

BLACKBEAT

NO. 10 JULY 1981



UK Motown LP's
- Pt 2 -

8, NORTON CRES.
TONBRIDGE
KENT

Destiny

SEVILLE

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Leigh, Smart, Mick Webb, Trevor Swaine,
Mark Seargent, Graham Hilsdon, Ian Clark,
Randy Cozens, Hector.

*Randy Brown and
Jackie Ross discos.*

+ Much Much More.

35p

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Turn back the hands of time. Betty Wright. 15. Randy Brown Discography. 16. Readers Information page. 17. Civil Rights page. 18. Poetry of soul, Nice N' Slow. 20. Seville UK. 22. Destiny - the facts. 24. Isley Brothers. 25. Million Sellers. 27. Modern Soul Scene. 29. Funk oldies
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LP list-2

Steve's Ed...

Hi and welcome to No.10-quite an achievement for a mag eh ?-heres to the next 10 ! My turn with the thanks-firstly to all our contributors(see cover),as well as those who have contributed in the past-Rod Dearlove and Ady Croasdel. Also thanks to Richard Pack from Nottingham for help with our pix,6Ts management for nice plugs,Johnny Manship for help and plugs,Kev for looking after the money(?),every-one who has helped sell the mag,those who've made nice comments,passed the word, and indeed thanks for buying the mag-thought of a subscription yet ?-cheers y'all the drinks are on Kev !...Good to see Smokey got to where he deserved,Sadan's 'One Way love affair' would have been a nice follow up."

This issue we welcome new contributor Trevor Swaine.RIP on Page 15 from some big news about Trevor,and a very worthwhile cause(turn there now,'for you forget !) Hector(ex-Selecta)will be writing for us from next issue.Im sure many of you will remember Hector as a DJ/Collector from the Derby area in the mid 70s.He now runs a record shop in Kensington Market(Ken High St)-prices are ridiculously cheap-get on down there,its on the 1st floor.

Hectors article didnt make the deadline this time,but if it is any consolation Ian Clark missed the boat too.It must be those new glasses,did anyone else see him talking to mirrors and the wall poster of Acker Bilk at the 100 club ?

Readers may have seen a recent exchange of letters in Black Echoes between me and Kev;dont worry we havent fallen out or anything like that-we just hold slightly differing views on the future of the soul scene,so no need to worry-its all good publicity anyway !

Financially we are slowly climbing towards the black,gradually paying off our debts-our new printer etc-you mean you hadnt noticed ?so our future looks rosey. Right onto Kev,hope you enjoy the mag,Ive got a bit more space on P 32,see ya there

Kev's letter

Hi pop pickers,welcome to another issue of BlackBeat.First of all I had a letter from DICK COOMBES who is behind the Southend on Sea Rhythm and soul society.After nearly three years of various venues the club has finally settled down at Rascals (formerly Scamps)at 9.Elmer Approach.Dick says that they have had some really great nights.Some of the acts that have appeared at the club include Tommy Tucker and others.Dick is resident DJ and his top ten follows...1.Theresa Lindsey-Daddy-0.2.Mary Wells-Dig the way I feel.3.Junior Walker-Tune up.4.The Impressions-Youve been cheating.5.Fascinations-The girls are out to get you.6.Little Richard-Get down get with it.7.Darell Banks-Open the door to your heart.8.Dobie Gray-Out on the floor.9.Rex Garvin-Sock it to em JB.10.Miracles-Thats what love is made of. So if your looking for a great sixties night to go to down at the seaside,grab yer bucket and spade and get along to Southend(theres an allnight train service to London too*)

If anyone thinks that they could sell a few copies of BB at their local shop or local disco then please let us know.In fact we are looking for a major distributor so if you think you can handle the job,then please get in touch with me at the mag address.

We have a few copies of no.s.6-8 inclusive for sale price 25p each..Nice to see Prince Phillip Mitchells'Im so happy'getting real big plays all over the country -remember me reviewing it in Issue 6 !Dont forget to grab a copy of Midnite Express from Rod Dearlove-price 50p inc.p&p-10,George Street,Hedon Nr Hull.E.Yorks -a good mag well worth the money.Sorry to see Hector did not make the deadline-you'll have to wait til next time to find out whether Hector really buried his bone in ZaZa's dirt box or not.Remember to keep the mag hidden from Mum and Dad, keep on grooving folks.....KEV GRIFFIN

As the years wear on, and so I get slower and less energetic, I've taken more to listening to albums, so as to conserve my ever diminishing energy (I'm too bloody lazy to keep getting up and changing singles!). So as to give you the benefit of my old age I have decided to review some albums that have had the dust blown off them in recent weeks. So turn the handle of the gramophone, put the dog in position, set the needle down (crackle crackle) and off we go...

(Take some time out for) The Isley Brothers. UK Marble Arch

This album contains some of the Isleys best material from their days with Scepter before they went to Motown. SIDE 1 contains; Twist and shout/I say love/Right now/Hold on baby/Rubberleg twist/'He snake. Side 2 has You better come home/never leave me baby/Spanish twist/Time after time/Lets twist again/Dont you feel. All the tracks have a very early sound to them, and the album was issued over here at a time when the Beatles and other Merseyside groups were ripping off R&B material by the score and to quote Eddie O'Jay who wrote the sleeve notes "Countless times you've heard foreign and stateside groups perform the Isley Brothers sound, but we all remember from whence it came". Marble Arch was a subsidiary of Pye records.

"BOB AND EARL UP FRONT Recs. An import album that is quite common in the UK, I saw about six in a shop in the Old Kent road not so long ago. I know little about Up Front except for the address, given on the sleeve as-110, Bergen Pike, Little Ferry NJ. (thats some address eh?). The label is very cheap looking-just the bare essentials, and no credits for the tracks. It contains hits like 'Ill keep running back, Dancing everywhere', plus a good uptempo version of 'Harlem shuffle' (worth the price of the album alone) plus two other shuffles- 'His and hers' and 'Uptown'. Ten tracks in all of typical Bob & Earl stuff.. for anyone who does not know Bob is Bob Relf of 'Blowing my mind to pieces fame, and Earl is Earl Nelson, who has also appeared as Earl Cosby on production credits, and as Jackie Lee who tore the Northern scene apart with his classic Mirwood recordings like 'The Duck' and 'Temp. Walk'. NORTHERN LIGHTS VOL 2-VARIOUS. UK RAPSODY. An album that was bought out about 5 years ago(?) and met with little success. The album contains ten tracks in all the most notable being 'This thing called love' Johnny Wyatt, which is a really excellent soulful stomper. The album also features 'Under the influence of love' Felice Taylor and two very good tracks by Viola Wills 'Your out of my mind' and 'Together forever'. Also featured is 'Soul over easy' Six feet under, when Ede Robins 'There must be a love somewhere' (which is the vocal to the Sons of Moses 'Soul Symphony' -Coral) appeared on UK Crystal! 'Soul over easy' found its way onto the B side and is a dead rip off of the Sons of Moses. Crystal was marketed by President, as was Rapsody- the plot thickens BACK IN THE STREETS-VARIOUS. DJM. Although this is a cut price album it really is excellent featuring 20 tracks from the VeeJay files. The numbers and artists featured are mainly from the companies second period of success, presenting a good cross section of the differing acts, that they either recorded themselves or leased from elsewhere. Included are such classics as Betty Everett 'Getting mighty crowded' Gladys Knight & The Pips 'Every beat of my heart' plus trax by the Hollywood Flames, The Dells The Impressions, Gene Chandler, Jerry Butler, and more obscure artists like The Pearl-ettes, Birdlegs and Pauline and the Dukays. Written by Cliff White of B.M the sleeve notes are also very interesting. All in all a great set that wont cost you more than a couple of quid.

IRMA THOMAS 'LIVE'. ISLAND. Considered by many to be the true Queen of Soul, Irma turns in a magnificent performance on this 1976 outing from Island. I'm not a great lover of live albums, but this set is well worth a listen. Irma wails her way thru such classics as 'Shame shame shame' 'Hip shakin mama' and 'Wish someone would care'. Sleeve notes are written by Dave Godin, buy it and blow your mind!

SOUL TOGETHER-VARIOUS. ATLANTIC. This is a mixture of some well and lesser known trax from Atlantic, and if you 'luv ya 6Ts soul y'ull luv dis'. Contains Otis Redding 'Love man, Sweet Inspirations, Clarence Carter, Joe Tex, Aretha, plus others. 12 tracks of raunchy R & B-enough to make anyone stink outta their parka with perspiration. KEV.

Leigh Smarts Hall of Fame

BOOTS RANDOLPH

Boots Randolph is the top saxophone player on Nashville recording scene. He emerged in the late 50s and rose to the top making the charts in 1963 with the instrumental 'Yakity Sax'.

LINDA SCOTT

Born on June 1st 1945 in New York, she first sang in public at the age of four and used a 'little girl' voice on her early hits in 1961-2. She is probably best known for her cover version of the Supremes 'The Composer' on English CBS.

THE SENSATIONS

These were one of the few groups (black male) to have a female lead singer; they first recorded for Atco 'Yes Sir that's my baby', which was an R & B hit in 1956. They also had hits on Argo - 'Music music music', 'Let me in' and 'And that's my desire'. The group - Yvonne Baker (lead singer), Richard Curtain (Tenor), Tommy Cooke (Baritone), and Alfonso Howell (Bass), came from Philadelphia, where they were discovered by disc-jockey Kae Williams. Yvonne Baker who wrote 'Let me in', and was strongly influenced by Dinah Washington, left to start an undistinguished solo career in 1963 (which resulted in a couple of good sides on Parkway and Junior), and the group was not heard of again.

LEE ANDREWS AND THE HEARTS

Roy Calhoun, Butch Curry, Jimmy McAlister and John Young first recorded for Eddie Heller's Rainbow label (1954) and Gotham (1955) owned by Irvin Ballen. Inspired by the Orioles, this Philadelphia group hit in 1957 with 'Long lonely nights', which got to no. 45, and 'Teardrops' (top 20) which Chess purchased from Jocko Henderson's Main-Line label. In the following year 'Try the impossible' - which United Arts. bought from Casino reached the Top 40. Later members included Wendell Calhoun, Ted Weems, and Gerald Thompson, but the group split up when doo-wop became unfashionable, with and without the Hearts. Lee Andrews has recorded for Gowen,

Lost Nite, Cameo Parkway, Jordon, Swan, RCA and Crimson, for whom he recorded the Northern classic 'Never the less'. In the seventies he led new groups First Born and Congress Alley.

BOBBY HEBB

Born in Nashville on July 26th 1941, he played the Grand Ole Opry at the age of 12, and moved to Chicago in the early 50s where he sat in with Bo Diddley on spoons. In 1961 he recorded for Battle with Sylvia Shemwell (later of the Sweet Inspirations), as Bobby and Sylvia. Many other records followed on F-M, Rich, Smash, and Boom. Hebb achieved his first major success in 1966 when 'Sunny' on Philips reached No 2 in America, and No. 12 in Britain. His brother Hal a member of the Marigolds, an Excello recording group, had died on the day following President J F Kennedy's assassination, and both events were said to have inspired the song's lyric. His later Philips records 'Love me' and 'Love Love Love' made him a firm favourite on the English soul scene.

JAMES AND BOBBY PURIFY

James and Bobby are cousins, James Purify being born in Pensacola Florida, on May 12 1944, and Robert Lee Dickey, born in Tallahassee Florida on Sept. 2, 1939. They teamed up professionally in 1965. Bobby played guitar with the Dotham sextet, accompanying Mighty Sam, and when Sam quit Bobby bought in his brother as feature vocalist. Their duets became the highlight of the groups act, Don Schroeder heard them, and signed them to Bell records, and took them to Muscle Shoals studios in 1966, where they cut 'I'm your puppet', which became an American top ten smash. Other discs followed but success never, apart from the soul scene reviving 'Shake a tail feather' they were unheard of until 1975, when they recorded for Casablanca, and Bobby Purify recorded for DJM under the name of Ben Moore.

FONTELLA BASS

Born on July 3rd 1940 in St Louis, Missouri, she first played organ and piano in Oliver Sains band, with whom she made her first records on Ike Turners Prann label and Bobbin in 1963. Before Turner moved to the west coast she also recorded for another of his labels, Sonja, but her first hit came with 'Dont mess up a good thing' in duet with Bobby McClure on Checker, which reached the top 5 in the R & B charts. She followed this success with 'Rescue me' featuring a mock motown beat, it too topped the R & B charts. Other hits followed including 'I surrender' and 'Recovery'. In 1969 she recorded in Paris, with her husband, Jazz trumpeteer, Lester Bowie. She returned to America in 1971, and signed up to Jewel/Paula, being produced by Oliver Sain.

DOBIE GRAY

Born in Brookshire Texas in 1943, he first appeared on the hot one hundred charts with 'Look at me' on Cor Dak. He had his big hit in 1965 with 'The In Crowd', followed by 'See you at the go go', which was a major hit in the US. He was next heard of in 1973 when his 'Drift Away' was released but without much reaction. Best remembered for his Northern dance disc 'Out on the floor'.

ROBERT KNIGHT

Born on April 24th 1945 in Franklin Tennessee, he first sang lead with the vocal group the Paramounts, who recorded for Dot in 1961. In 1967 he signed to the Rising Sons label, his first release 'Everlasting Love' was a huge success, with The Love Affair robbing him of success in the UK. Other hits included 'Branded' and 'Love on a mountain top' - the latter became a hit in 1974 due to the northern soul scene. Knight has now finished singing to follow a career at a chemical research plant

JERRY WILLIAMS

Jerry was born in Portsmouth Virginia on July 12th 1942. He started recording at a very early age (hence his title 'Little' before his name.). He had a minor hit on Carla, 'Baby your my everything' in 1966

He recorded for V Tone (1963), Sothern Sound Academy (1964), Musicor Laurie, Loma, and Dynamo (1966-7), and Cotillion (1968-9). Probably best remembered for my favourite soul record 'If you ask me' on Calla, he reemerged as Swamp Dogg on Island in 75.

BETTY WRIGHT

Born in Miami on September 21st 1953, and sighed at the age of 11 by Miami writer/producer Willie Clark and Clarence Reid, she was used for session work on Deep City and Solid Soul, before the duo took her to Henry Stones T.K organisation in 1967. The following year she hit with 'Girls can do what the guys do' on Alston, followed by several romantic hits. Then came the brilliant 'Clean up woman' (1971), followed by 'let me be your lovmaker', and 'Babysitter'. She then found chart success in 1974 with Shoorah-shoorah, and the northern influenced 'Where is the love'. These hits made her one of the best known artists on T.Ks books, and incidently her brother is Milton Wright, who found some success over here.*

* P 13.

Remembering their Anniversaries.

LEIGH SMART

JULY	18th-Martha Reeves	Born 1941
	22nd-Chuck Jackson	" 1937
	26th-Bobby Hebb	" 1941
	-Brenton Wood	" 1941
AUG-	4th -Eig Dee Irwin	" 1939
UST	6th -Isaac Hayes	" 1936
	8th -Joe Tex	" 1933
	13th-King Curtis	died 1971
	22nd-John Lee Hooker	born 1917
	29th-Michael Jackson	" 1958
SEPT.	1st-Roy Head	" 1941
	2nd-Robert Dickey (Bobby Purify)-	1939
	-Joe Simon	" 1943
	3rd-Al Wilson	died 1970
	9th-Otis Redding	born 1941
	-Dee Dee Sharp	" 1945
	-Billy Preston	" 1946
5	16th-B.B.King	" 1925
	17th-Little Milton	" 1934

'C R O S S W O R D S L E I G H S M A R T

ACROSS

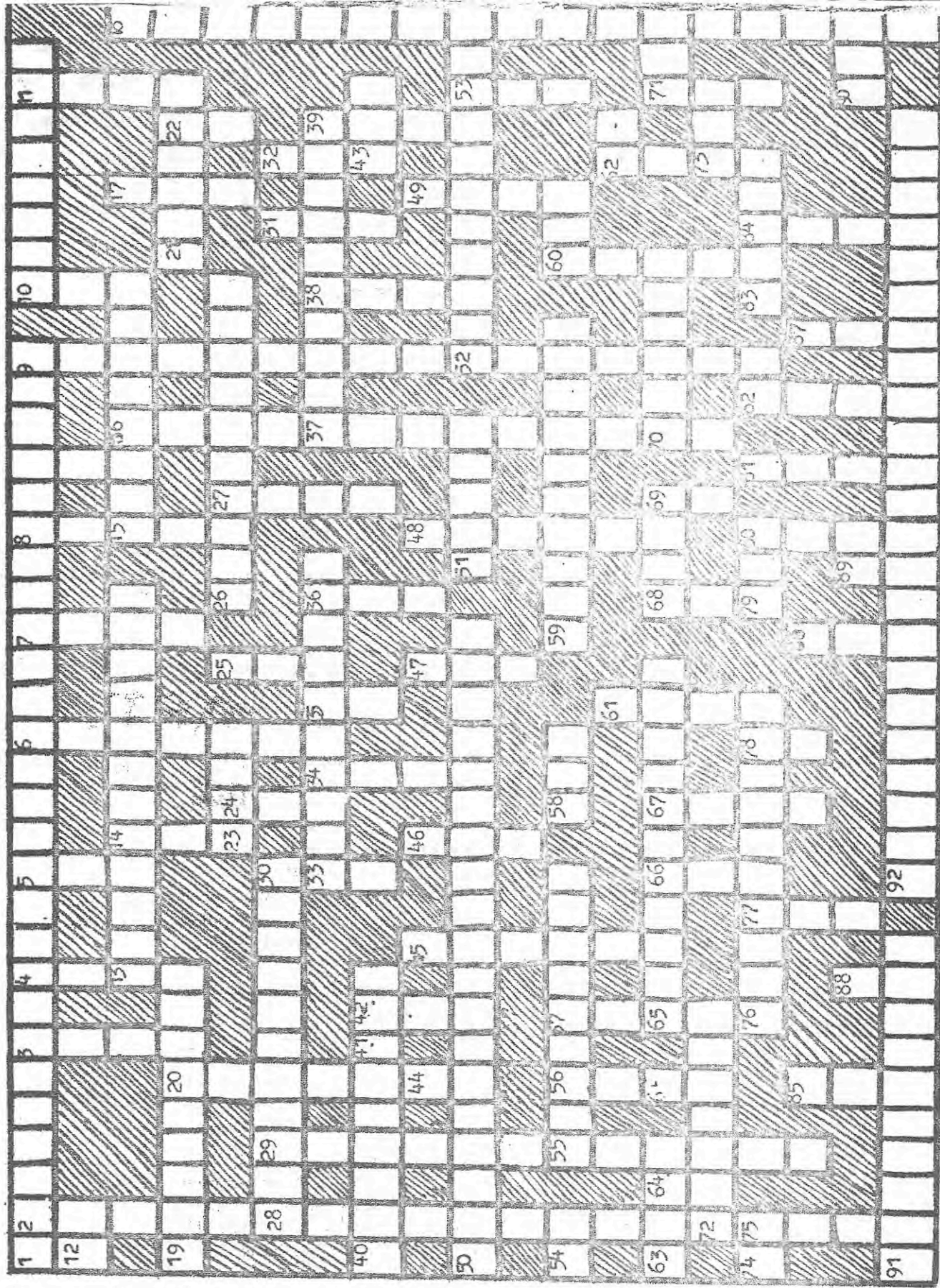
1. Get Out hitsters.
10. James and Bobby Purify smash.
12. -you ever walked out of my life.
13. Four Tops classic
15. Let the music play lady.
19. Lindy Stevens classic.
21. Spinning Top hitsters.
23. Label
26. Ray Pollards smash.
28. Just like the weather man.
33. Keep my woman home hitster.
39. L-O-V-E spells his name.
40. Evil hitsters.
41. Label for August and Deneen
43. - can have him-Dionne Warwick
50. Velvellites magic record.
51. Millies or First Choices'
52. - - - (it be you baba)-Louise Lewis
54. Where the Jades were.
55. Breakway lady.
58. - to Bach.
59. Brenda Holloway smash.
60. Wherever Marvin leaves his hat.
62. Eddie Foster label.
63. - Me-Al Wilson
65. Better try Little Anthony.
68. Legendary northern label.
70. Jerry Butlers nickname/Billy Watkins hit.
71. - from Macon(Salvation)
72. Richeous Brothers vermin hit.
73. Commodores had a human one.
74. How happy Edwin?
76. World Column smash.
79. Terrible -.
82. Stevie Wonder hit.
83. Frankie Beverley label.
89. Apollos Creator(2)
90. Early R & B label
91. Searching for my love hitster
92. Mary Wells classic.
7. Record label
8. Mr Kendricks or Parker
9. Edwin Starr classic
10. -Larks of Job Opening fame.
11. Detroit label
14. Bernadette Castro said get rid of -
16. Supremes classic
17. - for you-Earl Van Dyke
18. Larry Clintons in a state
20. Im -.Eddie Parker smash
22. Mr Porter.
27. Wynder K had a green one.
29. This wont change hitster.
30. - Robin
31. How much dynamite Frankie ?
32. - it isnt so sang this Betty
35. Who go together for August & Deneen
36. Varner or Thomas.
38. Another Starr classic
39. Brothers six or a City
42. Betty of 23 Down fame.
44. Whose girl Otis ?
45. Go now Miss Banks
46. - - of the wolf-Susan Coleman.
47. - - the same girl-Barbara Acklin
48. Mr. Love
49. What Stevie lived for.
53. Charles or David.
56. - Rossi. 57. What Lee Valentine had.
60. Harold Melvin label.
61. Teddy - of What shall I do fame.
62. Old pressing label.
64. Doubled by the Delfonics.
66. Horace the producer.
67. - Petite-Jackie Wilson
68. Get -,Harold Melvin.
69. Al Green label,
71. Open the door to your heart group.
77. Edwins morse code message.
78. Mr Traynor said - and over.
80. Miss My Guy Wells.
81. Esther Philips label.
84. Early Three Degrees label.
85. A Soul DJ
86. Mr McCann
87. How many to have a party Tammi ?
88. - Love,Bobby Sheen.

DOWN

1. Hello label
2. Mile Post classic
3. What early Tamla records were.
4. You cant - a woman to the alter.
5. Mr Wright
6. What number of people for Bobby Goldsbo

ro

-6- *Answers
next time.*





U.K L.P List PART 2

Part 2, this time we look at the years
1973 to 1981.

Thanks go this time to the Music Room,
and Tamla UK.

Steve

STML(continued)

- 11283 David Ruffin-Me & Rock & Roll is
- 11284 "Caston & Majors". } here to stay
- 11285 ?
- 11286 Commodores-Caught in the act
- 11287 Originals-Californian sunset
- 11288 Smokey Robinson-Quiet storm
- 11289 "Magic disco machine".
- 11290 Jackson five-Moving violation
- 11291 ? 11292 ?
- 11293 "The Supremes".

End of series.

New series(1972-81) STMA

- 8001 Diana Ross-"Diana"
- 8002 Stevie Wonder-Music of my mind
- 8003 ?
- 8004 Undisputed Truth-Face to face with
the truth
- 8005 Motown disco classics Vol 2
- 8006 Diana Ross-Greatest hits
- 8007 Stevie Wonder-Talking book
- 8008 S.Robinson & Miracles-1957-72
- 8009 Willie Hutch-The Mack
- 8010 The Miracles-Renaissance
- 8011 Stevie Wonder-Innervisions
- 8012 Smokey Robinson-Smokey
- 8013 Marvin Gaye-Lets get it on
- 8014 Title track from "Pippin"
- 8015 "Diana and Marvin"
- 8016 The Temptations-1990
- 8017 ?
- 8018 Marvin Gaye-Live
- 8019 Stevie Wonder-Fullfillingness first
- 8020 Eddie Kendricks-For you. } finale
- 8021 The Temptations-A song for you
- 8022 M.Jackson-Forever Michael
- 8023 Undisputed Truth-Cosmic Truth
- 8024 Isley Brothers-Super hits
- 8025 Temptations-Wings of love
- 8026 G.Knight & Pips-Super hits
- 8027 J.Jackson-Jermaine is my name
- 8028 Four Tops-Super hits
- 8029 Best of the Undisputed Truth
- 8030 "Albert Finneys album"
- 8031 Diana Ross-Baby to me"
- 8032 Commodores-Midnight magic

STMA(cont)

- 8033 Diana Ross-"Diana"
- 8034 The Commodores-Heroes
- 8035 Stevie Wonder-Hotter than July

STML(new series) 1972-81

- 12001 Eddie Kendricks-The Hit man
- 12002 Motown Discotech 1
- 12003 Motown Gold
- 12004 Mahogany sound track
- 12005 ?
- 12006 Temptations-Houseparty
- 12007 Dynamic Superiors-Pleasure
- 12008 Yvonne Fair-The bitch is black
- 12009 Undisputed Truth-Higher than high
- 12010 Miracles-Love Machine
- 12011 Commodores-Movin'On
- 12012 David Ruffin-Who I am
- 12013 G.Knight & Pips-A little Knight music
- 12014 ?
- 12015 Willie Hutch-Ode to my lady
- 12016 Eddie Kendricks-Hes a friend
- 12017 Stephanie Mills-For the first time
- 12018 Jr Walker-Hot shot
- 12019 Motown DiscoTech 2
- 12020 Miracles-Love machine
- 12021 S.Robinson-Smokeys family Robinson
- 12022 "Diana Ross"
- 12023 Willie Hutch-Concert in blues
- 12024 ?
- 12025 Marvin Gaye-I want you
- 12026 ?
- 12027 Supremes-High Energy
- 12028 Magic Disco Machine 2
- 12029 "G.C.Cameron"
- 12030 David Ruffin-Everythings coming up
- 12031 Commodores-Hot on the tracks. } love
- 12032 Jerry Butler-Love on the menu
- 12033 Jr Walker-Sax appeal
- 12034 Originals-Communique
- 12035 "Ronnie McNeir"
- 12036 D.Ross-Greatest hits 2
- 12037 Motown Christmas Album
- 12038 D.Ross-Greatest Hits 3
- 12039 Tata Vega-Full speed ahead
- 12040 Temptations-Do the temptations
- 8 12041 Ronnie McNeir-Loves coming down ../..

- 12042 The best of Marvin Gaye
 12043 Eddie Kendricks-Going up in smoke
 12044 Motown Disco Tech 3
 12045 Cooley High soundtrack
 12046 Jackson 5-Joyful Jukebox music
 12047 "Mystic Merlin"
 12048 ?
 12049 Thelma Houston-Anyway you like it
 12050 ? 12051 ? 12052 ?
 12053 Syreeta-One to one
 12054 ?
 12055 S.Robinson-Deep in my soul
 12056 ?
 12057 Commodores-Zoom
 12058 Tata Vega--Totally Tata
 12059 A special Motown disco album
 12060 Martha Reeves-Anthology
 12061 Greatest Hits 3-Temptations
 12062 "Mandre"
 12063 T.Houston & J.Butler-Thelma & Jerry
 12064 ?
 12065 Dynamic Superiors-Nowhere to run
 12066 ?
 12067 Jer.Jackson-Feel the fire
 12068 S.Robinson-Theme from the Big Time
 12069 Willie Hutch-Having a bit of a party
 12070 Motown Gold vol 2
 12071 Eddie Kendricks-Slick
 12072 Jerry Butler-If it all comes out in
 12073 G C Cameron & Syreeta-Rich love poor
 12074 High Inergy-Turning on.
 12075 Thelma Houston-The devil in me
 12076 S.robinson-Smokeys world
 12077 ?
 12078 "21st Creation"
 12079 David Ruffin at his best
 12080 Eddie Kendricks at his best
 12081 S.Robinson Love breeze
 12082 Jermaine Jackson-Frontiers
 12083 Cuba Gooding-First album
 12084 "Mandre 2"
 12085 Rick James & Stone City band-Come get it
 12086 "Platignum Hook"
 12087 Commodores-Natural High
 12088 "Three Ounces of love"
 12089 Jr Walker-Smooth soul
 12090 High Inergy-Steppin' Out
 12091 Supremes at their best
 12092 T.Houston & J.Butler-Two to one
 12093 Diana Ross-"Ross".
 12094 Major Lance-Now arriving
 12095 Finished Touch-Need to love you better
 12096 "Switch"
 12097 Bloodstone-Dont stop
 12098 Thelma Houston-Ready to roll
 12099 Grover Washongton Jr-Reed seed
 12100 Commodores-Greatest Hits
 12101 "Bonnie Pointer"
 12102 Perpetual Motown
 12103 Tata Vega-Try my love
 12104 Rick James-Bustin out of L 7
 12105 The Motown Sounds-Space dance
 12106 5th Dimension-High on sunshine
 12107 Syreeta & B.Preston-Fast break
 12108 "Apollo"
 12109 Teena Marie-Wild and peacefull
 12110 Platignum Hook-Its time
 12111 Hi Inergy-Shoulda gone dancin'
 12112 "Switch 2"
 12113 Cuba Gooding-Love dancer
 12114 Pops we love you-vars
 12115 S.Robinson-Where theres smoke
 12116 Billy Preston-Late at night
 12117 T.Houston-Ride to the rainbow
 12118 Diana Ross-The boss
 12119 Patrick Gammon-Dont touch me
 12120 "Dr.Strut"
 12121 Jackson 5-20 Golden greats
 12122 G.Knight & Pips-20 golden greats
 12123 Motown Chartbusters Vol 10
 12124 "Mary Wilson"
 12125 20 Mod classics vol 1
 12126 ?
 12127 Jermaine Jackson-Lets get serious
 12128 Rick James-Fire it up
 12129 "Bonnie Pointer 2"
 12130 Teena Marie-Lady T
 12131 Grover Washington Jr-Skylarkin'
 12132 Dr Strut-Struttin'
 12133 20 Mod classics vol 2
 12134 S.Robinson-Warm thoughts
 12135 Switch-Reaching for tomorrow
 12136 Temptations-Power
 12137 "Syreeta"
 12138 Tata Vega-Try my love
 12139 Motown Chartbusters 80
 12140 Temptations-20 Golden greats
 12141 Rick James-Garden of love
 12142 "Black Russian"
 12143 Teena Marie-Irons in the fire
 12144 High Inergy-Hold on
 12145 Ahmad Jamal-Night song
 12146 Dazz Band-Invitation to love
 12147 Jermaine Jackson-Jermaine
 12148 Billy Preston-The way I am

STML(cont)

- 12149 Marvin Gaye-In our lifetime
- 12150 Stone City band-The boys are back
- 12151 S.Robinson-Being with you
- 12152 D.Ross-to love again
- 12153
- 12154
- 12155
- 12156
- 12157
- 12158
- 12159
- 12160

ODDBALL SERIESTMSP

- 1124 The four Tops story
- 1125 ? 1126 ?
- 1127 G.Knight & The Pips-Anthology
- 1128 Marvin Gaye anthology
- 1129 ?
- 1130 The Motown story(5 LP set)
- 1131 Titletrack-Lady sings the blues
- 1132 ?
- 1133 Various-Save the children

STMX 'Special'series

- 6001 D.Ross & Supremes special
- 6002 Temptations special
- 6003 D.Ross & Sups & Temptations-Special
- 6004 Four Tops special
- 6005 Jr Walker special
- 6006 Jackson 5 special
- 6007 Motown Extra special

EMTV (TV advertised)

- 5 Diana Ross & Supremes-20 golden greats
- 12 The big wheels of Motown
- 20 The Last dance
- 21 Diana Ross-20 golden greats
- 26 Four Tops-20 golden greats

STMR

- 9001 From the Vaults(vars)
- 9002 It takes two(vars)
- 9003 Little Stevie Wonder-recorded live
- 9004 Marvin Gaye-The early years(61-4)
- 9005 Temptations-Sing Smokey
- 9006 More hits by the Supremes
- 9007 Four Tops-Second album
- 9008 D.Ross & Supremes-Early years(61-4)
- 9009 Best of Michael Jackson
- 9010 Supremes featuring Mary Wilson
- 9011 Detroit Spinners-20 golden classics
- 9012 The best of Jimmy Ruffin
- 9013
- 9014 The best of Syreeta
- 9015
- 9016
- 9017
- 9018
- 9019
- 9020

TMSP (new series started 1979)

- 6001 D.Ross & Supremes-Anthology
- 6002 Stevie Wonder-Songs in the key of life
- 6003 Temptations-Anthology
- 6004 Jackson 5-Anthology
- 6005 An evening with Diana Ross
- 6006 Marvin Gaye-Live at the London Pall.
- 6007 Commodores-Live
- 6008 Marvin Gaye-Here my dear
- 6009 Stevie Wonder-The secret life of plants
- 6010 20th Anniversary LP
- 6011 Grover Washington Jr-Baddest
- 6012
- 6013
- 6014
- 6015

There you have it-most of the '?' s I am sure were not released at all.
STMR is basically a 'revival' label, while the STMX series, appeared in the mid 70s, and bore a pic of the artist thru a transparent Motown 'M'. STML, TMSP and STMR are still in use.

STEVE

NY STARS-2

THE DEFINITIVE SOUL QUEEN ?

☆ Patti Austin

Steve

We often hear talk of Soul Queens in the press-the larger papers are always seemingly looking for someone to fill the cliché. They usually plump for one or other of Millie Jackson or Aretha Franklin (which usually prompts a reactionary letter from some sicko saying Diana Ross should be considered for the title !). Both Millie and Aretha are fine singers but most readers seem to dispute this two cornered contest. Listen to soul buffs speak, and you will hear mention of names like Ann Peebles, Kim Toliver, Maxine Brown, Etta James and Big Maybelle. (Not to mention Linda Jones !), and Aretha and Millie are mentioned far less often than the lay man would be led to expect. Another lady that many soul fans would call on to fill the chair marked 'Queen' is Patti Austin, this despite the fact that she has made very few good records since the sixties !

Patti Austin was born in Harlem NY, on the 10th August 1950, but her family moved straight away to Long Island NY. She had two brothers.

Patti was probably one of the youngest ever ladies to get into the music business. Her father Gordon Austin, travelled around and met Dinah Washington. A good musician as he was she asked him to join her back up band. One night he took his wife and daughter Patti to see him in her show, and to see Dinah. Dinah was on at the Appollo. Before the show started he took his daughter backstage to meet Dinah (who remember was extremely popular at the time). Dinah was impressed and Patti somehow managed to get onto the show to sing a song. Sammy Davis Jr was also in the Apollo that night, and he must have been impressed too, for he asked her to join his show as well !

Dinah managed to get Patti a record released on RCA-it was a flop and not very good. By now Dinah had taken effective control of the child's career, and managed to get Patti a part in the Broadway musical 'Finians rainbow', and thereby -||

introduced her to the world of TV. During the next couple of years she made many TV appearances, more often than not in childrens choirs (something very popular in the States at the time -like the Mickey Mouse club). At 14 she signed with Coral records, and ventured into the recording studios for only the second time in her life. At about the same time she changed schools -beginning to attend Bay Shore High. Her period at Coral only lasted a couple of years-but what a couple of years. There is no point in harping on, suffice to say that those readers who are into good dancing soul, will know at least some of these-that appeared either as A or B sides in this period on single:- Only all the time; A ticket a tasket; I've given all of my love; Your too much a part of me; Someones gonna cry, coupled with You better know; Earl; Leave a little love; Take away the pain stain; I wanna be loved; and Got to check you out. Wow ! got your breath back yet ? -'Painstain' came out in France too!

After little commercial success this Lady of Soul moved over to neighbouring ABC. Her producer from Coral Henry Jerome came with her. She recorded one record for ABC under the influence of Herb Bernstein-of course-"Music to my heart" ABC did not work out right for Patti, so she moved to United Artists, where she scored with the deep soul ballad 'Family tree'. This was her first large hit, and she followed it with 'Your love made a difference in me'-using Valerie Simpson on back ups. By now Patti was in demand for US TV commercials, and her flamboyant sense of humour made her a favourite for New York chat shows. In 1968, whilst still at United Artists, she was approached by Clive Davis, after he had seen her on the David Frost show. Davis was effectively running Columbia at the time and managed to sign her. At Columbia her recordings again did not make hits, but her two years there were to prove almost as great to the soul

fans eyes as her period at Coral. By now she had left school, and she hopped over to Detroit to be produced by Billy Jackson. Her two years at Columbia produced great sides such as; 'Didn't say a word', 'I can't forget the one I love', 'Are we ready for love' (UK release on CBS), and 'Turn on the music'. Whilst at Columbia she also appeared in a film entitled 'It's your thing'.

1970 saw Patti quit Columbia; she left the U.S and went to work in night clubs in the West Indies and South America. Patti came back to the states for a holiday after a couple of years, and whilst relaxing at home, was called up to provide back up vocals on an LP. (this was mid 72). From then on she began to pick up floods of advertisement jobs, appearing on advert after advert - her voice became almost a household sound!

From her advertising work she got to sing with Roberta Flack, Bob James and Esther Phillips. She met THE Randolph McDonald in 1974, and with him formed Antisia Music Company. Thru Ralph she met Creed Taylor - and in 1976 went back to singing - signing with his CTI set up. In November 1976 she had her debut CTI LP released, entitled 'End of the rainbow'. Sales were poor, as they were with the follow up LP 'Havana Candy'. Still with CTI she had a minor disco hit on the label in 1980. 81 started well for Patti, a major US hit - backing Quincy Jones "Razmataz" (A&M) (June 81) and a debut single from her new label 'Qwest' 'Do you love me' proves her return to the top of the soul ladder.

Chicago Independants... DOWN TO EARTH new series

70	900A	DuShons	You better think it over (2:11)
	901B		Take these chains from my heart (2:37)
71	101A	The Chymes	My babys gone away (2:30)
	101B		Where I come from (2:40)
72	102A	The Chimes	The beginning of my life (2:33)
	102B		Coming changes (2:53)
73	103A	General Crook	Gimme some (2:49)
	103B		Gimme some (part 2) (3:15)
74	104A	General Crook	Do it for me (2:58)
	104B		Till then (3:28)
75	105A	General Crook	What Im getting now and what Im used to aint the same (4:23)
	105B		Get over (2:50)
76	76A	The Impalas	Think it over girl (voc) (2:55)
	76B		Think it over girl (ins) (2:55)
77	77A	General Crook	What time it is (3:29)
	77B		What time it is (part 2) (3:37)
78	5005A	Danny Bell	Call on me (5:00)
	5005B		Your wrong about me (3:32).

Label styles

- 70 Yellow with black writing.
- 71-74 Yellow with red writing. 74 was the first 'Stereo' release.
- 75-77 'Twirl' label - Yellow, orange and red. Ring/Orbit design with Rocket circling Earth (which forms record centre), twirls being formed by rocket jet stream.
- 78 White label, with black writing.

Started circa 1970 the label was distributed by Lamarr, of 746 E 75th St Chicago. I believe the label was run by Burgess Gardner. It had 9 releases, the last one being in 1973. First release was a reissue of the DuShons, which had previously come out on Golden Gate. The Chymes and the Chimes are one and the same. General Crook the labels mainstay went on to enjoy some success at Wand in the mid 70s. No 76 was arranged by Mike Terry. The label usually used Merye-Earl for publishing. Burgess' brother Walter Gardner was often involved too. Burgess was a Chicago veteran, and had had previous success with the Vontastics.

Burgess Gardner had produced 'Lady Love', and was involved with St. Lawrence.

The Impalas had come from Bunky (by this time defunkt), bringing with them producer Dick Shepperd. The Impalas were Bunkys second group (more on that when I cover that

¹³ label in a future issue). Its a little odd tho' because Bunkys main group-The Esquires also came to Lamarr records at this time (where they were produced by Ollie McLau-glin, Mike Terry and Tony Hester.). An interesting little label, and if I have to pick a fave-it has to be the Dushons. Next ish I'll feature another Chicago independent, maybe Bunky or Toddlin' Town.

MCA SOUL BAG

LEIGH SMART

Prominent releases on this late sixties label include:-

- BAG 1 Garland Green-Jealous kind of fellow
-I cant believe you quit me
- 2 Jackie Wilson-Your love keeps lifting me(Higher and higher)
-Whispers(Gettin' louder)
- 3 Betty Everett-I cant say no to you
-Better today than tomorrow
- 4 Greatest little soul band in the world-Tenement Halls
-Fat black and together
- 5 Leon Haywood -Mellow moonlight
-Tennessee Waltz
- 6 Barbara Acklin & Gene Chandler-Little green apples
-Will I find love
- 7 Jackie Wilson & Count Basie-Chain Gang
Jackie Wilson. -Since you showed me how to be happy.

NOW (UK) Label...

By LEIGH SMART and TOM McENTEE

A very strange label this one, I have all three releases. I know it was London based but do not know who distributed it(?). The label was yellow and white, with black writing. Releases are as follows:-

- 1001 Masqueraders-Love peace and happiness/Tell me you love me
- 1002 O Jays -Dont you know a true love/Thats alright
- 1003 Len Barry -Now I'm alone/Funky night.

TURN BACK THE HANDS OF TIME BETTY WRIGHT

Does anyone out there remember that night in April 1975, when a lady called Betty Wright ripped the Casino apart? Well lets take a look at the lady... Betty was born in 1953, she was involved in music at the tender age of three-she sang with the rest of the family in a gospel group, 'The Echoes of Joy', but the group broke up in 1963. She won a local radio phone in contest at the age of eleven the first prize was a top ten record, and she chose the immaculate 'Summertime' by D

Billy Stewart. She was hooked on the disc¹⁴ and began singing it. She was overheard by Willie Clark and Clarence Reid. She then recorded for Deep City, a label owned by Clark and Reid. Whilst there Betty recorded a few records including 'Good lovin' and 'Paralyzed', before moving to another small label - Solid Soul. There she recorded a song called 'Mr Lucky'. When she was 15 Betty signed with the Alston label. It was here that she recorded 'The girls cant do what the guys can do' - which was a US smash. There then followed a lean spell where she was recording but alas not getting hits, then she recorded a duet with Steve Alaimo (a well known name on the soul scene). Betty then laid low for a couple of years before recording the classic 'Clean up woman' in 1972. At last she had the recognition she deserved. She followed this success with hit after hit in the USA. It was not until she recorded 'Shoorah shoorah' for RCA that she had a UK hit. Shoorah was taken from the LP 'Danger high voltage' which contained two more magic gems namely - 'Love dont grow on love trees' and 'Where is the love'. The latter received airplay at the cou-

ntrys top all dayers and nighters, and now to that memory of 1975... I arrived at Wigan Casino at around 1 am the queue was huge, you know the scene, everyone pushing to push in. Me and my mate 'Briz' pushed our way to the front (good job we did coz we were the only two to get in at the start off our coach.). When Betty wright took to the stage dressed in blue (A picture I'll tell you!) she started off by singing "Shoorah shoorah". Next came 'Love dont grow on a love tree', then she sang the full length version of 'Tonight is the night' (only found on the LP), she then paused for a minute before telling the crowd that she was going to sing 'Where is the love' to which the crowd erupted by singing 'Da da da do do do da da' - the first few bars of the song, on which she replied 'I neednt have bought the band'. When she was singing the Casino was shaking, walls and floors - I've seen other acts at Wigan - Edwin Starr, Marvinettes, Billy Butler etc, but to me this was truly a magic night.

LEIGH SMART.

OLDIE GOLDIE...

...Everybody talks about records that need reactivating - well I'm gonna nominate - DO YOU BELIEVE IT - JACK MONTGOMERY. Wand... heres the incredible lyrics....

Do you believe that God above, created you for me to love.
He picked you out from all the rest, Cos he knew I loved you best.
Do you believe it (repeat 4 times).

Do you believe that everytime I pray, I thank the Lord he sent your love my way.
Divided we fall together we stand, Without your love I'm an unhappy man.
Do you believe it (repeat 4 times)

My love for you you will never know, For you I'd die and go up there.
But if I go to heaven and you're not there, I'll write your name on the golden stair
Do you believe it (repeat 4 times).

(Then over the beat and swirling strings, Jack says)

Every word I say is true, Just put your faith in me,
And I'll make all your dreams come true.

Sheer magic... Leigh Smart

RANDY BROWN DISCO

15
T. SWAINE

NEWCOMERS; Randy Brown, Terry Bartlett and William Somlin(vo)

You put the sunshine back in my world Volt 4049 Memphis 1970
Still a boy in my heart 9-70 -

NEWCOMERS; (vo) with the Bar-Kays, Produced by Allen Jones Memphis 1971

SM-00665 Pin the tail on the donkey 7-71. Stax 0099
SM-00666 Manish boy -

NEWCOMERS; (vo) Memphis 1973

Martian hop Stax 0186
Humpty dumpty -

RANDY BROWN AND COMPANY; Memphis 1974

TTS 01532 Did you hear yourself(Part 1) Truth 3207
TTS 01533 Did you hear yourself(Part 2).24.9.74.-

RANDOLPH BROWN AND COMPANY; . Produced by Carl Smith 1975

It aint like it used to be 1X Chains 7012
You can be cured -
Take a few more steps 4-76 1X Chains 7015
I'm on sick leave -

RANDY BROWN; (vo). Arranged by Paul Riser, Produced by Homer Banks & Carl Hampton 1977

Id rather hurt myself(Than hurt you). Parachute 506. LP 9005
Im always in the mood 2-78 -
I wanna make love to you. 8-78 .Parachute 517. -
Sweet sweet darling -
Do it baby -
Love is all we need -
I love you baby -
Too little in common(Too much going to say goodbye). -

RANDY BROWN (vo) Produced by Homer Banks and Chuck Brooks 1978

You says it all. 3-79 Parachute 523. LP 9012
Crazy bout you baby -
Im here -
I was blessed(The day I found you) -
I thought of you today. 6-79 Parachute 526. -
You make me happy -
It scares me so -
Use it -
I wanna baby you -

RANDY BROWN; (vo) with Chuck Brooks(G). Arranged by Tom Tom 84. Produced by Homer Banks and Chuck Brooks for World Productions. Muscle Shoals 1979

We ought to be doin' it. 2-80. Chocolate City 3204. LP 2010
Youre so good Chocolate City 3209. -
(7-80) The next best thing to being there. Choc. City 3204/9. -
Love be with you -
Love formula 69 -
With your love -
Without you(I cant make it through the night) -
Do you love me -

Since Trev did that discography Randy has had another LP released-details as follows:

RANDY BROWN;(Vo).Arranged by Tom Tom 84.Produced for World Productions.

Ardent Studios,Memphis 1981

Right track

Chocolate City LP 2017

If I dont love you

Tomorrow

Just to be with you

Leave the bridges standing

Looking for the real thing

I was blessed(the day I found you)

P entitled 'Randy'.

(Editor).

leaders information page.additions.errors.news.grooves.info.Readers information page
leaders information page.additions.errors.news.grooves.info.Readers information page
leaders information page.additions.errors.news.grooves.info.Readers information page
leaders information page.additions errors.news.grooves.info.Readers information page

First in is Trevor Swaine from Battersea
with a few additions to Issue 9-Additions
to the Maxine Brown disco:-on ABC-

0290 What I dont know/I got a funny kind
of feeling.

0327 My time for crying/Wanting you

0353 I kneel at your throwm/If I knew
then

0388 Life goes on just the same/If you
have no real objections.

cepter 21020 Lets go get stoned/Never
had it so good

the latter with Chuck Jackson).

he B side of Avco 4642 is 'Bella Mia'.

concerning Lolatta Holloway,Michael

hevis was rumoured to be in prison for

producing porn movies !.Re Sussex UK

ome copies of No.6 have Chicano as the

side,and add No 9-Bill Withers-Lean on

e/Use me.

add to the Barbara McNair art.single on

udio Fidelity 162-After St Francis/I

can tell.

Clarence Carter is no longer married to

Randi Staton.He left Atlantic in 72,and

had four singles and an LP on Fame,four

singles and three LPs on ABC.He then

started his own label,named after his

studios,and released a single on it,

which Ronn picked up,and a further single

on his Future Stars label,in 77,and

Staying with Trev...as reported first in
Midnite Express(first with the news.....
blame Kevin !) Trev is compiling a book
of US Soul label record lists,which he
hopes to finish by the end of the year-
he still needs help on many labels,so
anyone who is particularly strong on
a particular label,get in touch with
him via the mag.Its a really good cause,
well worthy of support collectors !
Lorne Van Sinclair and Leigh Smart tell
us that Travis Warrack on 'Scratchy'says
-the mumbo jumbo part folks-hold on-
"Capitol,you will do it again wont you".
The next bit of mumbo is the same saying
played backwards.

Contributor Richard Pack asks if anyone
knows what records came out on the foll-
owing numbers:BJD 100,103,Magic 5002,and
Greenlight 2003.He also needs any info
about these early Selecta pressing labels.
Lastly a chart-TROUNCES AURAL ORGASMS
reap these righteous riffs(bomp-bomp)
1.It aint the meat-The Swallows-King
2.Jam up teist-Tommy Ridgley-Atlantic
3.Ill keep on trying-Walter Jackson-OKeh
4.Dancing mood-Delroy Wilson-Coxsone
(the above is reggae-we cant have this-Ed)
Dancing groove-Jackie Mittoo(Studio 1)
(I give up-is it too late to book Clarky-Ed)
5.Laugh laugh laugh-The Butlers-Phil-La
6.Pack fair and square-Big Walter-Peacock
7.I want you to have everything-Lee Rogers
8.Everybody dance-Lydia Marcelle-Atco
9.Why werent you there-Thelma Lindsay-M.C.
10.Something special-Soul Vendors-Coxsone
(more reggae-I eat my'at-Lil Rass Clatt-Ed)
Forthcoming attractions-
We the cats shall hep ya-Cab Calloway
Shake a lady-Ray Bryant-Sue.....

Cheers Trev !

16

CRP - Civil Rights Page.

Steve

As my look at Detroit's social history, in issue 5 was quite well received, I thought I'd put a page aside to look at USA Civil Rights. Only a page mind, so music buffs don't lose heart... this issue I'll take a look at Civil Rights Organisations...

National Association for the advancement of colored people (NAACP). Founded in 1909, it was a peaceful organisation trying to get negro rights thru the courts.

National Urban League. Founded 1910, it lobbied for equal rights on housing and employ.

The Southern christian leadership conference (SCLC). Founded in 1957, it was led by Dr. Martin Luther King and other southern state clergymen.

Congress Of Racial Equality (CORE). Founded in 1952 by James Farmer, At Chicago Univ. it was student orientated and organised many successful sit ins.

Students non violent coordinating committee (SNCC). Formed in 1960 it was led by James Forman, and was similar to CORE (above) but considered more militant.

From the 1950s there was an upsurge in new organisations, the main of these were:-

Negro American Labor Council. Formed 27/5/59 at a Detroit convention of negro Trade Unionists. It aimed for advancement of negroes in labour relations, and wanted more blacks on union councils. Philip Randolph was chairman, and it was peaceful.

Freedom Now Party. Conrad Lynn a NY lawyer formed this on 28/8/63, as a new party to stand in the 1964 General elections.

Black Muslims aka Sons of Islam. Founded in 1930 in Detroit by WD Fard, Fard disappeared in 1934 and the movement was taken over by Elijah Poole (Mohammed). 1963 est. members was 60,000. Black Muslims attacked Civil Rights organisations for demanding racial integration, and demanded the formation of three separate negro states within the USA. These states they believed should remain 'unpolluted', because by 1970 the negro would control the world. They also attacked non violent methods. Its HQ is a 19 room mansion in Chicago. Followers of the sect are forbidden extra marital sex, alcohol, tobacco, drugs gambling dancing movies TV lying stealing discourtesy insubordination to authority (except on religious grounds) and members can't eat pork. For the ladies hair dying is forbidden as is the use of make up. Members homes must be kept clean and tidy. Members reject their surnames on the grounds that they were given them by their white slave masters. They either adopt an arabic name, or use their first name with an X (symbolising unknown). When more than one person has the same first name, subsequent members call themselves 2X 3X and so on. Males are organised on a para military basis, and are trained in judo and karate.

In the 60s the SNCC changed its approach radically. Its emblem was a black and white hand clasped in friendship, and any member found with a gun would be expelled. Mr Stokely Carmichael was elected chairman in 1966 and the movement became black power orientated. Non violence was repudiated and the emblem changed to that of a black panther. The murdered black nationalist leader Malcolm X* was made its hero, and white members were either devoted or kicked out.

*Malcolm X born Little, Omaha. His father died when he was 6, and he drifted into NY. He became a gambler and a drug addict, and ended up in jail. Whilst there his sisters wrote to him telling him about the Black Muslims, and he joined. On release he went to Chicago and before long was in charge of a NY mosque. He converted Claspus Clay to the faith (hence new name). He was suspended in 1963 for saying of the Kennedy assassination that it was a case of 'the chickens coming home to roost'. He resigned on 8/3/64, after a dispute, to form the organisation of Afro American Unity. He told people to form rifle clubs, but on 21/2/65 was shot dead in NY, by three Black Muslims, (whom he had fallen out with).

Next time I'll take a look at Govr George C Wallace, a man who nearly made US President in 1968, and today a top politician, whilst he was Governor of Alabama.

by Richard Pack



Destiny, which was a part of Colony Records had a short life, issuing vinyl between September 1979 and March 1980 releasing 15 singles in that time. Formed by Kev Roberts and Les McCutcheon, their release policy seemed to be to release in demand records or note for note copies of them at the time of demand. Destiny is now in liquidation, and is at the moment owned by the courts. The label did not lose money but Colony did and so Destiny had to fold with it. Label colour for Destiny releases was blue and green with black lettering-demos had black type on a white label with a large red A on the plug side. All Destiny records were rele-

ased in black vinyl, and the first three issues had picture covers; normal releases were issued in blue bags with the Destiny label design on them. The best Destiny seller was Dobie Grays' 'Out on the floor' with 6,000 copies sold; the worst seller being Chico Revills' 'This beautiful day', with less than a thousand sold. Rita and the Tiaras' 'Gone with the wind', which had never been pressed, and was on its first UK issue sold only 1500 copies, which just proves that northern collectors do not buy new UK releases, for at the time of release it was one of the norths biggest records covered up as the Velvetttes. James Coit also sold 1500 however during 1977 Colony sold in excess of 15,000 copies on import. The rarest record on Destiny is 'Lover' by the De-Lites on ordinary issue, which was never officially released although some slipped out, and up to 200 copies are in existence.

A number of the labels issues were cover versions, these were recorded at Pye studios in London, the vocalists were session singers recording under fictitious names. Diane Foster a white vocalist was the voice behind most of the female covers, recording as Little Helen, Connie Laverne, Laura Greene etc. She also recorded a few numbers for Casino classics under her own name.

There were three 12" releases and 'Dance Freak' by Chain Reaction was the nearest the label got to a hit, and by complete accident, acquired from the US label PAP in an exchange which gave PAP the rights to 'Spring Rain' by The Destiny Orchestra. The record got a lot of action in funk circles, a market which Destiny had no intention of breaking into originally, and Kev Roberts claims it would have been a hit if they had managed to get it out earlier.

Complete label list. Numbers on the right indicate the no. of demo copies issued. Artist and titles in small letters denotes planned releases-never issued.

DS 1001 DOBIE GRAY	OUT ON THE FLOOR	1038
	BE A MAN	
DS 1002 RITA & THE TIARAS	GONE WITH THE WIND	872
	WILD TIMES	
DS 1003 sharonettes	papa oo mow mow	
	going to a go-go	
DS 1004 JAMES COIT	BLACK POWER	1085
	PHILADRINE	
DS 1005 CREATION	I GET THE FEVER	500
PROMISED LAND	CHEYENNE	

DS 1006	MISS DEE DEE RUSSELL HARNESS	ON A MAGIC CARPET RIDE AT THE DISCO (STRINGS A GO-GO)	500
DS 1007	DESTINY ORCHESTRA SHARONETTES	SPRING RAIN SUGAR DUMPLING	500
DS 1008	CONNIE LAVERNE CHANTELLES	A HOUSE FOR SALE RUNAWAY	500
DS 1009	GENERAL ASSEMBLY	SENSITIVE MIND LOVIN' TIME	500
DS 1010	TAMALA LEWIS	YOU WONT SAY NOTHING IF YOU CAN STAND ME	500
DS 1011	JOHN LEACH	PUT THAT WOMAN DOWN LOVE DONT TURN YOUR BACK ON ME	500
DS 1012	laura greene	cant help lovin' that man what shall I do	
DS 1013	CAROL KAY	STOP AND YOU'LL BECOMEWARE MESSIN' ME AROUND	500
DS 1014	travis wammack	scratchy firefly	
DS 1015	CHICO REVILL LITTLE HELEN	THIS BEAUTIFUL DAY YOU'RE READY NOW	500
DS 1016	appreciations	I cant hide it no no no	
DS 1017	JOHN DREVARIS THE MONTONS	THE CLOSER SHE GETS THE SNAPPER	300
DS 1018	eddie foster	I never knew I will wait	
DS 1019			
DS 1020	soul masters	hold on	
DS 1021			
DS 1022	DELITES	LOVER DO THE ZOMBIE	300
DS 1023			
DS 1024	ike & tina turner	dust my broom beauty is only skin deep	
DS 1025	checkerboard squares	double wookin a day in sausalito	
DS 1026	E.J. CHANDLER	I CANT STAND TO LOSE YOU BELIEVE IN ME	300
DS 1027			
DS 1028	holly st. james	thats not love inst	
DS 1029			
DS 1030	james fountain	seven day lover	

12 INCH RELEASES

DS 1	DESTINY ORCHESTRA	SPRING RAIN GREEN ONIONS (DISCO VSN) GREEN ONIONS (REGGAE VSN)	500
DS 2	CHAIN REACTION THE FORCE	DANCE FREAK MUSIC	250
DS 3	EDDIE CHEBA	LOOKIN' GOOD (SHAKE YOUR BODY) INST.	250

Destiny had the rights to most of the Black Magic catalog and six tracks were issued as A and B sides. A double header of Burning Sensation'-Robbie lawson, and 'I still love you' -The Superlatives was originally scheduled, for release as DS 1006 but due to various hastles, including the fact that there was no master tape forced the cancellation of this release. After I had asked Kev Roberts if he thought the Destiny releases would now start to become collectors items he replied:- 'The irony of this thing is that I know this stuff is going to be collectable, and the bad thing is that I cant make any money out of it'. Finally thanks to Kev for giving up an hour of his time to speak to me at Destiny's old Headquarters, at Unit 4, Hurts Yard, Nottingham, which is now the home of Robs record Mart; the best and cheapest place to obtain Destiny Demos and releases.

RICHARD PACK

Poetry of Soul

RICHARD
PACK

YOU WANT HEARTS AND FLOWERS

Words and music by C. McMurray and M. Coleman.

Recorded by the Originals (Soul 1970) very much in the same vein as 'Baby I'm for real' and the 'Bells' and as good as. From the album 'Portrait of the Originals', strange objects Originals albums, they are impossible to listen to all the way thru, for on this album alone along with the soul numbers we have covers of 'My way', 'Wichita Lineman' and 'Aquarius/Let the sunshine in', and their other albums are just the same. If Motown took all the deep soul numbers off the first three Originals albums and released them on one LP it would be a killer-how about it Motown?

Its only a week, that I havent been with you, In those seven days Ive decided that we're through.

Too many feelings of anxiety, Much too hard to keep my sanity.

Again we meet and I can tell by your tone, That you feel very much alone.

CHORUS

You want hearts and flowers. You crave sympathy

But too many times youve turned your back on me

Theres sadness in your eyes, but its just your lack of pride.

It took me a while but now I realise.

I was but a fool, to think you could ever love one man.

The hurt you put on me is more than any human can stand.

Now I refuse to be a fool for you, The hurt you caused me was much too cruel.

Where your concerned Ive never been untrue, But I cant say the same for you.

CHORUS

If there was love it was locked inside your heart,

And never had the chance to run free.

Somewhere alone the line you were hurt,

and youve locked your heart and threw away the key.

Now you say youre sorry, and you'll never hurt me again,

But I cant believe this is what you will do, Because youre already been untrue.

CHORUS

But tell me, tell me the real reason Baby, That your back knocking at my door.

Did somebody hurt you like you've hurt me before.

I dont want you baby, I dont need you baby,

I dont love you baby, I dont need you no more.

NICE N SLOW

Cockney Mick

MARTHA REEVES-LOVE STRONG ENOUGH TO MOVE MOUNTAINS. US LP ARISTA AL 4105

As promised last time I did this article, another from Ms Reeves. Penned by Gwen

Guthrie and Patrick Grant-produced by the famous Tony Silvester and Bert DeCoteaux

this really is a superb piece of sweet soul. Flowing strings with added guitar

starts the thing off with Martha coming in to tell us that her love for the man is so strong that she feels that she can pick up Everest and dump it straight into the

Pacific. The song is so well put over that it has you convinced enough to make you

believe that she can really do it as well! Combined strings guitar and piano flowing

the the performance with added femme chorus. Strong singing from Martha, what more can

ask from a good solid soul record ?

FREDDIE SCOTT-HEY GIRL.UK COLPIX PX 692
Why oh why this has never been played at 6Ts beats me,cos man is this a classic or what ? And what more could you ask to say that the writers are Goffin and King to boot.The song tells of how the mans girl is going to leave him and so Fred. starts to wail'Hey girl,I want you to know,Im gonna miss you so much,if you go'.He carries on to say that he cant eat drink sleep or whatever if his girl goes-you can actually feel his heart pour out as Mr Scott wails and sings to his souls content plus the added'bye bye baby'after each line from the background girls,which has got to make this a MUST for any soul fan into early 60s music. Over to you Ady Randy Tony Ian Pete etc.

THE CARROLLS-SURRENDER YOUR LOVE.
UK POLYDOR 56081

Another from the mid 60s,with this being penned by none other than Ashford and Simpson.Tells of how this guy is a bit on the shy side-like he might do this wrong or that wrong,and therefore make a fool of himself and the girl.But the girl states dont worry as her love for him is so strong she couldnt care less if anything went wrong'Surrender your love unto me'she says.Slightly faster tempo than the normal slowie which makes me think this could very well make a good dancable item if really plugged well.Good strong background of horns make this a brill item to listen to. Easily obtainable as opposed to say Freddie Scott as this was re issued in the early 70s on the same label,so if you see one-buy it-highly recommended.

DEE DEE SHARP-I REALLY LOVE YOU.
US CAMEO 375

I suspect that a lot of people will know this already cos of the B side (Standing in the heed of love),nevertheless I feel that this is worthy of a mention.Gamble and Huff on this prod. with Jimmy Bishop and Kenny Gamble on the writing.Title is as suggests that DeeDee really loves her man,especially now that hes gone.She cries and pleads him to come back,and she will rectify

her mistakes,never doing them again.

Beautiful sweet soul backing strings, and femme chorus make this a sure fire goodie,and if youve only played the B side then,flip it over-you wont be dissappointed !

ETTA JAMES-BABY WHAT YOU WANT ME TO DO
US ARGO 5459

Right something a little different here as this is pure blues.Penned by Jimmy Reed-he of 'Shame shame shame' fame,this is deep down pure nitty gritty.Typical blues as Etta wails out 'You got me up','You got me down''You got me up,down,round down,anyway you want me'.Really rasping out the words to the fact of saying'I can get down and do it'.If you are into blues then this is a must,especially the way this is put over with guitar backing through out.The record gives off the apmosphere of some small time group, playing in a dark dingy cellar,of a club,with the sweat running down the walls with everyone clicking fingers and smoking pot,Know what I mean ? Even down to the last verse Ms James just hums,but it sounds like it hurts almost into a wail and even putting some grit into a simple hum can be no mean feat Im sure.This lady has an incredible voice,she'd make'God save the Queen'sound soulful.

SPYRO GYRO-MOURNING DANCE.UK INFINITY
INF 111

Okeh so I know this is new,but there is nothing in this column to say that I should pick oldies or anything else for that matter is there ? I picked this particular thing as no one else has yet done an instrumental in this column,so I thought Id be the first to have a bash ! Now this starts off with a rhythmic bongo on the steel drum and you think'wots this reggae crap',but how wrong could you be.Over the calypso rift comes the neatest sax tune Ive heard in many a year.In comes a xylophone and finally an electric piano,making this a nice listenable item,with sax & xylophone together at times-unusual ! Very well written and produced by Jay Beckenstein,with help from Rich.Calandra

SEVILLE

22

Label Notes

RICHARD
PACK

Started in 1974 Seville was distributed by President records. It was originally intended to be an outlet for the new releases from

the Miami labels President had the rights to. The label colour was peach and white, with black lettering, as with Jayboy and President, demos simply had a large red letter A printed on the plug side. Incidentally in the 50s Seville was a US Rock 'N Roll label owned by Ed Kassner, who now owns President records. "Shout shout" by Ernie Maresca was one of the US labels biggest hits, which explains its British Seville release.

Dooley Silverspoon was the mainstay of the label, with his Miami influenced New York sound, having seven solo singles released and two together with Jeanne Burton, all of them written and produced by Sonny Casella, or as the label proclaims, under the influence of S.O.N.N.Y. (Sound of new New York). "Let me be the No. 1", SEV 1020, was the only Seville record to make the top 50, in January and February 1976 it spent three weeks on the charts at numbers 48, 44 and 49. "Closer to loving you", SEV 1025 was also issued in 12" format, and once you have heard the 8 minutes extended version with its hustling rhythm, sledgehammer percussion handclaps, sax solo and long rap, you will never play the three minute seven inch version again. Dooley was responsible for the labels biggest northern record "Game players", SEV 1022, which was repressed by President, due to northern demand after it had been deleted. Two of Dooley's earlier recordings, as Little Dooley received northern action, 'Memories' on Red Ruby, and North Bay in 1972, and "You'd better be ready" on Koko in 1975.

Apart from Dooley Silverspoons records S.O.N.N.Y. also takes credit for Jeanne Burtons piece of uptempo soul perfection "NOBODY LOVES ME LIKE YOU DO", SEV 1010, and the Black Stash release 'NEW YORK CITY BUMP', SEV 1011, with its special effects B side full of New York city street sounds - mindblowing heard on stereo headphones. Not mentioned on the UK credits is that it is a Tom Moulton mix.

Exciter Herb Rooney wrote and produced two of the labels best releases, 'YOUR GONE' George Flame, SEV 1014, and "MIGHTY LOVE MAN", Black Stash, SEV 1004. Black Stash, who were Doris Jones, Lumishia Jones and Susan Rushing, formed in 1975, they were previously known as Sex Love and Life, and also the Electric Ladies, who recorded one single, a novelty item which was released in the UK - 'KING KONG' - Mainstream 306, released in 1974. 'Mighty love man', which at some time must get northern action, was recorded at the groups only session, it was never released in the States. At the time Herb Rooney was writing with Ian Levine, and together they wrote "HES SO IRREPLACABLE", NEMS 009 for Doris Jones, a very underrated number, and to my ears Levines finest production.

Concluding, there were a number of excellent releases apart from the ones mentioned and it is hard to understand why the label is not collected more. For anyone into junking, it is still possible to pick up most of the releases for less than 50p. Good hunting !

U.K. Label list.

STEVE GUARNORI

- | | | |
|------|--------------------|---------------------------|
| 1000 | Snoopy Dean | Shake and Bump part 1 |
| | | Shake and Bump part 2 |
| 1001 | Smokey 007 | Never ending song of love |
| | | Good old song |
| 1002 | Dooley Silverspoon | Bump me baby part 1 |
| | | Bump me baby part 2 |
| 1003 | Bobby Byrd | Back from the dead |
| | | The way to get down |

- 1004 Black Stash
 1005 Bobby Byrd
 1006 Snoopy Dean
 1007 Funky Party Band
 1008 No release
 1009 Rainy Days
 1010 Jeannie Burton
 1011 Black Rock
 1012 Black Stash
 1013 No release
 1014 George Flame
 1015 Dooley Silverspoon
 1016 Debra Anderson
 1017 D.Silverspoon and
 Jeanne Burton
 1018 Little Milton
 1019 Ernie Maresca
 1020 Dooley Silverspoon
 1021 T Connection
 1022 Dooley Silverspoon
 1023 Dooley Silverspoon
 1024 Dooley Silverspoon &
 Jeanne Burton
 1025 Dooley Silverspoon
 1026 Denny St George
 1027 Dooley Silverspoon
 1028 Chrisland

Mighty love man Pt 1
 Mighty love man Pt 2
 Headquarters(Augusta Ga)(v)
 Headquarters(Augusta Ga)(i)
 Lady lady lady
 Steppin' out
 Chocolate and vanilla
 Funky Jam

Party
 Anything I would do for you
 Nobody loves me like you do Pt 1
 Nobody loves me like you do Pt 2
 New York city bump(theme)
 (special effects)
 Mr Sadness
 I'll provide

Your gone
 Where did our love come from
 As long as you know who you are Pt 1
 As long as you know who you are Pt 2
 Where do we go from here
 I can see leaving in your eyes
 American music Pt 1
 American music Pt 2
 Friend of mine(v)
 Friend of mine(i)
 Shout shout knock yourself out
 Crying like a baby over you
 Let me be the no.1(Love of your life)Pt 1
 Let me be the No.1(Love of your life)Pt 2
 Disco magic
 Monday morning
 Game players
 Believe in me
 What in the world
 Building my world around you
 Am I losing you Pt 1
 Am I losing you Pt 2
 Closer to loving you
 Its serious
 Talk talk(talkin)
 There aint nothing like being in love
 Mr Deluxe Pt 1
 Mr Deluxe Pt 2
 Blue is my balloon
 Mary Jane

SEL 1
 "DOOLEY SILVERSPOON"
 SEL 2
 "ANGELA ANGEL"
 CHRISLAND.

ISLEY BROTHERS ^{Soul} survivors ^{Rev.}

Unlike pop groups whose lifespan seems to average about four years, longevity is no uncommon thing amongst black groups, the InkSpots and the Mills Brothers were around before World War 2, and the Four Tops, Dells etc have all been about for 25 years. Since they began in 1958 the Isley Bros-Ronald, Rudolph and O'Kelly-and they are brothers-have stuck it out together. There have been no line up changes except for the addition in the 70s of their brothers Ernie (guitar), and Marvin (bass) and Brother in law Chris Jasper. Together they have seen nearly three decades in black music, and played an important part in all of them. Their story starts back in the rocking 50s. The brothers originate from Cincinnati Ohio, and grew up in a highly religious family. Their mother Sallye Bernice accompanied them on piano in the early years. Ronald youngest of the trio, and the groups lead singer won a \$25 War Bond singing gospel in a contest in the Union Baptist church. Just four years later the brothers appeared in a variety show at Chicagos Regal Theatre with Dinah Washington topping the bill. Already they were touring churches throughout Ohio, Kentucky and the mid-west. The Isleys built a good reputation, and soon began to develop their own distinct style. By 1958 the brothers had their sights set on bigger things, but then tragedy struck. Their brother Vernon (originally the fourth member of the group) was killed by a truck, and the groups future looked to be in the balance, but their mother like all good show business mums, encouraged them to carry on. So the brothers scraped together all the family savings for three one way tickets to New York and made the pilgrimage to the Big Apple. At that point in time O'Kelly was 19, Rudolph 18 and Ronald just 16. En route they met a lady by the name of Beulah Bryant, and she persuaded an established manager, Nat Nezerro, to get them gigs, and that is just what he did. Recording came next and he managed to get a deal with George Goldners Gone/End group of labels (End being the label that the Miracles had their first number released on-'Got a job'.) However their stay at the Gone/End set up bore little fruit, and 1959 saw them arrive at RCA, where they were teamed with Hugo & Luigi (who of course went on to work with the Stylistics). The brothers got off the mark with 'Shout', which gave them their first million seller. From RCA they moved to Atlantic in 1960 and worked with Mike Leiber and Jerry Stoller. The brothers had six releases (according to Atlantic anyway), as follows:

ATL 2092 Jeepers creepers

Teach me how to shimmy

ATL 2100 Shine on harvest moon

Standing on the dance floor 20/12/60

ATL 2110 Write to me

Your old lady

ATL 2122 Just one more time

A fool for you

Cut NYC

Cut NYC

23/6/61

- Testify Pt 1* Purchased
Testify pt 2* from T-Neck.

ATL 2263 The Last girl NYC

Looking for a love 3/64(?)

ATL 2276 Simon Says cut NYC

Wild as a tiger 29/1/65

ATL 2303 Move over and let me dance

Have you ever been dissapointed) both cut NYC 5/8/65.

ATL 2263 was issued over here as Atlantic 4010

*according to Atlantic this was not released.

The Atlantic release did not meet with much success, and they signed on with Flo. Greenbergs Wand/Scepter set up, which was hot at the time with the Shirelles-their most notable release there being 'Twist and shout', which was of course covered by a host of UK sixties beatgroups, such as the Beatles and the Tremeloes. Although Twist and shout was quite a sizable hit for the Isleys-their second million seller, Wand Scepter could not come thru with a follow up. So the brothers hopped over to United Artists, cut 'Who's that lady' (which was not released until ten years later) and then split.

The brothers then took an adventurous step. In 1964(?) they set up their own production company-T-Neck, named after their Tea Neck New Jersey base. This now is the famed period in which Jimi Hendrix played in the band.

In March 1964 the Isleys cut 'Testify' at the Atlantic studios in NY. Atlantic purchased the track from T-Neck, with a view to releasing it themselves, but according to the Atlantic catalog never did(?). The T-Neck adventure flopped and the brothers went to Motown, and the British media had to sit up and take notice. They were placed with Holland Dozier and Holland, and the hits began to roll. 'This old heart of mine'

(TMG 555) first entered the UK charts in April '66 reaching 47 in the hit parade, it then hung around for a couple of years until 1968 when in October it reentered the charts and made it to no.3. 'I guess I'll always love you' (TMG 572) 'Behind a painted smile' (TMG 693) 'Put yourself in my place' (TMG 708) 'Why when love is gone' (TMG 652) c/w 'Take me in your arms' 'Tell me it's just a rumour' (TMG 877) are all classics and most made the charts on one side of the Atlantic or the other. Although the brothers were enjoying their success at Motown they were a creative entity unto themselves and Motown's tightly patterned creative format does not give a group like the Isleys much room to manoeuvre, so they quit. Said the group after leaving Motown 'We are businessmen now, we really are. We feel we have a sound and a thing that is new and we want to do it all on our own.' So they reactivated T-Neck. They got off on the right foot straight away with 'It's Your Thing' (UK Major minor 621) and it gave them their third million seller. IYT was significant from the fact that it cleared the way for the new wave soul sound which was to emerge in the 70s. 'That lady' (UK Epic 1704) was released in the US on T-Neck/Columbia (Columbia distributed T-Neck) in July 73 and in the UK in September 73. It gave the group their fourth million seller and introduced younger brothers Ernie Isley (guitar) Marvin (bass) and brother in law Chris Jasper (keyboard) as back up musicians. Ernie's rock style guitar playing took the group still further into their new sound. Through the 70s the Isleys perfected their sound, and went on having hit after hit, and everyone a classic - 'Summer Breeze' (Epic 2244) 'Harvest for the world' (Epic 4369) 'Take me to the next phase' (Epic 6292) and many more (which I've no doubt someone will write in and remind me of - anyone got a discography).

I think it's best that I leave their career here, not because there's nothing left to tell, but because I feel the best is yet to come. The Isleys along with the 4 Tops are one of the few groups/artists to stay on top after leaving Motown. WHY? Well I asked Lewis Payton of the Tops the same question - "I believe that because we were together 10 years before we went to Motown, when we left we knew which direction to go in, unlike other groups and artists who were formed by Motown and didn't know how to do their own thing". I think the same goes for the Isleys, they have certainly showed us that they can stick together.

The Beatles were pop's first self-contained group. The Isleys were to become one of Black Music's first self-contained groups, so it seems fitting that as the Beatles built the early part of their success by ripping off material from groups like the Isleys, that the brothers should outlast them by over a decade - you see cheats never prosper.

KEV GRIFFIN.

Million Sellers - K GRIFFIN.

Welcome to another edition of Million Sellers, this time we look at the years 1973-4.

1973

The Dells	Give your baby a standing ovation	Cadet
Detroit Spinners	One of a kind (love affair)	Atlantic
Roberta Flack	Killing me softly with his song	"
Four Tops	Ain't no woman (like the one I've got)	ABC/Dunhill
Aretha Franklin	Until you come back to me	Atlantic
Marvin Gaye	Lets get it on	Tamla
Dobie Gray	Drift away	Decca
Al Green	Call me (come back home)	Hi
" "	Here I am	"
The Independents	Leaving me	Wand
Isley Brothers	That lady	T-Neck/Col.
Eddie Kendricks	Keep on truckin'	Tamla
" "	Boogie down	"

Gladys Knight & Pips	Neither one of us	Soul
" "	Midnight train to Georgia	Buddah
" "	I've got to use my imagination	"
Kool and the Gang	Jungle boogie	DeLite
Harold Melvin & Bluenotes	The love I lost	Philadelphia
MFSB	TSOP(The sound of Philadelphia)	" "
Ohio Players	Funky worm	Chess/Janus/Westbound
O'Jays	Love train	Philad.Int.
Billy Preston	Will it go round in circles	A & M
" "	Space race	" "
Smokey Robinson	Baby come close	Tamla
Diana Ross	Touch me in the morning	Motown
Sly & Family Stone	If you want me to stay	Epic
The Staple singers	If you're ready	Stax
Stylistics	Break up to make up	Avco
Johnny Taylor	I believe in you	Stax
Ike & Tina Turner	Natbush city limits	UA
War	The Cisco kid	UA
Barry White	Im going to love you just a little more baby.	20th Cent
" "	Never gonna give ya'up	" "
Al Wilson	Show and tell	Rocky Road
Stevie Wonder	You are the sunshine of my life	Tamla

1974

James Brown	The pay back	Polydor
Shirley Brown	Woman to woman	Truth/Stax
B.T.Express	Do it til your satisfied	Scepter
William DeVaughn	Be thankful for what youve got	Roxbury
Carl Douglas	Kung fu fighting	20th Century
Roberta Flack	Feel like making love	Atlantic
Al Green	Sha la la(makes me happy)	Hi
Hues Corporation	Rock the boat	RCA
Jackson five	Dancing machine	Motown
Gladys Knight & Pips	Your the best thing that ever happened to me/Buddah	"
" "	On and on	"
Kool and the Gang	Hollywood swinging	DeLite
Labelle	Lady Marmalade	Epic
George McCrae	Rock your baby	TK
Main Ingredient	Just dont want to be lonely	RCA
The Miracles	Do it baby	Tamla
Ohio Players	Skin tight	Mercury
" "	Fire	"
O'Jays	For the love of money	Phila.Int.
Billy Preston	Nothing from nothing	A & M
Rufus	Tell me something good	ABC
Stylistics	You make me feel brand new	Avco
Three Degrees	When will I see you again	Philad.Int
Dionne Warwick & Det.Spinners	Then came you	Atlantic
Barry White	Can't get enough of your love babe	20th Century
" "	Your the first my last my everything	" "
Bobby Wommack	Looking for a love	UA
Stevie Wonder	You havent done nothin'	Tamla
" "	Boogie on reggae woman	"

Well that wraps up million sellers for this issue. Next issue should be the last installment of million sellers and I'll be pointing out a few facts and figures, so keep'em peeled.

KEV GRIFFIN

Remember anyone can contribute to Blackbeat, so if you want to write an article- then feel free to do so. CLOSING DATE FOR CONTRIBUTIONS FOR NEXT ISSUE (SEPT 15th) IS AUGUST 15th. Those who are contributing please try and ensure articles are at the mag by this date at the latest (the earlier the better- that's the closing date). Only one rule- if reviewing, no cover-ups please. Kev Drapers recent article in Black Echoes was a description of his covered sounds- nothing else, and of no informational use to anyone. That's the only rule.

Modern Soul Scene - 3. *Soul Sam*

On this occasion, before the usual reviews of recently acquired singles and albums, I've decided to develop my admittedly controversial views on the Soul music scene today. Despite being on a 'crusade' as someone else said, I don't claim divine right to put the soul scene(s) right, although I assume most people would agree things could and should improve. Firstly the Jazz-Funk scene with its admitted emphasis on Jazz, Japanese Imports, disco, has a very loose connection with soul yet in its favour a certain percentage are soulful; from RCA alone listen to recent singles by Thelma Houston, Keni Burke, and Evelyn King. Because of this tenuous connection with soul music, fans (existing and potential) should have developed their own underground scene based on modern sounds; many say such records do not exist, but this is rubbish. Every week among the new albums there are at least a couple containing up-tempo tracks, including from recent months artists like Leon Bryant, Impressions, Elusion, Betty Wright, L.J. Reynolds, Lamont Dozier, Jimmy and Vala Cameron, Marva King etc and on top of these are new singles, occasional 12" and of course the more obscure items coming into 'SOUL BOWL' or bought over by JOHNNY MANSHIP or DAVE RAISTRICK. Yet many so called soul fans dismiss them - if they have ever really heard them - as funk! which is ridiculous because if they were they would be played on that scene!

Unfortunately too many fans are into either sixties or 6Ts, a difference in spelling, but what else? On hearsay (I've not been to a 6Ts venue) the 6Ts nights are more authentic as at least the records are club sounds from that period, slower ones as well as stompers, not oldies played for the thousandth time, or hyped up covered records or one-offs! However as a person who wants soul music for today, the current proliferation of 6Ts nights (as distinct from occasional monthly events) is very reactionary. Like Cockney Mick, I remember the 60s scene; I went to the Scene club in London, in 1963; I bought 'mod' clothes, ska and reggae along with Motown and Stax - these were my roots but unlike Oddysey, Lamont Dozier, and presumably Mick, I don't want to go back to them! I remember 'mod' meant 'modern', so surely the current 'mod' revival is a contradiction in terms. Probably the equivalent of 'mod' almost twenty years on is 'futurist'. Unfortunately this word has no connection with soul, but is that surprising when the attitudes of so many on the scene today is so backward thinking? Guys of 30+, and I'm one of them, should not be trying to revive their youth at the expense of progress. I know when I went to clubs in the 60s, I wasn't going to hear records from the 40s and of course didn't. I'm equally sure the majority attracted to the music were influenced by the novelty of it as part of the 'mod' movement.

The sixties scene, part of the northern one, should be looked at in a similar context. I must come clean and take as much blame as anyone for sticking blindly to 60s stompers for too long, virtually ignoring newer sounds at the time of the Mecca split because quite wrongly I assumed all 70s were the kind of disco dross Levine played. Since then the northern scene has gone backwards from being the most vital one, making and breaking its own sounds, to an ever increasing propensity to live on its past reputation via oldies, and far too often the same ones! For many people any newies must have a similar stomping rhythm regardless of the soul quality of these records - here I'd like to give examples but refrain from doing so as other DJs might take this personally! What they fail to realise is the quantity and quality of new 60s material is virtually exhausted. Don't take my word for it - listen to JOHN ANDERSON who imports the records. Look at KEV DRAPERS top 10 requested sounds in Black Echoes (13/6/81). Of these Danny Owans, Greater Experience, Cecil Washington, Dogs, Village Sounds have been around 2-3 years, Frankie Beverley, The Visitors, and the dreadful dirge by Beverley Ann considerably longer and only the Johnny Ross

c/u, in fact by SAMMY STEVENS on Swan has been found within the last year. If these records and indeed the northern scene itself were really big they would have been pressed years ago. Come to think of it that was the one and only good thing in favour of pressings-it meant sounds weren't around too long until they became stale. Also consider what Richard Searling is playing-he is the person with most access to what newer 60s material there is, obtaining all Soul Bowls rarest records yet his spots are usually less than 50% new 60s material, including sounds like Bobby Jason, and Damon Fox which have been around a few years and quite rightly he also includes 70s obscurities and new uptempo album cuts. If soul music has to revolve around 60s or Sixties music and events and time-warp itself it deserves to die. New people the life blood of any scene need much more than nostalgia to attract them to it, something fresh and exciting. Black artists always did have much more sense of natural rhythm, timing-it was true in the 60s, it is true now; so I urge soul fans to listen, without preconceived prejudices and possibly re-think their attitude to modern soul. Think I've got that off my chest now so on to the reviews:-

WOMAN-NICKY NEWARKERS.MERCURY 73812

A 1976 release, once covered as 'Fool for you' credited to Bill Harris partly because of the ridiculous real name of the group! It has a nice slow guitar and vibes intro that soon breaks into a chunky bass backing over which the very expressive lead singer wails "Woman I'm just a fool for you". I'm writing this partly from memory as my copy has been played so much, the finer parts of the record are somewhat obscured by a predominant hiss! The B side 'Love me or leave me' is a very mediocre funk track, typical of its era.

WIND ME UP-OSCAR PERRY.YELLOW HORIZON 24210

One of three records I know of by Oscar on this Houston based label, the others being 'Just what you ordered' and 'Let me do it' (which are almost as good) and there are also supposed to be albums which I eagerly await. This particular track has a very laid back rhythm but the tightly arranged drum/guitar work make it insidiously hypnotic, willing people onto the floor. For me the record is made by Oscars floating vocals on suggestively metaphorical lines like "Stir me up in your sugar cup". The flip 'I didn't plan it this way' simply oozes sensuous soul convincing me that Oscar is probably the best singer never to have made it. John Anderson has met the guy and tells me he is somewhat overweight, aged about 50, so that could have something to do with it!

I CAN TELL-ED SUMMERS.SOYA 1001

The first record on a label that gives no indication as to what part of the States it comes from, this really has a superb production with a very full backing including strings, a girl chorus, guitar riffs all of which help to magnify Eds voice as he says "I can tell we've got something going on..." to a perfect shuffling rhythm. The flip 'Prepare yourself' is a very slow atmospheric ballad in which he almost talks to a certain young lady.

WES BLACK-I FEEL GOOD(FE LING GOOD).STAR WEST 149

A really amazing record from HOLLYWOOD with a fast backing track laid down mainly by brass and synthesiser, over which a deep yet flowing voice tells us how good he feels for obvious reasons-his woman at the top of a hill. The power seems to leap right out of the grooves and mere words cannot convey this-just try and get a copy (John Manship should have some). The flip 'I'll always be in love with you' is the official A side, a very pleasant night club style opus which passes into insignificance compared to the other side.

RECORD PLAYER-FREE YOUR MIND.GCR 2001

Out of Dayton Ohio it begins as a fairly routine disco record from 1979, with fast drum start punctuated by clipped guitar effects, but then the brass and lead vocals

come in to produce a pounding piece of modern soul urging you to "free your mind" on the dance floor, if by no other method ! Turn over and find 'Nursery Rhymes', which is as strong rhythmically but the excellent production means the somewhat trite lyrics are all too audible.

RIDE OUT-SOMEONE SPECIAL. ROTA ENTERPRISES, on 12"

To read the label credits, this company has bases in both Brooklyn N.Y. and Berkely California, and is the first 12" I've reviewed mainly as it is the most popular dance floor record amongst our crowd. At 4:35 its not too long, has a very strong rhythm laid down by various synthesised effects and an even more memorial tune throughout, not just in the hook line, which is probably why it has caught on so well. I hope John Manship can get more copies (they're on order) 'cause this has more potential than even Skip Mahoney's 'Janice' had. Flip, an instrumental of the same, might take off at nite, but give me the more soulful vocals of the top side anytime !

CHARLES MANN-SHO'NUFF NO FUNNY STUFF LOVE-L.A. RECORDS. 7012-12"

A 1981 12" produced by Dave Crawford (who also has Candi Staton signed to the label, but her first offering is mediocre), distributed by Jamie/Guyden which when first imported several months ago had little initial impact, though recently it has featured on some funk DJs playlists. It has an incredibly powerful production led by what can only be called a thundering bass, handclaps, guitar licks on a very long introduction before Charles soars magnificently over it all. Even at 6:32 there is so much happening, it never becomes boring and I'd like to think this could follow Keni Burke not only onto Searlings Wigan playlist, but the national soul charts. Flip is an instrumental of the same.

Of the albums I mentioned earlier, perhaps the most impressive is the Impressions-called "FAN THE FIRE"-Chi Sound 624. Several tracks like the title one 'Take everything and I don't mind' are new versions of EUGENE RECORD items which he cut while at Warners. This isn't suprising as he co-produced the album with CARL DAVIS. There is an excellent version of the Jerry Butler class 'For your precious love', but for me the stand-out track is 'I don't want to lose your love' with a thudding bass line, string and brass all adding to great vocalising. Just as strong is an album simply called L.J. REYNOLDS-Capitol 12127 'cause the guy has such a soulful voice, equally at home on ballads or faster songs. Several of the slower ones are written by RONNIE MCNEIR and I especially liked its haunting sax work. Of the uptempo tracks my favourite is 'Tell me' with a haunting tune rather reminiscent of PHYLLIS HYMAN's 'You know how to love me'. Finally a Cotillion album (16040) produced by Michael Zager who seems to have put disco behind him, by ELUSION. Disregard the dreadful 'When the bell rings' and lend an ear to ballads like 'Don't you know'. Funky tracks like 'I want to take you higher' are hard and gritty while one track 'Living on the verge of leaving' is worth the price of the entire album ! It typifies the best in today's uptempo soul-powerhouse rhythm, memorial tune, great vocals; as long as anyone can look forward to tracks like this, who wants to look back ? SOUL on for now.

Sam

FUNK OLDS

MARK "S".

In last issue's editorial comment Steve was wondering why the Funk Mafia have such a hold over the new soul scene in general. I'd like to try and answer the question by putting forward some of my observations/opinions.

Firstly Chris Hill, Chris Brown, Sean French, Brother Louie, and Robbie Vincent (the main 'Mafia' members) have all been around for years, during which time they have built up an individual following and a vast knowledge of soul music. CHRIS HILL

now seems to have grown tired of his loud mouthed image and has gone back to playing good soul music without any of his "silly half hours". I have always been impressed by the way he reactivates oldies (I love music, Ten Percent, Expansions, Dominoes, and more recently 'You're so right for me'), and due to the successful reactivation has almost forced the UK companies to issue/reissue to satisfy the demand he has helped create. CHRIS BROWN, BROTHER LOUIE AND SEAN FRENCH almost always include a few obscure or rare oldies (OK not deep soul but remember the Mafia plays to the dancefloor). Brownie especially, in 1979 he was playing Benny Troy 'I wanna give you tomorrow'. ROBBIE VINCENT is in a slightly different position being a radio jock as well as a Mafia man he is able to and does play a good cross section of all new (soul) releases. There are other DJs on the funk scene that go out and look for different sounds, but in general, most of the others are cowboys, who have no idea of what to do, or how to obtain the more obscure / rare old and new releases, so we are stuck with the same sounds. Didn't something like this happen on the Northern scene in 73/4; press coverage then suddenly every cowboy roadshow was into Northern soul for a while - until the next new craze came along. Thankfully the funk scene is now getting back to more of a club scene which can only mean better music being played and different sounds being spun at different venues.

Here's another five from my collection all worth looking out for;

JACK ASHFORD - DO THE CHOO CHOO (PTS 1 and 2) US BLAZE B 1107 (1975)

Written by Jack Ashford and Lorraine Chandler, this came out around the same time as Express and JB's Monorail were being played. A guitar riff opens this semi-instrumental lots of guitar and brass throughout with a background girlie vocal chanting 'Do the Choo-Choo' - don't be put off by the title it's a great dance record, but what else could be expected from Jack Ashford and Lorraine Chandler.

SOUL SEARCHERS - BOOGIE UP THE NATION. US POLYDOR PD 14277 (1975)

The same group that were with Sussex, put this one out in 75. A vocal about dancing and Boogieing almost all the way thru with a couple of nice instrumental breaks (by brass). This is the type of record that needs to be played several times before it begins to grow on you. Written by Sam Johnson (perhaps the same Sam Johnson who cut 'You') this also came out on 12", though I believe this was only available as a demo.

SAMUEL JOHNATHON JOHNSON - YOU. US COLUMBIA AL 35323 (1p track)

Came out first on the LP 'My music' then as a 7" (short version) single and later as a (rather badly) remixed 12". The LP track is in my opinion the best version. Obviously not rare or obscure enough to be played as a modern northern sound - but ought to be on sheer class. This has everything - a mid-uptempo backing, instrumental breaks, girly chorus backing, but most of all the amazing vocal talents of Samuel (who also wrote it) singing about to his girl "You're the one that I admire; the thing that I desire, You talking bout you, you you, you're heavy on my mind" a real stormer 70s style. People still caught in the 60s timewarp give this a try and see what you've been missing. It's a real classy soul side and shouldn't be too hard to get hold of as it's only 3 years old.

SMOKEY JOE GROUCH (AND HIS 46 HUDSON) - THE BREAKDOWN. US WAND 11292 (1975)

This opens with the sound of a (46 Hudson?) car revving, then a voice demands 'Hey move that Rod', more revs and in comes the music - a jerky repetitive funky instrumental floor packer from 75. It was very hard to obtain in 75, even more so now, it is very reminiscent of the Rhythm Makers 76 classic 'Zone'.

A DIFFERENT BAG - LETS PUT IT TOGETHER. US BAG BAG 1001 (1976)

A typical 76 uptempo funk party type sound commencing with the chant 'Get up shake your bootie', a short brass riff and off it goes with whistles and chanted vocals including the title filling in the gaps between the jerky brass rhythm section. Not sounding too unlike the backing of Two Man Sounds 'Que Tel America'. A real dancefloor sound that almost throws you onto the floor. Whoever a different bag were they seemed to have disappeared after this one release. Very much in demand at the moment and changing hands for quite high prices - rather a rarity.

PLUG TIME:

Up and coming funk oldies allnighter cruise £5.50 per ticket plus allnight licensed bar-date to be announced - watch Black Echoes for details or telephone TONY MONSON at Disc Empire. DJs Tony Monson, Hollywood Disco, Russell (from Watford) and Mark 'S' (Me !)

JACKIE ROSS

or Randy

US Disography

SAR	129	Hold Me. Hard Times
USA	103	Doctor Slaps man is born Need your love so bad.
Chess	1903	Selfish One Everything but love
	1913	Ive got the skill Change your ways
	1915	Wasting time Haste makes waste
	1920	Jerk and Twine New lover
	1929	Dynamite lovin' You really know how to hurt a girl.
	1938	Take me for a little while Honey dear
	1940	We can do it Honey dear.
Brunswick	55325	Love is easy to lose Keep your chin up
Fountain (Aug 69)	1101	Dont change your mind Who could be loving you
(Dec 69)	1103	Showcase
Mercury	73185	Glory be
Scepter (1972)	12345	What would you give This worlds in a hell of a shape.
Sedrick	3007	Take the weight off me A one woman man
	4001	Where does the joy go
GSF (1972)	6886	A woman(gets nothing from love) Do I love you(like you like it)
	6895*	Take the weight off me A one woman man
Capitol (1976)	4308	I cant stand to see you go Aint no fun to me

LPs

JACKIE ROSS-FULL BLOOM.CHESS 1489

Side 1:

Selfish one.
Everything but love
Wasting time
I had a talk with my man
Be sure you know
Summertime

Side 2:

I've got the skill
Change your ways
Dont take my love
Haste makes waste
(I wanna hear it)from you
Misty.

Jackie was still in her teens when
she made this album.

A NEW BEGINNING FOR JACKIE ROSS
GOLDEN EAR 2282.(1980 release).

Side 1:

I betcha by golly wow
Can this be love
The people some people choose to
love.
The people(vamp).

Side 2:

I who have nothing
Will you love me tommorow
You got your hooks in me
Only time has changed
The world needs more people like
you.

*is a straight re-issue of Sedrick

Nice 'N' Slow

BONUS

*GRAHAM
HILSDON*

YES IM READY BARBARA MASON.UK WMOT 103

Im starting this time with a 1981 rework of a sixties classic by the lady.Miss Mason pours her heart out on this side with all the feel of its earlier outing and|can only say that the overall effect is very pleasing.This record is definitely available through your local record dealer and if its any help WMOT records are now handled by Pye and not WEA.

HOW LONG CAN THIS LAST-DEBBIE TAYLOR.USA GWP 510

Id like to take this opportunity to thank Randy Cozens for putting me onto this side. Yet another truly soulful reading from a lady who never ceases to amaze me with the emotion she can concerntrate in so short a time.Producing credits to George Kerr and all in all a record which would have pride of place in any deep soul fans collection.

DONT HURT ME NO MORE-AL GREENE.US HOT LINE MUSIC JOURNAL 15-001

This seems to be the issue for handing out thanks to people for telling me about some great sounds.This time its many thanks to Eddie Hubbard for this precious piece of magic.We find Al Greene in fine voice as ever on a side which is in some ways reminiscent of 'Back up train'without being repetitive,an excellent sound from an excellent artist.

FOR YOUR PRECIOUS LOVE/DONT GO-LINDA JONES.UK LONDON HLU 10368

This is one record that may not appeal to those who normally contract goose-pimples at the first airing of a soul side.Ive always felt that Linda had a type of voice that one either immediately fell in love with or one totally loathed.Anyway back to the record;the A side reading of the Impressions classic is a worthy one,but it is the B side that has always held most for me.Linda pleads with her man not to leave and if it were me I dont think I could ! A great talent sadly missed.

ON THE ROAD AGAIN-D.J.ROGERS.UK RCA 2755

This side has almost enough pace to make it a dancer but it still qualifies for this section.The lyric content of this self penned number is its very strong point,as DJ tells of the pressures of baing a performer away from home,and missing his family, but this is the only way he is going to make it.

GOODLOVE 6-9969/IM GONNA HAVE TO TELL HER.ISAAC HAYES.UK STAX STXS 2035

The more I look through the Stax catalogue the more I realise that there have been some excellent releases on this label as the years have gone by.This one none the least,only a B side,but Isaac Hayes handles this Banks/Hampton number with all his unique style and describes very accurately the pressures of a three sided love affair.Im sure if reissued as an A side it might even make the charts,but thats another Story.(after Smokey last time,youd better be careful what you say!!!-Ed) Well thats all for now.

Editorial Continuation from P. 2.

...Aaah good to be back;New York shops Part 2 had to be held over to next time,due to lack of space.You may have noticed that some of the pages have reverted to the 'typing right across the page' style,as opposed to the double column style;this

I have had to do because of lack of space.Possible 6Ts Boat trip-See Ady.

Eagle eye section...I watched a TV film on BBC not so long ago entitled 'A short walk to daylight',about an earthquake in NY,and some cats trapped in the subway.

One of em was James McEachin no less;what a fortune teller;the film was made in 1972,yet a few years earlier he told us that his world was on fire(as Jimmy Mack)

Nice one..if its the same one he's also a mean producer down Windy City way-check out the Champaign LP and you'll see what I mean.Gloria Gaynors newie 'Lets mend what we've broken'her best for a long while,by the time this gets out it'll prob.

be in the Top 20 ! Right thats it-was it worth 35p ? Right see ya in September

Contributors closing date 15th Aug.Keep your fingers out the jam,and keep on soulin

thru 81 Political PS:Anyone know what those British Movement people

were doing at 6Ts-spying maybe ?