to "I cry alone" and is a lovely ballad,check out Big Maybelles version which in my opinion just gets the edge over Maxine's.

1964 and her fifth release sees "Oh no not my baby" put to vinyl, perhaps Mxine's finest ballad.The Wand Orchestra are at their best and Maxine turns in a great vocal performance.This was her one and only pop top 50 hit while at Wand and it reached number 24.

1965 saw Maxine team up with another Wand supremo Chuck Jackson, together they released seven singles and two albums.Sad to say most of their recordings were very average,one's worth noting though are "Baby take me","Cant let you out of my sight","Please dont hurt me" and my two favourites "Never had it so good" and "Tennessee Waltz".

Wand 185 "One step at a time" was Maxine's next solo release and is a midtempo offering which i'm sure would go down well with the dancers on the allnighter scene if given a spin.

1966 see's Maxine record her two finest dancers the first being the evergreen "One in a million" an absolute gem of a record with its insistent drum and bass,impossible not to dance to!

Next up my all time favourite "Let me give you my loving",the record glides along at a midtempo pace with Maxine's voice coming across beautifully,soaring upwards then gently coming down as she sings "let me give you my lovin'".Pure magic!

By 1967 Maxine was fading into the background as Scepter Wand started to get behind Dionne Warwick and push her to the fore.

Around this time though Maxine had attracted attention from legendary soul singer Otis Redding and she had made a couple of trips to Otis's recording studios at his Alabama farm and also to the Muscle Shoals studio where she was to cut an album produced by Otis,but the project ended when Otis was tragically killed.Two tracks which were nearly completed gathered dust untill 1984 when Kent's Roger Armstrong went over and mixed them and released them on Kent 47 "Like never before" in 1985.It was well worth the work as both "Baby cakes" and "Slippin through my fingers" have Maxine turning in excellent vocal performances,and as we have come to expect,superb backing from the Muscle Shoals musicians.These sessions were engineered by Rick Hall.

Maxine left Wand records in 1968 and was to sign with Volt but this never came about(why i dont know)and she eventually signed to Epic records in 1969 where she released two singles and an album. "Seems you've foresaken my love" her first release for her new label is a nice ballad,"Plum outa sight" the flip is not to my liking but apparently was given an airing on the allnighter scene at sometime. Her other 45 on Epic has two poor sides."Out of sight" her album was produced and arranged by Detroit supremo Mike Terry."I wish it would rain","I'm in love","Dont leave me baby"(superb version by Ray Gant & Arabian Nights on Jay Walking 014),"Just give me one more reason" and "Seems like you've forsaken my love" are all really excellent ballads and make it a first class LP.There are also two very good cover versions of the soul standards "Sunny" and "When a man loves a woman".

Maxine moved labels again in 1969 this time to Commonwealth United records where again she released two singles and an album."We'll cry together" is the title of her first single and album.It really is a powerful ballad which recieved good reviews when it was released but never sold well.It has Maxine telling us that she and her man have decided to call it a day so he can go to his other woman and that she understands and forgives him!She then tells him that if it doesnt work out dont let her see that he's upset,and to come back to her and "we'll cry together",its a beautifully emotional song and the great tinkling piano makes the song complete.The album has three more good tracks on it and is well worth hunting down.

Success continued to elude Maxine so in 1971 she moved to Atco which as far as i know was her last label.Here Maxine released three singles, again none of them did anything,Her first release "Make love to me" is a lovely seductive ballad which has Maxine repeatadly asking her man to make love to her.Her next two releases are funky offerings which arent my cup of tea and sound rather bland.

Maxine left Atco and became dissolusioned with the music industry, probably through the lack of success which she deserved but as with alot of soul singers eluded her.She concentrated on acting and appeared in the Broadway musical 'Don't bother me i can't cope'.

Maxine visited England quite regularly in the sixties and in 1967 she did a major tour of clubs and air force bases,she even appeared on the Tom Jones TV show where she performed a duet with the host singing Peggy Lee's "I'm a woman".Also in '67 she performed at an open air concert in New York's Central Park along with Lou Rawls and Ray Charles.

1985 was an important year for Maxine Brown fans,as possibly one of her greatest recordings was discovered by Ady Croasdel and Roger Armstrong in the vaults of Columbia Special Products building in Nashville.It is of course "Torture" an unreleased cut from Maxin's days at Wand.Ady brought it back from the states and its packed floors at allnighters whenever its been spun.It has a pounding beat all the way through and Maxine gives us a real vocal treat,another one thats impossible not to dance to.It was finally released on the Kent 46 album 'Torture and 15 other soul destroyers' in 1985,then on single Kent 110. Whilst in the C.S.P. vaults they unearthed alot more unreleased tracks which they put out on Kent 47 along with Kent 28 these two albums contain the cream of Maxine's recordings while at Wand,and are essential to any one who says they are fans of Maxine.

Geoff Whitfield.

Many thanks to Randy Couzens whoes sleeve notes on the Kent albums supplied much of the factual information,and for his help with the discography.

I dont know what Maxine is doing these days,she still lives in New York,I've written to her but i've not recieved a reply from her.

Discography by Michael J.Sweeney;with acknowledgements to Randy Couzens and Geoff Whitfield.

U.S. singles: (19) - position reached on Billboard Pop charts.

NOMAR

103	12/60	ALL IN MY MIND/HARRY LET'S MARRY	(19)
106	3/61	FUNNY/NOW THAT YOU'RE GONE	(25)
107	/61	HEAVEN IN YOUR ARMS/MAXINE'S PLACE	

ABC-PARAMOUNT

10235	/61	THINK OF ME/I DON'T NEED YOU NO MORE
10255	10/61	AFTER ALL WE'VE BEEN THROUGH/MY LIFE
10290	1/62	WHAT I DON'T KNOW/I GOT A FUNNY KIND OF FEELING
10315	/62	FORGET HIM/A MAN
10327	6/62	MY TIME FOR CRYING/WANTING YOU
10353	/62	I KNEEL AT YOUR THRONE/IF I KNEW THEN
10370	/62	AM I FALLING IN LOVE/PROMISE ME ANYTHING
10388	/62	LIFE GOES ON JUST THE SAME/IF YOU HAVE NO REAL OBJECTIONS

WAND

135	4/63	ASK ME/YESTERDAYS KISSES
142	1/64	COMING BACK TO YOU/SINCE I FOUND YOU
152	/64	LITTLE GIRL LOST/YOU UPSET MY SOUL
158	/64	PUT YOURSELF IN MY PLACE/I CRY ALONE
162	10/64	OH NO NOT MY BABY/YOU UPSET MY SOUL (24)
173	2/65	IT'S GONNA BE ALRIGHT/YOU DO SOMETHING TO ME
181	4/65	*SOMETHING YOU GOT/BABY TAKE ME
185	7/65	ONE STEP AT A TIME/YOU DO SOMETHING TO ME
191	8/65	*CAN'T LET YOU OUT OF MY SIGHT/DON'T GO
198	10/65	*I NEED YOU SO/CAUSE WE'RE IN LOVE
1104	12/65	IF YOU GOTTA MAKE A FOOL OF SOMEBODY/YOUR IN LOVE
1109	2/66	*I'M SATISFIED/PLEASE DON'T HURT ME
1117	/66	ONE IN A MILLION/ANYTHING YOU DO IS ALRIGHT
1128	/66	LET ME GIVE YOU MY LOVIN'/WE CAN WORK IT OUT
1145	12/66	I DON'T NEED ANYTHING/THE SECRET OF LIVIN'
1148	2/67	*HOLD ON I'M COMING/NEVER HAD IT SO GOOD
1155	5/67	*DADDY'S HOME/DON'T GO
1162	/67	*TENNESSEE WALTZ/SEE SEE RIDER
1179	/68	SOUL SERENADE/HE'S THE ONLY GUY I'LL EVER LOVE

* WITH CHUCK JACKSON (was WAND 1179 ever actually released?)

Due to conflicting evidence the flip side to Wand 185 is either YOU DO SOMETHING TO ME or ANYTHING FOR A LAUGH.It could have been issued twice with a different B side on each occassion.

EPIC

10334	/69	SEEMS YOU'VE FORESAKEN MY LOVE/PLUM OUTA SIGHT
10424	/69	FROM LOVING YOU/LOVE IN THEM THERE HILLS

COMMONWEALTH UNITED

3001	9/69	WE'LL CRY TOGETHER/DARLING BE HOME SOON
3008	4/70	I CAN'T GET ALONG WITHOUT YOU/REASON TO BELIEVE

AVCO-EMBASSY

4585	/71	MAKE LOVE TO ME/ALWAYS AND FOREVER
4604	/72	TREAT ME LIKE A LADY/I.O.U.
4612	/72	PICKED UP,PACKED AND PUT AWAY/BELLA MIA

Due to conflicting evidence the A side on Avco 4612 may be titled PICKED UP AND PACKED AWAY

SCEPTER/WAND FOREVER(re-issue label)

21019	/73	*SOMETHING YOU GOT/BABY TAKE ME
21020	/73	*LETS GO GET STONED/NEVER HAD IT SO GOOD

* WITH CHUCK JACKSON

U.S. ALBUMS

WAND

656	/?	THE FABULOUS SOUND OF MAXINE BROWN
663	/?	SPOTLIGHT ON MAXINE BROWN
669	/?	*SAYING SOMETHING
678	/?	*HOLD ON WE'RE COMING
684	/?	MAXINE BROWN'S GREATEST HITS

* WITH CHUCK JACKSON

EPIC

26395	/69	OUT OF SIGHT

COMMONWEALTH UNITED

6001	/?	WE'LL CRY TOGETHER

U.K. SINGLES

LONDON

9286	2/61	ALL IN MY MIND/HARRY LET'S MARRY

HMV

1102	/62	PROMISE ME ANYTHING/AM I FALLING IN LOVE

STATESIDE

188	/?	ASK ME/YESTERDAYS KISSES

PYE INTERNATIONAL

25272	13/11/64	OH NO NOT MY BABY/YOU UPSET MY SOUL
25299	9/ 4/65	ITS GONNA BE ALRIGHT/YOU DO SOMETHING TO ME
25308	21/ 5/65	*SOMETHING YOU GOT/BABY TAKE ME
25317	3/ 9/65	ONE STEP AT A TIME/ANYTHING FOR A LAUGH
25410	/67	*HOLD ON I'M COMING/I'VE GOT ALOT OF LOVE LEFT IN ME
		A side only with Chuck Jackson
25434	9/67	SINCE I FOUND YOU/GOTTA FIND A WAY

MAJOR MINOR

709	/70	I CANT GET ALONG WITHOUT YOU/REASON TO BELIEVE

AVCO

6105-022	/?	PICKED UP AND PACKED AWAY/BELLA MIA

PYE DISCO DEMAND

117	/?	ONE IN A MILLION/LET ME GIVE YOU MY LOVIN'

KENT

110	1/4/86	TORTURE/I GOT LOVE

U.K. ALBUMS

PYE INTERNATIONAL

NPL 28091	/66	*SAYING SOMETHING (* WITH CHUCK JACKSON)

KENT

028	/84	ONE IN A MILLION
047	/85	LIKE NEVER BEFORE

Note...the dates refer to the release date not the date of recording.

HITSVILLE USA

FOUR TOPS "WONDERFUL BABY" (MOTOWN 1124)
Most of the Four Tops Motown tracks are fairly well known to collectors old and new alike.However it would be a mistake to assume that all their best tracks have been 'played to death'.Some of their early 'B' sides are well worth listening to,especially the cuts found on the first two albums when the group became a 'pop' act in 1966/1967 some of their releases drifted toward 'chart' fodder,and the eventual departure of H/D/H affected the group the most,of all the hit acts at the company.In the midst of this change over period,"Wonderful baby" found its way onto the 'Reach Out' LP,and appeared as the U.S. flip to "If i were a carpenter".This great track did not gain a UK issue,and so it is probably one of the groups best 'lesser knowns'. An excellent dance track with swirling strings,bells and snappy castanets and the usual passionate vocal from Levi on this Smokey Robinson song.Watch out for the US issue and add this to your collection of 'Should be played'items.

MARVELETTES "ONLY YOUR LOVE CAN SAVE ME"(ALBUM 'SOPHISTICATED SOUL')
No apologies for resurrecting this brilliant dancer from the Marvelettes.Older readers will remember this track having a large following many years ago-but thats no reason to overlook it.From the first drum roll,this side is excitement all the way its not a big production number by any means,but as a floorpacker,second to none.If it had been on 45 it would be massive,but,alas,the only life it saw was on this fabulous album.Full of great sides and highly recommended tracks of this nature will be new to recent converts of rare/northern soul(hence the nature of these reviews), but if I've jolted a few memories all the better!Keen Motown collectors will be aware of the Marvin Gaye/Tammi Terrell track "This poor heart of mine" which is a softer track with the same lyrics - nice,but not the real thing.A number of Ashford-Simpson tracks deserve a mention,and I'll dig out one or two for future issues.

MARVIN GAYE & TAMMI TERRELL "OH HOW I'D MISS YOU" (TMG 681)
Being a big softie at heart I've always had a fondness for the sweethearts of soul(yuk).But seriously,i do like the records Marvin & Tammi cut in the late 60s,and ballads like "Your precious love" and "You're all i need" are top quality sounds as are the more uptempo sides which saw the duo have some moderate chart success and well deserved too.The above cut is a particular favourite of

mine but i can imagine it being too sweet for some.Highly catchy song if somewhat repetitive.The two singers had a marvelous blend, and they were given some fine songs to show their joint talents. Another track issued only on UK 45 - why did EMI play around with 'B' sides so much? If you've never seen Marvin & Tammi as your scene, try tracks such as "Give a little love","You aint living 'till your loving" or the beautiful ballad "If this world were mine" or better still buy any of their albums."You're all i need" in particular features some excellent dancers - watch this space.

MONITORS "TIME IS PASSIN' BY" (SOUL 35049)
An item which should not cost you a fortune but an interesting release all the same.The 45 on the Monitors shares the same backing track as Edwin Starr's LP cut on 'Soul Master' LP,but somehow seems to have had the 'drive' taken out.Of the two,i definitely prefer Edwin's version,but the single deserves a plug.A Dean-Weatherspoon song which is quite danceable,but Richard Street's vocal is restrained and not as powerful as Starr's version,which really cracks along.Worth looking out for,as its usually fairly cheap on lists.The flip "Step by step" is ideal Jimmy Ruffin material,and this could well be one of his cast-offs(again Dean-Weatherspoon)and i wouldn't be suprised if Jimmy did cut this at one stage.

BARBARA McNAIR "WHERE WOULD I BE WITHOUT YOU"(MOTOWN 1123)
Any list of class Motown dancers would not be complete without this brilliant side from Miss McNair.Not issued in the UK,despite the sterling work by Sharon Davies,at the time campaigning for its release in 'Motown Ad Astra' fan magazine.However,her plea fell on deaf ears(other attempts included Debbie Dean's "Why am i loving you").How could EMI not issue gems like this,but to their eternal shame give us "Cherie" by The Honest Men,which wasnt even a Motown record!? If you are not familiar with this 45,beg borrow or steal a copy quickly!Superb femme backing,strings a plenty,a foot tapping thumper and class vocals to boot.I couldnt really say if this has a northern following - its not a disc seen on many lists - but it would be a huge favourite with dancers if spun I'm sure.If any DJs have played it - good on ya!

On the theme of Motown backing tracks with two vocals,i would add Marvin Gaye's "Pretty little baby" and "Purple snow-flakes"(unreleased).

Alan Millington of Sheffield writes re Hitsville USA(issue 16) "All because i love you" by the Isley Brothers also came out on 45 in Australia as the 'B' side to "This old heart of mine".

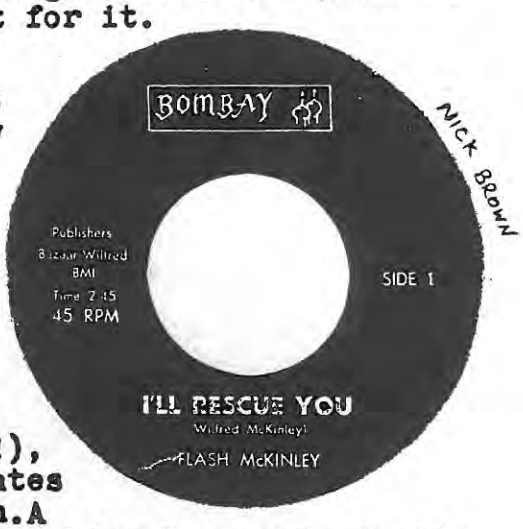
MOTOWN RARITIES VOL.4
side(1): "Only you" SAMMY TURNER,"Everything is good about you" BARBARA McNAIR,"Lets go somewhere" R.DEAN TAYLOR,"Loves gone bad" UNDERDOGS,"The flick" EARL VAN DYKE,"A little more love" KIM WESTON,"Dont put off till tomorrow MONITORS,"No time for tears" MARVELETTES,"Vodoo plan" HEADLINERS,"I'll come running" CAROLYN CRAWFORD,"How many times did you mean it" BRENDA HOLLOWAY.
side(2):"Here i am baby" BARBARA McNAIR,"Go ahead and laugh" KIM WESTON,"Should i tell them" VELVELETTES,"You can cry on my shoulder" BRENDA HOLLOWAY,"Just aint enough love" EDDIE HOLLAND, "My world is empty" BARBARA McNAIR,"This is true" LASALLES, "Greetings" MONITORS,"Last night i had a vision" EDDIE HOLLAND, "I'm the exception to the rule" VELVELETTES,"A need for love" MARVELETTES,SEND £3 for above TDK C-60 tape to Larry Johnson, 31 Roman Road,Failsworth,Manchester,M35 9JQ.

THE DRIVELLER'S HALF DOZEN

First in a new series in which Nick Brown delves into the shelves, pulls out todays biggies(and maybe some of tommorrow's too)and then drivels endlessly about them.

DEB-TONES: GROOVY GENERATION (ANGELTOWN 712)

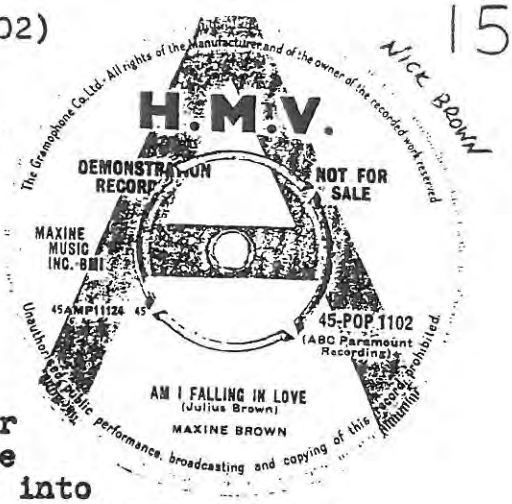
Thought I'd start off this series of 'Ones to watch' with what i think is correctly termed a Hot One.I'm as sure as i can be that its unknown to the scene,and I'm just as sure that its going to have the dance floors begging for mercy under the thunderous onslaught of shuffling and stomping feet. Untenable anthromorphisms(you wot?)aside,this really is a newie to contend with.Sounding very much like its enormously successful James Wesley Smith stablemate,(only without the guitar breaks),the disc has the girls (same ones,i believe,as had some sides on RCA Victor)kicking off at breakneck speed over what sounds like an updated Bo Diddley rhythm and (Unbelievably)managing to get more and more frantic all the way through.The melody is not the strong point,but then nor is it on the James Wesley Smith track,where the furious rhythm is what catches the ear.The lead vocalist starts by saying that "the way we look..clothes we wear..etc are different" while the backing girls support enthusiastically,chorusing "aah groovy generation".After a verse or so of this,a quite jazzy trumpet comes into play,and the same start-of-verse key changes as on "Talkin' 'Bout Women" start to operate,gradually winding up the tension until the whole things a frantic mass of danceability!A definite bullseye find for those who don't like the leather on their dancing shoes to last too long,but an exceedingly rare one,too,so i wonder if its going to wear out quite as many dancing shoes as it deserves to.Watch out for it.



FLASH McKINLEY: I'LL RESCUE YOU (BOMBAY)

Very much at the other end of the scale comes this gentle,lilting mover,which has had a few plays on the scene,but not nearly enough.The rhythm lopes easily along,helped on its way by a pattering tom tom,rather in the style of Pat Lewis' "No one to love"(Solid Hit),as Flash insinuates himself into his favourite girl's confidence to promise her devotion and security when she finally gets wise to the smooth talking charmer she's hooked onto at the moment.Flash seems at pains to hasten her enlightenment(only understandable,really!), but going about it subtly,pointing out the dates her man's missed and the promises he's broken.A memorable and distinctive girl group harmony backing "oowees" around it all.Label credits point to a Wilfred McKinley as writer,and if that's Flash,i can see why he changed it,Wilf not being a name you can see sitting too comfortably among the Otises and Leroys of soul mens circles.Can't see that it did him much good,though,as its another very rare one.Keb managed to play this about twice a couple of years ago before an eager collector snapped it up from him,so the dancefloor is still relatively virgin territory for this one.I've since had one or two opportunities to DJ withit myself,and despite thinning the floor,its had more people coming up to the decks after a minute or two to see what it is than any other record I've played in the spot,which i think indicates something about its potential once more people get to hear about it.Same Bombay as the Fascinators monster "In other words" and Geraldine Hunt's "2 can live cheaper than one" so how many more gems are there hidden away on this label?

MAXINE BROWN: AM I FALLING IN LOVE?(UK.HMV 1102)



Don't know if this got spins 25 years ago or something,or its a favourite of Maxine Brown collectors,but i can't believe its completely unknown,despite not getting the plays.I think its something you'd have to class as an overlooked gem,and what a gem it is,plush and slick as ABC Paramount gives Maxine a full orchestra which fingerpops along to her tale of adolescent bewilderment at her first pangs of love.One from early in her career, considerably better than the other sides by her from this period that I've managed to hear so far,and showing plenty of the vocal promise that she was to fulfill at Wand.Probably fits into the category of 'semi-rare semi-known'(as do so many good under played discs),and i suppose if you think of a number-any number-between about 10 and 30,thats about its price,depending on how lucky you are when you find it for sale.Whatever you pay,you'll find you've made your turntable a wee bit happier on the strength of it.

DRIVEL OF THE WEEK

RUBY: FEMININE INGENUITY (GOLD TOKEN 100)

Onto the current dancefloor raves in a big way with this one,which has been responsible for a rising number of dancefloors getting sudden showers of talcum powder over the course of the last year or so.I must start by saying that this really is one of the best records I've ever heard,and its one of those rare compositions(like Bobbie Smith on American Arts or Shirley Edwards on Shrine)that hits you like a rocket and which you can appreciate to the full the instant you hear it,but which you could write books about and still never come near to capturing the essence of what makes it so great.

Lyrically,its a piece of poetry,artful when it appears simple. The girl at the centre of it plans to keep her boyfriends affection "to show him only i am his Queen",as she romantically puts it by using her feminine wiles and ingenuity,but once she starts to catalogue what this involves(being the one who holds his hand tightest and so on)we realise that she is talking from a position of the utterest naivety,that feminine ingenuity is a thing she has only heard about and knows nothing of.The whole thing is a huge self delusion,and the artfulness of the lyric lies partly in the fact that we know this without it being stated anywhere.This sort of writing that puts the spotlight on our human capacity for(in this case)self delusion has a true to life realism which jars a recognition out of us and elevates this lyric to the high realms of poetry.

I remember the first time i had it pointed out to me that the most poignant thing about Ray Pollard's "This time(I'm gonna be true)" (Shrine)was that he wouldnt be able to keep his promise,and not through any want of sincerity.The same self delusion is to be found in "Feminine Ingenuity",the same conviction that things can be the way we want them to be,just by our very wanting them to be so.

Ruby is convinced that things will be easy for her just because being in love makes her so desperately want them to be that way.We can only feel helpless pity for the poor girl who must shortly have her dreams and naive hopes shattered,and by nothing other than her own plans to keep them alive."Feminine Ingenuity" is not a song about looking forward to a successful partnership;it is a song about deceiving yourself as to what you are capable of.

The music has not been left to chance,either.The intense, accelerated,crashing feel of the arrangement forms a cogent whole with the euphoric excitement of the lyrics,and at the same time hints urgently at the moment when all Ruby's hopes will smash to nothing.

After all that,it seems almost incidental to mention that its a fantastic record to dance to,fast and Shrinily crescendo-packed,a seamless flow of rhythm with that first cracking drum roll winding up the intro like the alarm clock on a time bomb,and Ruby finely picking out a rangy melody that goes exactly where you always wanted a melody to go,with the same merest hint of a vocal 'gasp' that characterised Mary Wells' best efforts.

There.I feel like i nearly did write a book,and i can assure you that i haven't unlocked the key as to the greatness of this record!There's something more to it,a rounded wholeness,a perfect matching of timing and of tone,an appropriateness that makes everything tick along with everything else.You could never record this song again and get the same sound the same tension of power and fragility,for instance.You may,of course,disagree with me,and think the lyrics are merely simplistic and naive.I would suggest that even if that were so,it would not alter an appreciation of it such as i have just given,and,perhaps more significantly,the brilliant 'B' side,"Deceived" (about a girls utter astonishment at her boyfriends unfaithfulness) encourages me in my notion that this is no accident that the 'A' side strikes us as lyrically naive.Years before the 'Concept Album',is this perhaps the worlds only 'concept single?

Well,perhaps i seem to have gone out of control in a big way over this one,but it encapsulates perfectly a realisation thats grown in me over the last couple of years as to exactly what the records sitting in boxes in bedrooms up and down the country are;they are works of art, with as much right to be recognised as such as the plays of Shakespeare or the paintings of El Greco,and to be sure to make no mistake about that.Some of our records are good art and some are bad,but in with them are some of the best."Feminine Ingenuity" is one of them.

JIMMY CASTOR: FABULOUS NEW YORK (JET SET 1009)

Shrine's popularity among collectors is oddly double edged.It seems that its very popularity is a source of suspicion among those for whom the label holds no attraction,who are tempted to suspect that Shrine collectors are just in it for the prestige/money.In some cases this may be true,i dont know,but its an understand able point of view when you consider the odd ness of the results produced by the undeniably experimental approach taken on the musical arrangement of its releases.Even tracks which at first sound conventional betray on later hearings the signiatures which surface in every Shrine record.If its the rhythmic crescendos and the precise way the brass section picks them out,or the juxtaposition of unusual instruments(a cowbell and a tuba helping out on the intro to "Shame")that you buy your Shrine records for,this reviews for you. If you just like buying expensive records(thats if you're out there at all),then its not.

Best known for its slightly unrepresentative releases by Eldridge Holmes,Jetset is Shrine at pocket money prices,which is good news for those who actually do want the sound,but don't want to pay the prices all the time.Apparently operative at the same time as Shrine(though I'd like to check this out),and staffed by mainly the same arrangers, producers,writers and even artists(Jimmy Armstrong is notable),all the features which coalesced to make Shrine's such a distinctive sound surface again on Jetset."Fabulous New York" has more or less all of these elements in a fast-moving,ironically phrased lament to the

fickleness of success and failure in New York,in the tradition of The Drifter's "On Broadway" and Sidney Barnes' "New York City"(Blues Tone)..Collectors who enjoy the much overlooked inst. version by Strings And Things(also on Jetset)would do well to try this considerably rarer vocal version which has only minor to the backing track.This track hammers away with busy strings,horns and an imaginatively inserted harpsichord,while Jimmy,unsupported by any backing vocals,gives it the lot with a forceful vocal as he bewails seeing "empty eyes staring","people past caring" and "shadows where no life can grow" among the down-and-outs of the city,rounding the whole thing off with some harrowing,wordless howls of anguish.

At present its at pocket money prices,about a tenner or less as is par for most releases on the label,but i warn you,this is not a record you are likely to find easily,and once it comes to prominence,as a record this good surely will given time,you may well find the price calculated in scores rather than the odd tenner.Whichever way it goes its a must for those who like the mid-60s D.C. sound,or even for those who just like their soul to be just a dash unusual.

DAVE CHARLES: AIN'T GONNA CRY NO MORE (DONNIE 702)

First played about 8-12 months ago by way of a reverse c/up as Dave Charles,this is a first class KILLAH to disprove those who say that the goodies ain't turning up anymore.The intro blasts instantly into full throttle with a piercing brass section thats in no mood to take prisioners.When this has done its job,Mr Charles wastes not a second getting down to his simple story of a new love which washes away the sorrows of the old.A crisp,cracking,satisfyingly tinny drum sound emerges after a few moments,joined by a roundly resonant lead guitar,and the now glowing,richly warm brass section takes its place in the scheme of things once again.This,really,is the key to this records charm for me:the particular quality of the recorded sound, rather than its disposition.This,of course,is nothing to be sneezed at either.Its a roaring stormer;the best way i can describe it is to say that its halfway between the two popular Little Tommy tracks on Sound Of Soul,taking the best of the driving stomp from "Baby can't you see" and combining it with the rhythmic spacing of "Lov'h",to which is added a whirring keyboard sound which surfaces in tantalising snatches throughout the track.The vocal performance is fine,too,rich and sensitive to the balance of the lyrics,a superb sound which should appeal to traditionalists and newies fans alike.

Collectors might like to know that the B side "My Love" is an exceptionally good deep/slow sound.So far only about 7-10 copies dotted around the country and both quality and rarity are reflected in the price;one sold recently for £100,and the price is going up rather than down at present.It hasnt had too many plays at allnighters possibly due to competition from the truly extraordinary number of very good newies around at the moment,but more recently,its picked up more attention,and the way things look,theres a lot of life left in this one yet.

Well,then,thats it for this issue.I hope it kicks off some discussion among you.Considered and reasoned refutations of any of the reviews(NOT mindless slaggings)are more than welcome.Write to me and get it off your chest!Send letters to editorial address.

In the meantime,happy hunting(and if you get the Shades of Soul tape,happy listening).Till next time, The Driveller.

Ed: Info on Jet Set and Ray Pollard 45s wanted.

NORTH AMERICA'S NUMBER ONE SOUL COLLECTOR NOW PUTS OUT REGULAR LISTS OF SOUL MUSIC,NORTHERN,SOUTHERN,DEEP,MOTOWN,DETROIT,ETC. 1000s & 1000s OF RECORDS FOR SALE.SEND 3 IRCs TO MARTIN KOPPEL, 436 QUEEN ST WEST,TORONTO,ONTARION,CANADA,M5V 2A8.(416)363-3844.

The Washington DC based Shrine label has always been a source of intrigue,discussion and fascination amongst northern soul collectors in the UK,its desirability makes it the ultimate vinyl for many.

Shrine 45s don't often turn up and when they do their rarity is reflected in the prices paid for them,their rarity is disgustingly obscene.Only one known copy of JD.Bryant and The Cairos exists in the UK,likewise you can count the number of Bill Dennis' and Sidney Hall UK copies on two fingers,both of these two elusive releases were only discovered a few years ago.Only a handful of Shirley Edwards, Les Chansonettes,The Enjoyables and Eddie Daye's reside on these shores so how can the label contain so many ultra-rarities when it ran for over 18 months and issued at least 16 known releases?

Eddie Singleton who was a co-owner of this early-mid sixties label has been married to ex-Motowner Barbara Randolph since 1970 and when Barbara was in London in May of this year to re-record "I've got a feeling" for Ian Levine's Nightmare label,Eddie who doubles up as her manager was by her side.

Thanks must go to Andy Rix for his perserverance in organising the interview over the phone and to Eddie Singleton for sparing his valuable time to answer many of the mysteries surrounding the label, mysteries which have lain untouched and unanswered for nearly 25 years.

AR: The first thing I'd like to knew is where you were born?
ES: I'm from Asbury Park,New Jersey.
AR: What got you into the musical business in the first place then?
ES: Well,my mother was a gospel singer and there was always a piano around the house.There was a very popular radio broadcast in my childhood called 'Martin Blocks Make Believe Ballroom' which was like 'Top Of The Pops' in a way,it played all the popular music of that era which was all the big band stuff,the Billy Holiday stuff, Diana Washington,Louie Jordan,Patty Page,Sinatra,the real vintage performers.I sort of grew up with the radio constantly on.
AR: Did you do any singing yourself?
ES: I did,the first record ever released on me was on Brunswick Records.The name of the group was Eddie Singleton and the Chromatics and we had one release a song called "Its much too late"(Ed: unable to locate anymore details on this 45.However Little Augie Austin & Chromatics "Too late/My heart let me be free" on Brunswick 55080.Also "Too late/Kiss-a-kiss,Hug-a-huG" by Eddie Singleton & The Chromatics on Amasco 3701,a 1958 release.)
The next recording released on me was "Let me know" on Old Town records for Hy Weis.(Ed: unable to locate any more details).
AR: Thats the company out of New York isnt it?
ES: Yes,thats where i began my career,in New York City which was only an hours drive from my home town of Asbury Park.
AR: So what period was this then?
ES: Late fifties early sixties,i arrived in New York in 1956 and i arrived on Broadway in 1958-59.There was one other record that i did and i released it on a little private New York label of my

ES: own,that was my favourite performance on my self,"God bless the Child",the old Billy Davis song.That was on a little label i did called Joker Records which i threw together for one release.

Beyond that i decided very early that i found more pleasure in being the power behind the scene.I found as i was performing to live audiences,for the most part i was an introvert.Introvert to a point where i figured there was more reward for me for helping stars,for finding people i thought that had a talent,being able to foster that talent i made that my lifes work.

AR: I've got a Jobete catalogue and I've looked through that and found five titles by yourself which presumably were never recorded. Things like "I gotta forget" you wrote with a guy called Norbert Decoateau,"Little bitty baby boy" you wrote with Harry Bass,"She wears a wig and walks with a wiggle" you wrote with Dorothy Goodman, a couple by yourself "Spend a little time" and "'Till the time comes".

ES: "Spend a little time" was done by Barbara Lewis,her second recording and release after "Hello Stranger".

AR: The last one was "The Ape" by you and Billy Frazier and those were the only ones i could find in the Jobete catalogue by you. But i found loads of stuff by Dale Warren and Stanley Ossman and my presumption was that you had gone to work at Motown,met Raynoma there and thats where you met all these other people and thats where the relationship started.

ES: It was the reverse actually,i met Raynoma when she opened the Jobete office in New York.She came to New York after she and Berry diverced because she decided she wanted to create some space between them so she and her brother Stanley Ossman,the S.Ossman on the records came to New York.

AR: There's also Michael and Alice Ossman as well

ES: Mike is Stanley.

AR: Oh,so he's the same chap,so is Alice the sister?

ES: Yes.The interesting part is that Dale Warren is the son of Raynoma's oldest sister.Dale Warren is her nephew.At that time Norbert Decoateau was my in house musical arranger copiest and he would make my lead sheets,he went onto become very popular very famous with Sister Sledge,The Main Ingredients and Marleana Shaw.He wound up Bert Decoateaux and went with Columbia Records for a while.Dorothy Goodman was a writer on Broadway who had been writing with me for several years,that particular song we had intended for an artist at Motown.

When Ray,Mike and Alice came to New York,a friend of mine was Mel Williams who was married to Maxine Brown

AR: Was it Mel Williams the performer?(Ed: note in Geoff Whitfield's Maxine Brown article,the supervisor on her ABC Paramount single is listed as Mal Williams,we assume this to be a printing error).

ES: No,he was not a performer,he was a manager and one day he came by my office,i was in 1650 Broadway at the time and my firm was Kieth Records which was distributed through London Records.Kieth Records was named after my first son.Kenan(?)Music was my

ES: Publishing Firm that was initially with BMI(Broadcast Music Incorporated)and i left BMI as my performance society and went with ASCAP(American Society of Composers,Artists and Performers) who underwrote my activities for a few years and in that period of time Harold Bass was a teenage boy,the leader of a group i had called the Torriadors and i changed their name to the Matadors. They had a couple of releases through London Records.(Ed: "You'd be crying"(KR1509)/"My foolish heart"(KR1510)by the Matadors on Kieth 6504,a 1963 release.)Billy Frazier was one of my artists who i was working with in my production company and when Raynoma came to New York i heard they were in town so i stopped by the Brill Building one day and said welcome to New York,is there any thing i can do to help you?From that we had a very casual professional relationship.I tried to help Detroit people find their way around New York and in the course of it she told me of her divorce and involvement with Berry and beginnings as co-founder of Motown and the stories of discontent and the problems she was having personally which drove her away from Detroit to get away from him and in a course of exchange of conversation,obviously a love affair began,a friendship turned into a romance and we married,had a couple of children.

I knew Harvey and his brother George and his sister Gwen from coming into New York and trying to promote their product and i did certain things there because i appreciated their effort.That was my beginnings in terms of the Motown picture.

But the problematic aspect of it all was that even though i met Raynoma two and a half years after she had divorced Berry he didnt particularly like the fact that she had become involved with another record industry personality.

AR: Did you decide to leave New York?

ES: Yes,i left New York in 1963 because there had been a major problem with Berry and Ray that snarled me into the trap and i became uncomfortable and i no longer wanted to stay in New York. And i looked at the map one day and i decided as i had spent quite a bit of time promoting my own product,because i always did that as a producer,i used to go down to the Baltimore Washington area and the east coast of America to test market responses to my various productions.Over the years i knew quite alot of people in the Washinton area.So i decided there had never really been a label of any consequence in Washington before. I said Ray we'll go to Washington,there is alot of people with talent in that area and maybe we'll try to work from there.

I left ASCAP and went back to BMI and explained to them my idea of moving to Washington and starting up a music company.

AR: That would be Ramitary Music?

ES: Ramitary Music was the aggregation of Ray and Mike and my last name is actually Singletary - so we took RA plus MI plus TARY.

ES: Ramitary Music.So it was owned and operated by Ray,Mike and Eddie.Thats how the name came about.

What happened,i had done many things on Broadway as a young man i never seeked too much publicity,at that time we really didnt put our names in credit.Credits weren't as important in that era, no one was concious of the need for track records,many might have been,i wasnt at all.I always enjoyed low visibility.I did not want to be necessarilly known as a super star even as a writer producer.There was the work i liked to do,i used to like to make the money.I didnt like to be harrassed in the streets by aspiring talent.I never went on a campaign to make myself known anywhere but the bank.As long as the banks were happy.

I had some girls called The Foxes that did "Tiptoe through the tulips" on ABC Paramount.I produced a Tommy Knight track "Its real" for Atco records.(Ed: unable to locate anymore details on these two 45s)

AR: I believe theres a Tommy Knight thing "Don't bring back memories" which was never issued?I think its a far superior version than the Four Tops(thing on Motown 1147 issued in 1969.)

ER: It was never issued.What happened was when i gave the song to Harvey Fuqua and Johnny Bristol for the Four Tops,they decided to edit the structure and re-arrange certain parts of it.In my first listening i was very disappointed because they had lost a lot of the melodic aspect of the song and the mood of the lyrics.

When i placed the song with them for the Four Tops,because of all the underlying turbulence with Berry,i put it in Ray's name. Thats why her name is on there,we thought it would be a better approach.Simply because "Spend a little time" with Barbara Lewis (Ed: "Spend a little time"(7710)recorded in 1965 at Universal Studios,Chicago with the Dells on backup.Released on US.Atlantic 2227 with "Someday we're gonna love again"(7711)on the flip). the second week it was released came in at 73 with a bullet in the charts.I actually wrote that song for Mary Wells,that was the period when Mary left Motown and Mickey Stevenson had come to New York and he heard the song and said i want to do Mary on it.

AR: Would she have been at 20th Century then?

ES: Yes,that was during the transitionary period,the 20th Century deal had not yet been cut.Mickey had been in the process of doing an album on Mary and he loved the song and wanted it to be her next release and he took it back.When Berry discovered the song was written by myself,he told Mickey he didnt want it on the label.

So Ollie McLaughlin had come to town and was looking for material for Barbara Lewis' second release and Mickey Stevenson said i can pick this song up from Eddie Singleton.I think its a smash and Ollie called me and i cut the tracks myself.The tracks on the Barbara Lewis record were the ones I'd done for a demo in New York and Ollie loved the feel of it so he put Barbara Lewis' voice on it and it came in on the charts at number 73 with a bullet.When Berry saw it and from what i hear he called Atlantic Records and asked them to cease and desist from pushing it.It dropped off.

ES: It would have been bigger than "HelloStranger".But because of the under lying turbulence at that point i became aware there was this bitterness.His bitterness with Raynoma had spilled over onto me and so obviously that had alot to do with me deciding to get out of the business or move to another city.It screwed my head up to tell you the truth.As a matter of fact that particular event changed the course of my life.I couldnt believe this was really taking place because at that point i hadnt had any conversation, dialogue or confrontation with Berry Gordy Jnr.

AR: So you went to Washington in 1963?

ES: Yes,1963 and BMI liked what i was doing and sponsored me,they gave me operating money for the first six months,i believe,to establish my offices.I took a building at Thomas Circular in Washington DC.
Very soon we were beseiged with talent from all over the area looking for a chance for stardom.

AR: How did you pick on the name Shrine?

ES: Because i was a very staunch admirer of John F.Kennedy and one day in my office as i was deciding a name for my label i sketched subconciously the logo which was actually my sketch version of the eternal flame on John F.Kennedy's grave stone.The label was dedicated as a shrine to J.F.Kennedy by Eddie Singleton.

AR: A record collector friend of mine,Rob Wigley bumped into Eddie Daye in Washington last year and Eddie infered that you were trying to set up a Motown rival in the form of Shrine.Do you see any truth in that?

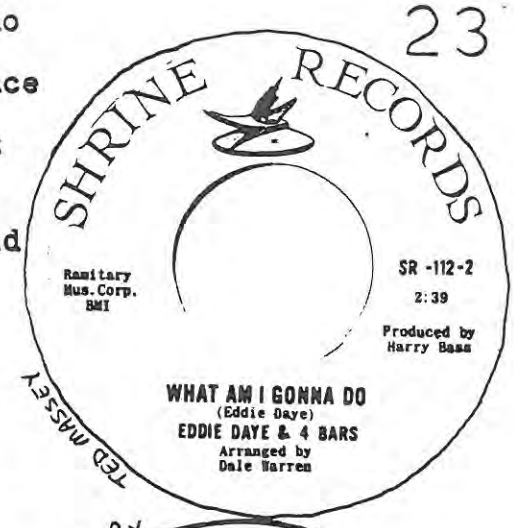
ES: Not really,i think that this was a normal assumption based on Ray's background,but i had been very actively producing and being involved in the record industry for many years before meeting Ray. It was just a continuation of my work in another location.The fact that we recorded music that was rhythm & blues i had been doing it long before there was a Motown.

AR: One thing that has always intrigued us is that the label had at least 18 releases.

ES: Because of what i had learned and experienced in the record industry,in order to really impact the industry one had to have the ability to have a continuity of product.There was another label beginning to start at the same time called Jet Set records that was owned by Dimitri Villard and a group of his buddies out of Howard University,Christopher Cerf,Blair Butterfield and whoever.

AR: Yes,there is a record by Jimmy Armstrong on Jet Set.

ES: Yes,i wrote that song "I wont believe it untill i see it",i produced it.What happened was Dimitri and his fellows came by my building one afternoon 'cause they got wind i was in town and it was a very touching day.They walked in,said hello welcome to Washington i hear you're going to be our rival and so are we going to be competitors or are we going to be complimentary to one another?We like your musicians,like what you do - would you



ES: like to be a part of Jet Set.I said i will do anything i can to help further music in Washington DC.I will give you every assistance i can in whatever areas i can be helpful.

AR: Dale Warren did some production work for Jet Set as well didnt he?

ES: Everything he did was attached to me 'cause that was the deal that we struck,that i would help them in their effort and they became very helpful to me because they put an investment group together with me on my behalf that gave me a little bit more longevity there.It was an investment group out of Wall Street that heard some of the music,they came down,saw the operation and met some of the talent and asked me my financial position.And i told them all help me out how you can.So consequently they put together a small limited partnership and invested some money which gave me the ability to go on as far as i got.On the other hand the stress of the personal involvement with Berry,Ray and myself,this triangular thing that developed i became very ill physically and the grind of this crash production schedule and mastering,i had pressed up all of those records just about at the same time over 90 days or so.Then i started sending out samples of the product and the promo label that you had in the article was the first.

AR: The Leroy Taylor thing?

ES: Yes,then it was after i had released "Taking my time" when i sketched that eternal flame and had an artist do a little sophistication to it.Thats when it became the logo symbol of Shrine.

AR: When did you start to issue things?? - in 1964?

ES: Yes.

AR: How long did the label run for?I get the impression that you recorded all the stuff in a batch and then issued it over a period of time.

ES: Exactly,the label ran for about 18 months.What happened was my Physician at that time cautioned me that my health was in such a state that i could continue to go at the pace i was living my life and be the richest man in the graveyard;or i could give more importance to life itself and less involvement with my work.So consequently the opposition that was beginning to take place took over,the activities of Motown came to my attention.It just became so much of a struggle and in my health i decided to close the label.

AR: Eddie Daye said one day the business was running along then suddenley it seemed to close.

ES: We were out of money and i was out of energy.

AR: Two good reasons isnt it?!Is there any reason why you use two different numbering systems?Was there a break in the label?Because you started with the 010 series and then went onto the 10 series?

ES: There was no reason for that,it matched my mentality at the time.

AR: We've always been very interested in the artists - was Leroy Taylor the guy that recorded "Oh Linda" at Brunswick?

ES: Yes.

AR: Ray Pollard,did you know him from New York because he recorded for United Artists in New York?

ES: Yes,i knew Ray Pollard from New York,he was the lead singer with a group called the Wanderers.I always admired his voice,it was a very unique bass tenor voice and the Wanderers as a group had risen to quite a bit of popularity in New York working the cabaret

ES: circuit and had many appearances on the Ed Sullivan show.Ray Pollard lost one of his arms in the Korean War and so that was another aspect of my affinity to Ray Pollard.I invited him to come to Washington since he called me and said he was trying to do something as a single since the group couldnt hold together.I cut "This time" and "No more like me" on him. (Ed: rumour had it there was a one-off Shrine 45 entitled "Mr Great" by Ray Pollard in a Japanese collection.Eddie never mentioned it and Adey Pierce who spoke to Ray Pollard last year said Ray told him that he'd only spent 3 days at Shrine and cut only 2 tracks).

AR: "This time" is one of the best things put on vinyl,it brings together so many elements,the doo-wop element,the driving beat and just Ray Pollard as a singer.

ES: Yes,in my recollection it was probably the most exhilarating mix that i ever did. I am a very emotional person,i remember being moved to tears with the excitement because i was very much behind Ray Pollard and i wanted the world to really experience this great talent.I put alot of energy,alot of love,alot of special care in his product and probably one of my biggest regrets in life is that he got involved in the politics with Berry,Ray and myself and as a result he didnt go anywhere.He was an evergreen,he could have lasted forever.Ray Pollard was surely one of the voices of our time.

What i would like to tell you is that I'm sure you are aware that i have made a deal with Adrian Croasdel and we are going to do a compilation of alot of that stuff and even some unreleased product. He came to the states and we went through it and as a result of that now i am somewhat toying with the idea of going to Washington and seeing how many people i can locate just to give them some sense of reward for all that energy.I might put together a little revue of those people and bring them over to England for just one night.

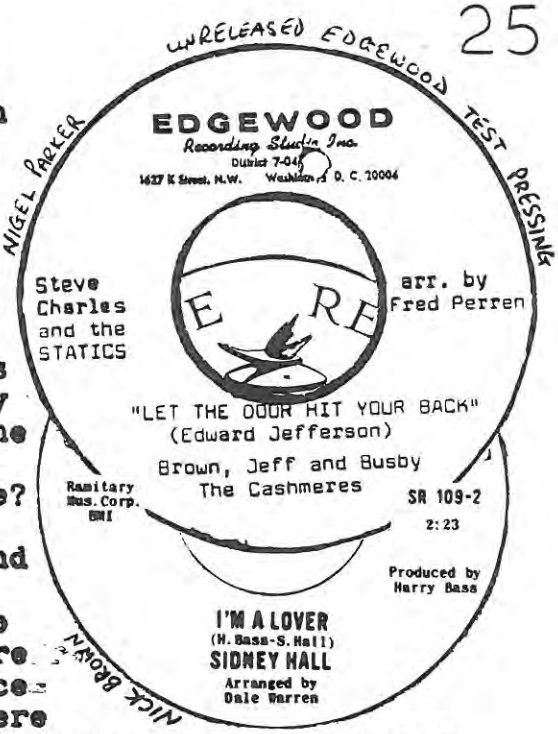
AR: We've had Popcorn Wylie,Eddie Parker & Lorraine Chandler over here and some of the old Ric Tic artists,Al Kent,Pat Lewis,they came over and went down an absolute storm.I'm sure it would do really well.

The early releases on Shrine seemed to be mainly you and Raynoma in writing and production and as time goes on,you bring in Dale Warren,Harry Bass and Carl Kidd.

ES: Dale called us after the Barbara Lewis thing petered out,Dale arranged "Hello Stranger" and he worked with Ollie McClaughlin on Deon Jackson's "Love makes the world go around",things got slow for Dale and he called me and said i want to come down there,so he brought his wife and kids and we incorporated him into what we were doing.My intention of Shrine records and of moving to Washington was to continue my work on Broadway where i opened the door and fostered the talent of people who i thought had what it took to be important in the record business in New York.So when i got to Washington i wanted to do the same thing.Harry Bass who had been with me since the age of 14,he and the entire group The Matadors all moved to Washington soon afterwards.

AR: There was Rudy Lewis as well.

ES: Kenni Saint Lewis.It was Kenny Lewis and later on changed his name to Saint Lewis.He became famous for the work he did with Freddie Perren who was a student at Howard University.(Ed: Fred Perren arranged Steve Charles and the Statics unreleased version of "Let the door hit your back".Did he work on the Cashmeres version?). I retained he and Alfonz Mizell to do lead sheets for the Ramitary Music,that was his introduction in to the record business.Kenni Saint Lewis moved to California and found me in the early seventies.



ES: The manager of the Sylvers,Al Ross was a friend and he told me he had signed a deal with Capitol but he needed a producer and some material.So i suggested Freddie Perren as a producer and Kenni Saint Lewis i told him to get in touch with Freddie because there was something coming out with the Sylvers.The Sylvers was a result of the marraige between Freddie and Kenni Lewis.

Carl Kidd who is Maxx Kidd today is with the Go-Go records stuff out of Washington. He remained in Washington and continued his production efforts.Up untill that time they were teenagers or young adults coming to the building looking for a chance in life.

AR: I think Dale Warren went onto Stax didnt he?

ES: I closed Shrine and Al Bell had been very supportive and loved the music of Shrine and he was the Programme Director of WVST in Washington DC.He did everything he could to keep our air play and everything in the fore front and we became a very significant force of inspiration for the entire community.There was a place to go at last and when i closed Shrine Al had just left the station and went down to begin his work with Jim Stuart.He told me he was going and asked me if i wanted to be a part,but i didnt really want to be a part of that operation at the time.I was still trying to make Shrine happen.In the interim,Al became aware of Dale my nephew,appreciated his work and Dale told me Al wants me to come down to Memphis,what do you think,i said hurry up and get down there.

AR: The one thing we cant understand is why the records are so rare?

ES: What happened in reality is that the trauma i personally experienced and Ray along with me and the doctors told me to quit through fear for my life i left Washington seen afterwards and thats when i went to Detroit at the request of Berry's sisters and Ray,Berry was no longer visible at the company,in reality there was no-one watching the store.Ray and i felt along with his sister Gwen,yes we came to the company and tried to mend the problems existing between Ray and Berry and we could be a contribution as Ray being back as a symbol for the artists and my knowledge of the industry could help further Motown.I accepted the opportunity because i felt this would give me a chance to develop a relationship with Berry so he could relax and realise i am not a monster guy.Regardless of what i thought would happen,it didnt,when i got there i was abused by Berry in many ways.

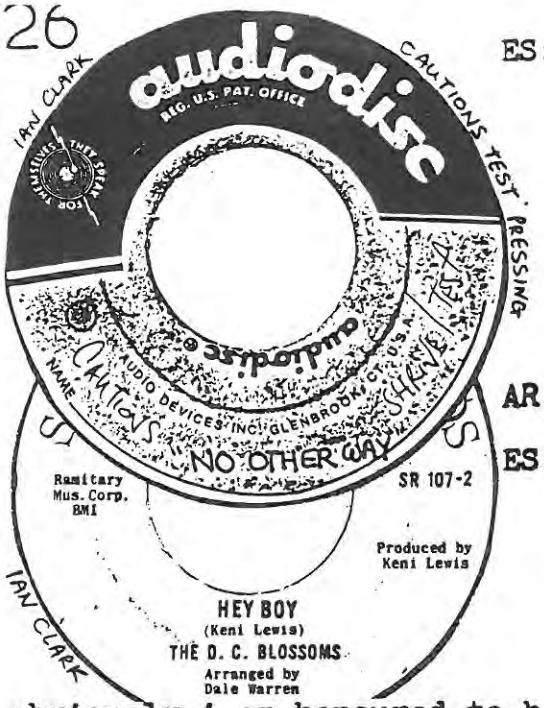
On the leaving of Washington DC,i think i left some Shrine stock in the basement of the house that i had leased there,some of the artists had taken home a box or two,some stock was left in the basement of the building and in my recollection i think i only pressed 2,500 pieces of each record.The intent you must understand now was to get everything going locally and then seek national distribution later.That was my game plan.

AR: So you distributed locally in Washington?

ES: Yes,i bought a van and we distributed ourselves to the 'Mama & Papa' stores and some of the major record chains around the area.We had our own special direct accounts with them,they paid us C.O.D. and one day i got a call from Jim Shwartz,he said Eddie you are missing so much in the market you really need to be with us,Waxy Maxy had been very supportive of my efforts.

AR: That place got burned down didnt it?

ES: Yes,that what i hear,but what happened was i cut a deal with Schwartz to take the product so that we might get some more sales results in the area and they paid me C.O.D. for my costs of pressing and just a little overhead expenses for every record they ordered and things



ES: were set up properly.Had i not been so beseiged with mental problems and physical stress of being involved in this fight between ex-wife and ex-husband,i probably would have fared better in my physical health.The blackest day in my life was when i called the meeting and had them all into the office.I couldnt continu on,i gave them all a little piece of money and went on into Detroit in 1968 and took a position at Motown in the A&R department.

AR: Does it suprise you that these records are so collectable in the UK?

ES: You know i didnt know how to react when i discovered the singles were selling for so much money.I have never recieved any money,i never turned positive in my cash flow it was always feeding into this thing in ways that i could to try to keep it alive.It was the stress of that effort that forced me to shut the doors,but obviously i am honoured to have lived long enough to see it happen in my life time that this work would be recognised.

AR: About JD.Bryant,there is this rumour that he is infact Jackie Lee who recorded for Mirwood.Is there any truth in that?

ES: Jackie Lee was out of California and JD.Bryant was out of Carolina. He was the nephew or relative to Matt Parsons.

AR: Who recorded for Sew City out of Washington?

ES: Yes,Matt and JD.Bryant were my New York city acquaintances and i might have even recorded JD in New York.Consequently on leaving New York i left masters in studios throughout New York.These studios changed ownership whatever and the new people would listen to the tapes they would find on the shelves and they would find something of interest and consequently in the course of a lifetime i have found my works manafactured and distributed under all serts of label identities.People have put their Publishing Companies on what i wrote and produced.

AR: Which studios did you use? The Edgewood Studios in Washington?

ES: I was probably the first popular music producer to get involved at Edgewood Studios,it was listed in the telephone directories in Washington DC as a recording studio,owned and operated by Ed Green who is now popular in the audio-visual world.He does the sound for the Grammies and major music events throughout the world.Green and Crow Audio Company in California now,but at the time Ed Green had a very small,not too sophisticated state of the art studio where he used to record the Rose Garden speeches for the President.He serviced the audio needs of the Washington DC community but very little music had he been involved in and i went in and we struck it off and he liked what i was proposing and a partnership in essence began.Edgewood remained his,Shrine was mine and we worked very closely hand in gloove and he gave me great rates and there were times when he'd call and say i needed to pay my morgage money and i would advance him money and there were times i needed to cut some product and i didnt have cash and he'd say come on in,so we became very close.One day what happened and the reason why the masters got back to me from Edgewood when he decided to move to California, he found me through a friend and called me in California and said Eddie I'm closing the studio i sold it,I'm coming out your way but what do you want me to do with all these tapes from Shrine?So i said why dont you put them in a box and ship them out to me.And he

ES: did that and I've carried those masters with me since 1969 to anywhere i moved whatever;I'm not a collector of my work even, I dont have a single i have produced in my life.
AR: We find that with alot of people we meet,they just dont have any of their own works.
ES: I just keep on moving,that was my nature and as a result of that the only thing i have are the tapes in my garage.
AR: It was just so incredible when we first heard JD.Bryant,the production on it,the emotion in it,its just unbelievable.
ES: It was my forte,i always believed in the sensitivity of man and the need to incorporate it into the music i made.That was my gift i never studied music formally and for years i didnt know E flat from F.
AR: We seem to think the only biggish hit you had was the Epsilons?
ES: Yes,"Mad at the world" in Baltimore.
AR: And then you wrote and produced a thing called "Mind in a bind" which came out on HEM records.
ES: That again was,i dont want to use the word pirated.All of those things were done without my knowledge or consent,they were just tapes that someone found.
AR: Presumably from Edgewood,because the Cashmeres recorded for Hem as well.
ES: They were all a part of Shrine.
AR: The Cashmeres as well?
ES: Yes.
ES: I remember the inspiration i got writing "Mind in a bind".It was a part of the problems with Berry and Ray,(sings) "oh child you got my mind in a bind".
AR: Are you familiar with "Showstopper" and "Don't let door hit your back"by the Cashmeres.Two things that came out on HEM ?
ES: "let the door..,yeh i wrote that.What I'm saying these were things people picked up after my leaving and went on and did whatever they could with it.
AR: I mean you didnt get any credits on the record and from what you've said thats quite understandable now.
Do you remember cutting a thing on the Cautions called "I dont want to be a fall guy" ?
ES: I wrote that with Harry Bass,i produced that.
AR: Because Adrian Croasdel found that in the Scepter Wand vaults.
ES: I became A&R(Artist & Repertoire)Director for Scepter Wand.... theres a song by Jackie Wilson i produced called "I believe I'll love on" and that original work was by the véice of Jimmy Armstrong and i went to New York and i was talking to Jackie and Nat Tarnopol and i played them some of the Shrine stuff and i was trying to get a release on Jimmy Armstrong's "I believe I'll love on".Jackie said Eddie i want to do that myself,i said OK fine and he said you got the tracks,so i flew down to Washington and got the tracks and came back and the following week i took Jimmy's voice off and put Jackie Wilson's voice on.Among the stuff Adrian got while in California is the original recording of Jimmy Armstrong singing the song.As a result of that event i became the A&R Director for Brunswick,Carl Davis succeeded me,as a matter of fact the "Soul Galore" session i arranged and actually my letting Carl Davis come in and do some things,"Teachers baby","Soul galore" and whatever on Jackie Wilson for an album i was doing.
And i left because i had a very turbulent relationship with Nat Tarnopol who was putting his name on the stuff i had produced and i really wasnt concious or caring about credits in that time of my life.Nat Tarnopol took alot of credit for my work and my name never showed up on these things.Some of them showed up as the writer of course,but in terms of the producer, i produced the entire Jackie Wilson catalogue,i guess,from 1964 to 1966.(Ed: "I believe I'll love on" by Jackie Wilson recorded in New York June 1965 and released on Brunswick 55283/UK.Coral

72482 flipped by a 1965 recut version of his 1958 hit "Lonely teardrops.The Soul Galore album(Brunswick 754120/UK.Coral 9232) featured 3 Singleton compositions,"So you say you wanna dance (workout #2)co-written with Jackie Wilson(recorded New York,3rd December 1965),"Whats done in the dark(will one day come to light)" co-written with Alonzo Tucker(recorded New York,11th January 1966), "Your loss my gain"(recorded New York,11th January 1966).On both the latter two cuts the orchestra was directed by Dale Warren. Wilson's 'Soul Time' album released in 1964 on Brunswick 55273 included "She's all right" penned by Eddie Singleton.On none of the above tracks does Eddie Singleton's name appear as producer).

AR: So you were doing Brunswick and Shrine at the same time?

ES: Yes,i was commuting...I'd leave my home in Washington on Tuesday morning,fly to New York then leave New York on Thursday night, fly back to Washington.Thats what ruined my health.I was dealing with my Gerdy problems,my Tarnopol problems and then i went over to Scepter and had a meeting with Florence Greenberg.She said why dont you come over and take this over.So i did and recorded Shirelles,Chuck Jackson and other people,thats why some of my tapes i left at the studios at Scepter Wand.Again after my leaving people went through the tapes and started releasing product, nobody ever called me for my permission or say we're gonna do this, how do we pay you,i didnt care about it and i was just gone onto something else.

AR: You did a record called "La Rue" at Brunswick with Lada Edmunds. Did you ever have any intention to put that out on Shrine?

ES: No that was a totally seperate deal,actually i produced that record for RCA under Ray Ellis who was A&R Directer at that time. And i think i might have done a test pressing or whatever,Johnny Roberts took over as manager of Lada,he was a close friend with Nat Tarnopol.Again one day i discovered they had acquired the master from RCA and released it on Brunswick,thats something that happened between Johnny Roberts and Nat Tarnopol.

AR: At least you got some label credits on that one.

ES: I wrote it and produced it.What happened was "La Rue" was the flip side,the side we were going for was "Soul a go-go" and i just decided to write "La Rue" as something to go on the other side.

AR: A friends been trying to locate a guy called Jack Montgomery, have you ever heard of him?

ES: I know of Jack but i dont know any idea of his where-a-bouts.

AR: Is he a real person as opposed to somebody else using a psuedonym?

ES: It was a psuedonym.

AR: Do you know for who?

ES: No.

AR: He recorded a single for Scepter,"Do you believe it" which was out of Detroit because it was written by Don Mancha.

ES: Don Mancha is a very close friend of mine,he was at my house for dinner the night before we left.He brought a tape,we did a tribute the night after Marvin Gaye died called "Thank you for the songs Marvin".I brought the master here to try and put a deal together to have it released,plus he did another song recently in Detroit called "The spirit of Detroit".Its a real house type of record,i executive produced it for him.

AR: So i'll just go back to my friend and tell him Jack Montgomery is just a psuedonym for somebody,but thats interesting because of all the people we've spoken to like Popcorn Wylie,they say they have never heard of him.(Ed: its thought Jack Montgomery's real name could be Marvin Jones who crops up in the writer credits on both sides of his Scepter,Revue and Auston's releases.)

AR: What about the artists at Shrine-Linda & Vistas is not really in keeping with the rest of the Shrine stuff is it?

ES: Linda & the Vistas was recorded in New York and she was an artist i had worked with for years.She was a very beautiful girl,half Indian with a voice like a bird.I released her product after we

ES: went to Washington on Shrine.I think we put a deal together for "Bad Apple" before going to New York but the deal went sour and i did another song - the other side "He went away".I wrote that the day John Kennedy was killed,i was crying and i sat at the piano and wrote,"he went away and left me crying,he went away and left me blue".I composed that with Harry Bass.

AR: What about the Cautions?

ES: They were a local group out of Washington DC.

AR: What about the Cairos?

ES: The group involved Keni Saint Lewis and Max Carl Kidd,they were group members in the Cairos,the other fellow his name was Waymon,Waymon was his last name .They had been doing background vocals for Billy Stewart,"Sitting in the park" and all those things. (Ed: In Robert Pruter's excellent article on Billy Stewart (Soul Survivor No.9)he disscusses "Sitting in the park" and other Stewart songs and states "the ballads were so strong on male choruses they could easily be mistaken for vocal group records". Billy Stewart was born in Washington DC).

AR: Bill Dennis?

ES: Just this fellow that walked in one day and i liked what he was about.

AR: Les Chansonnettes,they had another release on Monca' which was another Washington label.

ES: Les Chansonnettes were three young girls,high school age and we did "Don't let him hurt you like he hurt me" and "Deeper".

AR: Theres a cover version of "Deeper" by Sandy Border on Diplomacy also the Rubies who recorded for Vee Jay cut "Deeper" as well.

ES: That was a Ramitary copyright.Again these things that were taken after i left.

AR: Did the Enjoyables record "Push a little harder" for Capitol?

ES: Yes,it is the same group.I gave those group that didnt have a name i gave them a name,i think the Enjoyables was one of those groups,there was very little work done with them.Alot of the recordings were an experimentation on my part to see how well they could come up on record,so alot of stuff was not released by me.Even though i didnt finish it after i left people heard it and felt it was good enough and went on and released it.

AR: Adrian was saying that from the masters you've got theres quite a few things that were never issued.

ES: I had done scratch vocals and had the intention of going in and completing the product.

AR: I think some of the beauty of the Shrine stuff,some of the productions on things are really over the top like Shirley Edwards and the Cairos,also things like the Enjoyables is such a basic record,its almost empty,in a way its the appeal of it.

ES: The reason why it was empty,i would say the Shirley Edwards, The Cairos "Stop overlooking me" those things were more or less where most of the product would have arrived in the overall aesthetic sense had i completed them.As i say in leaving alot of the stuff was maybe on a scale of one to ten,was six in terms of completion.The concept in my productions,the basic rhythm track established the overall mood of the product.The real energy went into getting the basics done and then we would sweeten this as the time goes.Alot of the basic stuff which you love would not have been as raw had i completed them.I believe in dynamic productions.

AR: Ithink I've covered all my questions,is there anything else you wanted to say?

ES: I want to thank you,Adrian and everybody in London who has responded to all that work which was done with utmost sincerity and can you close the article by saying,thank god for Barbara Randolph.

AR: Where did you meet Barbara Randolph?

ES: On the trip i came to California to place the master of Gino Parks

ES: (Crazy Horse) with Capitol,on that particular flight the night i flew in Gwen Fuqua Berry's sister,Anna Gaye and Little Marvin were on the plane,they said where are you going.I said Hollywood, they said so are we Marvin's opening at the Coconut Grove.They sequested me and i went over and when we walked into the club, Barbara was doing a song and i said "who in the hell is that". And they said Barbara Randolph we just signed her to the company she was the guest that was coming to dinner and the people insisted Marvin appear with a girl as it looked rather strange because of his successful records with Tammi Terrel;And as a result of her being incapacitated,Joe Blazer inserted Barbara with Larry Maxwell to do that engagement with Marvin.There was an after party for the opening night,it was Marvin's first major night club appearance in his life and Barbara stole the reviews the next day in the papers.I met her at the after party,i said hello and that was it just a casual hello.After Ray and i separated some years later i was still living in California.

I ran into Barbara at a traffic light,our cars were opposite side by side.We said hello,she remembered me i remembered her, we went for a drink in her apartment and a romance began,that was 1970 and she has been by my side ever since.

Thank God for Barbara Randolph.

Interview conducted over the phone by Andy Rix,12th May 1989.
Transcribed and edited by Derek Pearson.

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Additions:
Eddie Singleton cut Gino Parks "Nerves of steel" in Detroit sometime in the 1968-69 period.

I'd always assumed that the Epsilons on leaving Shrine went onto record on Stax(The Echo/Really Rocking" Stax 0021 in January 1969) and considering that Dale Warren followed this path i was certain. However in a Blues & Soul interview(B&S 280,June 1979)with Gene McFadden and John Whitehead,the then two Philadelphia born teenagers formed along with Alan Beatty,The Epsilons and went onto cut their first record with Stax.There was no mention of the Shrine 45,perhaps the groups aren't connected,however artists are well known for forgetting to mention their unsuccessful early days in their careers.The interview did reveal an interesting snippet in that The Epsilons sung backgrounds on Arthur Conley's "Sweet soul music" classic.McFadden and Whitehead went onto become a hit song writing team in the seventies and cut the Philadelphia International hit "Aint no stopping us now" in 1979.Whilst at Stax the Epsilons had spent a year on the road with the legendary Otis Redding Revue and at that time we aged only 16 or 17.

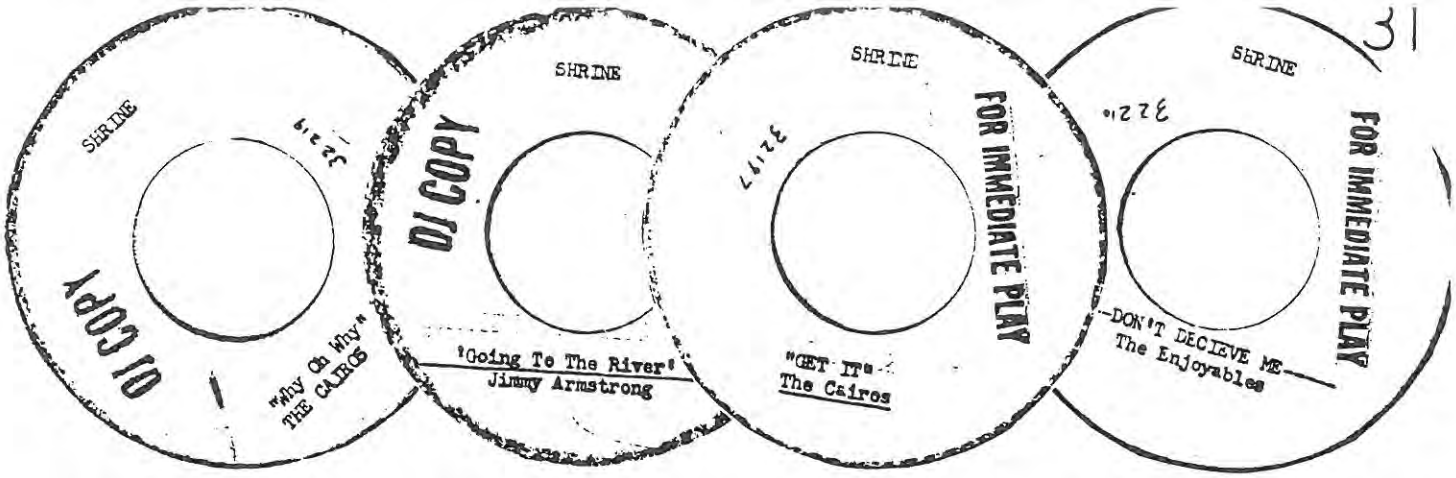
Eddie Singleton has read the Shrine label listing as printed in Shades#9,December 86)and because he never mentioned any we ommitted,we may be able to assume there are no other Shrine releases except the 16 we listed.Time will tell...

Just noticed quite by chance that both sides of Danny White's 1965 outing "King for a day/Never like this" on KaShE 443 were penned by Eddie Singleton,both sides were published through Singleton Publishing.The KaShE label also featured a release by the Scientists of Soul "Be's that-a-way sometime"K-442)and Richard Russell "Wish you were here"(K-444).Anybody know anything about this label?

Both sides of the Cashmeres Ninandy (N-1013)outing "Finally waking up/Fairy tales" were arranged by Fonce Mizell,who used to do the lead sheets for Ramitary Music.

Next issue will feature an article on Eddie Daye & Four Bars. I need information on Ray Pollards releases on Decca,United Artists and Omnipont which i think was an obscure 1971 release.

Thanks to Andy Rix and Steve Armitage for help in researching additional facts for this article.



Above are some of the unissued Shrine acetates currently in the possession of Richard Domar - see auction/tape advert.(page 50)

I always thought "Hey Boy" was by DC.Blossoms a solo girl singer, however its by The DC.Blossoms which would imply its a group effort. I guess The Blossoms were prefixed by DC to distinguish it from other Blossoms groups of the day and also to identify them as coming from Washington DC(District of Columbia).

Will the owner of Bill Dennis contact me at the editorial address. Anybody interested in hearing a copy of the actual interview tape Andy Rix did with Eddie Singleton should contact Andy at 32,Tower Road,Boston,Lincs,PE21 9AD enclosing an SAE.

DORIS DUKE "IF SHE'S YOUR WIFE(WHO AM I)" UK.MOJO 2092-017/US.MANKIND

Back to 1971 and an absolute masterpiece by the ultra-soulful Doris Duke,culled from her aptly-titled Mankind album "A legend in her own time" which itself was the follow up to the famous "I'm a loser" platter,one of the greatest examples of the deep soul idiom.This 45 is penned by Jerry Williams and Charlie 'Raw Spitt' Whitehead and the lyrics reflect Doris' depression in being the 'other woman' in a love triangle,a role she seemed to play in most of her recordings...

"I work two jobs to help you keep your home,and mine,while your so called wife spends her money on latest fashions,champagne and wine,she dont give you no help and thats why you keep clinging to me".

Long time deep collectors will already own and love this disc,but for recent converts to the Jerry Williams "sound"(Irma Thomas,Sandra Phillips,Freddie North)this is another essential purchase.

ARTHUR CONLEY "PUT OUR LOVE TOGETHER" UK.ATLANTIC 10115/US.ATCO

Back to 1968 for the great Atlantic sound of Arthur Conley.This is more midtempo than slow,but the self penned lyrics and feel to this disc prove that not all soul records have to be sad,this one being one of the happiest waxings in my collection...

"My love for you is like sweet soul music composed the lyrics right from a love storyyeah its like six strings on a steel guitar,i picked you up right from the start,my love listen to me,its like 88 keys on a grand piano,i played my way right into your heart,yes i did,put our love together,harmony,sweet harmony my love for you is like a great big symphony band,played a sweet lullaby that a child can understand. Its sweet and low like a bass,got to be loud and strong like a sax,

and let me tell you honey,thats the natural born fact about my love, yes it is listen to me now,I'm just like Otis Redding i got to have you in these strong arms of mine,'cos i love you for sentimental reasons and i do hope you believe in me,our love will make sweet harmony,sweet soul music,put our love together...."

This super example of the "good-time" music which came out of Muscle Shoals in the mid sixties can be found on the flip to Arthur's "Funky Street" hit so shouldnt be too hard to locate.

RONNIE TAYLOR "WITHOUT LOVE" US.REVILOT 212

Over to Detroit and a really untypical sound for this city and label,this being a real deep ballad,more typical of Muscle Shoals or Memphis than what we've come to expect from the Motor City.Fairground style organ dominates most of the disc as the powerful vocals of Ronnie tells us that ..."Without love nothing goes right,without love there is no light,Romeo loves Juliet,and nobody found anything better yet,without love little hearts would die".

Stabbing guitar licks and muted horns join the backing for the last minute,accompanied by some great 'down on his knees' pleading by Mr. Taylor preaching that "Everybody needs somebody,thats the way the story goes".

CAROL ANDERSON "I'LL GET OFF AT THE NEXT STOP" UK.GRAPEVINE 133/US.FEE

Staying with Detroit,but more up to date(1979)and a peach of a side from the sadly deceased Carol,being issued in the UK as result of demand for the finger clicking dancer "Sad girl" which recieved heavy coverage at the Wigan Casino courtesy of Richard Searling.This outing really has the lot,brilliant lyrics,sympathetic girl backing,searing strings and fronted by Carols so powerful vocals as she takes a bus ride to 'lonely street' in search for peace of mind..."Bus driver wont you keep on going, i dont belong around here,theres happy people here,the street i want is lonely,there'll be no welcome signs,just days and days of crying".A cert for my all-time top ten,i really cant recommend this spine-chilling opus enough,so check those northern sales lists now!!

DIANE JENKINS "I'M A WOMAN" US.CREATIVE FUNK 12005

Penned by Ben E.King with arrangements and production courtesy of Bert Keyes,this item is probably better known for its other side "Sweet wine,music,and my imagination" which recieved plays at Blackpool Mecca circa 1975 as did her "Towaway Zone" on the same logo. Its "I'm a woman" tho' which is of interest to ballad freaks with six footer Diane telling how she longs to be loved by a man from her past, as she she's now come of age and longing to settle down and be married..."I've changed my age three times,waiting for him to make up his mind,so if you see him tell him from me - I'm a woman". Stylish use of strings and loud girly backing make this a classy disc to add to your collection.

Eddie Hubbard.

DEEP SOUL/SLOWIES ON QUALITY C90 TAPE,HEAR ALL THIS ISSUES DEEP SIDES PLUS THE CREAM OF PREVIOUS REVIEWS,JB LOVE,MIKE WILLIAMS, JIMMY DOTSON,BART JACKSON,BOBBY HARRIS ETC.CHEQUE/PO FOR £5 inc. P&P TO EDDIE HUBBARD,40 NEITHROP AVENUE,BANBURY,OXON,OX16 DNE.

FORGOTTEN OLDIES

One cannot help noticing the number of sounds which slipped through the net in the Wheel/Torch era,despite UK release in some cases,and which have achieved success in recent years.Examples being "Just say goodbye" Esther Philips(Atlantic),"Strange feeling" Johnny Nash(Chess), "If you cant be true" Gene Chandler(Stateside),"Outside world" The Drifters(Atlantic),and of course "Let me be your boy" Wilson Pickett (MGM).There are a large amount of sounds which could generate interest both on the Northern and 6Ts/Mod scenes if spun again.Its worth mentioning that when the Wheel revival all-nighters started a large amount of under-played sounds were given an airing,but at the recent Wheel all-nighters slightly too much commercial soul/Tamla has been spun.

A good example of a sound worth spinning is "Everybody lets dance" Gene Chandler(Stateside).The song writing genius of Curtis Mayfield together with the voice of Gene Chandler make for an unforgettable record. Mid tempo magic from the soul capitol of the USA,Chicago,big in the early days of the Wheel and definately of interest to 6T's fans.

Going back a few years further we have one of the most famous vocal groups,The Showmen with "Wrong girl"(London).Although not as well known as either "Country fool" or "Our love will grow",this in my estimation is their best recording.A quality uptempo dancer with good use of organ it is definately ahead of its time for when it was recorded,1961,and a pointer for the future greatness of one of soul musics most underated voices,Norman 'General' Johnson.

Next,a sound from the early years(pre 100 Club)of the 6T's scene, "Its me" Johnny Copeland(Wand),not the usual type of sound you would associate with the Wand label,but a good example of gritty Rhythm 'n' Soul which is oh so slightly influenced by the great Bobby Bland. Tricky dancer again with nice touches of organ,could achieve the same type of success as "Keep her guessing" Arthur Alexander if spun again.

Onto the female vocalists,and who better than the great Maxine Brown with one of her earliest recordings "Yesterdays kisses"(Stateside). Justifiably popular in the clubs of the early 6T's,this recording has evrything nice New York production and superb lyrics,a truly memorable performance.Well worth buying if you get the opportunity.

The Raelettes,are perhaps more well known as the backing group to the great Ray Charles but on occassions they produced memorable tracks on their own,a good example being "One room paradise"(HMV).Recorded in 1967,but displaying earier influences,its a good example of jazz tinged RnB.An uptempo sound which is made with the dance floor in mind. The Raelettes later changed their name to The Sisters Love and had some success in the early 70s.

Speaking of Ray Charles,the man made so many great recordings, some of which have been spun over the years such as "Unchain my heart" and "I dont need no doctor".One that recieved attention in the early sixties and then briefly around 1980-81 is "Get on the right track baby" (Atlantic).Written by the legendary Big Joe Turner(who also recorded a version),this is a quality RnB shuffler,with of course Ray Charles' unique vocal phrasing.A laid back mellow groover perfect for 6T's soul clubs.

Often compared favourably with the great Otis Redding,James Carr is associated with a number of biggies from the Wheel era such as "Thats what i want to know" and "Losing game",but one that seems to get over looked is "Going to send you back to Georgia"(Stateside). Released in 1967,it appears to have been recorded one or two years earlier and is very much a slice of southern RnB,with nice organ backing.A classic tale of a guy bringing his girl to the big city and living to regret it.Also recorded by Timmy Shaw but this version definately has the edge.

The Vocalion label was responsible for releasing many classic sounds by amongst others Bobby Bland,Leon Haywood,Bud Harper etc. One of the best from this label is Joe Hinton's "You gotta have love", a masterpiece of midtempo soul.From the distinctive brass laden intro,

this is a sound that really moves...."You got everything money can buy but you are still not satisfied",as Joe explains how love is more important than power or riches.A forgotten oldie that could possibly be played as a newie.Flip the record over for what is one of the ultimate slowies "Funny how time slips away".

Not much is known about Chuck Flamingo,except that he recorded with Wilbert Harrison and was based in New York City,"A little bit of time"(Rojac) is two and a half minutes of uptempo Rhythm 'n' Soul from the hand clapping intro onwards.An over the top production co-written by Jo Armstead,this is quite an obscure recording,although not as rare as "Whats my chances".This had a release on the 'Dr Soul' album(UK Sue).

These are in my opinion just a sample of the underplayed sounds which are worth hearing,although quite a few of those listed are more 6T's/Rhythm 'n' Soul orientated,than northern,i am sure anybody with a liking for quality soul would enjoy them - other sounds which are well worth a spin but which sadly get overlooked include "Finders keepers" Nella Dodds(Pye International),"Hummingbird" Charles & Inez Foxx(London),"Just aint enough love" Eddie Holland (Tamla Motown),"Keep him" Barbara Mason(London),"The Jerk" The Larks (Pye International),"Baby baby" Anna King & Bobby Byrd(Philips), "Summertime Part 2" Sam Cooke(Keen US),"A little bit of soap" Garnett Mimms(United Artists) and the superb "Somethings got a hold on me" Etta James(Pye International).

There are so many quality sounds waiting to be re-discovered after all a forgotten oldie may well become a newie,when played the second time around.Yours sincerely,

Michael D.Warburton.

Last fall my brother Ben and I, old soul enthusiasts, record collectors, tape swappers and one article per year writers, and our respective wives, Esther and Rivka, took a family trip to England. We stayed in London for most of the two weeks, but we decided to dedicate one weekend to check the northern scene where it all started, i.e. up north, which is something that we'd never done before. We rented a car and started driving on Wednesday morning to the Wolverhampton area. We found a nice farm house to stay in near Wolverhampton that would suit us for Friday night, when we planned to attend a soul night - an anniversary - at the Old Vic with Pep, Ted Massey and Dave Evison.

On Thursday we wound up in hilly north Wales, trying to balance our rather urban vacation with some country air and mountain scenery, obviously of no interest to Shades readers (I've already submitted an article about that to National Geographic). So came Friday night, and we were at the doorstep of the Old Vic. We arrived 20 minutes after the official opening time, assuming that we would be the first ones there. To our surprise, we weren't. We walked into a crowded room, full dance floor, no place to sit, and a long line at the bar. But the main impression was the music - the soulfulest soul music was being spun by Pep. The memory of this entrance from the cold and dreary Wolverhampton street to this soul heaven will be with us forever. The record that was playing was "I'm a fool I must love you" by the Falcons. The music continued to be of the best quality throughout the evening, and the atmosphere was like nothing we had seen before in London northern soul events. Being an anniversary, the night was oldies-oriented, but it wasn't a 100% obvious oldies night. That was just right for visitors like us, who have not heard these records over and over again for the past fifteen years. Pep was followed by Ted Massey. (In case you're wondering how we remember what was played by whom that night - we taped the whole thing with a walkman recorder.)

Some of the nuggets played by Ted Massey were "I need my baby" - Jackie Beavers, "Because of my heart" - Frank Beverly and the Butlers, "If you ever walk out of my life" - Dena Barnes, "Guess who loves you" - Eddie Daye and the Four Bars, and "Can't we talk it over" by L.A. Allen. (We heard the L.A. Allen record for the first time there. Since then we've been looking for it but were told it was hard to find and should cost several hundred pounds. If anyone out there has this record and is willing to put in on a tape for me, I will be forever thankful - plus send him or her a nice tape of northern or deep 60's soul in return. You'll find my address in the tape swapper's list.)

Dave Evison was next, playing some classic northern soul such as "I'm gone" - Eddie Parker, "There's that mountain" - the Tripps, "In the long run" - Curtis Blandon and "I've had it" - Lee Andrews and the Hearts. Pep returned to the decks to round up the night with a few more classics, one of them being the appropriately titled "Friday night" by Johnnie Taylor on Stax, which is a record Ben and I knew and cherished long before we knew a northern scene existed.

Next morning we headed north to Bradford. We arrived at Bradford city centre that afternoon, located Queen's Hall, and found a reasonable little hotel just a few houses away from the Hall. As Rivka and I were making ourselves comfortable, hoping to get some sleep before the all nighter, Ben walked in and informed us that we were going to the warm-up session in Barnsley, an hour's drive from Bradford. We complained a bit, but we were persuaded to go, and we were not to regret it. We had some trouble finding the Tracky Club. When we got to Barnsley, I tried to ask for directions at a local pub. It was a strange scene - a bunch of elderly pub folk doing their best to help me - but it was no use; I just didn't understand a word they were saying! Anyway, we did get to the Tracky Club finally, and it turned out to be a beautiful event. Records were spun by Derek Greenhoff and the mighty Bub. Once again a lot of oldies were played. Some of the records spun by Derek were "I'll always love you" - Len Barry, "Your love is in my pocket" - J.J. Barnes, "Looking for you" - Garnett Mimms. Bub played a succession of gritty, Memphis flavoured records, to our delight, since this is the type of soul music that first brought us into soul: "Get out of my heart" - Moses and Joshua, "That driving beat" - Willie Mitchell (an excellent Jr. Walker sound alike record), "Sock it to 'em J.B." - Rex Garvin and "Nobody but me" - Human Beinz. Incidentally, a few days later we saw Jr. Walker live in London - he gave a truly amazing performance. Unlike some other 60's soul stars, Motown's Man from Georgia has lost nothing of his fervour, and was as soulful as he has ever been.

Back to the Tracky Club: The crowd at that event seemed to be a strange mixture of northern soul fans and local club crowd that were not too sure about what was going on, but looked like they were enjoying themselves nevertheless. While Bub was at the controls, we had a lengthy conversation with Derek Greenhoff and his wife. Derek gave us two excellent tapes, too - hello Derek and wife, if your'e out there, did you get the tapes we sent you?

When the Barnsley event was wound up, we drove to Bradfrod for the Queens Hall all nighter. It was the biggest event we attended, but we enjoyed it somewhat less than the others. Perhaps we were just too tired, but the percentage of real soulful music there seemed a bit lower than in Wolverhampton or Barnsley; the sound system was quite harsh and shrill (but it was quite bad almost everywhere else, too, which is a real pity, and probably an obstacle for new people coming into the scene) And in any case, whose idea was it to have all nighters in the first place? We felt it difficult to abandon our old habit of getting a little sleep at night, and we did not, I'm ashamed to say, last through the full duration of the event. However, there were two major points of interest in the Bradford all nighter for us - firstly, we got to meet, for the first time, face to face, with none other than our revered Editor, Mr. Derek Pearson. Secondly, we bought a bunch of records, some original 45's and a lot of compilation LP's, some of which we haven't seen anywhere else.

On Sunday noon we began driving back to London. We stopped for the night at a bed and breakfast place in Newcastle-under-Lyme and listened to Dave Evison's northern soul programme on Signal Radio which happily included some of the sounds we had heard at the events that weekend. It was nice to hear two hours of good northern soul on radio. I wonder though why Dave played the records only half way through - they are not that long in the first place.

Back in London we caught another northern soul all nighter at the 100 club. There was some excellent music played there too, but the whole thing was a bit different from the northern soul events up north, both in general atmosphere and in the style of the music.

Since that trip, we've gone back to listening to northern soul at the solitude of our living rooms and cars, but it's nice to know that every weekend, up north, thousands of soul fans are keeping the flame burnin'!

JONNIE NEEMAN

c/o 32, REMEZ ST, GIVATAIM 53242, ISRAEL

ANDY DYSON of Conisborough fills in the missing number 1002 in the WILD DEUCE listing as printed in issue 4(April 85) -

VALENTINE ADAMS "I need someone"(RR-827) written,arranged & conducted by Jesse E.Herring Jr.Andy adds "its a single sided white demo,possibly the only one? Its a slow to midtempo big production beat ballad type disc with a voice like Big Maybelle."

INDEPENDENT/MODERN SOUL '89

Hot sunny days,sultry nights,a pile of top quality vinyl - who could ask for more!So lets start proceedings with the recent 12 inchers.

A quick return by PAUL KELLY on LAURENCE with a superb double helpin' of contemporary soul musicThe top side "Change to me"(also covered by The Four Tops on Arista)is a gem of a floater,whilst the reverse "Call me" a yearning finger clicking ballad.

Out of Detroit on G.E.M.C. Records the high pitched soulster MICHAEL C parades his talent on "Driftin' on a dream".A mellow mid-pacer with modern trimmings and scintillating sax workout.

The ideal 'Quiet Storm' contender has to be the Motor Town group GLAZE on the RIVER TOWN logo.The lead of Rick Kitchen & Pam Dixon make the perfect blend that builds into a blistering vocal climax on "Promises",topped off with some tasty sax blowin'.

The Delphonics oldie "La la means i love you" is given an update by MARVIN BROWN on B-MORE Records,hailing from Baltimore.He certainly stretches his tenor to the limit,aided with harmony suppert throughout a most pleasing modern produced platter.

A switch of labels for BYRD PRESLEY who now turns up on VOOR,with his best waxing to date,"I dont want to lose your love" is an emotive charged ballad back tracked with tasty 'hi-tech' instrumentation.

Northern Soul hero (Little) CHARLES WALKER returns to vinyl with a superb package of contemporary mid-pacers.Both "See me" and the pleadin' "Dont leave me(hung up)" will certainly impress the modern soul brigade,available on the New York P.R.GALLERY record logo.

THE SOFTONES outing on WHATEVERS CLEVER dates back to '86,and finds "Listen to your heartbeat" hitting a strutting hi-tech groove.The falsetto lead is aided and abetted with a rasping tenor,plus an obligatory sax break for good measures.

Heading back to Detroit and the JUMELET label RANDELL JERMAINES heart burns for his lady on "Running".A classy mellow shuffler that builds up vocal steam towards the impassioned fade.

On 7 onch finds 'indie' hero DAVID SEA now hooked up with VISION Records,and the production cheres given to Betty Wright.As expected his vocal tears in to the sensual mid-pacer "Love me down" with gusto, lets hope an album appears this time around!

My fave male harmony group THE DRAMATICS return on VOLT with a twin header of vocal pyrotechnics.The plug side is a funky rendition of "Bridge over troubled water" and finds L.J.Reynolds in fervent mood. The floating flip "Please say you'll be mine" is a joy with Ron Banks, Wee Gee and L.J. in superlative form.

New Orleans veteran LEE BATES turns up on SOUL SOUND,and duets with SHARON HENDERSON on the gentle slowie "Does it mean you love me". The reverse "All that matters" is tailor made for the 'northern' scene with its subtle breaks and stomping beat - i kid you not!

On the MASS logo,the femme led group HIGHER GROUND turn in a fine interpretation of the 60s oldie,"I'll be sweeter tomorrow".Perhaps not quite in the Linda Jones class,but never-the-less a ballad well worth trackin' down.

Theres a trio of obscure items that have turned up at 'Black Grape' recently which could have easily been passed by unnoticed.On Memphis BEALE ST. Records THE OVATIONS sing the praises of "ole beale street", given a 'live' gig feel and rumbling baritone sax of Fred Ford;a superior southern swayer.

A new name to me CARL MARSHALL appears on T-JAYE with the full blooded ballad "Your woman turns me on".It abounds with real instrumentation,and like the former a southern surefire winner. Incidentally the official 'A' side is entitled "Lets go humpin'"(a new dance craze perhaps!!).

Staying down south,on the RO-LA logo from Alabama,soulster LARRY SAUNDERS delights with a double dose of balladry.Top honours goes to "What a feeling" a delectable intimate storyliner,while the reverse "More than just a woman" simply oozes the real deal from start to finish.Must thank Jan Barker for these tips.

The veteran duo PIC & BILL return with a modern update of Johnny Bristols "Hang on in there baby",nice but hardly earth shakin' !My preference goes for the flip "Wait a minute" an attractive down beater with both parties in fine vocal form;almost forgot its on BANDIT.

A must for vocal group freaks is the outing by THE CHOCOLATE BUTTERMILK BAND on C.R.M. Records.The emotive "Aint no way" is a sheer delight to my ears,it even includes a rap and heavens high falsetto injections,miss it at your peril.

Heading for New Orleans finds MARILYN BARBARIAN on the OLYMPIA logo with some down home fayre.The earthy down beater "Will you still you" features harmony backups,while the standard "Since i fell for you" is full of the Crescent City charm.

If you fancy a record with a warm summery feel look no further than the latest outing by GENERAL JOHNSON & THE CHAIRMEN on SURFSIDE Records.The midtempo "Gone fishing" has a strong 60s feel in the production with the use of a simmering organ,yet I'm sure will delight modern fans alike.

Its good to see JOEY GILMORE back on the track with "So good to be bad" on the Miami PANDISC label.A bluesy down beater with a few modern trimmings on this cheeky slippin' around storyliner.

Its wonderful news to see the recent 'Appollo' show winner DAVID PEASTON being snapped up by GEFFEN Records.The initial single will please both club punter and armchair collector likewise,with the strutting "Two wrongs" and action packed ballad "Thank you for the moment".

Looks as if JOE SIMON has gone back to his roots listening to his latest single "Must Jesus bear the cross alone/Lord its true i do love you" on SKULL Records.His rich baritone testifys in the best traditions,the forthcoming LP "Simon preaches prayer" is hopefully just around the corner.

An essential gospel purchase has to be J.J.BARNES guest appearance with THE HALO GOSPEL SINGERS on the Detroit GOLDEN AGE logo."Only things from God(will last)" is split over two sides which allows J.J. to wail and holler his way through this superb slab of contemporary inspirational music.

Thanks go to 'Voices' for unearthing a gem of a ballad by the male harmony group RAINBOWS VALLEY on the HALF MOON logo.The lead vocally hits J.Blackfoot territory,back tracked with meandering sax, soaring synth,and real percussion,the perfect blend as the song suggests "You've got everything".

The outing by SONNY HOLLY on CASH MONEY is an infectious southern toe tapper entitled "Cheating aint no good",flip it over for more Memphis magic on the appreciative horn laden strutter "Thank you for loving me".

The emotion flows thick 'n' fast on the pleading "Dont let me down" by THE VELVET TOUCH on WILD CAT Records.The male lead certainly tears it up supported by the other guys on this superior ballad.The reverse "Mystery lady" hits a solid dance groove,and well worthy of a spin.

After a quiet spell CHUCK STRONG returns on TEAM with an update of Clarence Carter's "Slip away".This energetic modern produced cheatin' saga is a taster from his forthcoming album 'A strong dose of soul',lets hope that rings true!

A newcomer MORRIS FRANCIS appears on the BLUE BLACK logo with the delightful southern ballad "Sharing one moment with you".It abounds with real instrumentation,as does the beaty R&B top side "Change my number".

What a pleasant suprise to find veteran FREDDIE HUGHES back on wax with new renditions of his past glories.The heartfelt slowie "Send my baby back" is backed with the sax laden "My baby came back", with Freddie's impassioned vocal a joy to behold.

Out on WASHINGTON HIT MAKERS the vocal talent of RICK WEBB expresses his wishes on "Sitting on your doorstep".A classy contemporary ballad produced by indie hero Al Johnson,alas the flip is just an instrumental version.

Another impressive newcomer can be found on ESOR Records,the gentleman in question being LUCHUS BROWN.The impassioned fade on "I cant see the forest from the trees" is pure bliss,another quality ballad from the southern states.

The high pitched vocal talents of BRYAN AUSTIN now switches to the Los Angeles ART-TIST logo with a sweet soul serenade.Synth strings float in the background while words of gratitude pour out on "My love",a haunting opus with grow-on-you appeal.

An interesting combination finds THELMA HOUSTEN teaming up with THE WINANS and works wonders on Bill Withers chestnut "Lean on me". Both parties turn on the vocal power backed with heavenly chorus, acoustic piano and real percussion.The flip takes the song on a gospel excursion headed by SANDRA REAVES-PHILIPS and availabel on WARNER BROTHERS.

It appears Ian Levine has been rather busy of late recording the majority of Motown stars from yesteryear,in Detroit no less.The outing by CHUCK JACKSON on NIGHTMARE is most pleasing to the ear, a modern mover with a strong 70s feel finds "All over the world", a potential floor packer.Lets hope this labour of love is a most fruitful excercise.

I'll finish with a couple of mid-pacers that have been tracked down by 'Record Corner' of Bedford Hill fame.Its good to see Leon Haywood giving lesser known artists a chance to shine,the perfect example being SAMMIE RELFORD & KIM YVETTE on his West Coast EVE JIM set up.The chunky groove of "Love you all over" is enhanced with synth strings and sax break on this sensual storyliner.

An infectious ditty comes via RUFUS HUNTER on the ROUND 2 label. His southern vocal refrain holds the key to its charm, and hopefully "Just because i love you" will be picked up by the dance crowd. I find the choppy flip "Dirty work" less convincing due to its reliance on the electronics.

The following LPs come highly recommended spanning the 60s - 80s:

MOSLEY & JOHNSON "Premium"(MSS), JESSE JAMES "I can do bad by myself" (Gunsmoke), LYNN WHITE "Yes I'm ready"(Waylo), AL GREEN "I get joy" (A&M), EDDIE PARKER "The old, the new, the blues"(B.Gallery), NEVILLE BROTHERS "Yellow Moon"(A&M), MARY LOVE COMER "Sin no more"(Co-Love), BEAU WILLIAMS "Wonderful"(Light), CASH McCALL "Cash up front"(Stone), OTIS CLAY "Watch me now"(Waylo), DAVID PEASTON "Introducing"(Geffen), BLUE MAGIC "Out of the blue"(ORB), RUBY TERRY "Chapter One"(Malaco), AL GREEN "Love ritual"(Demon), FREDDIE NORTH "I'm your man"(Charly), AL GREEN/DON BRYANT/OV.WRIGHT "1320 South Lauderdale Ave"(Demon), VARIOUS "Soul Jewels Vol 3"(Charly), VARIOUS "High on the hog"(Charly), VARIOUS "You better believe it"(Charly), VARIOUS "Tear stained soul" (Charly), VARIOUS "Loves coming at ya"(Charly).

Happy listening,

Dave Hitch (June 89).

LATIN SOUL TIME

Recent CALIENTE releases:

WE GOT LATIN SOUL VOL.3(HOT 125)
This LP differs from its predecessors as all thirteen tracks are cover versions. Ricardo Ray opens side one with a rousing rendition of the Capitols classic "Cool Jerk". His four other covers included here are "Nitty Gritty", "Sookie Sookie", "Ya Ya" and "Shout". Reckon i prefer Ricardo Ray's version of "Sookie Sookie" to the Don Covay original. Ray Barretto gives us an unusual interpretation of "Wipeout", far removed the original. Tito Puente provides a fine latin instrumental version of the much covered "Work song", a track well known to jazz and soul listeners. Joe Bataan steals the show drifting through Nina Simone's black awareness statement "Young gifted and brown". Add these tracks to the latin doowop of Joey Pastrama and latin pop of Bobby Valentin and you've got one excellent compilation.

JOE BATAAN 'MR NEW YORK' (HOT 122)
A collection that I've been eagerly awaiting, the bad boy from the East Side getting down to business on eight tracks of varied Latin intensity. Joe's excellent latin soul dance favourite "Special girl" and super smooth "Uptown" have been faves of mine for some considerable time now. Of the other six cuts "Muneca", "Auganta la lengua" and "Puerto rico me llama" are typical salsa style. "Mambo de bataan" is musically sound if little else. "What good is a castle parts 1 & 2" shows Joe at his soulfull best(especially on part 1), a fine piece of listening. This album closes with the bizarre and complex "My Opera", a story that find bad boy Joe in a mental hospital for killing his baby sister - a self penned piece of madness!!

JOE CUBA SEXTET 'HANGING OUT' (HOT 126)
The ultra creative Joe Cuba has been a favourite amongst latin soul fans largely due to his numerous boogaloo sounds. Side one opens with "My main speedy" an almost comical track that picked up spins on the mod scene a couple of years ago. In similar style is "Hey Joe, Hey Joe", brilliant dance meat not a million miles removed from his classic "Bang Bang". "Talk about luv" is an excellent moody mid tempo item, quite soulful with a fine backing that features the lazy swirl of a Hammond organ - pick of the LP this one. "Joe Cuba's Madness Parts 1 & 2", won't be everyones cup of tea lasting just under nine minutes, again it features a swirly Hammond organ so synonymous with the 60s sound. "Psychedelic baby" concludes the LP a fairly average sort of track, flip side to "My man speedy" on a Tico single.

Alan Graham

The Soul Connoisseur discussing the recordings of The Fabulous Peps.

Group Members: Joe Harris(went onto the Undisputed Truth with Tyrone Barkley),Tom Storm,Richard Street(also with Distants, Monitors and Temptations after 1971),Ronnie Abner & Clarence Heardon.

Discography:by Paul Dunn & Michael J.Sweeney.

as THE PEPS:both sides produced by M.Hanks.		released.	1965
ZTSC 104206	DETROIT,MICHIGAN(Rice-Clark-C.Bell)	D-TOWN	1049
ZTSC 104207	YOU NEVER HAD IT SO GOOD(M.Hanks-C.Bell)	-	
as THE PEPS:both sides produced by M.Hanks.			1965
DT 1861	THIS I PRAY(M.Hanks-C.Bell)	D-TOWN	1060
DT 1862	THINKIN' ABOUT YOU(Ronnie Abner-C.Bell)	-	
as TOM STORM & THE PEPS:both sides produced by Don Davis			1965
ZTSC 96947	I LOVE YOU(Davis-Jones)	GE GE	
ZTSC 96948	THAT'S THE WAY LOVE IS(Rogers)	-	
as FABULOUS PEPS:both sides produced by Don Davis			1965
ZTSC 97728	SHE'S GOING TO LEAVE YOU(Don Davis)	GE GE	503
ZTSC 97729	THIS LOVE I HAVE FOR YOU(D.Davis-R.Abner)	-	
as THE FABULOUS PEPS:both sides prod R.Abner & R.Robinson; Arranged by R.Robinson & C.Heardon -1,R.Robinsen -2			1966
219	MY LOVE LOOKS GOOD ON YOU(R.Abner-P.Hall-C.Heardon)-1	-	
220	SPEAK YOUR PEACE(R.Abner-P.Hall-C.Heardon)-2	D-TOWN	1065
as THE FABULOUS PEPS:producer & arranger not listed			1967
#11	I'VE BEEN TRYING(Curtis Mayfield)	WEE THREE	1001
233	WITH THESE EYES(Wm.Garrett-M.Jackson-R.Abner)	-	
as THE FABULOUS PEPS:Prod by Wm.Garrett -1,M.Hanks -2			?
233	WITH THESE EYES(Garrett-Jackson-Abner)-1	WHEELSVILLE	109
234	LOVE OF MY LIFE(Mike Hanks-R.Abner)-2	-	
as THE FABULOUS PEPS: producer & arranger not listed			?
#1	I CAN'T GET RIGHT(Bill Moss)	PREMIUM STUFF	1
#2	WHY ARE YOU BLOWING MY MIND(Hugh Masekela's)	-	
as THE FABULOUS PEPS: producer & arranger not listed			?
#3	I'LL NEVER BE THE SAME AGAIN(D.Brittenum)	PREMIUM STUFF	3
#4	SO FINE(Jim Gribble)	-	
as THE FABULOUS PEPS: producer & arranger not listed			?
#9	GYPSY WOMAN(Curtis Mayfield)	PREMIUM STUFF	7
#2	WHY ARE YOU BLOWING MY MIND(H.Masekela's)	-	

D-TOWN 1049: "Detroit,Michigan" is an uptempo dancer,its backing track is very basey and a little messy in parts because of this it distorts the vocals and a few of the lines are un-distinguishable. The song is obviously about Detroit and all its attributes,The Peps tell us:.."talk about fine girls we got 'em,soul groove we got it, Marvin Gaye we got him,Hitsville USA we got it".They then go onto mention The Supremes,Mary Wells,Smokey and Tony Clarke.Because its such a compulsive dancer and the lyrics are so relative to our scene most people neglect the flipside.(Ed: also done by Rennie Love on D-TOWN 1047).

"You never had it so good" is in my opinion a superior side.The vocals are sweet and the tempo is what you might call a beat ballad.The lyrics are again brilliant telling us about a guy who used to have..."bad days,lonely nights, stormy Mondays,things wasnt right cause baby i never had it so good,all my friends they say you never had it so good,untill i met you".A very good record that is long overdue for some exposure.

D-TOWN 1060: People who don't already know this record could be forgiven for thinking that it could be The Impressions.Indeed "This i pray" is so similar in parts to The Impressions hit "People get ready" it could almost be a breach of copyright. Neither of these two excellent sides can be considered to be dancers, but don't let that put you off as the vocals are indeed 100% soul.

GE GE ?: Like its sister label Thelma,this early release on GE GE has no release number.The label address is given as 6519,Grand River, Detroit.My favourite of the two sides is "Thats the way love is" written by another of my hero's Lee Rogers.It starts with an electronic organ then were into the song with the beat being predominantly kept by bongos right through the song.Excellent lead vocals by Tom Storm backed very professionally by The Peps.The lyrics are very good..."like the moon shining its face,it seems so near yet so far away,cause thats the way love is day after day,its so near yet so far away".Its a great example of an early Detroit mid paced dancer and comes highly recommended.The flipside "I love you" is a very good ballad sung falsetto,with lead vocals changing throughout the group in the classic Temptations style.

GE GE 503: "She's going to leave you" is an uptempo dancer in the classic mid 60s vein.It sounds more sophisticated than the earlier Ge Ge release,with its very full backing throughout that includes a good brass section,drums and a pinch of sax.The vocals are sung falsetto style.The lyrics are top class as we would expect considering they were written by Detroit legend Don Davis..."your little baby needs a hugging and a squeezing,your little baby needs kissing and a teasing, if your baby dont get these things she's going to leave you,she's going to leave you,she'll walk right out on you,she's going to leave you".Its a very catchy tune that will soon have you singing along, but most of all its a perfect northern soul dancer.The flip "This love i have for you" is a sweet soul ballad and a very good song to listen to,but certainly not a dancer.

D-TOWN 1065: To most northern soul fans this is the best double sider from the group,as both sides are class uptempo soul dancers. "My love looks good on you" is in my opinion the better song lyric wise,but "Speak your peace" probably has the edge dance wise.Both sides are pure Detroit magic at its best,priced at around £20 this record represents excellent value for money as either side alone would be worth that(unless like me you can remember the days when John Manship listed it in his £1-25p specials).Incidentally "My love" is now available on the ace LP "The Soul Of Detroit" available on the Soul Supply series.

WEE THREE 1001: I used to believe that their was no cover version to match the original.Let alone a cover of an Impressions classic to match the original,but i was proved wrong when i heard "I've been trying" performed by The Fabulous Peps.For those who havent heard it its a classic cut of sweet soul sung to absolute perfection.The song is of course from the pen of Chicago's soul genius Curtis Mayfield... "I've been trying,Lord knows that I've been trying,to understand why cant i be your only man",sung over a simple organ and drum backtrack. Its a great soul record,certainly one of my all-time favourites. (Ed: also done by The Soul Gents on HBR in a similar style to the Fabulous Peps version).

"With these eyes" starts with crashing drums and cymbols,the vocals are as ever perfect.The beat pounds along at 100mph,as we're told about a guy trying to forget about his girl thats treated him mean... "with these eyes I'm gonna cry till i forget you".Its a brilliant record that is at last getting some of the recognition it deserves on the rare soul scene.

WHEELSVILLE 109: "Love of my life" is another overlooked gem just crying out for some exposure,its a great midtempo dancer with definate appeal to Detroit fanatics.The lyrics are very good indeed,as we're told about a guy reminiscing about the true love of his life who has since left him..."she's the onegirl in all of this world,the love that i lost,the love of my life".A future monster?

PREMIUM STUFF 1: Strange that this first Premium Stuff release also got a release(at least to demo stage)on the legendary D-Town label. This release is in my opinion the weakest of all the Fab Peps records.Neither side generating much interest except perhaps with only the most dedicated Detroit collector."Why are you.."was written by Hugh Masekela's who actually recorded for Motown subsiduary Chisa releasing two singles and two albums one of which gained release in the UK on Rare Earth 8002.As the title suggests the lyrics are very drug influenced with the Peps telling us of a guy who's high on the wings of his mind sung over a psychodelic backing.

PREMIUM STUFF 3: "I'll never be the same again" has a slow to mid tempo beat and clever lyrics about a guy who wakes hourly during the night because he's missing his girlfriend who has obviously just finished with him..."at one i wake up and i dry my eyes,at two i think of you and i start to cry again" and so the song goes on right up to ten..."what a state you get me in,I've gotta get myself together to be the same again".

"So fine" is an out and out stomper.Altheugh its a very good dancer it just lacks that certain soulfullness of their earlier dancers.

PREMIUM STUFF 7: "Gypsy woman" is an uptempo cover of another Impressions classic,in my opinion not as good as the original but non the less still a very good record,certainly the best record the Peps recorded at Premium Stuff.Most people reading this column should know at least one version of this record,as it has been covered by many artists including a version by northern soul legend Major Lance. Lyrics are again very good as we would only expect from Curtis Mayfield.The song finishes with a most memorable line..."I hate to see that lady go knowing that she'll never know that i love her". Pure soul and a good dancer.

Paul Dunn.

Additions to the TRU-GLO-TOWN listing as printed in issue 10:

Both Tony Smith & Nick Cull mentioned that the missing number 502 was The Sandpipers. Peter Gibbon supplied the details -
"All over but the crying"(Herring-Townsend)1004
"Ballad to a missing lover"(Herring-Townsend)1003
Peter descibes "All over.." as a knockout girl sound.

Does anybody know if the Tru-Glo-Town Sandpipers were the same group who cut "Young generation" on Kismet?

Tony Smith adds: Joe Moore's Verve 10556 outing "I aint" was played covered at the 100 Club in 1986 as Frank Polk.And finally Freddy Cole was Nat King Cole's brother.

In issue 15s Ed Talk i asked if anybody knew what was on Jerhart 208 (Jerhart 207 & 209 are both Jimmy Robins 45s),Paul Dunn and Gene Merideth both wrote to say Jerhart 208 is Billy Watkins "I'm tired",Paul also added that it was also issued on Chartmaker.

MODERN MOVERS - AUGUST 1989 - ROBIN SALTER

Collecting so called 'Modern' records has never been easier - if you look in the right places and share knowledge you can quite easily cultivate a decent collection without having to spend a fortune.The increase in dealers certainly reflects the increase in punters and it is the collector who can only win from the increased competition.For anybody just starting to buy this kind of material i would recommend subscribing to any of the following - Soul Bowl,Voices from the Shadows,Ian Faulkner,Time is Right,Record Corner,MC Records,Black Grape and Tim Brown..Look in the back of specialist press for details.

One or two bits of news - Alex Lowes moves his hugely successful Blackpool Weekender to Morecambe in October - there is a big build up for this once more with most looking forward to the much bigger Soul Room.The line up of acts not yet announced but on past form it shouldn't disappoint.I'll be working as usual on the 'Time is Right' stall if you're in a buying mood.

London's only quality soul radio station 'Independent Radio' is taking a rest due to studio relocation but we'll be back with a bang in the Autumn.Keep it locked !

ROCHELLE RABOUIN - THIS IS MY YEAR - CYGNET 7" (1977)

A label that is well known for the rarity "Very Special Girl" by Earl White Jr this was suppousedly recorded at the same session. A very different type of record to "Very Special Girl" - this is much faster,even frantic.The backing is perhaps too cliched,rather influenced by the disco boom and now sounds mighty dated,but there is something about Rochelle's vocals and the northernesque urgency that make this work.Thanks to Garry Cape for my copy.Something that i had been after for many years.

COCO & BEN - GOOD FEELING - EARTHWORLD 7" (1979)

A flip to a good 'A' side "See the world","Good Feeling" was discovered by Arthur Fenn circa 1982 and played by Arthur and Soul Sam as 'Barbara St Clare'.I do not think that any other copies have turned up since Arthur found the initial handful.I feel that due to the limited amount of people that would know this from the time first played it should definately be reactivated.An unlikely named couple with CoCo - the femme lead providing a so soulful lead over a horn and string filled track that just builds and builds.One to watch for.

J.O.B.ORCHESTRA - DON'T WANT THAT ILLUSION - GOVINDA LP (1978)

Well this must be the weirdest one I've reviewed yet!Its off a Buddhist album that features George Harrison,Stevie Wonder and Richie Havens along with plenty of other strange sounding names. A most oddball looking album that has turned up one of the biggest records so far at the Fleetwood Weekenders.Originally discovered by a friend of mine called Wayne in a Nottingham junkshop he passed it on to Graeme Ellis who set to work with a vengence on it.Since then it has been covered in some quarters as "Illusion".Persistant searches of junkshops or Buddhist retreats may find a copy - other wise the going rate is approx £30.Its not actually a brilliant record as there are one or two irritating moments but it is definately a good one!A strange way of reviewing a strange record!

DAVID RUFFIN - QUESTIONS - MOTOWN LP (1977)

From the album entitled "In my stride",although if you look at the cover of the album you will see why i think it should be called "In my strides" !! as one of Motown's most famous sons sports a natty pair of orange leather lace up trousers ! Complete with open neck long collared shirt and medallion to boot - bring back the 70s dinosaurs i say ! The track in question is well worth searching for, you'll find a good many David Ruffin albums along the way,you will be suprised just how good this is.It should have gone massive when picked up on a few months ago but sadly just not quite enough buzz on it.

STU GARDNER-PRESENTS TOTAL HAPPINESS - MUSIC FROM THE BILL COSBY SHOW VOLUME TWO - CBS LP (1987)

I'm very partial to a bit of jazz/soul - it must be my brother Neil's influence somewhere,as he is a "jazz freak".Well this album is blinding.As thetitle suggests this is a collection of songs inspired by various characters and episodes of the highly successful Cosby Show.Artists featured include a whole gamut of 'names' including Cissy Houston,Ashford & Simpson,Grover Washington,Carlton Blount,Roy Ayers,Ray Parker Jr,Lynne Fiddmont,Roberta Flack,Herbie Hancock,Dave Valentin,Wah Wah Watson,Yogi Horton,John Faddis,Randy Brecker,Scott Scheer,Billy Preston,Stanley Jordan and a fledgling David Peaston ! What a bevy of talent.Fave tracks of mine are "Keisha is Rudy","Peer presure","He moves funny","Hard Bubbles" and "Total happiness".Definately an album with a difference.What i want to know is whether there was a Volume One ??

SMOKE - RISIN' - J.BRIDGE LP (1976)

From the same set up out of Kansas City that gave us two 'Modern' classics - Eugene Smiley "Yes its you" and "Essence of love" - "I wanna share my love with you",both on K.City 7".This is an album that although recorded in 1976 contains 2-3 tracks that sound so early they could really go on the Northern scene."I'm so glad(you came along)" is strident with great harmonies.While "Cream of the crop" is equally as good and is different from the Andre Maurice record of the same name.Both tracks are under three minutes long-which was always a prime requisite for exposure on the Northern scene - or so i was always told ! In contrast a stunningly mournful "I'm so lonely" clocks in at 8.25,i know Bob Jefferies from Scotland raves over that.Not a cheap album and rather in-demand. Thanks to Simon Murray for turning me onto it.

JESSE JAMES - I KNOW I'LL NEVER FIND ANOTHER ONE - ZAY 7"

Jesse James is headlining a very interesting All Dayer at Romeo & Juliets in Hull on September 17th(remember All Dayers?)that I'll definately try and attend-being run by Gary Welsh,Steve Kilgour and Rod Dearlove.Two rooms with a Cleethorpes revival(which era?)in one room and upfront Modern in the other.This is suppoused to be Jesse's first appearance in this country though i would have thought that he must have been recording for approx twenty years? I tend to listen to his more recent output than anything else-but this one dates back to approx 1973 i would guess? Nice and messy with Jess's Frank Beverleyish voice cutting it up.Shouldn't be more than a couple of quid.

VELVET TOUCH - DON'T LET ME DOWN - WILDCAT 7"

I dont normally review recent indies as Dave Hitch looks after them but i had to say something about a top three record for me so far this year.Rumoured to be 'The Floaters' in a new guise this was not instant but "crawled up my trouser leg" after a few plays.Available from "Voices".

I'll just finish with a quick list of a few things that have been giving me alot of pleasure lately.....

The DAVID PEASTON debut LP on Geffen-something else-this is currently tieing with the Gerald Alston set on Motown as my top LP of the year so far.

ERIC GABLE on Orpheus-again a very strong album and recommended-at least five good tracks which you dont find too often these days on mainstream label albums.

C.J.ANTHONY on KMA-two good tracks-"Loves Invitation" and a very good version of "You are my starship".

O'JAYS on EMI America-they can still teach Levert a thing or two. A must - will be a classic album.

DRAMATICS are back on Volt Records with Ron Banks and L.J.Reynolds reunited and with Ronnie McNeir and Don Davis helping out on production duties

production duties-"Please say you'll be mine" is one of the records of the year.Whilst "Give me some attention tonight" is tailormade Modern-although i got bored with it very quickly.
LYNN WHITE on Waylo,I've got a soft spot for Lynn,she can do no wrong and there are some killer tracks on her new album notably "I'm ready" and "We're still together".
CHRISTOPHER WILLIAMS "Sweet Memories" on Geffen,the B side of the 12" "Talks to myself" - could well go.
OTIS CLAY on Waylo-a good set but not spectacular-it just seems to be lacking something.
DARRELL LEE on G.E.M.C. through Ichiban Records,"Girl I'm alone" is an excellent track.
TIMOTHY GAYE on Vanity,this is supposed to be Nathan Bartell who is well known in some circles.Best cuts are the superb "Giving good loving","If i ever fall in love again","Mystery lady" and "Snake out of green grass".
Finally from Detroit GINO WASHINGTON has a new 12" out on Atac Records "I been thru' the mill" is interesting but putting sentiment aside this is pretty average.
Staying in Detroit for EDDIE PARKER - he has a recent album on Blues Gallery Records called 'The Old,The New & The Blues' - deep classic "But if you must go" is there as is a revamped storming version of "Love you baby",Lorraine Chandler helps make this sound so fresh.
Any DJ's reading this who do Northern All-Nighters-play this for GUARANTEED EFFECT.

MALACO - A BRIEF RESUME PART 5

What better way to round off our mini series,with a chance to see the stuff live,flesh and blood,in living colour.The Malaco All Star Blues Blast made a one-off UK appearance at London's Hammersmith Odeon,Saturday 8th July.

Latimore gave a foretaste of things to come with a knockout performance at Warrington,at the tail end of last year,this time though,the show was carrying its own musicians,not a backing tape in sight.A large contingency of soul/R&B fans from the north converged on the capitol with the intent of partying,and we did!

Two letdowns.The first was the weather.Does it always rain in London?The second,Little Milton couldnt make it,due to a hernia operation(hope he's okay soon).The advantage of this disadvantage so to speak,was that it gave the other acts longer performances.

Catching Denise LaSalle's soundcheck preshow,i was amazed to see legendary Muscle Shoals guitarist,Jimmy Johnson warming up with the band.As if this wasnt enough,Wayne Bennet,Bobby Bland's longtime axeman appeared on the scene.Apparently Bland was bringing his own band,which i did not realise.

The show opened dead on time(7.30pm)with Harrison Calloway leading The Malaco/Muscle Shoals Rhythm section and horns into "Land of 1000 dances".Mosely & Johnson impressed with a super Sam & Dave style set.(Nostalgia?I remember that)."Hold on I'm coming","Knock on wood","When something is wrong with my baby" and "Soul Man" may seem a little too obvious in print,but their performance and that band blew the place apart.A couple of tracks from their second Muscle Shoals Sound/Malaco album followed,rounding off with "The cry for freedom",a fine ballad which actually features Bland,Milton, LaSalle & Taylor on the album track!

Denise LaSalle sassied on stage next,(a real woman!)running the gamut of soul and blues as is her want.The lady's own guitarist took over lead for her spot(sorry,didnt catch his name),which featured a couple of really tough lowdown Malaco blues,"Somebody else is steppin' in" and "Down home blues"(the spirit of Z.Z. lives on)."My groove",her medley of "Make me yours"/"Precious Precious" and "Trapped by a thing called love" was pure Southern Soul,live style.The lady,the band and another suprise,Jewel Bass and Thomisene Anderson on backup vocals all gelled perfectly."Come to bed" smoothed things out plus the inevitable "Toot Toot"(well,i

like it)in which Miss LaSalle attempted to explain the exact meaning of the phrase.I'm still scratching my head,but then,I'm young and innocent(!).Denise rounded off with Bland's "Don't cry no more",from her latest album,'Hittin where it hurts'.

What a wild finale it was too.Denise gave a gospel charged performance after her rap intro,pushing the horns to a blasting R&B intensity.Wonderful stuff!

Johnnie Taylor it has to be said is one of the most charismatic performers I've ever witnessed.If i could have seen him live in 1968, i would have expected him to be exactly as he was on this occasion. He looks better than his album covers,short in stature,sharp as a knife and out for the kill!

The audience was on its feet as J.T. roared on stage with "Who's making love",followed by an unbelievable "Little Bluebird".The man was in charge of the band and audience as he strutted,danced and screamed round the stage.A couple of Malaco tracks were included, "Still called the blues" and "I found a love"(the Pickett song from his latest album,'In Control' and his latest U.S. single).A slight loss of voice on the latter threatened to let things down but our man was soon back on the spot,and having fun."I've got to love somebodys baby" brought things back down home,and the always wonderful "I believe in you" betrayed his Sam Cooke roots."Disco Lady" was kept short to finish off a breathtaking first half.

The sight of J.T. urging on the tenorman to heights of ecstasy, while he scatted out the lines to him,during "I've got to love.." will stay with most of the audience forever.Audience duly slaughtered!

Well,time for the man himself.Bobby Bland's voice,doesnt carry the roaring power that it did twenty years ago,even though his Malaco recordings are his best for yonks.Bland obviously realised this,so he's settled for a smouldering mood presence,backed by a band featuring four horns that sound like fourteen.Wayne Bennett, with his lovely fluid guitar licks nearly stole the show on his own.

A large bulky figure,dressed in white loose fitting shirt and slacks,Bland opened with a medley of Duke hits,before settling into a really lights down low,make love to the audience set.

Songs included a faithful "Share your love to me",a really bluesy "Soon as the weather changes",(one of the best tracks from his iffy ABC/MCA period)and "Today i started loving you again",which Bland announced as a country song,an announcement that brought a large intake of breath from the audience(why?).Of course,he transfers Merle Haggard's song into a raunchy hunk of modern blues with some sterling licks from Wayne Bennett."Members only",a Malaco fave, soothed the soul in mellow style.

"I'll take care of you",always a stalwart minor key blues/soul song,produced a great rapport with a couple of members on the front row,while "Stormy Monday" envoked tremendous response from the crowd. Unfortunately.Bennett's guitar solo was cut short(aarrgghh!!)as time ran out.

A quick encore of Ted Jarrett's "24 hours a day",from his latest set,'Blues you can use' brought the show to a rousing finale.

If I've missed a song or two out,i really was blitzed on the atmosphere,so i didnt make any notes.Suffice to say,we probably won't see the likes of a tour like this anymore(prove me wrong,please), a throwback to sixties style packages.

Nice to see Bobby Bland bringing on Mosely & Johnson at the end, a fine gesture to an up and coming talent.If anybody was at all disappointed in this show,God knows why,just send Jan and Tim sympathy cards,'cos they were both out of the country!

Well,its the best way to finish off the Malaco story up to this point.Lets not get complacent about this stuff as many did about the Hi sound during the 70's(Notice how everybody who brushed that stuff aside or ignored it rave about it now?).Its real soul,real blues made for a black audience that buys the music by the cartload in the American South.More power to Malaco in the future!

Derek L. Howe

6T's NIGHTER 100 CLUB LONDON 5 AUGUST '89

After countless broken promises,i finally got around to pointing the motor south,and headed off towards the smoke(cor blimey,apples and pears,do what? etc).London was a hive of activity,even at 1.30am and after one wrong turn,i arrived at a pulsating cauldron of a place.Within 20 minutes CARL FORTNUM had played the 2 tracks i would have requested,namely Martha Starr "Love is the only solution" and Billy Kennedy "Sweet thing" so that was me happy.The atmosphere was intense,as was the heat.EWAN KELLY from the Emerald Isle was next and gave a very good account of himself mixing the oldies with the semi-knowns and he took us up to IAN CLARK's spot which was excellent to say the least.The rarities were queueing up for a go on the turntable,but you'd be wrong in thinking that this club is all about newies,its just a good solid chunk of quality 6Ts soul. It looked to be a very good turnout,but i was informed that there is often more in which must be a sight for sore eyes.HORACE alias ADY was next and,as you'd expect,didnt let the side down,and to follow MICK SMITH who 'made em ave it'.Good spot.Its difficult to list the tracks of the night as it was all good,but here goes..... Kelly Garrett "Love is the only answer",Roy 'C' "Gone gone",Honey & Bees "Lets get back together",Chris Clark "Do i love you",Tommy Ridgeley "My love is getting stronger",Vontastics "Never let your love grow cold" and so on and so on !It was left to Carl and Ady to wrap up proceedings and time for me to chug back up the M1. However I'll be back again soon,thats for sure.My advice though to those going for the first time would be to pack an extra hanky, as it gets a bit sticky,'know wot i mean guv!'.

Bob Banks.

LOUGHBOROUGH ALL-NITER(RSG PROMOTIONS) 11 AUGUST '89

We arrived in good time to be greeted by JON BUCK at the decks setting the pace for what was to be an enjoyable night.He warmed the decks for STEVE WHITTLE who quickly had a packed floor at his mercy.Tracks from L.Allen,Danny Wagner,Peoples Choice,Joe Tex,Lew Kirton & Jeanette Williams(Something goods got a hold of me)were all well recieved.Next CARL FORTNUM (or Forty Fivenum as he was recently billed)whoes best for me were 7th Ave Aviators,Imperial Cs Teen Turbans,Twans and the excellent Monique "If you still love me". We are talking serious quality vinyl here.Following Carl my first opportunity to see ADAM at the decks.I dont profess to be a big 70s fan,but i found this spot to be a refreshing break,and it was certainly well recieved on the dancefloor.One number in particular by Horizon stood out as brilliant.Regular RSG jock SPENA took over and turned in a momentous hour of sounds,Micki Champion,Vondells, Ambassadors and Rita & The Tiaras(Youre gonna miss me)to name a few.His best record by far...Danny Woods "You had me fooled".Perfection. The came ADEY CROASDEL with the likes of the Fabulous Impacts, Cookie Jackson,Johnny Maestro and Marie Knight all doing the business.Apologies to the guy i nearly killed whilst dancing to the O'Jays "I'll never forget you" !It was left to BRIAN RAE and Jon Buck to wrap up the nighter with powerhouse oldies.Best spot of the night,Steve Whittle quality throughout.Both the venue and attendance was very good and i will keep a look out for the next.

Bob Banks.

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TEAR STAINED SOUL (CRB 1219)
HIGH ON THE HOG (CRB 1222)
YOU BETTER BELIEVE IT (CRB 1223)

Rare Soul from the Quinvy/Broadway Sound Studio (volumes 1, 2 and 3)

It is ironic that the recording studio which first introduced the majority of people to the world of the smouldering southern soul ballad (with Percy Sledge's "When A Man Loves A Woman") is still largely unknown; it is even more ironic that Quin Ivy's other work has been largely ignored. Perhaps with the issue of these first three volumes (of a 5 set series) a wider audience will be gained for some excellent examples of the Muscle Shoals Sound on the**QUINVY** and **SOUTH CAMP** labels. Volume 1 concentrates on recordings by **DON VARNER** and **EDDIE BRADFORD** with contributions from three other artists: side A is more uptempo while the B side concentrates on the ballads (my particular favourites include the two cuts by **AL JOHNSON**, Don Varner's gospel-based "Meet Me In Church" and **BRENDA VARNER**'s "Let Me Be A Woman"- the last two of these being among 5 previously unreleased recordings). Volume 2 is devoted to mainly **TONY BORDERS** and **BILL BRANDON** and like volume 1 contains 5 previously unreleased songs. My particular favourites are Brandon's epic "Self Preservation" and his previously unavailable "One Minute Woman" which pleads for love at an achingly slow pace. Other favourites include **JUNE EDWARD**'s "Close To Me" and Tony Border's "A Nice Place To Visit". With Volume 3 we're back with **TONY BORDERS, BILL BRANDON** and **DON VARNER** plus 4 by **ZZ HILL.** Of the three albums this is my favourite as it contains ZZ's "Home Just Ain't Home (At Suppertime)", Tony Border's perennial favourite "Cheaters Never Win" and Bill Brandon's bluesy "Strangest Feeling". Last year Jan Barker raved about two Japanese limited edition LPs on **TRUE SOUND** which featured QUINVY material- most of that (and some more) is on these 3 for about half the price. Do your ears a favour and buy them.

JUST A LITTLE OVERCOME (STAX SXD 019)
STAX FUNK/GET UP AND GET DOWN (SX 020)
BACK ON THE RIGHT TRACK BABY (KENT 091)
1320 SOUTH LAUDERDALE AVENUE (HI UK LP 430)
HOW ARE YOU FIXED FOR LOVED?-SOUL JEWELS VOL 3 (CRB 1194)

STAX was never known for its prowess with the male vocal group format yet as "Just A Little Overcome" demonstrates there was no lack of talent. Featured here are great tracks by **THE MAD LADS** ("These Old Memories" is particularly poignant). **THE NIGHTINGALES** (with and without Ollie), **THE DRAMATICS** (try the powerful "Highway To Heaven"), and other lesser known groups such as **THE NEWCOMERS** and **THE EPSILONS.** Altogether there are 16 tracks (taken mainly from 45s) showing that the South could equal the North at its own game. The "Stax Funk" LP is as the title suggests suitable for 'gettin' down' and dancing. Again this is not your typical STAX LP but none the worse for that- from the opener (**ISAAC HAYES**' "Shaft") to the closer (the **DRAMATICS**' floater "Get Up And Get Down") it's toe-tapping music all the way on an album that's been planned for parties rather than listening (if you know what I mean). The highlights for me are **INEZ FOXX**'s "Circuits Overloaded" and **JEAN KNIGHT**'s "Mr Big Stuff". "Back On The Right Track Baby!" comes from the vaults of **WEA** and carries familiar material previously released on **ATLANTIC, STAX** and related labels. Most of the tracks are old favourites like **OTIS**'s "Respect", **SAM & DAVE**'s "Soul Man" and **LORRAINE ELLISON**'s "Stay With Me (Baby). There are one or two oddities, some of which work (**MEL TORME**'s "Comin' Home Baby") and some which don't (**SONNY & CHER**'s "The Beat Goes On"). My favourite track is a new one to me **WILLIE TEE**'s "Walkin' Up A One Way Street"- an almost reggae-based floater.

SOUL JEWELS VOL 3 carries on from where volume 2 left off and if you bought 1 & 2 you'll need this one too. It contains 4 tracks by **LITTLE JOHNNY TAYLOR**, 3 by **BOBBY PATTERSON**, 2 by **BILLY JOE YOUNG**, 3 by **TED TAYLOR**, 2 by **JOE PERKINS**, and one each from **TOMMY RIDGELY** and **LONNIE & FLOYD**. My favourites are Ted Taylor's ballad "I Want To Be A Part Of You", Joe Perkins' wailer "I'm Not Going To Leave" and all of the Bobby Patterson tracks (don't ask me to choose). "1320 South Lauderdale Avenue" was the address of the old **HI** studio in Memphis and this album contains 13 (yes 13!) tracks never released before plus one stereo remix of **DON BRYANT**'s "Coming On Strong". Bryant is represented by 4 other songs (my favourites being "It Ain't Easy" and "With Your Hand") and one wonders why he never achieved any recording success. There are two tracks supposedly by **OV WRIGHT** and while both are enjoyable I doubt if they are by OV. The star of the album is **AL GREEN** who is represented by 7 tracks. The vocal performance of Green is more frantic or live than his usula HI recordings and "Everything To Me" and "Sweet Song" are particular faves. All of these recordings are flawed (and so never originally released) but if you've enjoyed the sound of HI in the past you'll want this. I only wonder what else is lying waiting to be discovered in all the southern recording studios. Open up your archives!

JOHNNIE TAYLOR: SOMEBODY'S GETTIN' IT (CRB 1216)
SYL JOHNSON: STUCK IN CHICAGO (HI UK LP 424)
ARTHUR ALEXANDER: ARTHUR ALEXANDER (ACE CH 270)

A number of years ago when Iwas reviewing **JOHNNIE TAYLOR**'s **MALACO** LP "Wall To Wall" I was rather critical of his material recorded for **CBS** in the late 70s; the result of this was that Jan Barker sent me a tape of his CBS material and on closer listening I realised I was off the mark. Now **CHARLY** have issued a compilation of 10 songs taken from "Rated Extraordinaire", "Eargasm" and the "Disco 9000" soundtrack. The album's opener "Disco Lady" despite its title is not a disco song but a mid-tempo paean (song of praise) extolling his baby's dancing skill. Among a welter of good tracks my favourites are the ballads "Did He Make Love To You", "Pick Up The Pieces", "Running Out Of Lies" and "I'm Just A Shoulder To Cry On". After listening to the record I looked out Jan's tape and wondered why this was only a single LP- surely another will follow? The **SYL JOHNSON** album contains all of his "**TOTAL EXPLOSION** " LP and 5 tracks from "**DIAMOND IN THE ROUGH**". Johnson's recordings for **HI** are more bluesier than you might expect of that label and producer **WILLIE MITCHELL**. Standout tracks include "Could I Be Folling In Love"(a lovely ballad), the mournful "That's Just My Luck", "Take Me To The River"(with great wailing harp by Syl himself) and the almost threatening "Diamond In The Rough". Recommended listening. **ACE** have already released two compilations by **ARTHUR ALEXANDER** and now we have a "real" LP (originally released in 1972) plus both sides of a 1973 single. Not so much a Soul LP as an LP by a Soul singer this will be of more interest to those who have the two previous LPs than newcomers. Standout tracks include "In The Middle Of It All" and the country ballad "Down The Back Roads".

DENISE LA SALLE: ON THE LOOSE (WESTBOUND SEW 005)
MILLIE JACKSON: CAUGHT UP (SOUTHBOUND SEW 003)

Two sides of Southern Soul. The **DENISE LA SALLE** set dates from 1973 and demonstrates the link between Soul and Country particularly on "Harper Valley PTA" but for me the best tracks are those that lean to R & B: "Breaking Up Somebody's Home" has a great gospel intro and on "A Man Size Job" Denise struts her stuff. A weaker set than **"TRAPPED BY A THING CALLED LOVE"** (is this also due for release?) it contains some good moments. The **MILLIE JACKSON** set deals with love on the side (naturally) and contains some great rapping. When this was first released it had a great reception- it was a concept album (which worked), it had great songs and Millie could sing. Listening to it again it's still great, particularly the long version of "If Loving You Is Wrong"(complete with rap interlude). If you only know Millie Jackson as a lady who sings dirty songs, try this: you won't be disappointed. If you already own these LPs you may be tempted to by them in their CD format.

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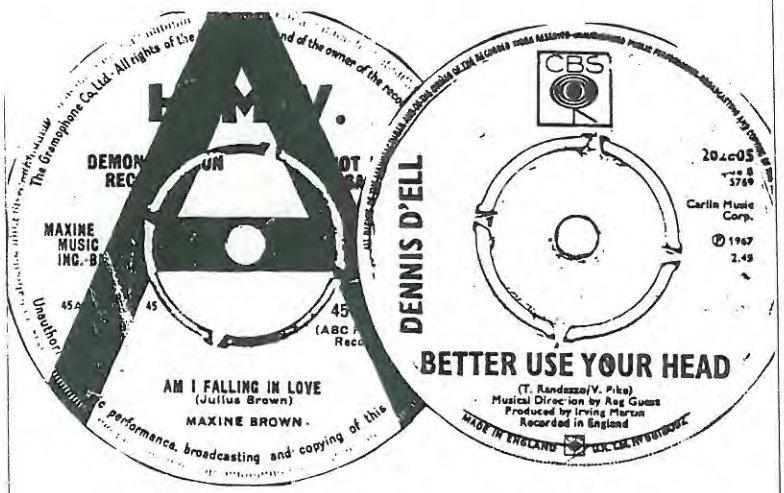

Issue one features Columbia & Discog, Parlophone & Discog, UK Motown complete discog inc. Oriole/Fontana/Stateside, record reviews, gigs, UK covers of Motown recordings, US Northern, plus nearly 70 good quality repros of rare UK items. Contributions welcome.

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THE OWL'S EFFORT 5 price £1.05p inc p&p is still available from R.DOMAR address above. 30 pages of reading. #6 is underway but desperately requires articles, reviews etc. All contributions welcome.

Some recent gossip to reach these ears: Two copies of the much rare JIMMY BURNS 45 "I'll always love you" on Erica entered the UK recently via a Boston collector.Christ every fifth person in this Lincolnshire town must be a hardcore collector,its probably got more soul fans per square foot than in any other town i know.

The word is that these two discs came out of a blokes collection who used to dj in the sixties.Who was the dj? - only Jimmy Burns brother no less...it appears that Jimmy Burns brother doesnt even know they've gone as his son sold them behind his back without him knowing.Very naughty,but we in the UK benefit once again.Now thought to be only five copies in the UK.

THE CAIROS monsterous double-sider on Shrine has always been a one-off untill recently,however a Swindon collector located two copies for cents in a New Orleans bookshop cum record shop.Sounds like the fight for them in the UK made the Ali V Frazier fight look like a vicars tea-party.So now theres only 3 in the UK,at least it gives us hope that lurking out there in the states are more copies waiting to be adopted and given a good home by us soulies.

Gene Merideth up there in New Jersey located a second copy of the obscenely rare FREDDIE BUTLER Wheelsville 45 "Save your love for me".It landed on these shores through his friend Geoff Whitfield who in turn had it levered out of his hands by Tim Brown.Martin Koppell has the other copy over there in sunny Toronto.

Looks like everybody and their dog has got the USA sales list with JOHNNY HAMPTON "Not my girl" on Dottys on,described casually as 'Detroit Northern Soul $43'.No doubt it will go for a ridiculous overbid and no doubt it will soon be winging its way across the Atlantic to these shores;then the real battle will start if it comes up for grabs.Keep the bank manager sweet and get those bank loans at the ready.

Who says its only sixties stuff that goes for big money these days,its well known that Pat Brady reportedly paid four figures for the Robbie Lawson rarity,well its rumoured Rod Dearlove paid mucho poundo for the only known copy of Billy Harner's "I got it from heaven".Dated from 1976 there used to be a second copy which I'm told Searling had covered as Bobby Hutton.He loaned it to Soul Sam who then proceeded to mail it back to him.It vanished into the internal workings of the PO. never to be seen again!!

Rumour has it that Rod Shard found Searlings old Maurice McCallister c/up "Your love is slipping away" under extremely bizarre circumstances;at the time nobody knew what it is and so in strolls Rod into a record shop in the states,whilst browsing through the discs,the owner decides to spin some records and what do you think he played.Yep,Mr Soul on Genuine.Imagine the reaction on Rod's face.Hear attack or what.Imagine trying to control yourself and saying to the store owner,"oh I'll take that record off your hands its not very good is it,two dollars was it?" *on Sound Gems 1007.

GENE MERIDETH(New Jersey,USA)Spring Picks: GEORGE SAUNDERS "A day or two"(SEROCK),ROOSEVELT GRIER "Spanish Harlem"(MGM),CHARRIE BLANCHFIELD "Hurt"(VERVE),FURYS "If theres a next time"(MACK IV), BRONZETTES "Hot Spot"(PARKWAY),LARRY LASTER "Go for yourself"(LOMA), HARRY DEAL & GALAXIES "I still love you"(ECLIPSE),CLIFF NOBLES & CO "Heartaches,i cant take"(PHIL-LA-SOUL LP),CAPITOLS "Open the door to your heart"(ATCO LP),PLATTERS "Why you wanna make me blue" (MUSICOR LP).

NEIL OLIVE(Grantham)March top ten: FREDDIE PARIS "There she goes/ Young hearts,Young hands"(RCA VICTOR),SILKY HARGRAVES "Keep loving me"(DEARBORN),BILLY JOE ROYAL "Mama didnt raise no fools"(TOLLIE), FREDA PAYNE "Sad sad September"(MGM),CICERO BLAKE "Take it from me/ Soul of Pain"(RENEE),BRAD LUNDY "Breaking point"(LUNDY),TOMMY MOSLEY "For her love"(UPTOWN),ROY HAMILTON "Let this world be free"(CAPITOL), WALTER SCOTT "Just you wait"(MUSICLAND USA),PAT GAB "Out of the crowd/One clown cried"(EMBASSY).

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