

# BLACKBEAT

ISSUE  
20

THE MAGAZINE FOR THE REAL SOUL MUSIC ENTHUSIAST  
NOW IN ITS 7th YEAR!



JAMES CARR

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## SOUL SAUCE 85 I. Winners Circle

NEW BLACKBEAT  
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Peter Gregory & others.

- Best Male vocal Performance : Luther Vandross for-  
'The other side of the  
world' (Epic LP track).
- Best female vocal performance : Jennifer Holiday for  
'Say you love me' (Geffen)  
(The old DJ Rogers song!)
- Best group vocal performance : Temptations for 'Touch me'  
(Gordy)
- Best newcomer (male) : Will King
- Best newcomer (female) : Rosie Gaines  
(Don Cornelius discovery)
- Best Comeback : Billy Paul
- Best Jazz instrumental : Dinie Gillespie for  
'It's time for love' (Jap.  
Electric Bird)
- Best Jazz vocal performance : Phil Perry (& Ernie Watts)  
'Don't you know'
- Best self produced performance : Bobby Womack-I wish he  
didn't trust me so much (MCA)
- Best producer : Paul Laurence on Freddie  
Jackson's 'Love is just a  
touch away' (Capitol)
- Best Songwriter : Michael Powell for  
Chapter 8 - 'How is it  
possible' (Beavly Glen)
- Best reissues (vintage soul) : Kent with Jackie Wilson LP  
'The soul years' (Kent 027)
- Best reissues (contemporary) : Kani Burke 'Changes' (RCA)
- Best guest performance : B J Nelson on the Manhatt-  
ans 'Don't say so' (Columbia)
- Best US 12" : Bridge-Baby don't hold your  
love back (Atlantic)
- Best UK 12" : Colors-LOS (4th & Broadway)
- Best duet : Cherrell & Alexander O'Neal  
on 'Saturday love' (Tabu)
- Best self penned record : Osborne & Giles for 'I'll  
make you an offer' (Red)

## 2. Top 25

In descending order:

25. Rockie Robbins-you finally found the one
24. Joanna Gardner-I could never like another like you
23. David Sea-Night after night
22. Atlantic Starr-Silver Shadow
21. Willie Clayton-Love pains
20. Patti LaBelle-I just can't forget
19. Frankie Beverly & Maze-I wanna feel that I'm wanted
18. Johnnie Taylor-When she stops asking where I've been
17. Darrall Coleman-Do you love me
16. Andrew Barrax-Just can't seem to forget
15. Latimore-Wake me up
14. Dennis Edwards-Cool me out
13. Levert-I'm still
12. Bill Withers-Something that turns you on
11. Billy Griffin-Systematic
10. Snake City-Dreams
9. Frederick-Somebody went sleep tonight
8. Johnny Gil-Chemistry
7. Patti Austin-Only a breath away
6. Lonnie Hill-Galveston bay
5. Renee & Angela-You don't have to cry
4. Luther Vandross-My sensitivity
3. Skool Boys-You are my love
2. Chapter 8-How can I get next to you
1. Alexander O'Neal-If you were here tonight

Supplied by Richard Searling from his Red Rose radio show

### Our Cover story:

James Carr was one of the most prolific southern singers  
of the 60s. From the excellent (almost Otis sounding)  
thumping stomper 'Losing game' (Goldwax 323), he was  
best utilised on rousing uptempo songs. Check his su-  
perior version of 'Gonna send you back to Georgia' (328)  
taken at a frantic pace, where he coughs and spits the  
vocals out, and the similarly magic 'That's what I want  
to know' (Stateside 507), almost too fast to be a dancer!  
Incidentally that was coupled on UK Stateside with the  
downhome and moody gem 'You got my mind messed up'.  
Guitars featured heavily on that track, as they did on  
the wonderful bouncing 'You're pouring water on a

drowning man' (SS 545). One of Carr's best loved sides  
over here was to come some time later on Jonathon King's  
B & C label 'Freedom train' (B&C 101). Possibly one of  
Carr's best ever recordings, with gospel overtones, it  
maintained the best in the southern style of the 60s,  
with horns, guitars and choral backing. It also  
served as one of the best examples of Carr's vocalising.  
As the 60s came to a close the style personified by  
Carr and others from the south faded, Carr left the  
recording business, and worked for many years success-  
fully as a DJ.

Apologies for this mag being late, which was due to  
continuing family illness.  
The Motown list in this issue was by Pete Gregory



# WEST PHILLIPS

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**WEST PHILLIPS** grew up in Antigua, West Indies and began his musical career with such "Soul" legends as Sam and Dave, Wilson Pickett and Percy Sledge.

In the seventies, West moved to Chicago, Illinois where he attended Lewis University and graduated with a Bachelor of Science Degree in Economics.

After graduation he became involved with music entrepreneur Jerry Butler's songwriting workshop, publishing and production company; and, eventually Butler's own Fountain Record label.

In 1984 "all the pieces of the puzzle" fell into place for West when he released his debut record "(I'm Just A) Sucker For A Pretty Face" which gained national acceptance on the Billboard R&B and Dance Charts.

The single "COMFORT ZONE" is the first release from the forthcoming album, "Love Me Or Leave Me Alone".

This dynamic singer, songwriter, producer and entertainer will be touring nationally in support of his first album.

---

.....A night out for the more discerning Soul Fan:-

## The Soul Meeting

At BUGLES

131 Grange Road,  
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London SE 1.

(5 minutes from the Old Kent Road)

Every Wednesday: 8.30-Late.

DJ: Terry Davis

Spinning some of the very best in old, new and independent soul music.

Admission : Free



# Deeper Side

First off, three of the best, that are all available at UK prices, and are all essential to the serious soul connoisseur. Bobby Bland's glorious Malaco debut 'Members only', Al Green's wonderful 'Goin' away', Willie Mitchell hook up (A&M), and Robert Cray's equally wonderful 'Bad influence' (Demon). Reviews are pointless with classics like these, just buy them!

You can usually rely on Chicago man Syl Johnson to come up with something pretty good, and his 'Suicide blues' album (French Inland), recorded in Paris with (I suspect) his road band is a nice shot of his usual soul/blues fusion. New versions of his classics 'Take me to the river' and 'Suck it to me' are nice and raw, if a little thin, both missing the blasting horn arrangements, that the originals carried. The title cut is a good alternative version of his last Shama single, taken at a slower pace, with some good guitar from Buddy's brother Phil Guy. Best tracks for me are the rocking 'Before you accuse me' the only track not cut in Paris, and featuring some strong harmonica from Syl, and the even better 'Gotta make a change' a knockout slow'n'soulful blues. I'll say one thing the medley including Jackie Wilson's 'Baby workout' is a hell of a sight better than his Otis Redding medley.

A far more polished studio sound is evident on Phillip Walker's excellent 'Yough as I want to be' (Black & Blue) but by that don't think I mean the blues is watered down any, because it flows thick and heavy! Bruce Wronberg and Lennis Walker (the man behind Robert Cray and Frankie Lee) produced the lot, and I can only recommend that you sit back and enjoy, because the reason that I cannot pick a favourite track is because they are all good. Just listen to 'The blues and my guitar' and you will see what I mean. Excellent music.

I don't want to repeat myself, but I must once again recommend both of the George Banton albums on Canadian Love Light records. George is a vocal sensation. Don Covay once described soul as being 'total vocal freedom', and here is one guy who took him at his word. This guy testifies! Oldies like 'Faithful and true' and 'People get ready' are superbly done, so intense, while 'Have a little faith' positively erupts with manic screams. 'How can I change my mind' goes more uptempo combining the Tyrone Davis oldie with Marvin's 'Let's get it on', and coming out sounding like a southern styled 'Sexual healing'.

I have to thank Marco Cavenaghi for supplying both the above albums, and also for the almost as good brand new Kenny Hamilton set (Scorpio). Kenny is steeped in the old Stax sound (or the new Malaco sound?) and tracks like Eddie Floyd's 'Girl I love you' prove it. A lovely throaty vocal and a magic weaving sax run through the whole track. 'All strung out on you' is driving me mad, because it reminds me of another song, that I cannot for the life of me remember. The track is almost a group sound, with lots of background vocals. As well as the title track, check out the best version yet of 'How could I let you get away' for me it is even better than the Spinners.

As usual I must totally disagree with the guy in B&S over the new Joe Simon album 'Mr Right' (Compliat), because for me the album is a delightful laid back treat of smooth soul. The title cut is a constant fave of mine, great southern midtempo soul, highlighted by some fab guitar and a foot tapping rocking beat. 'It turns me inside out' and 'A thousand miles' are for me the best slowies, showing Joe's sombre vocals off perfectly, never hitting top gear, but flowing along, in the gentle way of a Mayfield or a Hudson.

Causing quite a stir recently has been the Chapter 8 'This love is for real' set on Heavily Glen. Two or three of the uptempo tracks are really fairly average with nothing new to offer, best cuts like the single 'How can I get next to you' are very pleasant indeed. Yes, another easy on the ear album that in my opinion would have been bettered by some more powerful vocalising. Both vocalists are good, but not great. It is heartening to see such non-electro soul gaining popularity though.

Billy Price and the Keystone Rhythm Band 'Live' (Antenna) is the title of one hell of an album cut at the Wax Museum Washington DC. last year. The KR band are the tightest bunch of guys I've heard since Booker T & MG's (well almost), and believe me they would not have been out of place backing Otis on his European tour! Billy himself is white, but his obvious vocal mentor is 'r Redding himself, and tracks like his version of 'I'm sick y'avll' and 'Since you've gone again' prove it. He attacks 'Precious precious' with great style, and a true feel for the music, whilst his own 'One man, two lovers' would have been perfect for Sam & Dave. The whole album is a testament to that classic Stax sound of the 60's and early 70's and when a fellow thanks Otis Clay for his input, you know he has got soul-blue eyed soul!

It seems like every female blues/r&b singer is hailed by her record company as 'Queen of the blues', but Sonet Records can hold claim to have at least a top contender for the thrown in the big voiced Blues screamer Koko Taylor. Dirty low down rocking rhythm and blues is her speciality, and with guests like Lonnie Brooks, Albert Collins, James Cotton, Abb Locke and Son Seals she is in the best company. 'Something inside me' and 'The Hunter' are great stomping 60's type soul of the style Sugar Pie De Santo once gave us. 'Co. to mama' (didn't Syl Johnson do a version of this?) will please fans of Etta James with its steady building funky rhythm, or try the blazing 'Flamin' Mania' an exciting rocking blues with an injection of Abb Locke's booting tenor sax. Best for me is the slow and moody smouldering blues of 'I cried like a baby' with Koko's throat tearing vocals at their rug cutting best.

B B King is known throughout the world as king of the Blues, but precious little real blues are to be found on his 'Six silver strings' LP (NCA). That said it is an album to please soulfans, because he is hooked up with producer David Crawford again, and he has cut some first rate stuff over the years, particularly in the early 70's. The title cut is the best thing on display, a super soulful slowie, very similar in style to his 'Hold on' goodie of a few years back. The old Luther Dixon tune 'Big boss man' is great too, almost a raunchy 'Billie Jean' rhythm wise, while Pickett's 'Midnight hour' is given a very good workout, retaining the stomping beat and banked horns of the original, and adding dashes of the famed King guitar. Side two is rather a let down I'm afraid, with only the slow deliberate blues of 'My guitar sings the blues' catching the ear. The track 'Double trouble' is a dire DIRE mistake. Please no more of this disco garbage B B!

Dire is not a word you could use to describe the newie from gentle genius Curtis Mayfield, because it really is his best for years. 'We come in peace' is a diesel paced hunk of danceable message soul. 'Baby it's you' is classic Mayfield, pin-drop atmosphere, and striking sax solos, it is also great to hear Curtis once again using a full horn section, adding some real beef to proceedings. The whole album is full of his special delicate slowies, and solidly listenable (as opposed to only dance-able) dancers. A stone soul treat.

## singles

A quick round up of some current goodies on 7" and 12" longtime Memphis man Dr Feelgood Potts has a jumping version of ZZ's 'Shade tree mechanic' (8th Street), very good but ZZ has the classic version.

Charles Drayn (who had a fine album on RCA in the mid 70s) has a superb slowie on the 50/50 label, recorded at Oliver Sain's Archway studio in St Louis. The whole thing reminds me of Freddie Hughes 'Sara Mae'.

I usually like Jimmy McCracklin, and so not surprisingly I like his 'It's not the right thing' from his base in Oakland, California (Oak City Records). It has a certain Johnny Guitar Watson feel, with its subtle production changes. Jimmy's dry vocals sound great.

Old buddy William Bell has re-done his oldie 'Levin on borrowed time' (WRC), and I was getting quite carried away with it until I played the original the other day. Vocally William is quite brilliant, but the crappy flip doesn't hold out much hope for the uptempo sides on the forthcoming 'Passion' album.

Freddie Waters can always be relied upon to come up with the goods, and the Johnny Taylor styled vocalist sounds great on his update of Major Lance's 'On us song' (Farrar 'Lee) which has a nice midtempo beat and some smokey sax. Flip 'The backroads' is good raunchy soul too. The credits mention an album 'The spice of life', later hope it sees the light of day.

A big favourite of mine is Charlie Jones 'I almost gave up' which is a Roy 'C' production on his 3 Gems label. I love Charlie's vocal style plus Roy's production is it's normal unfussy self, and Charlie's a mimic of the 'queens english' is a gem (i.e. 'I had almost gave up')

Memphis men Ray Malone and Johnny 'Mean both have soulful floaters available 'You're the sweetest thing' (Big M), and 'Body like gold' (Soulful Sound). Both are very good with 'Gold' coming out just on top, due it's so catchy chorus line.

Frankie Kelly's 'Ain't that the truth' has been very popular, and rightly so (TWI), but I still feel it sounds even more like Lou Courtney than Marvin. The track would fit into his 'I'm in need of love' album (Epic) like a glove. Bloody great record though, just love that blistering horn break!

A lucky few seem to have gotten hold of Ray Davis's 'Things are going to get better' (Frako), a beast of a slowie that Johnnie Taylor himself would be proud of. All of J.T.'s vocal mannerisms are there, and plenty of soul is bared.

Four really good group sounds (a disappearing art form?) are 'Gonna keep on loving you' by Spellbound (Heat), and 'It must be love' from the Stealers, both really strong in the Dramatic mould, and a fabulous double sided from the Chicago Gangsters protégées Ivy (Heat). 'Hold me' is deadly slow and ultra soulful, whilst 'I feel you when you're gone' revives the Gangsters own classic, but this time with a very fine female vocalist. Rather like Barbara Mason at her best.

A real grower is from another group One Family and their 'Life is worthwhile' may put you in mind of Frederick Knight 'Lonely for so long', but with the Futures singing it.

A couple of 12" singles not to miss are L J Reynolds Fantasy debut, an amazingly soulful version of the Winnans 'Tomorrow'. Can't understand why this has missed out in the States. Also track down if you can 'Your love' by male vocal group Wah, because this oh so laid back Blue Lovett production will bring memories of the Natural Four flooding back. The label is his own Blue Records.

Another of my recent favourites is the TOC Band with their powerful 'Southern blues' (TOC). If you liked ZZ's 'Down home blues', or his band's 'Delta state of mind', this will go down a treat.

Finally one that I didn't think too much of at first, but now I've ended up going crazy for it. Floyd V Jones 'Strangers no more' is rather different from the pack, with some subtle congas and rifting horns, helping a really deft vocal performance (like a gruffer Eddie Henderson). The more I hear it the more I like it.

As usual a good 90% of these can be found on Soul Bowl or Record Corner lists.

The did you know bit.....

The P-Vine label in Japan has issued some real goodies recently. PLP 6057 Kip Anderson & Willie Walker, PLP 6056 Bobby Moore & The Rhythm Aces (featuring oddies of unissued stuff), PLP 6058 compilation featuring Billy Young, Sam Dees, Barbara & The Browns etc- two unissued Barbara Brown's are included. All material is from the Chess vaults.

Those lucky Japanese have been enjoying themselves again, because over the Christmas period the still excellent Wells performed some knockout shows, featuring the brilliant Marvin Junior, shouting and screaming his way through hits like 'There is' and 'Stay in my corner'. According to Hitoashi they were "ultra fantastic, super soulful, really professional!"

The excellent David Sea had another very rare release on the T-Jaye label 'Destiny'. I should have it soon, so watch this space. Mr Sea is currently recording with Frederick Knight in Muscle Shoals! My goosebumps are awaiting arousal!

Jimmy Lewis has co produced the new Rose Brothers album on Muscle Shoals Sound records, so there should be some good tracks aboard. Jimmy was last heard doing the rap intro on Esther Jones 'Part time lover' goodie (Malaco 12")

The Followers of Christ have a new LP out on Light Records, produced by the sadly missed D J Rogers and featuring Jennifer Holliday-should be good!

Soulin' volume 1 on Moonshine features tracks from Sam Dees, Vernon Garrett, Clay Hammond, Tommie Young amongst others. Full report next time.

George Jackson's 'Won't nobody cha cha with me' (Pawn 5003), was his very first record way back in the early 60s. It turns out that one Andy Chapman who had 'Happy is the man' on Atco is in fact the famous(?) Tommy Tate. The record was probably cut at the same sessions as his 'erve 45 'Something's gotta give'. Why the name cover-up though?

Does the Jubilee album by the excellent Little Buster really exist? The album was advertised in Billboard in the late 60s, but no one seems to have a copy. His 45s on Jubilee are deep soul classics.

Vernon Garrett signed for Malaco! Album due soon! Can you believe our luck!

Interesting to read that Don Covay was helping out on vocals for the Bobby Womack/Rolling Stones sides. Also nice to hear Bobby say what I've thought for years that the voice of Mick Jagger is Don Covay.

Colchester's finest sons Spin-Off distribution have had some very nice things recently. Frankie Saunders's 'Blues time' mega classic, plus a new Roy C 'Collection' album (3 Gems) featuring some of the best of his past work, plus just one new track. I hope it comes out on 45! The album however is a must for recent converts. Also available is the new Rooster issue of Otis Clay's Japanese 'Live again' monster. Coming soon are some new tracks from Frankie Saunders too!

Hope no one missed the superb Bobby Womack live at Hammer-smith concert on Radio 1. Brilliant!

Strange (but nice) to see the two Walter Davis songs on the new Bobby Bland LP, seeing that Walter built his whole career on imitating Bobby. He was damn good at it though!

I really enjoyed 'The Apollo story' on TV recently, especially the Solomon Burke interview, where he gave the best ever explanation to 'what is soul'. His words really did sum the whole thing up completely.

I have to say the new Aretha album has really grown on me, particularly 'Freeway of love'. The best tracks are still the ones she produced herself. 'Sweet bitter love' and 'Integrity'. By the way who the hell is Peter Wolf? I can sing better than him.

The new issues of 'Shades of Soul' and 'Soul Survivor' are available, both are essential for the serious soulfan.

At the time of writing I am still waiting for the brand new Johnny Taylor Malaco album to drop through the post box, so I can only tell you that I am expecting it to be a masterpiece. Well, it has to be doesn't it?



I'd like to end with this classic quote of the year from that poor young misinformed scribe at B&G, I quote.....  
"Colonel Abrams album could easily give MCA their first

black star in the UK". Hell Bobby, what do you have to do ?

by Jan Barker.

## Jazzbeat

We were fortunate, were we not to be treated by Auntie Beeb to a whole week's focus on the wonderful world of Jazz. Although, to my mind I just wished the coverage would have been a little more contemporary. Imagine if you will, for example, a live recording of Latin ensemble Azymuth's recent concert, or at least one of the major bands to visit these shores in 1985.

As it was, one of the better moments was the Saturday night feature 'One night with Blue Note', referring of course to that label with the most prodigiosa of back catalogs. It was the recording of a live concert which took place in America on February 22nd 1985. On the program were many artists of which I've heard so much, but had never actually seen perform. Freddie Hubbard, Herbie Hancock and the beautiful vibes of Bobby Hutcherson, among others, but then I just couldn't get enough personally of Art Blakey, and the Reformed Jazz Messengers and their magnificent rendition of 'Moanin'.

Another program dug out and dusted down was the exceptional, if haunting documentary on Billie Holiday, and the tragic tale, from birth to death of this early day songstress. It was given a peculiar kind of poignance by the old clips of her singing, intermittently shown as the story unfolded. Here you could see etched in her expression, memories of the most bitter of experiences.

In issues to come I'll continue to reflect on any recent happenings in the jazz world via news, views and reviews, of those recent and not so recent releases. If however you are involved in, or just attend any good events contact me at 21, Dunholme Ave, Loughborough, LE11 0SG and I'll make an effort to give them a mention.

### Street Sounds-Jazz Juice (UK Sound 1) 1985

Here we have another of those (extreme in this case) value for money compilation albums, co-ordinated in this case by southern DJ Giles Peterson. It is notable in as much as it does not concentrate entirely on such earlier material, providing for the first time, easy access to some superb outings from the 70s.

It's dance material all the way, with in the main those Latin tracks, the titles of which don't trip easily to the tongue, but are however familiar to the ears. Not least Airto's 'Celebration Suite from 77', did this, I wonder provide the inspiration for that wonderful PAZ instrumental 'AC/DC'. Others include Gilbe to Gil's 'Maracatu Atomico', and a couple from Sergio Mendes of which 'Mas que nada' has been a personal favourite for many years.

Not that it is all in a Latin vein as demonstrated by some cool blowing by Miles Davis on 'Miles'. A very difficult one to obtain if you have ever tried. Also featured is the tremendous vocal talent of Eddie Jefferson on one of the many standout cuts from his 1977 Inner City offering 'The main man' (See last Jazzbeat for album review).

The most applaudable aspects of albums such as this, is being able to hear artists with whom you may have been previously unfamiliar, and being able to acquire on a British label sounds that had proved before to be relatively inaccessible to the record buying public. And as Streetsounds tend to issue in series (dependant on demand of course), to paraphrase that well known standard, this could indeed be the start of something good.

### Julie Kelly-We're on our way (US Pausa PR 7154) 1984

From time to time it is possible to come across an album from an artists from whom you have heard nothing, but as a result of a positive review (as in this case) you are prepared to risk a not inconsiderable sum to purchase said

vinyl to judge for yourself. Subsequently you find to your delight, that it not only lives up to your expectation, but also takes pride of place on your turntable for some considerable time to come.

Julie Kelly's debut set is just such an album, released in the sunshine state of California by Pausa records, a company from which one or two of my better records have originated. We are acquainted with an artist with what I can only describe as a devastating vocal delivery. This is demonstrated best when driven hard, as on the title track 'We're on our way', as we most certainly are as she tackles such numbers as B B King's 'Somebody else that will', and the old Young Rascals number 'Groovin'. Not that she cannot find a more softer mood, like on Jimmy Van Heusen's 'All my tomorrows' written incidentally for Frank Sinatra! Out of the eight tracks the Caister favourite and mine was 'Better than anything' with its many references to jazz artists past and present. I can only hope that her next outing lives up to this standard, and I would not have thought it would be too long before its arrival. One thing is for sure, it will certainly be eagerly awaited.

### Rosie Gaines-Caring (US Epic EPE 40090) 1985

I'll be honest and admit that from the outset I thought I had made a right gaffe in acquiring this. I had expected, having heard a couple of excellent cuts, that this was going to be another exceptional jazz LP from Epic. But as my stylus made contact with the first track, what reverberated around the room, certainly wasn't jazz and certainly was not exceptional.

Having said that what became clear, as my initial shock receded, and to my growing surprise, was that this was in fact one of the most intriguing albums of 1985. What makes this so unique is the chameleon quality of this most veritable of vocal stylists, in as much as she seems able to slip into or shed, any vocal style as if it were skin.

In a jazz sense this means 'scat' of which the sum total is represented on two consecutive tracks on side two. The former conjures up so many images on the throaty 'Wake up' assisted (a la David Sanborn) on alto saxophone splendidly by Marc Russo. The latter is 'Good times', combining real soul, and scatty vocals to the point of real excellence. It is one of the type of records that normally transcends jazz boundaries, and as if to prove the point I even heard this courtesy of Richard Searling at the Boxing Day Bank Holiday Bank Hall Miners Modern Soul All Dayer.

But jazz is only one of the grooves. This lady gets into rapping naturally on 'What are we coming to' and 'Akoolology' (ain't no strain)". And then cooing the most sophisticated soul on 'Caring'-surely one of the album's biggest selling points. Mind you, there are low lights as it were with a couple of tracks that don't amount to much (and that is being kind), the aforementioned 'Frustration', and also 'Dance all night long'. That is unless of course you have a strong penchant for Euro drone and scratching. It is as if she has tried to please all of the people all of the time, thus diluting her obvious talent, and this could prove to be the album's ultimate demise.

### Casino Lights-Various artists (UK Warner Brothers) 1982

Recorded live at the annual Jazz Festival in Montreaux, Switzerland some years ago, providing an ideal opportunity for enjoyment, even if your interest only borders on the periphery of all things jazzy. It is easy on the ears, and as it is available over here it is also easy on the pocket. It is also a very polished performance by over a dozen of America's finest musicians including Marcus Miller, Mike Mainieri and Larry Carlton. Leading off one side two of the most accomplished of jazz

vocalists in Al Jarreau, singing duet for the first time, and Mandy Crawford who's dulcet tones underwrite with class anything with which she is involved. The most outstanding of their three collaborative contributions is the wonderfully mellow 'Who's right, who's wrong', which combines with great effect to the silk smooth strains of David Sanborn's alto saxophone. An epic solo performance by Mandy Crawford of John Lennon's 'Imagine' allows side one to finish in fine style to rapturous applause. The rather rockier sounds of Robbenford and the Yellow Jackets open an all instrumental B side with the 'Monmouth college fight song', followed by a couple of tracks by the world's premier saxman, David Sanborn, who makes music of the kind mere mortals should not be capable of. The first cut is the sort of instrumental dander that could have concei-

vably been played on the northern scene, but it is probably a mile to class. Introduced, incidentally, by the enthusiastic screams of the festival director and founding father, Claude Nubs. It is followed by 'Hideaway', again on the up but less frenetic, and it features a breathtaking break from Marcus Miller on bass. The last track is one of those beautifully quiet instrumentals 'Casino lights' from Neil Larsen on keyboards and Buzz Feiten on guitar, with some lovely tinkly vibes from Mike Mainieri, which just about brings the curtain down, and leaves you wondering why it wasn't a double set.

by Neil Salter.

## REAL SOUL - A relative renaissance

Much has been written in recent months where contemporary small label soul music is concerned, with many in the black music media, making space for this seemingly new breed kinda soul.

Now this current raising in the level of public consciousness came about could well prove cause for debate, but was probably precipitated by a combination of circumstances leaving only their order to be argued over.

One contributory factor was that well known radio DJ Robbie Vincent, being in a position to push real soul dancers on radio 1. Remember Clarence Jackson, James Cobbin & Prime Cut, and Clarence Carter's 'Messing with my mind', all courtesy of the 'little label collection'.

Also high on the list, in my opinion, was the arrival in the UK of Alan Osokhoje Jr's Edinburgh based outfit Move Records. As the corresponding media interest engendered by that endeavour allowed some light to be shed on a scene

stunted (and not by the quality of the soul previously available).

Then there are those enthusiastic individuals, possessed of a little entrepreneurial enterprise, opening clubs, broadly along 'real soul' lines, and not I hasten to add in pursuit of a powerful profit margin, nor for the sake of self indulgence, but mainly to stimulate this burgeoning interest still further, and because they like it. Bob Jones and Simon Murray are two entirely different promoters, who can be characterized as industrious examples of this ilk, with their respective attempts at those London venues 'The Royal Oak' in Tooley Street and 'The Phoenix' in Oxford Street.

In the Midlands/South Yorkshire, progressive events of this nature have continued almost unabated for many years now. Albeit in separate venues from Smith to Shrewsbury, and although they have usually come under the collective term modern soul instead of 'independent soul', 'real soul' or

OLYN THORNHILL 158 CLIFF STREET LANSLOWNE SHEFFIELD S11 8 PA S YORKS.

A sample from the lists of Northern, Modern Independent Releases, UK Grapevine collectorsUK, jazz funk and soul Lps from the States. SAE secures lists.

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FACTS of LIFE	A Matter Of Fact	(Kayvette)	£3.00

Other Lps in stock Wants lists welcome(SAE).

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# Rare Motown

Supremes- Who's loving you/  
Released: 1961

With 'I want a guy' (Tamla 54038) the hardest of the Supremes singles to find, 'WLY', a Smokey Robinson number, was previously recorded by the Miracles on the flip of 'Shop around'. It is a nice, laid back ballad and features Diana on lead vocals. Gordy's production work is identical to that he used on the Miracles version. Gordy also produced '5P' where Florence takes the lead, it is a bouncy novelty number which apparently started to gather more air play than WLY. The story goes that Gordy instructed that the record should not be pushed, as he did not want a side that didn't feature Diana Ross to launch the group. '5P' was later covered by a one off group called The Vows on VIP 25016, some four years later.

Singin' Sammy Ward- Everybody knew it/  
Released: 1962

Sammy's third release for the label 'EMI' written and produced by Gordy, is an enjoyable slow late night blues number, as the singer laments to his girl, that he has discovered that she is doing him wrong, and that everybody knew about it before hand, except for him. The tempo increases on the flip, where Sammy sings about the 'in' club in town, where the owner, Big Joe 'oe, strictly controls who is allowed into the club, and Sammy bewails the fact that he is not allowed in. Two good sides which are well worth checking out.

Eddie Holland- If Cleopatra took a chance/  
(Motown 1030)

A clever introduction on the A side as it commences with some Western sounding music, as Eddie laments if Cleopatra could risk her thrown for love, why couldn't his girl also take a chance. It is an enjoyable number, which surprisingly never saw any chart action, and was produced by co-writers Williams and Stevenson. Brother Brian takes over the production on the flip, which is a midtempo number, where Eddie fares no better with his girl, who has given him the cold shoulder for someone else. Despite its lack of success copies often turn up on lists, and at record fairs and I highly recommend its acquisition.

The Quails - My love / Never felt like this before (Harvey 116) Released: 1962.

The Quails second release on Harvey, HL, is a lovely doo-wop ballad which is highly recommended, similar to The Spinners work on Tri-Phi. The tempo increases slightly on the flip, which is another good number, composed by the group with label owner Harvey Fuqua.

Little Lisa- Hang on Bill / Puppet on a string (VIP 25023). Released 1965.

Aged only nine at the time of recording, Little Lisa was the daughter of one of the law is Sisters (VIP 25018 and 25024). Sounding much older than her age, HOB is a female version of Bob Kayli's (alias Robert Gordy) 'Hang on Fear!' (Gordy 7008), which I reviewed in an earlier column. Not a bad version actually, but probably a bit too pop sounding for most listeners tastes. Robert produced this side with brother Harry. The flip produced by Davis and Gordon, who worked with a number of 'VIP acts, is another listenable pop item, which would probably appeal to girl group lovers.

The Key to the Kingdom- Various artists (Motown 743) Released: 1971.

Tracks: Bobby Taylor-Way Lordy; Valeria Simpson- Sinner man, There is a God; Supremes- May his love shine forever; Blinky-God bless the child; Jackson V- Bridge over troubled water; Stoney & Montleaf-(I'd love to be) as heavy as Jesus; Joe Hinton and the Impact of Brass-What a friend we have in Jesus; Ken Christy & Sunday People-Jesus is the key; Marvin Gaye-God is love; Gladys Knight & The Pips- How great thou art.

An unusual album where a number of the then current Motown actsturned their heads to gospel sounds. Many of the tracks are unavailable elsewhere, particularly good are Bobby Taylor's track, and Blinky's version of the Billie Holliday classic. Gladys is also in fine vocal form. The Marvin Gaye track is a longer different take from the version which appears on the 'What's Going on' album. All in all a very listenable album which is worth seeking out.

The following is a list (first part) of all Motown tracks to make the Billboard pop charts up until 1982.

Date of Entry	Artist & title & label	Weeks on Chart	Highest Position			
12.3.77	Jerry Butler I wanna do it to you (Motown)	11	51	21.6.80	Old fashioned love	16
	Commodores (all on Motown)			20.9.80	Harcoes	9
15.6.74	Machine gun	13	22	20.6.81	Lady	22
16.11.74	I feel sanctified	8	75	26.9.81	Oh no	20
10.5.75	Slippery when wet	15	19	6.2.82	why you wanna try me	5
27.12.75	Sweet love	23	5	4.12.82	Painted picture	6
18.9.76	Just to be close to you	15	7		Contours (all on Gordy)	
8.1.77	Fancy dancer	9	39	11.8.82	Do you love me	18
4.6.77	Easy	22	4	22.12.82	Shake Sherrie	9
27.8.77	Brick house	5	16	6.4.83	Don't let her be your baby	6
17.12.77	Too hot to trot	24	12	4.4.84	Can you do it	6
17.6.78	Three times a lady	20	1	19.2.84	Can you jerk like me	7
23.9.78	Flying high	10	38	14.8.85	First I look at the purse	8
11.8.79	Sail on	17	4	28.5.86	Just a little misunderstanding	2
29.9.79	Still	20	1	15.4.87	It's so hard being a loser	3
15.12.79	Wonderland	15	25		Courtship	
				24.6.72	It's the same old love (Tamla)	2
					Days Band	
				24.4.82	Let it whip (Motown)	23

6.2.61	Debbie Dean	Don't let him shop around (Motown)	2	92
	Kiki Dee (on Rare Earth)			
27.3.71	Love makes the world go round		3	87
	Joel Diamond (on Motown)			
21.2.81	Theme from 'Raging bull'		3	82

Finally reader JOHN POOLE has written to me pointing out that a new book out called 'The Motown story' by Don Walker appears to solve the mystery of why the initial issue number on the Tamla label, 54024, an unusual starting point, was used. He points out that it may have

been for superstitious reasons as Gordy's first hit as a songwriter was 'Rest Fatima' by Jackie Wilson on Brunswick 55024!

At last the video of the Motown 25th Anniversary has been issued, it contains many interesting old film clips. The highlight of the whole show is for me a battle of the bands, between the Four Tops and the Temptations, with each group trying to out do each other and joining in with the other group's songs. It was interesting to hear how well Levi Stubb's voice was suited to some of the Temps material! Until next time.....

Peter Gregory

## Motown

Continued from Issue 17 PART /3

- 1176 Diana Ross-Remember me/How about you
- 1177 Jackson Five-Mama's pearl/Darling dear
- 1178 David Ruffin-Don't stop loving me/Each day is a lifetime
- 1179 Jackson Five-Never can say goodbye/She's good
- 1180 Gordon Staples & The Motown Strings-All strung out/Sounds of the Zodiac
- 1181 Supremes & Four Tops-You gotta have love in your heart/I'm glad about it
- 1182 Supremes-Nathan Jones/Happy is a bumpy road
- 1183 Bobby Darin-Melodie/Someday we'll be together
- 1184 Diana Ross-Reach out I'll be there/They long to be close to you
- 1185 Four Tops-In these changing times/Right before me my eyes
- 1186 Jackson Five-Maybe tomorrow/I will find a way
- 1187 David Ruffin-You can come right back to me/Dinah
- 1188 Diana Ross-Surrender/I'm a winner
- 1189 Four Tops-MoArthur Park Pt 1 /Pt 2
- 1190 Supremes-Touch-/It's so hard for me to say goodbye
- 1191 Michael Jackson-Got to be there/Maria (You were the only one)
- 1192 Diana Ross-I'm still waiting/A simple thing like cry
- 1193 Bobby Darin-I'll be your baby tonight/Simple song of freedom
- 1194 Jackson Five-Sugar daddy/I'm so happy
- 1195 Supremes-Floy Joy/This is the story
- 1196 Four Tops- A simple game /L.A. my town
- 1197 Michael Jackson-Rockin' Robin/Love is here and now you're gone
- 1198 Four Tops-I can't quit your love/ Happiness is a bumpy road
- 1199 Jackson Five-Little bitty pretty one/If I have to build a mountain
- 1200 Supremes-Automatically sunshine/Precious little things
- 1201 Jermaine Jackson-That's how love goes/I lost my love in the big city
- 1202 Michael Jackson-I wanna be where you are/We've got a good thing going
- 1203 Bobby Darin-Sail away/Hard headed woman
- 1204 David Ruffin-A little more trust/A day in the life of a working man
- 1205 Jackson Five-Looking through the windows/Love song
- 1206 Supremes-You're wonderful sweet sweet love/Window of time
- 1207 Michael Jackson- Ben/You can cry on my shoulder
- 1208 Natassia-The good things/He and my brother
- 1209 Jerry Ross Symposium-Duck you sucker/It happened on a Sunday morning
- 1210 Four Tops-Nature planned it/I'll never change
- 1211 Diana Ross-Good morning heartache/God bless the child
- 1212 Bobby Darin-Average people/Something in her love
- 1213 Supremes-I guess I'll miss the man/Over and over
- 1214 Jackson Five-Corner in the sky/To know
- 1215 Jerry Ross Symposium-Take it out on me/It's the same old song
- 1216 Jermaine Jackson-Daddy's home/Take me in your arms
- 1217 Bobby Darin-Happy/Something in her love

- 1218 Michael Jackson-With a child's heart/Morning glow
- 1219 Michel LeGrand-Love theme from Lady sings the blues/Any happy home
- 1220 Gil Askey Orchestra-Don't explain /See See rider
- 1221 Irene Ryan-No time at all/Time to believe in each other
- 1222 Willie Hutch-Brother's gonna work it out/I choose you
- 1223 David Ruffin-Blood donors needed/Go on with your bad self
- 1224 Jackson Five-Hallelujah day/You make me what I am
- 1225 Supremes-Bad weather/Oh be my love
- 1226 Vin Cardinal-Share and scandal in the family/I've never been to Spain
- 1227
- 1228 Reuben Howell-I'll see you through/Help the people
- 1229 Martin & Finley-Thinkin' bout my baby/Best friends
- 1230 Jackson Five-Boogie 'an/Don't let your baby catch you
- 1231 Irene Ryan-I see your name up in lights/When yesterday was tomorrow
- 1232
- 1233 Blinky Williams-You got a tangle in your lifeline/This man of mine
- 1234 G C Cameron-No matter where/I don't need no reason
- 1235 Spinners-Together we can make such sweet music/Bad bad weather
- 1236 Stacie Johnson-Every little bit hurts/Woman in my eyes
- 1237 Suzee Ikeda- Time for me to go/ Zip-a-doo-doo-dah
- 1238 Celebration-Since I met you there's been no magic/
- 1239 Diane Ross-Touch me in the morning/I won't last a day without you
- 1240 Severin Brown-Darling Christian/All American boy and his dog
- 1241 Different Shades of Brown-When the hurt is put back on you
- 1242 Martin & Finley-Its another Sunday/Best friends
- 1243 Jimmy Randolph-Plainsville USA/High road
- 1244 Jermaine Jackson-You're in good hands/Does your name know about me
- 1245 Thelma Houston-Piano man/I'm just a part of yesterday
- 1246 Art & Honey-Lets make love now/I've given you the best years of my life
- 1247 Marbaya- Follow me/Mother nature
- 1248 Stoney-Its always me/Let me down easy
- 1249 Earthquake-Sunshine man/Soul long
- 1250 Third Creation-Rolling down a mountainside/Its just a phase
- 1251 Franki Valli-You've got your troubles/Listen to yesterday
- 1252 Willie Hutch-Slick/Mothers theme
- 1253 Vin Cardinal-Ther'll be no city on the hill/I've never been to Spain
- 1254 Four Tops-Hey man, we got to get you a woman/How can I forget you (unissued)
- 1255 Franki Valli & Four Seasons-How come/Life & breath
- 1256 Gloria Jones-Why can't you be mine/Daby don'tcha know
- 1257 Erik & The Vikings-If only yours/Where do you go baby
- 1258 Severin Brown-Darling Christina/Snowflakes
- 1259 David Ruffin-Common man/I'm just a mortal man
- 1260 Thelma Houston-Do you know where you're going/Together



# Modern Soul

As 1985 draws to a close time to reflect on what has been a decidedly mixed year - some brilliant sounds from the independent labels - in fact out of my choices for the Blackbeat Poll singles top 40, 33 were on small labels, and at least as many didn't quite make it. This SHOULD have been the year when these independents and the "7" itself really came to the fore - yet it did not happen despite some radio exposure from Robbie Vincent, and much more isolated club play from Scotland to London. Why? Far too many of the club jocks wouldn't know a soulful singer or song if they heard one - how else can one account for repetitive monstrosities like the Marlequin 4's 'Chief Inspector', and Maze 'Twilight' being such huge successes? Have the majority of today's club goers such cloth ears that they can only accept the repetitive riffs their bodies gyrate to? I don't believe they have, but we'll never know until those jocks get off their backsides or pick up the phone to say 'Soul Bowl?' - appreciate what really soulful and danceable material is available, most of them at less than a cost of a 12" import. Until this happens it is pointless for any UK company however well intentioned, to put out product - merely cart before the horse syndrome.

If natural progression was the order of the day, the obvious club scene to use such material is the northern one, but that is so fragmented - some venues taking one step forward and two back into 60s newies, while in the case of Morecombe where new releases are played, it is mainly major label LP cuts rather than independents. I think both should be included, the balance being in favour of what's currently more soulful, and in 1985 that is definitely the independents. On reflection I have to say that Richard Searling, possibly owing to radio commitments, tilted the pendulum wrongly in 1985. At this point I'll put myself in the firing line, naming my Top 20 club sounds of the year:

1. Bill-Space lady (Dollar Bill)
2. Lanier & Co-I don't know (Waylo)
3. David Sea-Night after night (Crown Int)
4. Will King-Backed up against the wall (Total Experience)
5. WQBC-Love me anyway (Thunder Bay)
6. Bridge-Baby don't hold your love back (Atlantic)
7. Jimmy Scott-Love language/Be careful (Barman)
8. Alexander O'Neal-What's missing (Tabu)
9. Jesse James-I can feel your love vibes (Midtown)
10. Andrew Barrax-Just can't seem to forget (Bama)
11. Frank Kelly-Ain't that the truth (TWI)
12. Willie Clayton-Love pains (Kirstee)
13. Freddie Jackson-He'll never love you (Capitol)
14. Oscar Perry-We're gonna make it (Quasar)
15. Roberta Gilliam-All I want is my baby (Tabu)
16. L.C. Robinson-Free and easy (USA)
17. U-Neak-Nothing to it but to do it (Mad)
18. Luther Vandross-It's over now (Apic)
19. Billy Always-I do, don't you (Waylo)
20. William Bell-That is what you get (WRC)

Having made two trips to Soul Bowl in December plenty to review, as well, including more obscure items than usual. Firstly the slower ones. \* denotes on Soul Bowl lists.

## Ron Seagram-Just a little love (Chocolate Mama 0387)\*

From Florida a recent gem that oozes soul from it's first percussive and organ riff, to the dramatic voice of Ron who asks for another chance as the poignant lyrics tell us. "Somebody's been loving my sweet baby" is an equally good midtempo number with cleverly plucked guitars and more powerful vocals, though the song suffers from too much repetition of the title.

## William Bell-Loving on borrowed time (WRC)\*

A very effective beat ballad, the rhythm laid down by drum machines, bass and synths, that by being kept well in the background, perfectly compliment the sensual tones of William, who's time with his lover is strictly limited. Equally strong flip called I think "What is what you get" (my copy has the same title both sides), an uptempo pounder, perfectly blending guitars, and bass with more modern techniques as William tells of the joys

his lady receives from him. Both sides unfortunately received little attention in 1985.

## Charlie Jones- I almost gave up (Three Gems 109)\*

Next release after the marvellously melodic, yet expressive 'She's gone' by Roy G, which escaped my attention months back. This is almost as good with a similar use of strings, also flutes brass and percussion that give a real down home appeal as Charlie pours his heart out, telling us how he had so much suffering until he met his present lady. Southern soul at its best, though I cannot see the need for updating 'The 'wist' on the flip!

## Emanuella Quick- You and me (Key-Va 3416)\*

One of several new releases that John Anderson has picked up on his recent visit, through amongst various states, the Carolinas. A beat ballad featuring a dynamic leading lady, who wants more of her man. The song itself is not too strong, and the same comment applies to the uptempo flip, which has extremely pedestrian rhymes about 'no money in the house not enough to feed a mouse' which destroy the social conscious lyrics about poverty. However with its dominant bass line and percussion it does work as a dance track.

## Pat Cooley- I'm giving it all I got (Big G 100)\*

Produced by Clarence Carter for his own label, a strong midtempo song, especially its choral hook, while a breathy sexy Miss C says she is willing to try things she has never tried before (not for Mike Head's or Mary Whitehouse!). Solid percussion plus bass and synths provide the accompaniment. 'I'll let you get over' is more uptempo and includes plenty of brass and bongoes on a vibrant dance track, that could well wet dance floors alight thought the song itself is less immediate.

## Clarence "Ann" Come what may (Bama 30002)

The follow up to Andrew Barrax, more midtempo but just as good, especially the searing intensity felt vocals, that are so clearly audible above a decidedly adventurous backing track that includes strings, tamborines, brass, bass and piano riffs at different points, the perfect production ensuring that all this is not cluttered, in fact an invictus feel to it and a memorable song.

## Lanier & Co - Lets go for it (Waylo 3004)\*

Written by Earl Randle and Willie Mitchell, a beautiful ballad in which male and female leads express themselves with equal conviction, while the subdued percussion, synths and guitars are ideal foils for those wonderful vocals, and the song ain't bad either. Such a pity to put an instrumental flip!

## The Groove Master-Johnny Dean- Body like gold (Soulful Sound SSR 100)\*

Another Willie Mitchell production, part of the Magic 7 set up, and a more typical southern midtempo effort, especially in the use of organ, synthesised harmonica, but also surprisingly syndrums, while Johnny longs for his woman's body which 'shines like gold'. In fact the lyrics are somewhat repetitive, especially the overuse of the title track.

## Billy Always- I do, don't you (Waylo 3004)\*

His best for the label, a very modern sounding midtempo record, with thunderous percussion and bass, crystal clear synth and guitar riffs which Billy soars magnificently above, to let us know of his feelings for that special lady. His voice sounds much more dynamic, probably because he has a better song to work with, while the overall production should ensure club plays too. Finally whilst on Waylo releases I must give a passing mention to an earlier release by Antonio 'Another lonely night' (3002), a powerful beat ballad, both instrumentally and vocally, that has a powerful and danceable, if repetitive flip 'Don't you want my love'

Sorokas Band- Where would I be (Sorokas W4 1988) \*

A good midtempo song with powerhouse production, especially percussion, bass and synths, but the lead vocalist Freddie Strong, while still convincing, lacks the intensity of the above Memphis releases. However there is considerable potential club wise for those with open ears. 'I feel the spirit' is fast, rocky, including guitars, and a gospel lyric, I can't take more than 20 seconds of this.

Fabulous Playmates - 'Don't turn your back on loving (Select S-200) \*

A new release with a strong 70s flavour a la Carstairs especially in its floating tempo, strings, and laid back swaying chorus over which the lead vocalist, an urgent male pleads for his lady's attention. At various points brass, bass, guitar riffs and piano add variety to a high class record, complete with trumpet break. 'I ain't gonna be a fool for you' is more funky, while the production and song are less together.

Onbers- Cool me out (HMC 1074) \*

Undoubtedly the best record from a group that has made more than its fair share of beach music junk, a re-working of the Lamont Dozier song, slightly faster with bongos working overtime at the start, joined by bass, synth, and strings, incisive chorus and a more convincing male lead vocal than I'd expected. It deserves to do well on northern and modern scenes. 'Fool in love' is a reasonable re-hash of the old Ike Turner song.

Theresa Davis/Jerry Butler- I can't stop (DJ)

One I picked up from Record Corner, this is a Chicago release arranged by Tom Tom 99 (he has aged again!), and produced by Bunky Shepperd, an excellent uptempo disc, from its first percussive and brass riffs, soon joined by bass to lay down the solid groove as the usual mellow tones of Jerry are augmented by the intensely felt responses of Theresa. The song is memorable too, while the sax break adds icing to the cake!

Mile High Pie-'So Proud' (Entambra 8504) \*

From Charlottesville, but no beach record, actually a solidfunk groover, in which both bubbling bass and percussive synth effects are much in evidence behind a young lady who delivers the vocal goods 'so proud' to be in love with her man. Clever tempo changes and a synth break all add up to a powerful dance track, that is also a good record. 'Wiggle leg' is a fast horrendous rocker, that I remove smartly from the decks!

Bobby J- Can I come over tonight (Prime Time 5312) \*

Yet another North Carolina release made for soul funkners with its mid-tempo, solid percussion and bass line- instantly memorable title hook too, which does suffer from repetition towards the end, while the best part is the lived in vocals of Bobby who virtually hurls out his words in his urgency to see his lady.

7" OF THE ISSUE

WJBC- Love me anyway (Thunderbay)\*

I'm actually reviewing this from an LP 'Wanna quit but I can't' which has another good uptempo cut 'I'll be loving you', with clear female lead, an interesting mid tempo instrumental 'Feeling good', a good beat ballad, 'Somebody's fool' but standing out like a colossus is the single beginning with synth/vibe notes, soon ably abetted by great thudding bass and percussion, the female chorus chanting the title before a rich tenor lead and an equally enthusiastic and an answering girl take over on this extravaganza. The song is so memorable, the production like glass, including a surging blasting sax break later- definitely one of the top 5 for 85!

On to the more obscure records commencing with two already big at certain northern clubs:- Glennda McLeod 'No stranger to love' Bol-Gar 14423.  
A 1983 release from North Carolina and deservedly a monster for Clerkie and Co. with its driving rhythms,

including plucked bass riffs, percussion, synths and vibes behind a Motownesque lady who tells us she is no stranger to love, and weaves a veritable spell in and out and above that crashing tempo, while the song soon inbeds itself in the brain.

Seventh Wonder- She's my girl (T-Town 3688)

Again 1983 from Alabama, the big Morecombe sound of 85 for Shaun Gibbons and Marc Farley, set at a fast tempo, probably ideal for Niteers, percussion and synth working double time, yet the vocals, lyrics and over all feel owe more to pop than soul, especially the fairground style synths at the start, and lines like 'listen to the second verse' and 'You treated her like a dog' (complete with 'woof woof' chorus!) later a guitar and simulated sax synth break on a record that obviously goes straight to the feet- a natural successor to Casino Classics?

Ad-Libs- I don't need no fortune teller (Passion)

Meanwhile back to the soul and probably the 70s, we have a midtempo shuffler on which brass, percussion and strings are prominent behind some marvellous lead male vocals, aided by clear choral response. About half way through it becomes rather messy but it is saved by a brass break, and nothing can be taken away from the singers. 'Spring and summer' is a ballad with suitable airy feel. There is no date/State info on the label.

Next another trio from another label that supplies the minimum of information- Choice Cut:

0008 has Ron Henderson 'A Choice of Colors on 'Gemini Lady', a classy midtempo song beginning with guitar chords, drum beats, whistling effects, soon joined by more solid bass, percussion, brass, and the mellow Mr H who so incisively rides, as if on the crest of a wave over it all to extract maximum emotion out of one of the best songs I've heard this year. Choral injections and guitars in the break add variety later. 'Goodbye my love' is an effective mood ballad.

0009 features Berry Duke on 'Gotta find a way' another excellent song, barely midpaced, with another mellow stylist, helped by neat percussion, including clever changes, and brass work, while it's official A side 'I'm leaving' is an equally good beat ballad, heavily featuring strings.

4010 is the turn of King Arthur Epps with 'Depending on you', basically a midtempo song that breaks into calypso rhythms for the title hook sections. This latter fact probably denies it any success on the club scene, a pity as the verses are delivered in such a soulful way, and the hook really is catchy. The soaring sax break later confirms it as a front room favourite of mine!

From Bluesong two records by Chuck Robinson. Firstly 1154 has a beat ballad A side 'You don't love me', which includes swooping and wailing vocals of the highest calibre on this superlative slowie, while unbelievably it is overshadowed by the uptempo masterpiece 'I've got to have your love' which has a synth laden start, driving drums, some amazing screeching and growling vocals on one of those songs you'll never forget, as both Chuck and the chorus get behind the title hook. 1204 is a beat ballad 'Cautious love' with solid tempo, mainly guitars and percussion and Chuck again dives and soars in adoration of his lady, helped by clear choral phrasing, it defies comprehension how this artist can record such knockout songs with no recognition at all in the States, yet they lap up ponces like Prince!

Jan Lealie Holmes- I'm your superman (Jay Jay 1005)

An extremely strong dance track with volcanic bass line, percussion and synths behind the rich warm voice of J.L. who wants to be a superman to his lady. Despite some slightly contrived lyrics this is no Black +ve dirge, just excellent vocals from a man desirous of pleasing his wonder woman!

Finally Nadine Brown 'She' ain't nothing without love' (Coastal 2101)

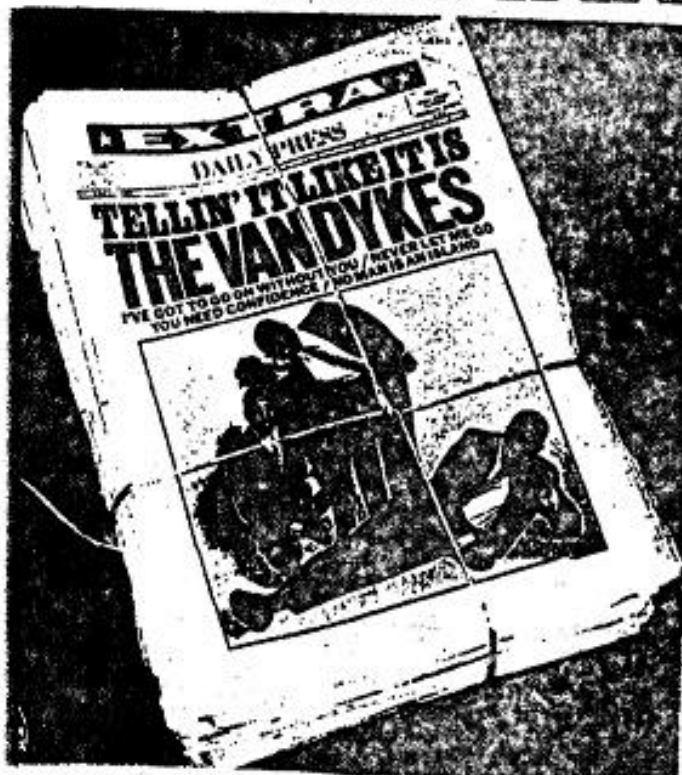
A 1983 release from Atlanta, a midtempo song with sparse backing of synths, guitars and percussion behind a singer who's earthiness is like a female Bobby Bowens as she gives examples of things in life which are nothing without love and friends. Precise guitar work in the break combines to make an interesting original

disc, which has a less inspired ballad flip 'Your love'

Well that's it, 85 was the best year for independents in a long time. Will 86 bring similar quality, and when will more jocks tap into this rich untapped vein of soulful gold?

Soul Sam

# TELLIN' IT LIKE IT IS THE VANDYKES



Of all the soul vocal group's there have been I have a spot deep inside for any work the Van Dykes do. This trio of Rondelle Tandy, James Mays and Wenzon Mosely started their recording in the early 1960's. Consequently I was delighted to see their re-emergence last year with a mix of old and new tracks, rerecorded to give benefit to modern sound quality reproduction.

For our classic album review this time we go back to the Mid 60s, and the first album from the lads from Fort Worth Texas.

'Tellin' it like it is'- The Van Dykes (Bell 6004)

Recorded at Sound City in Texas, with Charles Stewart as producer, I only picked this album up fairly recently when Tony Wilson was preparing for his move back to Darlington, and clearing out his records. This album sets the pace for the future Van Dykes style- that unique blend of a falsetto singer singing upfront and battling with matching bass singing accompaniment. A unique style that worked well. The album opens with the group's biggest hit 'No man is an island', a classic that really is described

by the album title. Perhaps the words of Knoch Gregory NY DJ at the time can sum it up better than I....

"I slipped the needle into the groove. The first chords were exciting enough-slow and mellow. I didn't jump though until I heard the voice! It pierced the filtered air in the broadcasting studio-rising sharply until it bounced off the soundproofed walls. Then I caught the harmony, wrapped tightly around the lead, perfect, laying low, never dominating. And then I had to split my attention between this magnificent performance and what was happening in the song itself: 'No man is an island...no man stands alone'. A message record, a new group, a new thing. Very together".

"What will I do" is pure northern, an uptempo dancer, in vogue at the time of its recording. What follows are several ballads, like 'Fears of joy', sounding like the Temps in delivery style, with a long drawn out almost gospelly intro, sparse backing and lovely back up vocals. 'I've got to find a love' is a midtempo delight, with tricky and intricate percussion to the fore, and that cutting voice, razor sharp echoing through. Both 'Hey Mr Lonesome' and 'Never let me go' are nearly doo-wop, with the minimum of backing, and both songs being constructed around the vocals.

Side 2 comprises two ballads 'I've got to go on' which is beautiful, as is 'You need confidence', the same sub-doo-wop style is used, and the harmonies are supreme. Three midtempo tracks compliment this set, the guitar led 'I won't hold it against you', with not only the distinctive lead singer on vocals, as horns blast away. 'You're shaking me up' which again has bass singing on lead, and the storming uptempo 'I'm so happy' which sounds very northern styled with its racing beat close this set.

Just as an aside this album has recently been issued once again on the Solid Smoke label, with the added bonus of an additional track 'Save my love for a rainy day'-perhaps the Van Dykes best uptempo number, a superlative version of the Undisputed Truth Motown classic, with booming bass vibrating the speakers, and yet more of those classic vocals. So now you have no excuse for not savouring this great group, in their full sixties prime.

Blackbeat has a couple of vacancies for articles. If you feel you could write a bio, discography, label list, or interesting article on soul music send it in to the mag!



# Gloria Robinson

There is something unexpected and unpredictable about Gloria Robinson.

For starters, one does not expect a 24-year-old music senior at Memphis State University to be so well traveled and professionally seasoned as this young lady. One certainly does not expect to see such diversity of talent and daring in novelty.

Gloria Robinson represents the best of what Memphis has to offer musically. Often compared to such superstars as Chaka Khan and Tina Turner, Robinson has been dazzling audiences for years with her power packed performances, not only locally but throughout Europe and the Orient as well.

A former professional model and winner of several beauty contest (she was a finalist in the Miss Tennessee contest in 1981), Robinson got her musical start at the age of five on piano and later in her school marching band for which she played clarinet. A dance student for 10 years, and a dance instructor for 6 years, Robinson performed with the Jackson Ballet Company for several seasons. In addition, she directed and accompanied the church choir for three years.

It is Gloria's rich vocals and gripping performance that makes her one of Memphis' hottest rising young talents. For two summers Gloria performed for thousands at Liberty Land, Memphis' summer entertainment park that offers a variety of live musical shows. She was also a cast member of "A Whole Lotta Shakin'," a popular Memphis music showcase that has received national acclaim. A local TV commercial features her singing and dancing on the historic Beale Street.

In addition, Gloria has sung with several well known groups and entertainers including world famous Rufus Thomas. For three years she led her own group, Gloria Robinson and Kix. With each group Robinson expanded her wide repertoire, becoming proficient in jazz, pop, rock, R&B, and blues. She currently performs with MVP, a high quality show band at Captain Bilbo's.

Producer Gerard Harris, president of independent jazz label, Lomo Records, has worked with Gloria for the past two years. He says: "Gloria is one of the few vocalist I've seen who has the ability to perform in almost any musical genre. But what is truly remarkable is her talent of reflecting her own personality while remaining true to the mood of the genre."



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# SPOTLIGHT ON Oscar Perry

Oscar Lee Perry was born over forty years ago in Lake Jackson, Texas. He moved to Houston at an early age, with his older sister Laura, and younger brother Lafayette. Oscar stated that this might seem unimportant, but to him the remaining family are important.

His first vinyl offering is a track that has been echoed in soul circles previously, recorded for Lee J Records, and called 'True Confessions' in 1958. 'I found true love' was to be the follow up. Lee J records was a duo- business partnership Oscar entered into with Eugene Lee J. Hence the labels organization. 'Your direction' an early blues/ soul number was to follow on Lee J.. Although Oscar has never kept complete records of his activities, the spotlight to follow makes southwesterly reading.

1961 saw Lee J. and Oscar parting following other recordings such as 'Big Sam', and 'He started no riots', dedicated to Martin Luther King. 'Face reality' a record leased to Varon was next in line. This number has gained increasing popularity following the efforts of 'sixties' collectors like Guy Kennigam. However, I like many others, thought the track to be late 60s. Oscar said it appeared prior to the Backbeat recording deal. Over the last few months 'Face reality' has earned the collectors tag following exposure in the north of England soul clubs.

1968 saw Oscar based under Don Robey's guidance at Backbeat. Employed initially as a singer/songwriter, he was to perform demo tapes which were to impress the man. Robey felt Oscar's voice had commercial appeal. With such vision Don Robey presented Oscar with an artist contract. Oscar's first record through the deal was 'Treat me like your only child'. However, as in other cases during this period, the tune was originally written for Ernie Kattao at Duke. Unable to deliver the song successfully, Oscar was given the opportunity for his first big break in national distribution. The tune gained plays throughout the States and gained chart status.

Oscar Perry's stay with Backbeat was without doubt his most fruitful period. 'Feel from the sticks' was the next song. Now Oscar had begun to be recognized as a recording artist, on another level. At this stage Oscar began writing musical arrangements; another field was opened. Having never studied music Oscar had that unique talent of transposing, writing, arranging, and playing music with no apparent hardship.

Two years on into another decade, Oscar's contract with Backbeat expired, so he signed under the wing of legendary producer Huey P Meaux, and his Jetstream set up. 'Poor me/ Just above a whisper' must have been recorded for Spinner records at some stage in the 60s. Although Oscar neglected to refer to the tune, he has confirmed that it is indeed one of his. Maybe the deal was a one off recording between contracts.

Still hustling the south west Texas stage Oscar scored at Jetstream with 'Mother can your child come home' in 1971. Voted single of the week in Billboard, the single gained plays throughout the southern radio network. 'Has anyone seen her', 'Danger Zone', 'Once in a while' and 'You can't send a broken heart' were all to provide Oscar with limited success in the early seventies. Mercury's finest early seventies outing is without doubt 'He sent me you', and the aforementioned tracks also gained release through Mercury.

The Jetstream contract was also to provide two long playing albums on Crazy Cajun. 'They'd sell the sunshine' and 'Moods of the man' in the mid-seventies. Both albums serve as an example of Oscar's deep soul deliveries on vinyl.

In 1975, feeling he had gained enough experience in the musical field Oscar formed his own label Peritone. Four good sellers between 1975 and 1976 were 'I've got what you need', 'Mainstring', 'Gimme some' and 'Four corner get down'. All four tracks gained import in medium quantities to England. Two clubs responsible for programming new releases at this time were Blackpool Mecca and Cleethorpes Pier. 'Gimme some' was also released through Phil-La of Soul.

# PERITONE RECORDS INC.

Produced By:  
Oscar Perry  
Arranged By:  
Oscar Perry

8150 Stamps  
Houston, Texas

45-1001-A  
LN-14417  
Blad Music  
Jeddell  
Houston  
8MI-433  
STEREO

## MAIN STRING

(G. Perry)

## OSCAR PERRY

under separate contract. I believe 'Bionic Man' was another Peritone release in this era.

Peritone, a short lived affair, showed how Oscar was capable of producing good records, and running a successful label independently.

In 1977 a change in profession for Oscar loomed.

Fatigued from continuously touring clubs, and recording, he wanted a profession which would be home based. Forming a newspaper company 'Hot line information' Oscar soon became restless and returned to vinyl, in Memphis, Tennessee.

The Ardent studios in Memphis was to be the setting for his first tune in that city. 'You can't hold a good man down', maybe a testament to how Oscar felt during his short spell away from music. With new found enthusiasm Yellow Horizon was to become Oscar's newest venture. Recording in Memphis with the label operating out of Sunset Strip, Houston, 1978 saw the enigmatic 'Just what you ordered', 'Let me do it', and 'Wind me up'. All his Yellow Horizon releases, albeit only available in sparse quantity across our shores, gained immense popularity in northern clubs.

Into the Eighties and 'Teasin' me' for Red Sun, another label owned by Perry. This bubbly dancer is reminiscent of his 'Yellow Horizon' outings. Successful again on a local level, Oscar recorded his first Memphis LP 'Body movements' which has been mentioned in these columns before. A stunning deep soul track from this album was 'Love all night long'.

After a one year's absence, Oscar returned to a contract with Jetstream in 1980 with the plodding 'She needs love', marking his return to vinyl. 'Love everything about you' was the second offering in the early eighties.

1981 saw the recording of a Jetstream album that Oscar states failed to gain release. 1982 saw a further album that is still in the can. The 1985 release 'We're gonna see make it' is a cut from this album. One cannot estimate the lethal anticipation of those tapes. What a crime that two full albums remain vaulted on such a legendary soul singer.

By 1984 Oscar was once again a freelance artist and returning to a Houston based label cut a third album for Cherry/Sound Masters Studio under the guidance of Lonnie Wright's Quasar label. The flip to 'We're gonna', 'Snap your fingers' is another cut from the LP.

All in all as a summary, Oscar Perry's recording career spans twenty six years. He owns Peritone, Yellow Horizon, Red Sun, and Blue Horizon recording labels. There are three completed albums, unreleased, all under since 1980, still in the can. If this fails to impress this writer has just formed his own publishing company Texano Music. Having prepared another nine songs for an album (six having strong dance beats) Oscar is a freelance artist, so as to which label the album will be released I am afraid we will have to wait and see. However one definitive clause - Oscar Perry will be the publisher.

A talented musician of piano, lead guitar, bass, drums, and synthesizer, Oscar Perry is the finest soul singer of the sixties still awaiting that elusive break. Despite the pitfalls he has experienced he remains enthusiastic in vocal delivery, and is also a shrewd musical businessman, so demanding these days as artists are frequently shafted by the black label owners. After three decades maybe Oscar Perry will get that break- I'll keep you informed.  
Many thanks to Oscar for the transcribed history of his career.

#### Glyn Thornhill

(credits Oscar Perry (autobiography)).

Next issue Glyn will be listing Oscar Perry's vinyl on 45, Oscar has made approximately 45 singles in his 26 year career- issue 21 sees his discography.

## Newsbeat

A delightful piece of southern black music to reach my ear lobes during the last two months is 'Love you forever' Ralph 'Junior' Jackson, courtesy of Rafac records, hailing from Alabama. A 1985 release with a traditional sparse 60s style backing and production, this is superb; a nifty dancer that has already gained plays on the underused modern venues dotted throughout the north.  
Junior Jackson, better known as Ralph 'Soul' Jackson, has been producing quality soul for over twenty five years. Starting out in 1965 with the legendary Vibrations, at the Fame Recording Studios, it was only a period of another three more years until Ralph had his initial solo outing. 'Sunshine of your love' was released through Atlantic Records in 1968, and it unfortunately failed to gain suitable status. Ralph then spent the following decade playing the circuit of clubs in Georgia and Fort Ranning. Firing off continual club acts and gigs on the road, Ralph set his mind to seeking new talent for vinyl activity. Enter Larry Joe Sullins, who combines with Ralph to head Rafac Records. Feeling his background was still with him, he gave the name as Junior Jackson on the disc. However this has failed to prevent southern radio DJs, who have begun airing the disc as... 'the new one from Ralph 'Soul' Jackson, way back in the sixties...'. Old singers never die they just fade away, only to return from obscurity when they feel they've hit on a gem. Ralph has mastered much, but with limited finance and insufficient support Stateside it might not work out, but Ralph will keep plugging anyway.

Big Apple New York, Jimmy Dockett a name synonymous with black music since the mid sixties rears his talents on vinyl once more. A new promo package of twelve via his Star Vision International Records has reached this man's postbox. I doubt our famous London importers grabbed this on release way back in September. Jimmy & Barbara Stroman 'Honey', that strange and funny feeling', is a pleasant slow tune set to a luscious backing track. Such a nice surprise to see the small apple can produce quality soul when the odds are stacked highly against with hip hop'n' electro.  
Star Vision may be back to stay, but I doubt any of our radio DJs have the credential to spin such a number.

SAKB Records are a new company formed across the waters from New York. Steven Brown's Newark, New Jersey set up bows in with a catchy if albeit slightly unsuitable jazz funk number that echoes mid to late seventies production and arrangement techniques. Our top soul men certainly float here and there. Roy Ayres co-wrote 'Mama said shut up' with John Blair, who takes vocal role. John and Roy Ayres handle vocal production on this nifty jazz/funk tune. A somewhat unfortunate title, the tune is not as bad as one would expect.  
There are plenty of vibes and beat box arrangements, so connoisseurs would give this a pass. Very reminiscent of early Nile Rogers a la Chic work. One cannot accept that as a critical fact either. John Blair certainly has a raunchy echo from his voice that would be well at home on a Malaco blues/soul LP

GLYN THORNHILL



Before we continue with Part 2, the concluding part of our Dial list, we have some additions to Part 1 kindly supplied by Wolfgang Weissbrodt from Berlin:

- 3001 Wayne C Handy-Conscience let me go/Pain reliever
- 3004 George Kent-Little wheels/Lonesome is my middle name
- 3006 The Four Winds-Promised land/Woe is me
- 3011 George Kent-Me and Tina/I got hurt all over me
- 3012 Gene & Jerry-Did you ever/Freight train blues
- 3013 Joe Tex-I should have kissed her more/Someone to take her place
- 3016 Clarence Reid-I got my share/There'll come a day
- 3021 Gerry Woodward-I betcha gonna like it/Down
- 4009 Bobby Dodd-The Frog/After all
- 4014 Gerry Woodward-Schoolie doochie Doh Ah/A fallen star
- 4017 Marty Kartel-Ever blue/Misery in Missouri
- 4020 Bobby Marchan-I feel it coming/Gimme your love
- 4031 Don Ray-I feel love coming on...
- 4035 Bobby Fischer-All together/Lonely city
- 4039 Bobby Fischer-All together/Lonely city
- 4041 Wayne 'exp'-feeling single, seeing double/Waitin' for my baby
- 4042 Marty Martel-Where did my laughter go/I'm from Missouri

- 4043 Sherrie Hughes-I've got a lot of love/Its just my love that's showing
- 4049 The Beets-Not in love with me/I should wait

#### Part 2

Distributed by Mercury

- 1001 Joe Tex-I knew him/Bad feat (CB 4/2/71)
- 1002 Dutch Rose-Old mamey mud/Get a grip on your popcorn
- 1003 Joe Tex-Papa's dream/I'm coming home (CB 7/9/71)
- 1004 Jimmy Holiday-Save me/Sing a song of love (CB 7/24/71)
- 1005
- 1006 Frederick Knight-Throw the switch
- 1007
- 1008 Joe Tex-Give the baby anything the baby wants/Taking a chance
- 1009
- 1010 Joe Tex-I gotcha/A mother's prayer (CB:1/7/72)  
Both sides penned by Tex
- 1011 Dutch Rose-Show me/You've got my heart  
A version of the Tex classic from 1966



1012 Joe Tex-You said a bad word/It ain't gonna work baby  
 1013  
 1014  
 1015  
 1016  
 1017  
 1018 Joe Tex-King Thaddeus/Rain go away (CB 11/3/72)  
 1019  
 1020 Joe Tex-Woman stealer/Cat's got her tongue.  
 (CB 1/19/73). Both sides Tex-penned  
 1021 Joe Tex-All the heaven a man really needs(Tex)/  
 lets go somewhere and talk(Tex) (CB 4/13/73)  
 1022 Anette Snell-I'll be your fool once more  
 Anette was tragically and prematurely killed in a  
 plane crash. Also check her blinder from 1977 on  
 Epic 'Its all over now'.Crucial cut.  
 1023 Anette Snell-You ought to be here with me/Foot-  
 prints on my mind  
 1024 Joe Tex-I've seen enough/Trying to win your love  
 (CB 9/28/73)  
 1025 Anette Snell-Get your thing together/I'll be your  
 fool once more  
 Released December 1973, the A side was written by  
 none other than Paul Kelly.  
 1026 Jean Knight-Leave Joe/Dirt (Released 1/74).  
 1027 King Floyd-Can you dig it/Learning to forget you  
 Released 3/74, two self penned compositions  
 1028 Anette Snell-Just as hooked as I've ever been/Love  
 connection. Released 6/74, both sides Paul Kelly  
 written.

From this point the label changed it's numbering (still  
 distributed by Mercury).

1150  
 1151  
 1152 Bobby Marchan-Bump your booty/Ain't nothing wrong  
 with whitey. Released in 1974, both Marchan compo-  
 sitions, this provided him with a sizeable hit.  
 1153  
 1154 Joe Tex-Under your powerful love/Sassy sexy wiggle  
 Released: 6/75  
 1155 Joe Tex-My body wants you/I'm going back again  
 1156 Joe Tex-Have you ever/Baby it's raining  
 1157 Joe Tex-Love shortage/Mama Red. (Released 5/76)

Distribution now switched to Henry Stone's T.K. label

2800 Joe Tex-Loose caboose/Music ain't got no color  
 (Released 11/78)  
 2801 Joe Tex-Who gave birth to funk/If you don't want  
 the man (Don't take the money) (Released 3/79)  
 2802 Joe Tex-Discomania/Fat people.  
 Released in September 1979, it was also issued on  
 T.K. Disco No.410.

TREVOR SWAINE

////////////////////////////////////

## TRAVELLING MAN

NEVILLE BROTHERS

The Auditorium quickly filled to brimming, and in a short space of time  
 on walked the brothers- Art (keyboards), Charles (sax), Cyril (bongos),  
 and percussion), and Aaron (vocals and percussion), ably assisted by  
 Darrell Johnson (bass). Willie Green (drums), and Brian Stolls (guitar)  
 and all of these bar the drummer were vocal performers at some time  
 or another during the show, which was truly an amusement to see, and  
 even more exhilarating to the ears.  
 Their brand of New Orleans street funk was immensely enjoyable, both to  
 the ear and the feet, but when they came to the vocal harmonies, well  
 words just cannot describe the sheer professionalism of this tight  
 little band. To give you an example to highlight that I am trying to  
 say...they did a rendition of 'Under the Brooklyn' and it put the  
 Drifters original to shame, such was the Brother's effect on the song  
 that you could almost imagine you were actually THUNDER. Even doing old  
 renditions of 'Fever' and 'Healing Grass' were a joy to behold and  
 little pieces on his own to include the classic 'Tall it like it is'.  
 and Art in his place went back to the days of Professor Longhair, with  
 some real funky stuff. Charles was mainly blowing a squeaky jazz sax  
 while Cyril was doing the Intro's and generally putting us in the  
 picture, as well as playing some excellent percussion and vocals.

Some famous names were in the audience too, like Elvis Costello, but  
 there was no mistaking the fact that the house was PACKED, and all eyes  
 (and ears) were glued to the stage, for truly a breathtaking show. The  
 band played for two hours solid and when the final song came to an end,  
 well, I have never heard such rapturous applause for anyone ever, and  
 like a lot of other professionals in the not to distant future.  
 I have but one criticism and that is that they never did 'Dance Your  
 Blues Away', though quite understandably as their average soul fan would  
 not have heard of it anyway....but then...neither I, nor many of the  
 others there knew much about their material until we went, and their  
 new album, on sale in the foyer was selling like the proverbial hotcake.  
 One thing is for sure....my memory of the Neville Brothers will remain  
 as one of my all time classic concerts- this performance will not be  
 forgotten; the force of the impact was too much!

Cockney Nick

LIVE AT THE SHAW THEATRE

## STAFFORD

**Keb/Uuy I'ayna:**

Judy Clare-You got me so upset  
Elsie Strong-You cut the loveliness  
Fabulous impact-'Baby I want you'

**TRAVELLING**

It was relieving to make our way through the door and escape the bitter cold that was prevalent on this bitter night, at Stafford. It was only a little better inside as there was something wrong with the heating upstairs. Most of the audience kept their overcoats on, as did George Sharp, who was the first to en-

It was hard to appreciate the quality of George's spot, which snickered Pal averages 50, and microphone, which made him sound like a crotchety old croakies and hit the audience.

Downstairs was now open and we prepared to go down, held back slightly by the oldies DJ, Rick Marshall who played a really refreshing oldies spot of high quality and unpredictability. On taking our way downstairs it was easy to see why the Gee Mafia love this venue. The mighty sound system was great and the floor was jumping near old discs was allowed to ooze. Pat Bradshaw and Tony Williams monstrous rarity 'Competition'.

[illegible]

After playing accepted recent big ones, and the almost anthem like 'Marcha Des', he drifted into some pretty iffy rock and roll type twisting tunes, before rec-  
tifying with a nice 'New York style update of Sonkey Robinson's 'What's so Good  
about Goodbye'. Other notables were by Tami Lynn and Herb Ward, but on close  
hearing I would think that they were cover ups. The Tami Lynn disc had very nice  
linear backing techniques to 'I'm gonna run away from you'.

Then Robin and Keb returned for second tours of duty and George Sharp finished off. On the plus side this is a really good northern soul venue with a clearly defined ideal style and some roots punters. It was by no means packed the 60s stuff was a bit thinny, especially where Keb and George were. Brady tending to stay closer to the 80s sound to the minority, as the hard 70s and modern soul was not very sim-

70s and modern soul, as the hard core of regular punters back the music policy suffer such recent mega bores as Peterborough (Jaggs) and St Ives, where lesser

### Rotin

Terry Gullier-I don't want to see myself  
 Target-Give me one more chance  
 Tony Raymond-as we're gonna make it

Andreas Metken from West Germany is looking for a soul single or album discography of the 50s, 60s, and 70s. He asks is there such a book as he is prepared to pay £30 for it. If you know of such a book write to the mag with details, and I'll pass it on to Andreas. Stak-O-Wax springs to mind, does anyone have an address? Please let us know!

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# CROSSWORD

## Northern & 60s

### Across:

5. Utensils for Kim Anderson (1.5.3.1.4)
7. Melvin's ones were similing (4)
8. Classic label (4)
9. How long Stewart Amana was King for? (3)
10. Toys rampaging (6)
12. Label for Maurice McAllister (5)
14. What was beginning to show for Jimmy Helm's girl (4.4)
17. Genuine thing for Ma Britt (4)
19. What Pencie thought you should do immediately (2)
22. And what People's choice were doing with their love (6)
23. JJ Barnes said 'To - early grave' (2)
24. Love lady who is bitter than sweet (4)
25. What it was doing for the Tempo (7)

### Down:

1. You were pouring water on him (5.4)
2. Darrell Banks girl was like this (5)
3. Folger who followed the crowd (3)
4. What Poets girls' blew (4.5)
6. Troy ? (5)
11. Soul family ? (4)
13. Impressions couldn't do this (7)
14. Double it for a Dorsey twist (2)
15. Sixties label for a name (6)
16. Some young turban's (4)
18. Adventurers baby obviously relaxes (4)
20. Mr Weathers (5)
21. 60s label for a pistol, also said twice by Hank (4)

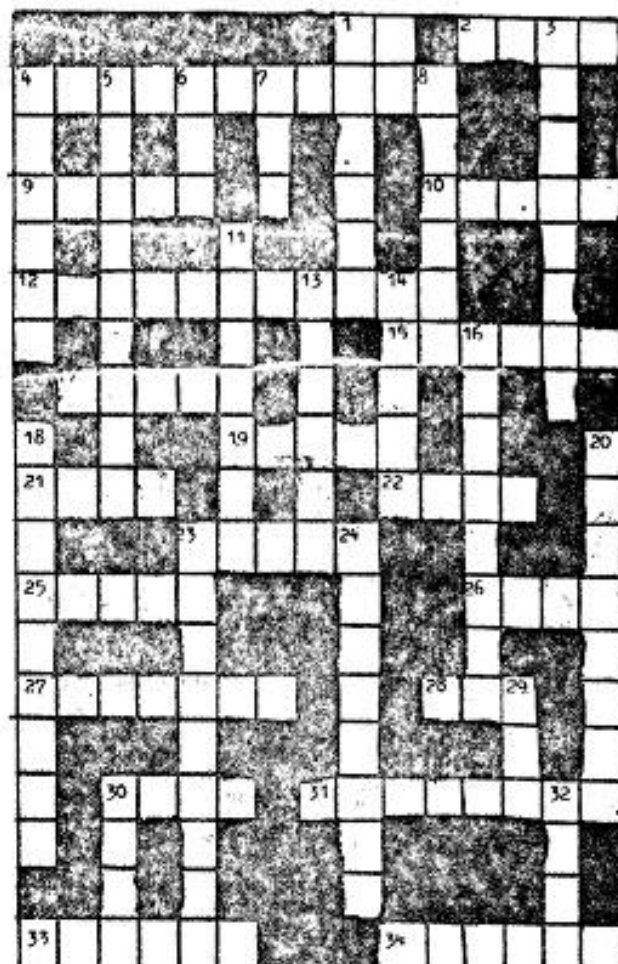
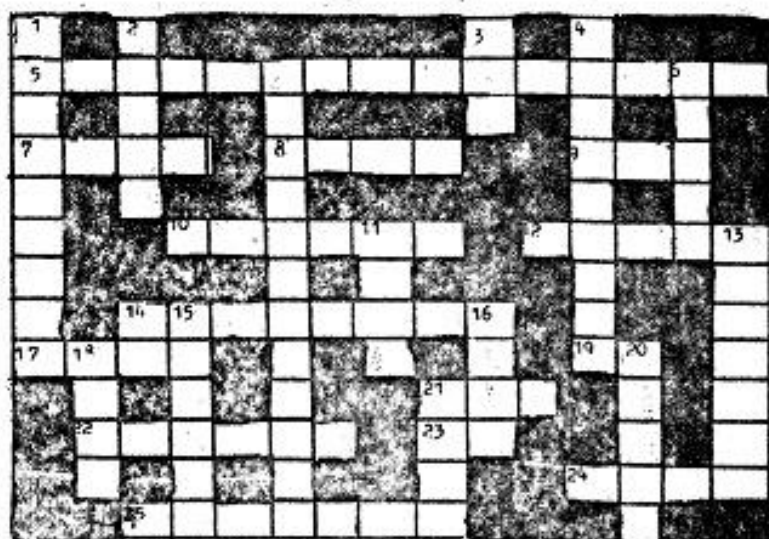
## Contemporary & Independents

### Across:

2. A bare one for a Gal Brandon label ? (4)
4. He wanted to make love to you, possibly in a Yorkshire town ? (11)
9. John, who was hard at work (5)
10. Jeffrey Osborne travelled on these (5)
12. Singer who wanted it put on paper (3.8)
15. Ms Whittaker (6)
17. I J had a southern one (5)
19. Ms McClain, from Nants maybe ? (5)
21. Larry who goes up in smoke (4)
22. Carol Mann said 'Do - best' (4)
23. Bad weather for a Pi Kappa group (5)
25. How to get rid of the blues according to the Revilles (5)
26. Cecil & Linda's nearrell's (4)
27. Dave James's three shadow people (7)
28. Doubled by Chaka (3)
30. Title of Margo who had to make it (4)
31. Drifter on the Bridge ? (8)
33. Who Terry Callier didn't want to see (6)
37. Let's go for this guy (6)

### Down:

1. A record that could fan any fire (6)
3. Sharp group alive with love (3.5)
4. How it is to make it for Richard (4)
5. She wanted a taxi in near lanes (3.2.4)
6. Jerry Minnie sang of a northern one (5)
7. Ma woods (3)
8. Heuben... (6)
11. Cursing singer who laid logs (1.1.5)
13. Mr Jackson (6)
14. ....and Mr Welch (5)
16. R. Winston, going home (2.3.3)
18. Z Z's mechanic (5.4)
20. Just - - in your love (3.5)
23. Old clothes for Gladys (7)
24. Pie in the sky ? (4.4)
29. They'd rather be by themselves (1.1.1)
30. Inane boys blew it (4)
32. Once - give it up (4)





# LETTER

Dear Blackbeat,

While reading through issue 10 for a second time I spotted a couple of things in Jan Barker's section which have prompted this letter- two points of mild contention, (more like differences in opinion in fact) and one thing which reminds me of a possibly interesting anecdote:

First, I found the Jools Holland New Orleans TV-er disappointing, nice though it was to see some familiar faces; seeing the Gospel Soul Children singing by the roadside was a modern equivalent of 'Blazing Saddles' sequence of the Basie band in the prairie, and an insult to an exciting group, and it would have been nice to have had better from 'ee Morrey than a lip-sync of 'Coal mine' sung in Jim Russell's record store. I am also intrigued that Jan believes that Allen Toussaint can sing- why, the man himself told me years ago in a SHOUT interview that he didn't consider that he could sing, and didn't much like doing so, having been persuaded to sing on disc by Charles Greene of Green Mountain Records fame!

The review of the Damon Fox 45 'Black widow spider' on Grimsco bought back memories. Back in 1968, when SHOUT was just metamorphosed from its earlier title of 'Soul Music', and the editorial committee was Tony Cummings, Dave McAleer, Charlie Gillett and myself, we saw an ad in Billboard- 1000 45's for about £40 from Alex Hernandez in New York. The money was sent and the discs arrived- we sorted them at Tony's behest at Street-

ham (the nearby Locarno also provided entertainment like the Ike & Tina Turner Review, Sam & Bill (remember 'Fly me to the moon'), O C Smith (boring as hell!! etc), and instead of 1000 different there were various multiple copies, some dross, but lotsa gems, including about 60 copies of the Damon Fox. We played it and were amazed at its power and quality- we sent review copies to various people, reviewed it in SHOUT and sold quite a few, and 'Soul City' record shop reluctantly took 10 copies, and sold them; Charlie G also mentioned it in his Record Mirror 'choices' column (remember when that paper was the weekly bible for r&b/soul fans?).

More recently it has had airplay from yours truly, first in the 'R&B Party' show I had on JFM Radio, featuring in both my 'C's and 'F's of my 'A to Z of R&B', then again in my 'Footstompin' show on Solar Radio- so it is almost like meeting an old friend again seeing Jan's review. Funnily enough, the benefit of hindsight plus awareness have me cringing at 'Lickety-split'- I now know that Wilson P borrowed his style from the Rev. Julius Cheeks of the Dixie Hummingbirds.

Thanks in advance if any kind reader has voted for me as either soul journalist or DJ in your poll!

Sincerely,

Oliver Richardson,  
Grove Park, London.

## Reissues & Oddball Oldies

Various Artists- Tears in my eyes (Kent 045)

Kentish Town's latest slow and moody set lives up to its title, with the moody opener by Paulette Parker on the Andre Williams song 'Should I let him go'. Civil piano, and sax with Paulette hollering away. 'Little Mr Lee's 'I don't want to go' is a haunting group floater with excellent group harmonies, while Bobby Bland bows in with 'I ain't myself anymore' from the Duke stables. A memorable horn intro leads us into this old 60s fave when whispy girls provide excellent backing as Bobby pours his heart out. 'He made woman for a man' is a classic slice of O V Wright, Willie Mitchell produced Blackbeat. This has a typical Memphis style, is a floater, heaped with horns and an Al Green style riff.

Arthur Adams 'Its private tonight' is a typical male ballad, which doesn't go anywhere, and could pass as a country record. The Mirettes 'First love' meanwhile is a testament to female ballads. This one is from the Revue label, late 60s. Staying with the girls next artist on is Margaret Mandolph. She must be one of the strangest singers, only really known for her Planetary side 'Something beautiful', which stays hellishly rare. Here she wades in on 'I wanna make you happy'. This is also a strange title for what appears to be such a sad song. There is something clever that catches in Margaret's delivery. Like 'Something beautiful', this is another example of Searly David Gates produced work. The Unifones are highlighted on another of their string of semi-monolog titled 'The beginning of my end'. This does not sound as good as 'Court of love', but once you have heard one record in a unique style, the second never is as good. However it remains good, with a tortured vocal delivery, and smooth pleading.

Mike & Censations 'Shopping for love' is surprisingly goodish for a group I don't like, with spacey backing. The moody horns make it. Similar is Sam & Bill's 'I need your love'. With almost a doo-wop backing we have the obscure Chuck McLean singing well on 'let me hear it from you'. Don't like Buddy Ace's 'Inside story' on its first hearing, but it is a grower. Buddy still makes good records. Meanwhile 'A long walk on a short pier'

is interesting, not least because it has an early Rhonda Davis side on display. Almost bluesy, certainly smokey and had early funk. Rhonda made several other small label releases before turning up on Stax in 1979 with 'Touch me up'. This side here has the expected ace vocals. S M King's 'The thrill is gone' is brilliant of course, can't understand why some people didn't like it from his own camp- too smooth for them maybe? Almost forgot the title track which is a little known Fascinations side, which I must say sounds dated for 1966 even! Interesting though, as all Mayfield releases were. Mentioning Curtis the album closes on 'This must end' a classic song from the Impressions- Curtis and the harmony two, closing this fine set in beautiful style. Recommended for 60s fans, one of the best from Kent!

Continuing my trend of reviewing Newbe Stax albums we turn the spotlight this week on one of Rance Allen's set's for the label. Rance must have been one of the longest serving members of the Stax family when he made his 1978 album. Way back in the early 70s he had blinded us with some stone killer's like a screaming version of Archie Bell's 'There's gonna be a showdown', here we have 'Straight from the heart'. (Stax 4109)

This is a very difficult album to review, as it is an attempt by Allen to transcend barriers, travelling from pure gospel towards disco music, the album ending up as a weird fusion of the two. We are treated to eight tracks, and the majority of them are uptempo, possibly fairly similar in some ways too. Of the credits, interesting to note our old friend Dale Warren cropping up on the sleeve. So to the tracks:-

'Joy' After a Junior Walker style sax intro this breaks into a gospelly midtempo dancer, with horns and strings. The vocals are of course excellent. 'Security' is like a late 70s sweet soul ballad, with hard vocals a heavy-light beat but is not too memorable. We move into the disco gimmickry with 'California Gold'

as a caller shouts 'Hurry hurry hurry', 'roll ups', as the group tell of the material wealth to be found in California.

'I belong to you' brings us back to the real thing, and takes the pace right down to a lovely ballad with tortured vocals on the chorus, with the added extra of subtle backing vocalists.

Side two opens with 'Stand up' a rasping uptempo sound with stabbing horns and both Rance and Steve Allen growling the vocals. Hi-hats and twinkling vibes add to the effect. 'You can take my music' has an intro not too dissimilar from the Roy Dawson record from 1980 'Over the top', before breaking into another thumper, with bass scale runs, then synth scale runs (pure disco here), and a falsetto lead vocalist.

'I found a friend' is more traditionally gospel, and there are even hints of an organ in there. There are no awards for guessing who the friend Rance has found is. The closer is the standard 'The wheel of life', hyped in a typical late 70s Stax style, being horn led, with flutes and guitar. Not keen on this track.

So there you have it, what remains overall a good album. Gospel fans may have looked on it as a sell out, and I am sure the biting vocals would have killed its chances in the lush night club world, so it remains an interesting oddity in style.

#### Charly Northern compilation.

The second compilation from Charly aimed at the northern market is pretty good, relying heavily on male singers. Sam Deas 'Lonely for you baby' is one of his worst records yet it is still pretty good, I really like this one, which was actually his debut 45, laden with horns and a gritty hoarse vocal, behind a floating fastish tempo.

The Lost Soul's 'I'm your love man' is a thumping stomper with male backing vocals, which would sound good coming from any allnighter sound system.

Maurice Williams 'Don't you ever leave me' is too fast but New Orleans fans will love it, as he worries about his friend's relationship being so bad pleading with his girl to stay true. 'What can a man do' is much better with a chugging tempo and lived in lyrics. So far we have had three relative obscurities, but the album also includes several well known tracks, The Ad Libs 'Nothing worse', Inspirations, Maurice Williams Ted Ford and Van McCoy providing the memories.

The Ad Libs 'Nothing worse than being alone' was a classic in its day, a tight girl lead, with hard male backing, and a wall of brass and strings. Inspirations main claim to fame was 'Touch me hold me kiss me', scarce on UK Polydor, and issued in more than one form on US Black Pearl. It has the same backing as 'Goosepimples' on Stephanie, yet among all this male company Shelby Singleton's girl's sound all too poppy.

'Going without you' you either love or hate, a bad recording, hell how could you fit Maurice Williams and Marshall Behorn in the bathroom anyway? but I've always had a soft spot for it. Then we have Ted Ford's 'You're gonna need me' which pounds along. Strangely he re-recorded it in the mid 70s, and I've always preferred the later version, too much hiss on the original, and it's rare.

Van McCoy's 'Sweet and easy' was of course a classic in its day also, without wishing to detract, it's the same kinda thing as the 'Bustle', but with a 60s style backing. (Controversial comment!). Vocals were added on top for a Brenda & Tabulations record.

The Monclaire kind of got hung up trying to make early funk, the result was usually pretty hot, as 'Unwanted love' shows. Sounding decidedly early 70s with bonzo overkill, a jerky floating riff and vocals par excellence. This group were simply too classy to make it.

The inclusion of two Barrett Strong tracks is a surprise. 'Take a journey' is almost 12 bar blues in the same style as the Holland's 'Leaving here' was on Motown. The other 'Make up your mind' reminds me of a Kip Anderson record, with the chorus reminiscent of 'The way you do the things you do'. Johnny Dynamite's rare 'The night the angels cried' was one of the first records I ever heard

at Wigan, so is a justifiable inclusion, while Chicago's Sam Fletcher's offering is one of those sad tortured floaters we all love, with exciting violins, and of course a memorable tune.

Fred Hughes gives us 'I keep trying', a handclapping black rap which honestly sounds messy, but nonetheless atmospheric, before long a mad sax barrage in.

The Gem's 'I'm a teardrop' is well known in Niter circles a weird organ led unusual sound with overproduced bass not to mention the dumb title. Never liked it.

Roscoe Shelton's 'Running for my life' appeals: pure unabashed thumping, a real headbanger. I still prefer Shelton's 1985 work with Ted Jarrett. Here he sounds like a poor man's James Brown. God I'm in a cruel mood!

Finally Willie Hobbs 'Til I get it right' gets us into lush strings and stereo, on a soothing sound which is quite nice, from the early 70s.

In conclusion this was an enjoyable LP to review, you never find you like every track included on a compilation, but this fared well, and is a good effort by Charly.

#### Chiffons-Flips flops and rarities Impact ACT 007

16 tracks: He's a bad one/Lucky me/What am I gonna do with you/Dream dream dream/The heavenly place/March/Tonight I'm gonna dream/Just for tonight/Up on the bridge/Real thing/Love me like you're gonna love me/Easy to love/Teach me now/When I go to sleep at night/Open your eyes/If I knew then.

From the Laurie vaults spanning the years 1963-9, and including a couple of unissued tracks, I'll not beat about the bush, I never could stand the Chiffons, and to me all of these tracks sound like weak girl group sounds verging on the excesses of Spectorism. Nothing sticks out even the version of Tina Turner's 'The real thing' is incredibly weak. The Chiffons spurred on many soundalike groups some of whom had northern hits, and despite the interesting sleeve notes this one isn't for me. If you are a Chiffon fan buy it, otherwise move on....

#### A whole lot of soul is here (Kent 048)

As we approach the 30th Kent LP, they put out another very good set mixing old and new 60s.

Johnny Pate features heavily for his arranging work, on the opener firstly 'Not too old to cry' by the Trends, a recent 67s sound with good group harmonies and the Marvells's 'You're little sister', a bouncy yet subdued sound for dark corners and shy looking folk. A good example of early uptown soul with tinkling piano and vocals of base and falsetto response.

Bunny Sigler's 'For crying out loud' is a Y-A-W-N, must be his worse ever record. The vocals are stiff. But don't fall asleep, as little Charles & The Sidewinders 'Talkin' about you babe' soon bounces out of the speakers. This is more like traditional northern, with shades of 'Do what you wanna do' in the vocals mixed with 'Too darn soulful', and soulful it is, certainly one of the best 60s 'discoveries' of the 80s.

Bobby Williams 'Baby I need your love' - from Surawhot is an excellent rub walker, a West Hampstead type sound, and what nights they were. The LP's Impressions track is the excellent 'I need you' (Pate arranged again). No comment needed. The Mirettes 'Ain't you trying to cross over' is a nice midtempo plodder, the backing track is reminiscent of 'Love you just can't walk away', also this has nice vocals and the girl's 'doo-doo doo-ing'. Anna Craig's 'The life of the party' is an early Nick Ashford song, and is strangely haunting and simple.

Side 2 opens with a cabaret song from Donnie Burkes 'Satisfaction guaranteed', set at a furious pace, but despite sounding like the sought of thing that Sammy Davis would record it ain't bad. 'Changing by the minute' by Derrell Fletcher is of course a lesson in r&b in itself, typically Chicago, late 60s, and one of the first songs penned by latter day heroes Grey & Hanks (don't worry I'll review one of their LPs soon). Tom Tom 99 (as he is now known) arranged, and with the ace vocals from a young Darrell, this is a classic.

Staying in Chicago we've Marvin Sims, and a song I think may have been recorded in Detroit (?), 'Get off my back'.

a frantic and aggressive sound with sharp horns. Bobby Bland puts on his Detroit hat and lets rip on the Andre Williams thumper 'Yum yum tree'.  
 'A whole lot of soul is gone' by Bobby Conerly is also a Duke recording, and is a tribute to dead singers Billy Stewart, Tamei Terrell, Otis and Joe Hinton, and cleverly artists titles are mixed into the song. A soulful fore-runner to 'Sounds on 45'?

BB King's acely titled 'Paying the cost to be the boss' is a great bluesy swinger, walking bass line, while horns and brass dominate.

Warland Green's 'It rained forty days and nights' is regarded as a classic, but I've never been keen on it, so we'll move on to the closer, 'Young lover' by Little Mr Lee & Cherokees, again not keen on this.

Kent seem to have hit a high spot in recent times, and recent releases have been of a higher standard. We should

know as I think we have reviewed about 40 of them, which must guarantee us a mention on the sleeve of one of them!

Forthcoming releases from Kent include:

New/Recent Kent/Ace titles include:

Louisiana Cajun special No.2 (16 tracks) CH 166  
 Bob Gaddy-Rip and run (16 tracks) CH 164  
 16 recordings from the piano player on many Sonny Terry and Brownie McGee recordings. Album spotlights his work on Old Town in the 50s  
 The Funk & Soul Revolution (14 tracks) Kent 051  
 Alvin Cash/Chillies/Next Edition/Hamilton Bohannon/  
 Sidney Joe Quella/Chuck Jones/Rare Pleasure/Sly/S.O.U.L  
 and Tyrone D are all featured on what is described as a ghetto funk elpee. Should be a fairly heavy demand on this one.

Various artists - Kent 50: (Northern compilation) Kent 050



Five records from the Appalations on the Eastern Seaboard, around the Carolina's and Virginia, a place I know well from my day time job, which involves settling liability claims for many of the townships in this area. Not one of the records is beach, so some good quality music!

Bobby J - Can I come over tonight (Prime Time 3312)

One of two records I have on this label, an electrifying up-tempo dancer with modern synth production, with synths screeching, and only a hint of a DMX. The proficient vocalist holds tight on what remains a very catchy tune with enough potential to cross over. This is well mixed and commercial, yet retains its soulful quality. This one will really grow on you, too short.

Renee Daye- No more rockin' (Prime Time 3310)

Imagine my amazement when this hit the deck and Renee started rapping 'Girl I saw Freddie last night', and recounting a disastrous phone call to Freddie, and the fact that he has another woman in his house only 24 hours after seeing Renee. And he is asking her to rock him? In fact, if you've not guessed this is the answer record to Freddie Jackson's 'Rock me tonight'. As such it has considerable potential. Much of the subtlety of the original is retained, but the production is not as hot, despite the compensation of twinkling vibes. Nonetheless the vocals are very good, as Renee gives Freddie a lesson, accusing him of messing around. The chorus will have you singing along. If you are a sucker for answer records this is a must, co-penned by Paul Laurence. Dub flip.

Bobby Williams-Starting all over again (Nickelodean 102)

Back to 1984 and an escapee smooth ballad. Bobby's sharp falsetto vocals dominate a subtle light backing with real drums, vibes, bass and little else. The chorus is particu-

larly pleasing. However I can't help feeling the song comes over just a little bit disjointed, but then again the vocals help bind it into a flowing beaut. Midway semi-rap has our man switching to bouts of baritone. A nice candle lit selection.

Willie Nightower-Too many Irons in the fire (Adventure One 8502)

This starts with staccato guitar bursts, then short runs, before this breaks into a solid funky groove. Veteran Nightower is in firm control here, again the backing is kept where it should be, allowing Willie full domination of the song. This is a message song telling the boys not to have too many lady friends... "You got too many iron in the fire....How long can you carry on-You're gonna get caught" ...Somebody is gonna get burned" The backing is excellent, reminiscent of the best of 70s funk riffs, relying heavily on guitars. Again too short, co-penned by Jackie Ragland(?) and strangely copyrighted 1983, with a 1985 release date.

Mile High Pie-So proud (Entambra 8504)

An extremely catchy funk dancer, riffing like a Jeffrey Osborne record, on a bass synth and guitar backed song. A female vocalist comes in double tracking, saying she is so proud to be in love with you. The song breaks into a freewheeling rolling midtempo gem with the vocalist always seemingly laid back, but always expressive at the same time. Before long there is a synth sax break, this definitely has club potential for any brave DJ. It's main strength is in it's catchiness, in a way this group seem similar to old Pittsburghers Family of Eve. Later on there are some odd noises, and yes a DMX, but it adds to the effect. Weird flip has electro scratching to a heavy rock dance 'Wiggle leg', maybe suitable for the Beach Scene, but of no interest to soulfans. Amazing a group could make two such variable sides!

Lists received from: Pat Brady, 6, Menley Drive, Rawdon, Leeds LS19, specialising in big northern sounds, oldies, collectors items and deep soul, SAE for 1 list, £2 for 10.  
Richard Doman (9 Highlands Rd Wolverhampton) has one of his 70 page books out now. Chiefly northern, there are thousands of records for sale, there must be something for you here.

Mags received: Blues & Rhythm, 17, Maxwellton Close, Mill Hill, London W5P + SAE.

Feeling Good (Italian text blues mag). £3500 from Tano Re, Via Maniaco 2, 20134 Milano Italy.  
Soul Survivor No.3, glossy 60s and northern mag, excellent print, £2 from Ian Faulkner, Horseman's Green Whitechurch, Shropes SY15 3EA.

By now Chris Savory will have held his second black music fare at the Old Vic Wolverhampton, and March 9 will have seen a big Black Music record fair at 12.

Asklam Road, London W10. Details of future events to David 01-603-5528.

Picture Credits:

James Carr, Bobby Marchan, Magnetic Touch, Linda Carr supplied by John Anderson.

Alicia Myers, Winjammer-Max Rees

Gloria Robinson-Max Rees

Jewel-Stevie

Mighty Sam McClain-Dave Porter

Mick Derry's soul list  
 Northern originals, 70s & 80s soul, UK items, releases, Gracevine. Send SAE for 1st list, £2 for the next 12 monthly lists to Mick Derry, Hillview, 19 Hill Lane, Chase Terrace, Wolverhampton, Walsall, WS7 8LS

70 page soul list, thousands of titles, northern, UK, Motown, 60s, 70s 80s. SAE to R.Doman, 9, Highlands Rd, Wolverhampton WV3 8LS.



# Readers Poll 85

## BEST SINGLES

1. Bobby Womack-I wish he didn't trust me so much (MCA)	1874
2. Freddie Jackson-Luck me tonight (Capitol)	2328
3. Bridge-Baby don't hold your love back (Atlantic)	1897
4. Wilton Felder/Bobby Womack & Altrina Grayson- No matter how high I get (MCA)	1810
5. Alexander O'Neal-If you were here tonight (Tabu)	1709
6. Lanier & Co.-I don't know (Maylo)	1685
7. Luther Vandross-It's over now (Epic)	1677
8. David Sea-When did you start to stop loving me/ Night after night (Crown International)	1661
9. Will King-Backed up against the wall (Total Experience)	1632
10. Clarence Carter-Meeting with my mind (Ichiban)	1572
11. Roy C-She's gone (Kama)	1496
12. Winans-Let my people go (West)	1465
13. Chapter 8-How can I get next to you (Savory Glen)	1437
14. James Gowan-Jephthah's wife (Envelope)	1409
15. Colores-L.O.S. (4th & Broadway)	1392
16. Inley Jasper-Inley-Caravan of love (Epic)	1328
17. Frank Kelly-Ain't that the truth (10)	1245
18. Levert-I'm still (Tempra)	1241
19. J. Blackfoot-Don't you feel it like I feel it (Sound Town)	1239
20. Curtis Mainston-I want your loving (London)	1226
21. Percy Larkins-Music of passion (Move)	1177
22. James James-I can feel your love viben (Midtown)	1137
23. Whitney Houston-Saving my love for you (Arista)	1101
24. Barbara Carr-Meeting with my mind/Good woman gone bad (Bar-Car)	1069
25. Skipworth & Turner-Thinking about your love (4th & Broadway)	1068
26. Shirley Brown-Boyfriend (4th & Broadway)	1022
27. David Simmons-Over tonight (Atlantic)	996
28. Starpoint-Emotions (MCA)	975
29. Len Shot Williams-Every man wants a woman (O'ona)	967
30. Rick James-Glow (Gordy)	925
31. Aretha Franklin-Who's your man? (Sweet bitter love) (Arista)	900
32. Bobby Jones-I thought you were loving me (Expansion)	859
33. Tommy Tate-If I gave you/What gives you etc (Move EP)	853
34. Alexander O'Neal-A broken heart can mend (Tabu)	851
35. Jerry Butler & Theresa Davis-I can't stop loving you (DU)	825
36. Bill Withers-On yeah (Columbia)	816
37. Oliver Cheatham-Mama said (Move)	809
38. Solomon Burke-My aunt Margerite (Mother Earth)	808
39. Oscar Perry-We're gonna make it (Quasar)	789
40. Roberta Gilliam-All I want is my baby (Sutra)	771
41. Oliver Cheatham-Turning point (Move)	770
42. Commodores-Nightshift (Motown)	767
43. Atlantic Starr-Silver shadow (A&M)	755
44. Joey Dean-Mini LP (Move)	731
45. Steve Arrington-Feel so real (MCA)	725
46. Billy Always-Ain't nothing but a heartache (Maylo)	722
47. Bobby Womack-Someday we'll all be free (Savory Glen)	703
48. Edwin Starr-It ain't fair (Hippodrome)	699
49. Alexander O'Neal-Whatcha missing (Tabu)	679
50. B.B. King-Band-Denise (Cooltempo)	668
51. Anthony Watson-Dolfin love affair (Amherst)	668
52. MRC-Love me anyway (Thunder bay)	652

## Several hundred other records received votes

53. David Sea-Angel (T-Jays reissue)	651
54. Ashford & Simpson-Solid (Capitol)	646
55. First Love-Things are not the same (Mirage)	611
56. Interlainers-I'm in love with you (BMC)	610
57. Paul Laurence-She's not a sleaze (Capitol)	591
58. ERO-I'd rather be by myself	578
59. Nicole & Timmy Thomas-8 Y eyes (Portrait)	573
60. Lee Moss-Across the miles (GCS)	570
61. Cherelle & Alexander O'Neal-Saturday love (Tabu/CBS)	548
62. Doug-E-Fresh-The show (Cooltempo)	536
63. Lyn White-Gonna be some changes/Slow & easy (Maylo)	535
64. Freddie Jackson-I am my lady (Capitol)	534
65. Lenny Welch-Just what I need (Big Apple)	533
66. Lillo Thomas-Settle down (Capitol)	529
67. Patti LaBelle-I can't forget you (PIR)	527
68. System-This is for you (Mirage)	518
69. Jacki Graham-Round and round (EMI)	515
70. Percy Larkins-Need to see you (Move)	509
71. Intruders-Who do you love (Streetsweeper)	508
72. Lanier & Co-Lets go for it (Maylo)	505
73. Robert White-Hold me tight (Carriere)	499
74. Phyllis Weldon-Move closer (Carriere)	495
75. Joanna Gardner-Pick up the pieces (Holling Point)	479
76. Jennifer Holliday-Hard times for lovers (Geffen)	476
77. Cameo-Single life (Club)	469
78. Colonel Abrams-Trapped (MCA)	464
79. Charles Drain-When you say that you love me	463
80. Tempe-Do you love your baby (Gordy)	456
81. Paul Simpson-Ireat her sweetest (10)	455
82. Billy Ocean-Hysteria lady (Jive)	449
83. Willie Clayton-Love pains/Running in and out (Kirtree)	444
84. Maze-Back in stride (Capitol)	429
85. Andrew Barrax-How can I forget (Kama)	427
86. Kenny Loggins-Love will flow	425
87. Chaka Khan-Through the fire (MCA)	424
88. Carl Randle-Clean it up (Family)	419
89. Penne Forde-Dangerous/Wicked ways (Total Experience)	415
90. Manhattan-Don't say no (CBS)	406
91. Lonnie Hill-Galveston bay (Urban Sound)	364
92. Roscoe Shelton-You're still the one (T-Jays)	363
93. Betty Wright-Pain (First string)	361
94. Intrigue-Fly girl (World Trade)	360
95. Dennis Edwards-Coolin' out (Gordy)	358
96. Joe Simon-It turns me inside out (Complant)	357
97. Roddie Hobbins-Work for love/We belong together (MCA)	355
98. Eddie Mayberry-Strains of my heart (Blue Town)	354
99. Rene & Angela-Save your love (Club)	352
100. Richard C-I want you back-Its hard to make it (Sho-Boat)	352
= Maze-Too many games (Capitol)	

## MALE SINGER

1. Bobby Womack	269
2. Luther Vandross	128
3. Freddie Jackson	101
4. Latimore	66
5. Alexander O'Neal	62
6. Eugene Wilde	47
7. Johnnie Taylor	36
8. Tommy Tate	35
9. J. Blackfoot	29
10. Clarence Carter	28
23 others got votes	

## FEMALE SINGER

1. Shirley Brown	246
2. Aretha Franklin	107
3. Denise LaSalle	94
4. Altrina Grayson	61
5. Patti LaBelle	58
6. Phyllis Hyman	51
7. Whitney Houston	46
8. Jackie Graham	34
9. Gladys Knight	33
10. Lyn White	21
= Jennifer Holliday	21
20 others got votes	

## GROUP

1. Lanier & Co	95
2. Temptations	91
3. Chapter 8	77
4. Maze	71
5. Rance Allen	49
= Cameo	49
7. O'Jays	48
8. Minnie	26
9. Cashmere	25
10. Trouble Funk	24
17 others got votes	

## DJ'S(NORTH)

1. Ken Edwards	79
2. Richard Searling	47
3. Bill Davidson	38
4. Tom Jackson	27
5. Collin Curtis	25
Three others were voted for	

# ALBUMS

1. Shirley Brown-Intimate storm 943
2. Bobby Womack-So many rivers 766
3. Chapter 8-This love is for real 690
4. Freddie Jackson-Rock me tonight 638
5. Luther Vandross 567
6. Alexander O'Neal 507
7. Letimore-Jood time man 499
8. Bobby Womack-Someday we'll all be free 369
9. Bobby Bland-Members only 266
10. J. Blackfoot-Physical attraction 262
11. Robert Gray-False accusation 253
12. Little Milton-I will survive 207
13. Dennis L. Balla-love talking 161
14. Dennis Edwards-Coolin' out 160
15. Keith Brown 160
16. Will King 159
17. Fredrick 150
18. Percy Larkins 133
19. Johnnie Taylor-Wall to wall 127
20. Rance Allen-Heard myself 126
21. Ses Cooke-Live at... 119
22. Rockie Robbins 108
23. Lonnie Hill-You got me running 104
24. Johnnie Taylor-This is your night 103
25. Lynn White-Slow and easy 103
26. Maze-Can't stop the love 96
27. Dr. York-New York 88
28. Rance Allen-I give myself to you 87
29. Clarence Carter-Singing for my supper 86
30. Atlantic Starr- 79

Another 82 LP's received votes.

# DEEP SOUL

1. Roy C. She's gone 261
2. David Sea-when did I start to stop loving you 222
3. Billy Always-Ain't nothing but a heartache 220
4. Percy Larkins-I need to see you 186
5. Charles Wilson-Trying to make a wrong thing right 177
6. J. Blackfoot-Don't you feel it like I feel it 171
7. Lanier & Co- I don't know why 144
8. Barbara Carr-Good woman gone bad 99
9. Betty Wright-Pain 96
10. Flame N' King-Human 94
11. Charles Brown-when you say you love me 81
12. Bobby Womack-Someday we'll all be free 77
13. Clarence Penn-Come what may 75
14. ERO-I'd rather be by myself 74
15. Willie Clayton-Running in and out of my life 73

59 other records received votes.

# INDEPENDENT 45s

1. David Sea-when did you start to stop/Wight after night 636
2. James Govan-Uphill climb (Envelope) 518
3. Willie Clayton-love pains/Running in and out (Kirstee) 462
4. Lanier & Co-I don't know (Waylo) 441
5. Roy C-She's gone (3 Ways) 419
6. J. Blackfoot-Don't you feel it (Sound Town) 413
7. Andrew Barrax-I just can't seem to forget (Rena) 366
8. Oscar Perry-We're gonna make it (Quasar) 322
9. Les Shot Williams-Every man wants a woman (O'ona) 311
10. Bobby Jones-I thought you were loving me (Expension) 271
11. J. Blackfoot-Nothing to it but to do it (Red) 241
12. Tommy Tate-If I gave you my heart/What gives you (Sun) 227
13. Percy Larkins-Music of passion (Encore) 223
14. Barbara Carr-Messing with my mind/Wood woman (BarCar) 215
15. Mad Lads-You blew it (Champion) 199
16. Terry Callier-I don't want to see myself (Direct) 195
17. Bill-Space Lady (Dollar Bill) 183
18. Theresa Davis & Jerry Butler-I can't stop (DJ) 168
19. M.C. Love me anyway 166
20. Sho-Buff-Hold on to love (Jasilla) 154
21. Solomon Burke-My aunt Margerita (Mother Earth) 152
22. Lenny Welch-Just what I need (Big Apple) 146
23. Jeff Floyd-Don't leave me (Big J) 145
24. Jimmy Scott-love language/Be careful (Barvax) 131
25. Richard C-It's hard to make it (Sho-Boat) 115
26. Frederick-Wentle/Move on (Peat) 114
27. Clarence Carter-Messing with my mind (Ichiban) 111
28. Roscoe Shelton-You're still the one (T. Jays) 110
29. Billy Always-two wrongs don't make a right (Waylo) 106
30. Billy Always-Ain't nothing but a heartache (Waylo) 100
31. Lee Moss-Across the miles (UCS) 100
32. Rue Caldwell-Put it on paper (Budini) 100

Another 97 records received votes

# Best shop

1. Record Corner 219
2. Bluebird 184
3. Groove 66
4. City Sounds 56
5. Hot Wax 27
6. Hitman 26

Another 7 shops received votes

# Best Supplier

1. Soul Bowl 369
2. Record Corner 174
3. Max Nees 46
4. Spin Off Dist. 51
5. Pat Brady 26
6. Black Grape 26

5 others received votes

# DJ's

## South

1. Chris Hill 72
2. Bob Jones 71
3. Chris Brown 55
4. Robbie Vincent 39
5. Greg Kingston 37
6. Hector 34
7. Froggy 50
8. Chris Dinnis 29
9. Graham 26
10. Martin Collins 24
11. Ed Stokes 24

6 others received votes

## Best Venue Funk

1. Flicka (Hartford) 59
2. Billy's (Sussex) 41
3. Royal Oak 40
4. Gaister 29
5. Carlton Club (Warrington) 27

Eleven other clubs received votes

# LIVE ACT

1. Bobby Womack 144
2. Robert Gray 133
3. Robert Brown 71
4. James Brown 66
5. James Brown 39
6. The Brothers 34
7. Melvin Holman 31
8. Eddie Chandler 30
9. Lorraine Parker 27
10. Eddie Parker 27
11. Jean Carr Holiday 27
12. Jean Carr Holiday 27
13. Jean Carr Holiday 27
14. Jean Carr Holiday 27
15. Jean Carr Holiday 27
16. Jean Carr Holiday 27
17. Jean Carr Holiday 27
18. Jean Carr Holiday 27
19. Jean Carr Holiday 27
20. Jean Carr Holiday 27

Eight others received votes

# JOURNALIST

1. Stuart Congrove 235
2. Stuart Congrove 103
3. Stuart Congrove 91
4. Stuart Congrove 46
5. Stuart Congrove 39
6. Stuart Congrove 34
7. Stuart Congrove 21
8. Stuart Congrove 19
9. Stuart Congrove 18
10. Stuart Congrove 16

Four others received votes

# UK LABEL

1. Move & Broadway 244
2. Lth & Broadway 122
3. Kent 81
4. Charly 69
5. Charly/Demon 51
6. Charly/Demon 40
7. Malaco 40
8. Streetwave 21
9. Streetwave 21
10. Streetwave 21
11. Streetwave 21
12. Streetwave 21
13. Streetwave 21
14. Streetwave 21
15. Streetwave 21
16. Streetwave 21
17. Streetwave 21
18. Streetwave 21
19. Streetwave 21
20. Streetwave 21

Nine others received votes

# RADIO SHOW

1. Bobbie Vincent 213
2. Bob Jones 51
3. Richard Young (R. London) 42
4. Richard Young (R. London) 26
5. Richard Young (R. London) 25
6. Richard Young (R. London) 22
7. Richard Young (R. London) 21
8. Richard Young (R. London) 20
9. Richard Young (R. London) 20
10. Richard Young (R. London) 20
11. Richard Young (R. London) 20
12. Richard Young (R. London) 20
13. Richard Young (R. London) 20
14. Richard Young (R. London) 20
15. Richard Young (R. London) 20
16. Richard Young (R. London) 20
17. Richard Young (R. London) 20
18. Richard Young (R. London) 20
19. Richard Young (R. London) 20
20. Richard Young (R. London) 20

10 others received votes

# INDEPENDENT D.J's

1. Bob Jones	281
2. Robin Walter	163
3. Richard Searling	74
4. Ed Stokes	49
5. Soul Sam	45
6. Arthur Penn	38
7. Andy Connolly	37
8. Adam	35
9. Max Rees	28
10. Tom Jackson	21
Six others received votes and Cockney Mick voted for himself.	

# VIDEO

1. 'I wish he didn't trust me so much'	49
2. 'It's over now' - Vandross	47
3. 'Take you home' - Lisa Lisa	21
4. 'Freeway' - Aretha Franklin	20
5. 'No matter how high I get'	17
6. 'I'll be good' - Renee & Angela	17

# INDEPENDENT NITE

1. Royal Oak	150
2. Phoenix	107
3. Rock City	102
4. Papa Luigi's	84
5. Paris (Paisley)	31
six others got votes.	

# NORTHERN NITE

1. Stafford (TVW)	386
2. '100 Club'	143
3. Warrington	103
4. 'Backstreet'	40
5. Phoenix	36
6. Market Harborough	33
7. Glenrothes YMCA	29
8. 'Rock City'	28
9. 'Scala' (Kings X)	23
10. Leighton Buzzard	23
No other clubs received any votes at all.	

# NORTHERN SOUNDS

1. Stewart Allen-Annelina/King for a day	418
2. George Pepp- The feeling is real	402
3. Johnny Sheen-Something new to do	393
4. Johnny Gilliam-Room full of tears	349
5. Soul Brothers Inc-Pyramid	333
6. Mathew Brown-Sweet thing	296
7. Romance Watson-Where's that leave me ?	287
8. Johnny Honeycutt-Guessing game	258
9. Jackie Day-Torture	157
10. Scotty Williams-Ear	251
11. Sam Dees-Only for you baby	220
12. Little Charles & Sidewinders-Talkin'bout you	199
13. Troy Dodds-Try my love	198
14. James & 4 Souls-Pushed out the picture	190
15. Tommy Navaro-I cried my life away	188
16. James Govan-Uphill climb	164
17. Soul Joe Clements-Ever ever this way	163
18. Royal Esquires c/u	148
19. Florence Trapp c/u	146
20. Marsha Lee-The dance (Peanut duck)	142
56 other records received votes	

# NORTHERN D.J's

1. Keb Darge	273
2. Ray Hennigan	251
3. Ian Clark	161
4. George Sharp	160
5. Robin Selter	139
6. Dave Thorley	121
7. Pat Brady	118
8. Adam	72
9. Andy Crossdell	63
10. Dave Syson	56
11. Peter McHerman	42
12. Alan Wells	37
13. Mark Hicknell	37
14. Andy Connolly	36
15. Dave Allcock	36
Five other DJ's received votes.	

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# Poll

## High points of the year according to you were....

'Bobby Womack, Hammermith- WICKED'

'Tom Jackson and Peter McKerron both playing soul independants in Glasgow since October . Getting rare records from Max Rees at sensible prices'

'The increasing availability of independants'

'Crampton emigrating' (Cockney Mick!)

'Eddie Parker live.  
Pete Lawson's letters'

'Gospel acts recording soul. Glenn Jones, Winans, Tramaine Hawkins. Great newcomers Freddie Jackson, Joanna Gardner, Skipworth & Turner, Jassas, Total Contrast. Eugene Wilde, Colonel Abrams, Arrington, Cameo, Hairston breaking through in the U.K.'

'Bobby Womack concert.  
Modern and independant soul reaching far more caring people, really it's what our music is all about'

'Upsetting Pete Lawson, him threatening to hit me, but instead he gave me a kiss'

'Womack's 'Rivers' entering the pop album chart at 18 (there can be nothing to overshadow this is an achievement for soul, even to one who is perhaps not Bobby's No.1 admirer'.

'About 40% of 'Soul Train', particularly Shirley Brown, Stylistica and Ashford & Simpson'

'Move Records - hurrah! Three cheers etc- up Sam eh ?'

'Bobby Womack gig London. James Brown gig London.  
The idea (not the actuality) of Soul Train. Denise LaSalle on Top of the Pops (despite the record)'

'Hello 'Allo and 'Faulty Towers' came back'

'The total acceptance of Bobby Womack. The return of Al Green. Malaco Records. Vernon Garrett's and Bobby Bland's signed for Malaco. Willie Mitchell.'

Just to be alternative Tony Bounce changed his deep soul section to 'Best non-single album tracks of the year'. Here goes :-

1. My sensitivity-Luther Vandross
2. Whats missing-Alexander O'Neal
3. Insatiable woman-Lalee Jasper Laley
4. Bobby-Prefab Sprout
5. I'm so proud-Bobby Womack
6. Caught in the act-Rockie Robbins
7. So delicious-Fatback Band
8. Who do you love-Bernard Wright
9. Sing a song of love-Freddie Jackson
10. I want to feel I'm wanted-Maxe
11. Oh Lord what are you doing...Maxine Brown
12. Look to the rainbow-Patti LaBelle
13. So baby don't leave home without it-Womack
14. What kind of love is this-Jennifer Holliday
15. Me and you-Billy Paul

'Bobby Womack'

'First night at Papa Luigi's'

'Robin getting a main hall spot at Stafford'

## Here are a sample of your gripes from 1985....

Negative response to Go-Go music and factions in the soul scene'

'Paul 'Bloody' Hardcastle-please somebody top him : Electro / synth dominated riffa being classed as soul music. Whitney Houston being temporarily kept back from being No.1 in the pop charts, by Wham '

'No Tommy Tate or C.L.Blast dies this year'

Cockney Nick lists his gripes as 'Lawson, Crampton and Ryley'- sounds like a group to me !

Dave Wickham lists his as- 'Lack of support for real soul nights, and increasingly so funk nights. The amount of jazz-funk entering the pop charts. The difficulty explaining to anyone not in the know, what exactly soul music is. The difficulty in making yourself heard in clubs. The price of independants. Nothing from Anita Baker since 'Songstress'. Increasing interference on Dave Brown's soul show, and the increasing irrelevance of Blues & Soul'.

...One from Scotland... 'Allan David (Scots DJ & Promotor) thinking that getting Glasgow's black population into a club and playing 5 Star and Madonna all night constitutes an upfront funk club.

The Cool Notes (live) spoiling a good alldayer in May'

'60s v 70s v 80s- what a load of bollox'

'Blackbeat putting too much spotlight on 'Your gripes' during early 1985.

'Usual back biting among those on the scene who should know better-(e.g. Sam v The World and his brother)- No stones or bricks in '86 boys ' says Terrible Tone, who is still watching Ivo Peter's 'Evercreech Junction' on video!

'Some Northern Promoters who book people to play records who call themselves DJ's, on the understanding that these so called DJ's bring a coach'

'Keh Darge's crap poppish sixties cover ups'

'Soul Train format. Radio 1 still not playing the music despite the fact that it makes the charts '

'No All-Nighters in West Yorkshire playing a good cross section of music from the 60s to the 80s '

'Independant releases not given enough club exposure, owing to unknowledgable funk jocks , and head in the sand northern ones '

'No national coverage for the real thing. Womack, Robert Cray and Neville Brothers sell out all venues and still they think we are all hip-hop fans!

'Chris King's big comeback'

'Lack of people prepared to travel to decent modern venues'

'Some suppliers charging inflated prices on modern items'

'People ,knocking Move records'

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# Jan's Top 30 of 85

Though the year 1985 has been filled with what I would term 'white sounding' black music, in just about every major chart and radio playlist it has still been a very major year for the dedicated band of real soul followers, throughout the land. It has been a year when the word 'Soul' has taken it's biggest diversion away from its original meaning, typified by the horrific and barely believable 7 star rating for Al Green's marvellous new 'Going away' album, when in the same issue of (yes you have guessed it 'Blues & Soul' !!) the white, popof Paul Hardcastle gained an absolutely unbelievable 9 star rating. It really does make you wonder, were any of the B&S staffers at the Bobby Womack Hammersmith gig, when in an almost soaked out state of soulful intensity the man shrieked out to the world 'this is what I call pure unadulterated soul, and I'm here to tell everybody that I am a S O U L man'. I know that they would argue that there are different degrees of soulfulness in music, but really the line has to be drawn at awful electronic white pop. I hope by laying down a rundown of my favourite tracks of 1985 be they LP tracks, 12" or 7", that the words 'Deep soul' (which in itself has now become a diluted term for what is really only straight forward solid soul) stay alive in 1986, and once again the likes of J.Blackfoot can be seen topping the charts. I may be dreaming but....

Personal faves of 1985.

## 1. Bobby Womack-That's where it's at (MCA) LP track

This track from his all conquering 'So many rivers' album just pipped the almost as good 'I wish he didn't trust me so much'. No need to go on because every single one of you already have these, and every single one of you know what vital classics they are. One more thing, try to get hold of the excellent 'Trust' video, because the vocal track is even stronger than the album version, and the overall effect is scintillating!!

## 2. Latimore- We ain't through yet (Malaco LP track)

From the brilliant 'Good time man' album, a track where Kenny is joined by label mates The Williams Brothers, and the soul committed to vinyl is so intense it literally hurtles I think a friend of mine described it perfectly when he wrote that the man 'claws' at the lyrics. Yes a true classic from this totally unheralded master soul man.

## 3. EBO- I'd rather be by myself (Domino 12")

If you went for the early Bluenotes stuff like 'Everyday I have the blues' and 'Be for real' this will knock you out. The same Leon Huff styled keyboard work is evident and David (EBO) himself, an ex Blue-Mate, sings with magnificent gospelly abandon. If only Teddy could still hit notes like that.

## 4. Clarence Mann-Come what may (Bama 7")

According to Mike Ward this is destined to gain release on another label, but on whatever label it is essential. Out, I think, in Muscle Shoals, this atmospheric ballad with a beat has a Dramatics feel, due mainly to the fact that Clarence uses so many different voices. I'm only guessing but maybe the shrieking falsetto is none other than ex-Mad lad John Gary Williams (he wrote the song), in an uncredited duet?

## 5. Billy Always-Ain't nothing but a heartache (Waylo 7")

It has been great to see the re-emergence of Willie Mitchell on the recording scene, and I've rarely heard a better production than this from the Memphis maestro. Billy is a super vocalist, with a style all his own. The highest praise that I can give this is that it is as good as 'his 'Didn't we do it' smash from a few years ago. Whooooo...that guitar picking does me everytime! Hope his latest 'I will if you will' is up to this standard

## 6. Rance Allen Group-What would you do (Myrrh LP track)

Another album track taken from their great 'He is the light' LP. Rance always has had one of THE voices in black music, and this irresistible finger snapper is so damn up you can't help but smile and move around when it is playing. Yes, one of the finest contemporary productions of 1985 and as black as hell.

## 7. George Nanton- Money I will (True Love) (LP track)

George has, I think, Jamaican connections, and this superlative album cut was, recorded in Canada. It may come as a surprise then to find that George records in a southern soul style, totally derived from the likes of Wilson Pickett and Solomon Burke. A lot of his vocal phrasing is very reminiscent of good old O V Wright, and on the track I've picked it is never more evident. A soulful max blows throughout, before the track hits its peak of uncontrollable wailing insanity. This bloke is GOOD - the whole album is a must.

## 8. George Nanton- Everlasting love (Lovelight LP track)

Yep, its that man again! I just couldn't leave out this magnificent cut from his second LP on the label. Here he has managed to merge both 'God blessed our love' (O V Wright's version), and 'For your precious love' into a tremendous impassioned testifier. Vocally he gives it the lot, screaming like Pickett, and hitting the sneaking falsetto of Al Green. Again the whole album is a treat for southern soul enthusiasts, and incidentally the album includes another version of 'Money I will', done in a more relaxed style. Still great though!

## 9. Johnny Taylor- After hours joint (Malaco LP track)

Way back in January of last year this masterpiece from the pen of George Jackson was doing nice things to me, and if anything it sounds even better with the passing months. This really has got the lot, some fantastic production from the Malaco crew, and a vocal performance to stop you dead in your tracks.

## 10. Kenny Hamilton- Right here is where you belong (Scorpio LP track)

Mr Hamilton springs from nowhere this this dream of a re-do of a Jerry Washington deep soul classic. Again the whole album is a treat for southern soul fans, but this is the pick track, with its lazy rap intro, bluesy guitar and Eddie Floyd-ish vocals from Kenny. As good as the original and that takes some doing!

## 11. David See-When did you start to stop loving me (Crown Ltd 7")

David is a tremendous talent so the news that Frederick Knight is currently producing an album on him is great. Past recordings have shown some of the range of his gravelly gospel shouting vocals, and the only let down of this knockout 45 is that it is not a few minutes longer, as you can almost feel the vocal fury building as the track fades. Still extraordinarily good though!

## 12. Eddie Mayberry-Strings of my heart (Bluetown 7")

This has caused mixed reaction, but personally I love it. All riffing horns, catchy beat and those throaty searing vocals we expect from the man. I hope the album comes out because it should be a cracker.

## 13. Joey Deas-Music is my life (Masal Express 7")

More stellar southern stuff from Otis Redding's biggest fan. Again there is an album in the can, so lets hope that we can hear more of this pure uncut 80s soul.

## 14. Solomon Burke-My aunt Margerite (Mother Earth 7")

Aaagh...one of the master vocalists (great to see him on TV on the Apollo Story recently) with a corny title



like this you cannot believe the excellence of the track. Solomon breathes pure soul into every second. I'd give a years wages to see this guy live! Crown him!

Bobby Womack-Gifted one (Beverly Glen LP track)

Yes, I realise that I haven't mentioned our supreme leader for at least five minutes, so I'll put that right by spotlighting this gem from his very marvellous 'Some-day' album. This is a real throwback to his early 70's UK sides, and as such is the Womack at his very very best, and he doesn't cough once.

16. Clarence Carter-So you're leaving me (Big C LP track)

The UK soul scene seems to have latched on to Clarence this year, and all credit to him for a great album and single. This is many peoples pick from the album and Clarence has never sounded better. It is great to see southern soul of this calibre gaining acceptance in this 'club mix' orientated country of ours.

17. Robert Gray -and-Live slipped his mind (Demon LP track)

The only let down of Robert's superb live shows was the omission of this peach of a slowie from his 'False accusations' album. This builds like the Stax sound of old, from a whispering intro to the hollering climax, smattered with Robert's underrated guitar fills.

Keina Brown-I tripped on a piece of your broken heart (Park Place LP track)

At long last a soulful female singer gained recognition. Keina certainly deserves it, because her ultra soulful vocals would give the Debbie Taylor's and Loleatta Hollowsays of this world a run for their money. This is a mesmerizing piece of soulful deep soul, that has never been off of my deck.

19. Lyn White-Gonna be some changes made (Waylo 7")

The second in a trio of female's is Lyn White's magical Willie Mitchell creation. Taken from a real grower of an album, and good enough to be in the same breath as Shirley Brown's 'Woman to woman'. Nuff said!

20. Denise La Salle-Love is a five letter word (Malaco LP track)

Tracks like this will still be around when 'Toot toot' has sunk without trace. James Pheip's Chicago classic is done to death, with Harrison Calloway's horns on double time. She may turn out to be a one hit UK wonder, but she'll always be a hit with me.

21. J Blackfoot-Don't you feel it like I feel it (Sound Town 7")

Again an advert for a great album. This always was my favourite track, with its 'That's the way I feel 'bout' cha' tinges. This listing started out as a top 20, but how do you stop when there are records of this calibre still about?

22. Roy C-She's gone (she took the TV and telephone) (3 Wans 7")

As a long time Roy C addict this is just up my street. As usual there is a great story line, plenty of horns and strings, and a whole lot of that main ingredient SOUL.

23. Al Green-Power (A&M album track)

Great, just great. Al is back with Willie and from this marvellous album comes this knockout 'Hi' sound slowie. He is still unbeatable on this type of material. The Memphis horns are there, James Hodges is there, in fact just about the whole gang. Worth a billion Paul Hardcastle's.

24. Bobby Bland-Straight from the shoulder (Malaco LP track)

After a few years in the wilderness the man is back to his beat, and it has taken those great Malaco men to do it. This tough rocking Tommy Tate composition is just what we wanted to hear. From yet another Malaco album with no duds.

Sam Cooke-Somebody have mercy/Bring it on home to me (RCA LP track)

How could anyone leave these fabulous live recordings out of the years best. Soul history.

26. Ted Taylor-How could you do that (Solpugita LP track)

More George Jackson excellence from the album with the most expensive sleeve of the year. Ted sings this tale with such fragile delicacy, yet the voice that could smash a glass at 20 paces, still manages to freeze the knees. Beautiful music.

27. Ernie Johnson-You're about to succeed (Ronn 7")

From his fine album, sadly destined to do zilch in this country comes this under rated emotive slowie. More's the pity because fans of Al Green and Bobby Bland (and there are many) would love it.

28. Jesse Butler-That's how strong my love is (Soundsound LP track)

From the same 'destined to oblivion' stable comes this sensational new version of the oft recorded classic. Miami maestro came out of retirement to supervise this goodie and his magic touch is evident. There have been some great versions of this song, O V Wright, Eddie Giles, James Carr and so on, but none have given us the goosebumps. Jesse has.

29. Dennis Edwards-Coolin' out (Gordy 7")

Taken from a disappointing album, this sophisticated ballad conveys the message of its title perfectly. Dennis is at least given full vocal reign, and his raw ad-libbing is a delight. Those guys at B&S would have us believe that this is a new vocal style for him! He has obviously only ever heard his solo album?

30. Lanier & Co-Lets go for it (Waylo)

Finally (I must end it here) the latest from the excellent Ferris Lanier Jr. The best duet of the year (albeit an uncredited duet) has the man laying his soul on the line with a lady with an uncanny resemblance to old Hi songstress Jean Plum. The voices blend beautifully and this is yet more proof that Willie Mitchell is back to stay.

So there we have it some of my favourite picks from one hell of a year. Even as I write others that I have missed spring to mind, for instance how could I leave out Little Milton's 'I had a talk with my baby last night' or Womack & Womack's 'Love's calling'? Literally dozens of singles could be mentioned, things like Charles Drain, Charlie Jones, Maryl Padiford, Barbara Carr, Earl Randle, Charlie Robertson, David Canon, Artie White (great LP), Little Joe Blue, Lee Moss, J J Daniels, James Govan, R L Griffin, Lee Shot Williams, the list really could go on and on. Lets hope that we can all afford to keep up with them in 1986. My God, I've forgotten to include Womack & Altrina's 'No matter how high I get'!!!!

Article by Jen Barker.

Read on for 'The "Esper Side"

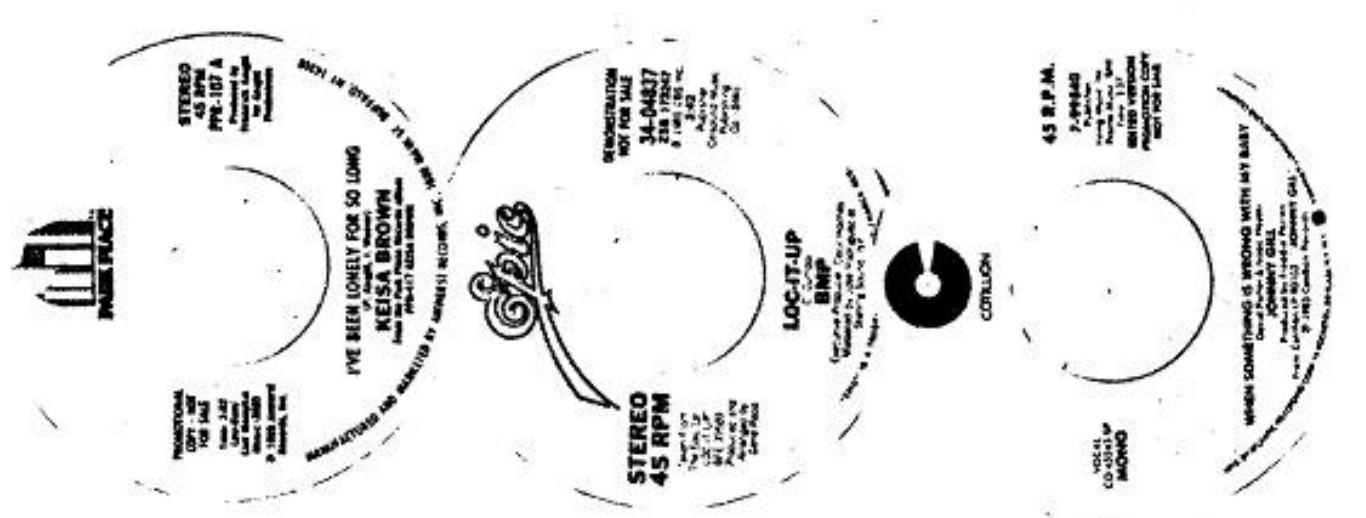
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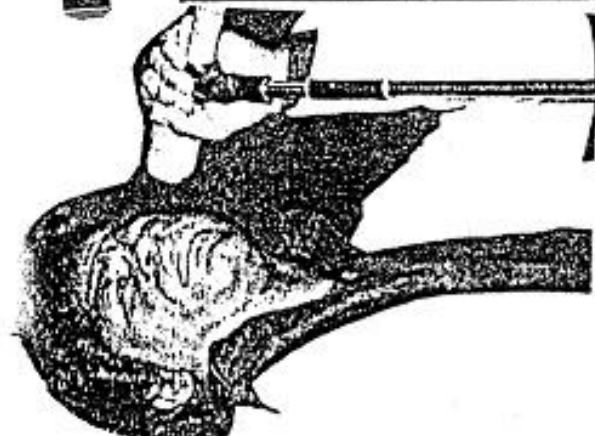
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