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■ BLACKBEAT ■

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FEATURES KENT HARRIS JOE COLEMAN
CLIFFORD CURRY WEA SHOWCASE

MARSHALL THOMPSON & CHILITES INTERVIEW Trev Swaine

TS:I want to go thru your career from day one-Marshall Thompson & his Trio on Apex?

MT:What?...woow;oh yeah,this is my uncle my fathers brother,Im named after him.

MT:(looks at discography)Oh yeah,Love Bandit-I produced and arranged that

TS:That was an underground hit over here

MT:Eugene Record wasn't with us in them days,it was Craedel Jones and two others -that was the first record I ever produced

TS:It came out over here,its worth a few bob cos it had that type of Motown beat, uptown sound I suppose you'd call it,and it got really big at one time

No ones ever seen a US copy mind

MT:Youve even got Marshall & Chilites with TNT-now TNT was Thompson & Thompson;it was me,my father,my uncle,and my cousin Jerry, so we called ourselves the TNT Backing,we were doing sessions for the Chilites,but I was lead singer of the Chilites then(too)

TS:Cos that early stuff was just as the Hilites ?

MT:Right,but we changed(to Chilites)just after that*....you even got Peter DeNella on there,you know he plays with Teddy Pen-dergrass,they went to Philly and started working there;that was Clinton Joseph,now hes a regular session drummer,and the rest of the people they branched out into different areas,two of the guys are with EWF-Michael Johnson for example.

TS:That was a funny old label that JDO (DJO)set up ?

MT:Yeah,they had'Aint you glad(the winters over)';that was on Blue Rock-did it get over here ?

TS:A good song that,yes I think it did

MT:It did?...wow.If we sang'Aint you glad' would people know it ?

TS:I doubt if they would,but a few years ago that was known on the northern circuit because thats the sought of thing they were into,early 60s Chicago/Detroit

MT:The Monkey too ?

TS:The Monkey by anyone was big.Youve got these places around Wigan and Manchester, and youve got guys like Otis Leavill,Major Lance and JJ Barnes;they're heroes up there but down here nobody knows them

MT:....'Price of love'...'Baby its time for you to come home'...I played drums on that and'Price of love',this is a fantastic history you have here

TS:Whats the latest news on the Chi-Sound changeover,I mean youve just moved from the deal with 20th Century

MT:Right,now theyre an International Independent(label).Carl(Davis)is stretching out with some independant people out of New York He announced in a recent Black Radio that he was going international.

TS:The first I knew,I phoned RCA;they said'we haven't got the Chilites anymore Ive heard that 20th Century are going to be bought out

MT:Last I heard Phonogram was buying it; I think they closed the deal on it

TS:Its funny cos youve got a hit in the US at the moment

MT:Ive got a smash there at the moment; thats why we should be in the States,we have got plenty of work-I mean I ain't been home for the last month.I made an agreement with Henry Sellars last time I was over last year that we'd come back regardless,cos hes been booking us for 6 years now,even without a(hit)record,so I decided to give him a shot

TS:Yes,they bring in decent people,don't bring in any old rubbish

MT:Henry Sellars ?-I met him first about 10 years ago-he was sitting in at the Hammersmith Odeon and he came backstage and said'Marshall Id like to book the group',and he explained to me that he couldn't book for the price ranges that we were working for at the time,cos we were way up there,he wanted me to slack up just a little,so we slacked up a little,gave him a call,and we've been having a good relationship ever since.

TS:What clubs do you play in Chicago ?

MT:When we go back we play the'Front Row' Next Weekend NYC,Sunday-Baltimore,from then we're gonna do some things with the Pointer Sisters.

TS:I remember when you were over here a few years ago,you picked up a little UK group called the Heppites-we've heard nothing since.

MT:Thats when(on returning to America)we were with Bobby Womack at the Hollywood Top,which is one of the top places in the US today,its like going to Sahara in Vegas.Bobby Womack did a wonderful show, and as a matter of fact I had to cancel some dates with him to come over here.

TS:Cos Bobbys doing well again

MT:Oh yeah,very well.This tour has cut my money down to less than half of what Id get in the US

TS:But touring the UK you can't really make a profit can you ?

MT:You can't in the UK,you come over basically for shopping ! I buy clothes from London.I learned from the Chilites its just(not about)being an artist, I learned how to look from being around then,and handling the business for the Chilites,I was booking the Chilites at this time,so I feel if Id just been an artist at the time,and didn't watch the business,I think we would have lost out

OH LORD, WHAT ARE YOU DOING TO ME

BIG MAYBELLE

You never place gold dust in my hair
You made me-a child of a no good man
My only love-precious gift from above
Now he is leaving, day by day

Hear me crying-ah, slowly dying
Oh Lord, what are you doing to me

I never cared about the troubles that life brings
In fact Im grateful, thankful for every little thing
So if you hear me and love me-help me make him stay

Let me hold him, let me love him,
Oh Lord, what are you doing to me

So, if you hear me, really, really hear me
Won't you help me make him stay

Let me hold him, let me love him
Oh Lord, Lord, Lord
(chorus) Oh Lord, Lord, Lord, Lord
Oh Lord, Lord, Lord, Lord
(chorus) Oh, Lord, Lord, Lord, Lord
Oh Lord-What are you doing to me.



BIG
MAYBELLE



My personal favourite of Maybelle's recordings, altho her "I don't want to cry" on the old Savoy label comes a close second. Incidentally this is not the Chuck Jackson Wand record She cut a cover on that for Scepter as well.

I think Dionne Warwick's version of "Oh Lord what are you doing to me" on Scepter is the original, Im not sure. Slight word change in that one but again, another fine record. Incidentally I believe she's singing about her son and not her father. Sad, yes but then the true meaning of soul meant just that. Randy

Viewpoint

In these days of so called high technology it is inevitable that many advances occur and changes take place, take for instance the changes taking place at the moment in the field of home entertainment, of course we're all aware of Television and its revolution with Videos, along with Video games machines, then theres Satellite and Cable TV looming up in the near future. But of course another form of home entertainment is the buying and playing of records. Although great progress has been made in the last few years in the quality of sound produced on record players, helped greatly by advanced recording studios and advances on the record player itself, the basic method of producing the sound has remained the same, a groove cut into a vinyl disc is rotated at a set speed with a stylus sitting in the groove, picking up vibrations cut into the groove thereby producing sounds. You know all this and probably also know of the launching of a new technique. According to recent programs it would gradually take over from the stylus system until it is a thing of the past. The new system uses a disc not unlike the record discs of today, only much smaller, to quote one presenter on a TV show "a long player would be smaller than the label of an LP today", I can't imagine what the size of a single would be, and as we enter the age of the lazer what do we need the stylus for anyway?, again Im told "a lazer will not scratch your disc".

So when we've all forked out £400 for our new type disc player and our Hi-Fi stacks and music centers are all museum pieces what are we all going to do with our collections of vinyl discs? Obviously modern soul is going to be unaffected by this progression because it will move with it, and probably the big soul hits (ie Motown, Stax, Atlantic etc) will be available, but what about the thousands of rare soul records, many of which there are only a handful of copies in existence?, of course theres no chance for these.

If it does take off will we go into the 1990s with old soul being more of an underground cult, than it is today with outsiders looking at us as the people who still use the old fashioned record decks and the big clumsy 7" 45s as we today look at the 78 rpm discs of yesteryear.

If this system doesn't take off then it will only be a matter of time before a new method is found and when it is all the record companies who are supported by us record buyers will tell us to throw our old records away and purchase the new systems, of course we will have to if we want to buy music in the future.

Are any readers old enough to remember the change from 78s to 45s, and if so did it cause any stirrs twentyfive or so years ago, at least with that change the old discs were playable on the same player as the new but it looks as if the new developments are going to involve a completely new system.

People Ive spoken to think that if a new system is devised it could make the collecting of old 45s more popular, with soul music in particular I think this is probably true- but for how long- lets hear some of your views on this..... Larry Proxton

1966 Chess 8052 I prefer you/Im so glad
 1967 Chess 8063 Tell Mama/Id rather go blind
 1968 Chess 8069 Security/Im gonna take what he's got
 Chess 8076 I got you babe/I worship the ground you walk on
 Oct 1968 Chess 8082 You got it/Fire
 Chess 6145 016 Tell Mama/Id rather go blind/I found a love
 1974 Chess 6145 033 Out on the streets again/Come a little closer
 1978 Warner B.K17173 (Take another little) Piece of my heart/Lovesick blues
 Warner B.K17224 Take it to the limit/Strange man
 Cockney Mick....

Clifford Curry by Dave Thorley

CLIFFORD CURRY BIOGRAPHY by Clifford Curry

I was born and reared in Knoxville Tennessee. I graduated from Austin High School, through the 12th Grade. Whilst attending school there I started singing in a vocal group with friends and classmates of mine. It was just for fun at first, but later on I started taking it seriously and by the time I finished school I knew this was what I wanted to do. We decided to stay together after I finished and it was in the year 1957 that we auditioned and got a recording contract with Savoy records, and released our first single, of a song I'd written called "Mr Moon" under the name of the Five Pennies. It became a regional hit in the south east at the time. The army draughted some of the guys and the others decided to give it up, so I decided I'd try it alone. I sang in and around Knoxville for a while with various bands, but it was in a band called the Mid-nights, including a friend and musician, Rob Galbraith, that we started writing songs together. He later became the most rated DJ at a 50,000 Watt station in Knoxville-WNOX. We would go to Nashville with our songs and in 1967 while there we met producer Buzz Cason and he produced and recorded a song on me called "She shot a hole in my soul"/ "We're gonna hate ourselves in the morning". It was my only record to reach the national charts.

I had other releases afterwards that made regional hits in the areas that I was performing in and gained popularity. I co-wrote a song for the Oak Ridge Boys on Columbia recs. called "He's gonna smile on me". Its still popular to this day.

I had a couple of releases on Buddah records in the mid 70s "The Body Shop" (disco) and a soul ballad "Moving in the same circles (Damn it all)" leading up to my current singles "Shag with me" and "Lets have a party" and my first album "Clifford Currys greatest hits, then and now". Im currently residing in Charlotte North Carolina and travelling the areas that have been good to me throughout the years.

Ive got other releases and tapes that Ive made that were never on record. All of my first recordings with Buzz Cason were on Elf records, distrib. by Amy-Mala-Bell of New York. The majority of my records were recorded at Nashville Tennessee, I did one session in Muscle Shoals Alabama, and one session in Memphis Tennessee. "East, West, North and South" was my third release on Elf (45). Its real hard to get now-I have one copy.

Greenville,
N. Carolina
Times-
22.8.82

CLIFFORD CURRY

By Susan Daughtry

"If you wonder what beach music is all about, then catch the forefather Clifford Curry." This quote off of Stallings Entertainment's PR sheet for Clifford sums up Clifford Curry's music in a nutshell. He started playing rhythm and blues back in the late 50's and today, in the Southeast, he's still playing his old tunes plus new ones now categorized as beach music. With the current interest in beach music, Clifford

along with his band Hot Smokin' Brass, is a very busy man.

A couple of weeks ago Clifford and Hot Smokin' Brass performed in the Veranda at the Ramada Inn for a week. The crowds were good, and the sound was almost comforting for myself and probably for many of the other listeners. The two hits that Clifford is primarily known for, "She Shot A Hole In My Soul" and "We're Going To Hate Ourselves In The

Morning," were released in 1967 when I was a teenager. I still know the majority of the lyrics to both songs and remember "riding around" listening to them on the radio. Ah-the carefree life!

Although these two songs are still rhythm and blues, Clifford has conformed somewhat in the past couple of years and released two songs that are obviously (maybe too much so) beach music. "Shag With Me" and "Let's Have A Party" are regular songs on area beach radio shows and probably in area beach clubs also.

His live performances and his recent album Then And Now show Clifford Curry to be fairly diverse in his musical tastes.

There's a lot of soul or funk still in the man shown by songs like "Get Down On It," "Soul Man," and "Bad Mama Jama." He

also throws in a little country with "Good Hearted Woman" and "No Gettin' Over Me." His strength, though, lies in the "oldies" because maybe he, too, remembers them as easier times.

Clifford's been from almost making it to the top to playing small clubs and motels. While talking to him I looked and listened for signs of regret or bitterness- there were none. He said playing in motels was good because it gave him the opportunity to do floor shows, which he'd never done before. Plus, motels offered him the chance to play a more diverse repertoire. But, on the other hand, he also talked about how he was thankful that he could still work in music and get paid. So maybe the sacrifice has been worth it to him.

Although Clifford enjoys the beach music states, he hopes to eventually return

to his native state of Tennessee. From his past he has many friends and contacts still in Nashville and this is where he wants to go to get some more of his lyrics published. (The Oak Ridge Boys once recorded one of Clifford's songs entitled "He's Gonna Smile On Me.") As another career in music, Clifford would like to become a producer of other songwriters, a talent scout as such. He feels as if he could help get good songwriters to the right people. For now, though, he will continue to play his music in the Southeast. This area has influenced him so much that he's written songs for every school in the Atlantic Coast Conference. "These songs have been written out of my own personal observations, and they are quality pieces that will endure," says Clifford. And Clifford, who obviously has endured, knows what he's talking about.

CHARLY 2

- 1002 Alvin Robinson-Down home girl/Let the good times roll
1007 Sid Barnes-I hurt on the other side/The Robbin-Good lovin'
1027 Little Richard-Lucille/Good golly miss Molly
1041 Shangri-Las/Ad Libs-Leader of the pack/Boy from New York City
1062 Viola Wills-Love letters/Wouldn't it be fun
1070 Daltones/El Dorados-doodnight sweetheart goodnight/At my front door
1077 Spentels/El Dorados-doodnight sweetheart goodnight/At my front door
1078 Maurice McCormick & Maggi-15 minutes/Reeal Deesal
100 Dixie Cups-Chapel of love/People say/Ike Iko/little bell
101 Rufus Thomas-Bear Cat/Walking in the rain/Tiger man/Save the money
102 Johnny Adams-Reconsider me/In a moment of weakness/I won't cry/A losing battle
104 Junior Parker-Love me baby/Mystery train/Feel in good/Fusion & fight in blues
101 Lee Dorsey-Working in the coalmine/holy cow/Can you hear me
102 Betty Harris-Bide your pony/Trouble with my lover/Nearer to you
103 Jimmy Hughes-A shot of rhythm & blues/Neighbor neighbor/Try me
104 Betty Everett-Getting mighty crowded/The sloop sloop song/You're no good
105 Jimmy Reed-Shame shame shame/Big boss man/Bright lights,big city
106 John Lee Hooker-Dimples/Boom boom/Onions
107 Betty Lavette-Easier to say than do/Let me down easy/Piece of my heart
108 Peggy Scott & Jodo Benson-Lovers holiday/Pickin wild mountain berries/Soul shake
109 Joe Simon-Bring it on home to me/When Im gone/Lets do it over
110 Dells-Stay in my corner/Oh what a night/Looks like its over
111 Ted Taylor-Its too late/Only the lonely knows/I need your love so bad
112 Bobby Patterson-She don't have to see you(to see through you)/How do you spell love ? (M.O.N.E.Y)/I'm in the wrong
113 Meters-Look-Ka-Py-Py/Tippi-toes/Clasy strut
114 Jerry Butler-He will break your heart/I stand accused/Make it easy on yourself
115 Dee Clark-Your friends/Hey little girl/Raindrops
116 Gene Chandler-Nothing can stop me/You threw a lucky punch/Just be true
117 Billy Boy Arnold-I wish you would/I ain't got you/Rockin'it us
118 Little Johnny Taylor-As long as I don't see you/My special rose/How can a broke man survive
119 Buster Benton-Sweet 94/Splder in my stew/Do it in the rain
120 Carter Brothers-Southern country boy/Booze in the bottle/Booby trap baby
121 Uniques-You don't miss your water/Its all over now/All these things
122 Roscoe Gordon/Gene Allison/Bobby Parker-Just a little bit/You can make it if you try/Blues get off my shoulder
123 Robert Parker/African Music Machine/Redd-Holt Unlimited-Barefootin/Tropical/I shot the sheriff
124 Eddie Giles/Aaron Neville/Tousaint McCall-Thats how strong my love is/Tell it like it is/Nothing takes the place of you
125 Thaneel Slim/Big Mac-Number 9 train/Rough dried woman(pt 1)/Pt 2
126 Thaneel James-Duet my broom/Pickin the blues/Done somebody wrong
127 Thaneel Slim/G Davey Crockett-Wildcat tamer/Look out Mabel/Did you ever love somebody
128 John Hamilton & Doris Allen-Then changes-/How much can a man take/A shell of a woman
129 Lee Dorsey-Get out of my life woman/Ay-la-Ay/People sure act funny
130 Professor Longhair/Eddie Daniels-Going to the Mardi Gras/Going to the Mardi Gras/I wanna know
200 Gary US Bonds-The star/Trying to get to you baby/Dr Highblood/You need a personal manager
201 Nina Simone-My baby just cares for me/I loves you Porgy/Love me or leave me / Little girl blue

v Swaine.....

9

ELDRIDGE HOLMES

compiled by Tony Wilson

- Eldridge Holmes(vo)with Nat Perilliat(ts),Allen Tousaint(p),Walter Peyton(f-b)others
New Orleans, 1962
Alon 9004
- Eldridge Holmes(vo)with as above
C C rider
Ive got to keep on trying
Lovers of the land
New Orleans,1964
Alon 9022
- Eldridge Holmes(vo)with as above
Emperor Jones
A time for everything
Eldridge Holmes(vo)with Nat Perilliat(ts),Carl Blevin(bs),Allen Tousaint(p),Vincent
Tousaint & Georges Davis(g),Walter Peyton(f-b),Clarence Brown(dm),Willie Harper &
Allen Tousaint(choir)
New Orleans,1965
Jet Set 1006
- 1006 A
Humpback
I like what you do
Eldridge Holmes(vo)with arr,drr,Allen Tousaint,Clyde Kerr(tp),Maynard Chatters(tb)
Allen Tousaint(p),g,f-b;dm;choir
New Orleans,1966
Jet Set 765
- 6880
Gone gone gone
Worried over you
Eldridge Holmes(vo)with orch,arr,drr Allen Tousaint,Clyde Kerr(tp),Ralph Johnson(ts)
Allen Tousaint(p),m,Vincent Tousaint & Georges Davis(g),Walter Peyton(f-b),Albert
'June'(Gardner(dm))
Samsu 469
- 8118
Until the end
Without a word
Eldridge Holmes(vo)with as above
New Orleans,1968
Samsu 477
- 8392
Beverley
Wait for me baby
Eldridge Holmes(vo)with orch arr,drr Allen Tousaint & New York studio musicians
New York,October 1968
Decca 32416
- 120864
Now that Ive lost you
Where is your, love
Decca 32488
- 120865
A love problem
Eldridge Holmes(vo)(on backingtrack cut in 1966 for Lee Dorsey)with as on Samsu 469
but Deacon John Moore replacing George Davis on guitar
New Orleans,1968
Decca 32488
- Eldridge Holmes(vo)with orch prod by Allen Tousaint & Marshall Sehorn;Art Neville(Org)
Leo Nocentelli(g),George Parker(f-b),Joe Modellase(dm)and horns
Atlanta, 1969
Atco 6701
- 690-17323
Cheatin'woman
690-17324 Pop popcorn children
Eldridge Holmes(vo)with as above
Atlanta,1970
Deesu 300
- DR 430
The Book
DR 431 Sweet substitute
Eldridge Holmes(vo)
If I were a carpenter
No substitute
Whats your name
Deesu 305
- 1006 A
Humpback
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- 690-17323
Cheatin'woman
690-17324 Pop popcorn children
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Atlanta,1970
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- DR 430
The Book
DR 431 Sweet substitute
Eldridge Holmes(vo)
If I were a carpenter
No substitute
Whats your name
Deesu 305
- 1006 A
Humpback
I like what you do
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Allen Tousaint(p),g,f-b;dm;choir
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'June'(Gardner(dm))
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- 8118
Until the end
Without a word
Eldridge Holmes(vo)with as above
New Orleans,1968
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Management
Bartlett Enterprises
(215) 849-2274

ITCHING FOR MIKKI FARROW

Mikki Farrow is a name revealed in rare soul circles for two significant dancers on Karate in the 60s the best being "Set my heart at ease". However in November 1982 she bounced back to the limelight with a 45-'The Itch' on Philly based Emerald International. After enthusiastic receptions in Chicago and Detroit she embarked on a 35 city tour in October-November. Apparently there is much demand for the album 'Mikki', exposed tracks being "What every woman should know about a man" and "Itching for love". 'The Itch' really is a carry on from a dance popular in the late 50s and mid 60s (then called 'The Scratch'). The new dance was originated in Philadelphia and involves snappy shoulder movements and the contents of a stroll (three steps left and right). Mikki has had four gold albums in her career. The other Emerald International 45 to take off was Spaze Ka-Detta hideous sounding 'ET in America', saved only very slightly by the fact it was written by Lamont Dozier. Directing Emerald are four industry veterans; President-Eddie Fugh, with a 12 year history in the business, he has promoted Donna Summer, Richard Pryor and George Benson. Vice President Leon Baker and George Chavou (who has 15 years experience in broadcasting) and DeVera Little who's main claim to fame is that she promoted a Gloria Gaynor Euro-tour.

Altho Mikki's professional career began at the age of 18, her roots in the performing arts go back to early childhood. Her father, Jazz musician Sugie Rhodes encouraged her to sing; she toured with Pigmeat Markham. She took up acting (being highly acclaimed for her part in the Detroit version of "A man for all seasons"). It was her relationship with Mike Terry that made Mikki a name amongst soul fans; she also provided backing vocals on many of his sides. Since the halcyon Karate days she has worked with Jerry Butler, Melba Moore, Maxine Brown, 4 Tops, 3 Degrees, Manhattans, Evelyn King.



JOE COLEMAN

EXCLUSIVE MANAGEMENT - MARISA DILLON
161 WEST 54TH STREET NEW YORK, N.Y. 10019
(212) 307-0070

JOE COLEMAN

Born in Clover, Vancouver, the son of a Baptist Minister his early musical training was in church, where he, along with his brother William, and another friend Joe Blunt (now with the Drifters) formed a group called "Blue Mystics". The group continued thru Joe's school days, being broken up by military duty when Joe and William were drafted. Joe joined the USAF and sang with the 5th Air Force Show Band, stationed in Japan, and he toured the far east with them. He also formed a band called the Sensations which performed in the major clubs in Tokyo, opening for such acts as Lou Rawls, B.B. King, and Tina Turner. After leaving the Air Force he joined a New York quartet 'True reflection' (check their track "Where I'm coming from"). This group toured the US, Canada and Europe. Joe Blunt was in this group too, as was Glenn Leonard (now first tenor in the Temptations). After True Reflection disbanded Joe, William and Richard Gant formed the Persuaders, who you will know for their million seller 'Thin line between love and hate'; after that they changed their name to Mirage, signed to RCA and recorded 'Romeo'. Apart from radio commercials Mirage didn't work, so in 1980 Joe moved to New York and secured a deal with an Italian label Panarecord. He wrote 'Its not me you love' for the Cliff Dawson Boardwalk LP (see Half Moon article), which was selected as a 45, and reached No. 36 in Billboard. Joe's recording 'Lady Love' is the one to watch; having been spun at modern soul clubs. Thanks to M&E for the info..... Mick Godfrey

Pat Brady's latest list is out now. Packed with northern rarities, old and new, in demand 70s & 80s, obscurities and classic oldies. Send SAE (or £2 sub for ten lists) to: Pat Brady 26, Cowpasture Rd, Ilkely, W. Yorks. LS29 8SS. Wants lists welcome: Record bar at: Rotherham, Wigan, Cleethorpes, Bradford, Sheffield.

airplay(the album was a 'PICK' on Detroit's 50,000 watts soul giant Radio WGPR. The guys handed the mixing-laquering and pressing over to a new company in their city, Howard states 'This was a mistake as we were never quite satisfied with the end result we decided to withdraw the LP from the marketplace'. That HYPE word 'limited' issue is a fact on this occasion, due to this the LP was only available and distributed in small quantities in Ohio and Michigan. Anyone who has heard the LP is aware of its R&B/SOUL qualities. The tracks were recorded at Ardent Studios Memphis and United Studios, Detroit. As with so many small US labels Ike-Howard and Jimmy finance all their operations thru club and session work; this factor accounts for the time between "Fresh start" and the aforementioned 1982 45 (also available on 12" with instrumental B side) "Shake it loose" a track that to me is full of longevity and one that should of gained more attention in the US.

A further album is planned for early summer tracks already finished are "Lonely people", "Let me turn you on", "Angie", distribution is to be handled through Peter Pan industries (the company that handled Willie Mitchell's Waylo records out of Memphis). There is a possibility that certain tracks off the "Fresh start" LP maybe remixed at Peter Pan Studios in NY and included on the upcoming LP.

If promoters, jocks or any enterprising record executive would like any further info on Ike Noble and Connovil records please contact me on 0742-879882.....Mike Ward



TORONTO - A Soulcaholics guide Richard Pack

The following is a soulcaholics guide to Toronto with the tourist in mind, all the places mentioned are close to the city center and can be reached by public transport. First, record stores, apart from the recommended ones try hitting some of the open markets and garage sales which you will find in all the suburbs in the summer.

Kops Kollektibles-421 Queen St west

No doubt all collectors have heard of Martin Koppells store, it has 50,000 singles in stock, about half of these being soul. Don't expect to find any real big titles or rare Motown as all the more collectible items go to John Anderson. It has three rooms, one has pop & soul, the second room is all soul, and the back room, what used to be his basement, has boxes of unsorted stock; some really obscure items turn up here. Most singles at Martins sell for £1.50. If you have time to spare try the junk shop two doors down they have hundreds of singles priced at 12p each, and Martin sometimes unloads overstocked items here; they also have hundreds of cheap albums.

Peter Dunns vinyl museum-355 Yonge St

Mainly albums, three floors-street level-pop, upper level-soul & r&b-100s of old soul LPs many bargains, nothing more expensive than £5-for example Chris Clarks Motown LP @ £2 Danny Wagners Imperial album @ £3, and recently five different Swamp Dogg albums! Lower level is the bargain basement, most albums here sell at 25p. Its worth checking as last time I went they had dozens of copies of Norma Jenkins Desert Moon LP.

Dons disc two-693 Queen St East

Main floor here has racks of soul deletions at 12p each, plus a few racks of more expensive soul items. The store has a basement not open to the public full of old soul 45s. Altho Martin Koppell and John Anderson have had their picks from here there are still bargains to be had, the owner has no idea of their worth except to pay 10-15p per single dependant on how he feels. Thats the best soul stores altho most oldies stores have cheap racks, most with lots of soul in-check out the Yellow Pages

Now for the clubs, well apart from the ones mentioned soul and r&b acts turn up at the most unusual places; Chuck Jackson at a top airport hotel, and the Persuassions at a Punk club recently.

Alberts Hall-English style pub, excellent sound system, good crowd. Mainly blues; recent acts here have included Koko Taylor and Johnny Copeland. Acts do a week long stint. Monday-thursday is free; Friday and Saturday admission is £1.

Club Bluenote: Small r&b supper club cum singles bar, very much the place to be!-recent acts have included Martha Reeves and Etta James; all acts are backed by the resident band who feature a rather good blue eyed vocalist. Admission approximately £4

York Hotel: Torontos most expensive hotel and cabaret, very plush, formal dress etc-not recommended, recent acts included Tina Turner and James Brown, admission around £15.

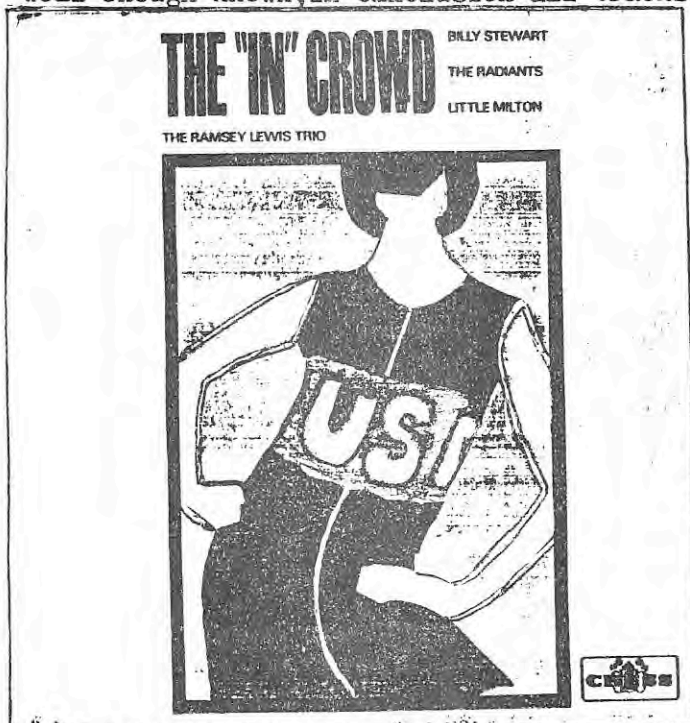
above (L-R): Patches, Ike Noble. (Glyn & Mike Below: Booker T (Steve)



present guy is out, theres another one coming(just as sure as the next train).Very nice too,played at 6Ts at least once by Rockin' Rouncey.'Looking for the right guy'is another dancer,piano intro,with a fast handclap beat,beat slips,crashing drum breakdowns, but slightly corny lyrics(a fault common to a fair proportion of Motown.Or am I getting too old for it all ?),but a good sound overall,there are hints of'My guy'in this,especially in the respite mid way thru.'Go ahead and laugh'is another slowie which plods along-kicks off'So you think its funny ? all these tears in my eyes'-Kim singing very sadly.Nice record,and a talent sorely missed.

R&B with Booker T-London(1963)RE-K 1367

Interesting to see Clive Richardson comment on this EP recently in Echoes,to say the cover has a sax on it,but there wasn't one in the group! 'Big train'is in a similar mould to'Green Onions',while'Home grown'is slower,with guitar and organ prominent-'Aw mercy'is also slowish compared with'Onions'-in some ways like'Fife Piper'.The fourth track'Green Onions'was a big hit two years ago(featured in film'Quadrophenia)and is well enough known,in conclusion all tracks highlight that early r&b sound.



Chess'In Crowd' CRE 6010

A steal from Ian Clark for a couple of quid three years ago,one of the best things Chess ever put out over here.The ultimate'mod' cover in red background,with a girl in a blue and green mini with USA on the front-cool or what ?.Sums up what the hip were in to in the mid 60s-Ramsey Lewis'In crowd'is as popular as ever-Jimmy Saville now uses it(maybe his'Wade in the water is worn out) a real swinger,followed by the Radiants and 'Voice your choice',a firm London fave,plods along,great singing with feeling as the group ask their girl to make up her mind-they pass the credits on,Jim Joe Johnny and me-last but not least.Flip it over for'Sitting in the park'by the late Billy Stewart,a well known classic,still magic,followed by our old mate Little Milton and'Whose cheating who'.A 60s dancer which poses a few neat questions-"when hes out with the guys he don't have to be with the guys at all",when his missus is

at her mothers,her mothers name could easily change to Paul-heres the rub'If you ignore your alarm and you sleep right on,you gain more sleep but your job might be gone'(Chuck Jackson lost his wife for oversleeping!).In conclusion an amazing EP,not a duffer in sight-don't see too many around either.See you with the 12" ers next time.

NORTHERN OLDIES

Barbara McNair-Everything is good about you-Motown

Officially the B side to a terrible Broadway style show tune'"What a day",which must be one of Frank Wilson's worst productions,this track is however composed by E.Holland and J Dean and is a Holland Dozier production,dating from 1965(3:10).It is very similar to her highly popular'"You're gonna love my baby"and so should be better known.Barbara again sings in her semi-talking style and the orchestra provides a stylish backing with a piano to the fore through out(150 bpm).Both sides of the single are included in her '"Here I am"album.

Gino Washington-Like my baby-Mala

Not the UK based artist but his US namesake,a talented gent who wrote and produced this under his real name George Washington.Incidentally he also wrote and produced the Tomangoes'"I really love you".On this song Gino extols the virtues of his woman while guitar and drums take lead on the backing.122 bpm.The official A side is a similar item'"I'll be around",not quite as uptempo and here Gino gets vocal backing from the Altrasonics and the Versatones.Recently on Soul Bowl lists.



17 Rare Motown

My baby gave me another chance/I'll make it up to you somehow-Amos Milburn(Motown 1038)
released 4.3.63. One of two singles that the late veteran r&b man cut for Motown in 1963. The A side is a medium slow blues number which is very reminiscent of his early 50s recordings. The reverse side is another ballad where he is assisted by Andantes. Personally for me Amos can do no wrong, but I can only recommend this record if you like 50s r'n'b, since the sound is very dated for 1963. He also apparently cut an ultra rare LP for Motown, I for one would love to possess a copy. Love to know the inside story of how Motown came to sign Amos since he hadn't had a hit in years. An interesting set of interviews of him was published shortly before his death in the US magazine "Whisky, Woman and" in which he mentioned that Motown recorded a large number of songs with him, that were never released including a duet with Marvin Gaye, a version of his big hit "Chicken Shack Boogie" with Stevie Wonder playing harmonica and a song called "I'm so sorry I made you cry" with the Supremes! In addition he mentions appearing on a live broadcast from the Madison Ballroom in Detroit with a number of other Motown acts.

La la la la la/This is true-The LaSalle(VIP 25036)released 22/6/66

A solitary release from a girl group who took a number earlier recorded by Stevie Wonder (Tamla 54070) at a fast pace. The reverse side is a slower typical mid 60s girl group sound. Highly recommended (both sides) to lovers of girl group sounds.

Sleep (Little one)/Uptight-Herman Griffin(Motown 1028)released 7/6/62

Altho a great record Sleep is an all too obvious attempt by Motown to cash in on the then successful sound that Chuck Jackson was hitting with at Wand. The number is mid tempo and in short if you like Jacksons Wand recordings you are certain to like this. The B side is an undistinguished instrumental credited to Herman Griffin & his band, and not the Stevie Wonder hit song. This is one of two records that Griffin cut for Motown where he also worked in the offices. Later he married Mary Wells and is reputed to have been instrumental in persuading her to leave Motown.

Small Sad Sam/Tie me tight-Bob Kayli(Tamla 54051)released 1961

Remember Jimmy Deans 1961 hit 'Big bad John', well this is Motown's attempt at an answer record. In Dean's song John was a strong hero who saved a number of people in a mining disaster, whereas Sam in this song is a cowardly weakling who makes no attempt to save a crowd of people stuck in a lift. Mildly amusing but only of real interest as a curio. Kayli is Berry Gordy's brother and had earlier had a top 100 hit in 1958 called 'Everybody was there' on Carlton. He made one other record on Gordy and then went on to lead Jobete, Motown's publishing company. In addition he played a dope hustler in 'Lady sings the blues'.

Whats easy for two is hard for one/Walk in silence-Connie Haines(Motown 1092)rel:1966

A nice but seemingly pointless Smokey Robinson production, it being a note for note copy of Mary Wells hit from only three years previous. There are no production credits on the B side which is not surprising as it is a somewhat mediocre ballad. This was Corrie's only release on the label.

Tamla Special No.1 LP-Various artists.Motown 5274 ML

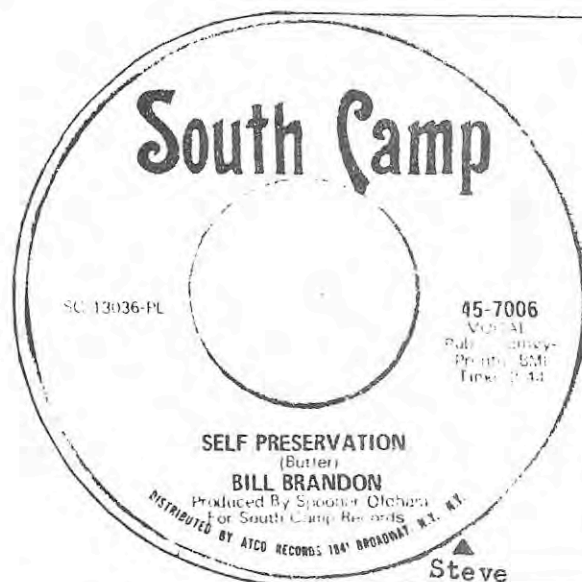
Barrett Strong-Money/Oh I apologise; Miracles-Way over there/Shop around/Depend on me/who's loving you; Mary Wells-Bye bye Baby/Please forgive me. Singin' Sammy & Sherry-Oh! Lover/That's why I love you so much.

This LP is one of a batch of recent cut price reissues put out by Motown in the States; the original being issued on 12/6/61. Not only does this album give collectors the chance to acquire the rare Sherri Taylor and Sammy Ward tracks, but there is an added bonus in that the Miracles' 'Shop around' is an alternate take featuring Claudette (Smokey's wife) on lead vocals. I believe this may have been the original release which was withdrawn in favour of the Gordy production which went to become a smash hit. Seems the inclusion of this track may have been a mistake as the sleeve notes clearly imply the hit version is on the record. The sleeve also contains photos of all the artists. It seems unlikely that this LP will ever be released over here, but I obtained my copy from the Virgin Megastore in Oxford St. Other album reissues of interest in the series include: Brenda Holloway-Every little bit hurts; Contours-Do you love me; Marvellettes-Please Mr Postman; Revue Live vols 1 and 2 (1963-4); Mary Wells-Bye bye baby; and Miracles-Live, Mickey's Monkey and Hi, we're the Miracles. Beats the unimaginative selection put out by Motown over here; a pity they don't also include the Eddie Holland, Earl Van Dyke and Amos Milburn LPs.

P E T E R G R E G O R Y

St Ives All Dayer, Sunday, June 13th. 2 pm-11pm
Two rooms; main hall -100 percent oldies
smaller room-100 percent newies with:
Soul Sam, Adam (Leicester), Steve (Blackbeat) and
Gary (Norwich). Be there or be square.

Black Echoes; the UK's only weekly soul paper.
Up to the minute reviews on funk and northern
gig guide and the knowledgeable Pat Brady on
rare soul. 40p at your newsagents.



Bill Brandon & Sam Dees Discographies

.....Compiled by Trev Swaine.....
with acknowledgments to Richard Searling
Editors note: These two names are revealed in all soul
quarters, both rarely fail to deliver soul of the high-
est quality. Inseparable due to their involvement with
Moonsong, the fact they recorded duets with Lorraine
Johnson (including an unreleased version of 'Full time
Groover' and they were so very closely knit. Whether you
are into Dees soulful tones on 'The show must go on' or
'Fragile handle with care' or the deep soul of Brandon
on 'Self preservation' or 'Tag tag'. Keyboard player Dees
has always been more of a writer, but its sad that both
their singing output has dwindled so in recent years.

Bill Brandon(vo)with:org,g,b,d prod by Spooner Oldham 13035 Full grown lovin'man 13036 Self Preservation Bill Brandon & Lorraine Johnson(vo)with prod by Sam Dees for Showtime productions Let's make out new love something special Bill Brandon & Lorraine Johnson(vo)with prod by Jesse Lewis & Sam Dees for Showtime productions Let me be your full time groover Bill Brandon(vo)with prod. by Clinton Moon & Sam Dees for Showtime productions 2-49710 Stop this merry go round rel:2/72	Sheffield, Alabama, 6/9/67 South Camp 7006 - 1971 Moonsong 001 1971 Moonsong 001 1971 Moonsong 9001, Mercury(E) LP 6338-153 1971 Moonsong 9001 Jan, 1972
Bill Brandon(vo)with prod. by Sam Dees for Showtime productions 2-47911 Im a believer now Bill Brandon(vo)with strings arr. by Dale Warren, prod by Sam Dees & Clinton Moon for Showtime Productions 2-49714 Johnnie Mae Wright 2-39715 Whatever I am, Im yours Bill Brandon(vo)with: horns, g, b, d, male-cho Prod by Sam Dees & Clinton Moon for Showtime Productions. 2-49716 I am free of your love rel:8/72	New London Rec. Center, Birmingham Alabama, Feb. 1972 Moonsong 9004, Mercury(E) 6056-186, LP 6338-153 Sound Of Birmingham Studs, Feb 1972 Moonsong 9004, Mercury(E) 6052-186 1973 Moonsong 9005 1973 Moonsong 9005 1976
Bill Brandon(vo)with: p, 2g, b, d, perc, bells, strings, fem-cho. Prod by Sam Dees & Clinton Moon for Showtime Prods. 2-49717 (Take another little) piece of my heart (Berns-Ragavoy)	
Bill Brandon(vo)with Prod by Sam Dees for Showtime Prods. Its all wrong, its all right Bill Brandon(vo)with Prod. by Sam Dees & Frederick Knight for Showtime Prods. Doing right, don't wrong nobody Bill Brandon(vo)with Prod by Sam Dees for Showtime Prods-*1 The streets got my lady rel:11/76 Tag tag-*1 (Dees)	Piedmont 078 - 1977
Bill Brandon(vo)with horns, f-1, p-2, 2g, b, d, cga, 3, strings, fem-cho Prod by Moses Dillard & Jesse Boyce PRL-71098-AS Cant we just sit down and talk it over rel:1/78 (Tont McCanley)-1-2 PRL 71098-BS You made my life so bright-3 (Bill Brandon) Special occasion (Sam Dees) rel:8/78 Get it while its hot Just can't walk away We fell in love while dancing rel:1/78	Prelude 71098, LP 12149 - Prelude 71105, - - Prelude 71102, - 1978/9
Bill Brandon(vo)with * Space age lover Get it while its hot Special Occasion	unissued -
All tracks Prod by Dillard & Boyce for Prelude Records per Masterfonics of Nashville	

*the above session got only as far as the acetate stage.

Sam Dees(p/vo) with Carson Whitsett(k), Jimmy Lowe(synth), Dino Zimmerman(g), Don Barrett(b), James Stroud(d), The Jackson Baptist Choir(vo-1). strings and horns arr. by Mike Lewis. Prod by Crouch, Stroud and Stephenson
 Say yeah (Cause I can't take no for an answer) Malaco Studios, Jackson, 1977
 In my world (Dees) New London Int. 1003, Polydor 14455
 Trouble Waters-1 rel: 3/78
 Sam Dees(vo) with the Early Warning System
 What do we have to lose
 Put me down
 unissued
 unissued
 unissued
 1978

Trevor Swaine.

Phillybusters !

With the reissue of the Detroit Spinners 'I'll be around' I thought I would take a walk down memory lane, turn the clocks back 11 years to the magical year of 1972.

Yes 72 was indeed a marvellous and very important year in the soul music field. At long last old names became household ones to the popular music fan, and at long last achieved success by gracing the Top 20 charts. So much progress was done and the Motown dominance was soon to be taken over by a new phenomenon from Philadelphia. Yes 72 was the year of the PHILLY BUSTERS.

With the chart success of the Delfonics on the wane, their natural successors were to be another group by the name of the Stylistics. They were to grace us with the youthful high flying falsetto of Russell Tompkins Jr. They first hit big on a local label with the charming 'You're a big girl now' soon to be picked up by Avco/Embassy. With the guidance and classical touches of Thom Bell and lyrics by Linda Creed, how could they fail? Having had success with 'Stop, look and listen to my heart' 'You are everything', it was their fourth US single 'Betcha by golly wow' that hit big in the UK. In fact their LP, simply called 'Stylistics' had 5 hit 45s in the US including the extended version of 'People make the world go round'. Their next UK hit was 'I'm stone in love with you' around the autumn of 1972. One of my favourite tracks was 'Children of the night' from their second LP 'Stylistics 2'. Sadly after their third LP 'Rock N Roll baby', due to the absence of Bell & Creed they lost their soulful roots and went for mass acceptance in the pop field, masterminded by Hugo & Luigi, still being quite successful for a while, but for me nothing can surpass their sweet soul gems of the early 70s.

Following the Stylistics' success another team from Philly showed they could offer the soul world a bit of competition, and started a label Philadelphia International; the formers being the infamous Kenny Gamble & Leon Huff. It was CBS who got UK issuance rights, an early UK release being the Ebony's 'You're the reason why' CBS 7384 (the flip 'Sexy ways' got a few spins at northern clubs). A record with the title of 'Backstabbers' was issued in the summer of '72 and caused a stir with the popular record buying public, by a group with the strange name of the OJays. The rest of course is history. With Thom Bell giving a helping hand with the strings and horns at long last the OJays gained the international success they so long deserved. The flip 'Sunshine' penned by Bunny Sigler is a gem set at a funeral pace with the soulful tones of Eddie Laverne at his best. Like the Stylistics their first Philly LP gained four smash hits in the US, including '992 Arguments', 'Time to get down' and 'Love train', all three released in the UK, the latter two being hits

here. Even better was to come with classic LPs such as 'Ship ahoy' 'Family reunion' and 'So full

of love', yes the wait was so worthwhile. Back at Philadelphia Int another group was putting the tracks down for one of the finest soul LPs ever. Sadly in the UK the single 'I miss you' arranged yet again by Thom Bell was still too soulful for mass acceptance, though it did gain some spins on Radio 1. Other records that spring to mind in the same style from 72 included 'Coldest days of my life' - Chilites, 'Just as long as you need me' - Independants, 'In the rain' - Dramatics, 'That's the way I feel about cha' - Bobby Womack, all soul classics which were massive hits in the USA. Back there 'I miss you' was sitting on top of the soul charts, the lead singer of this group being an unknown Teddy Pendergrass, the group Harold Melvin & the Blue Notes. We had to wait until 1973 for 'If you don't know me by now' to hit big in the UK, in fact it was one of the best records from 1973. Back to their first Philly Int. LP, a must for all deep soul freaks with the full version of 'I miss you' and 'Yesterday I had the blues', with 'ge for real' a must for all rap fans. Meanwhile back at Motown the Spinners made one of the best decisions of their career and travelled east into the hands of the genius Thom Bell, and joined the Atlantic label. I rate the Spinners as one of the best vocal groups of all time, yet so unfairly treated at Motown, never being given the cream material that was given to the Tops, Temps etc; their claim to fame in the UK being 'It's a shame' in 1970. Their first release for Atlantic was a double header 'How could I let you get away / I'll be around' (K 10243). It was the uptempo side in the US that zoomed to the top of the soul charts - 'I'll be around'. Eleven years on its been re-issued again, due to the revival and ensuing popularity second time around on the Jazz Funk scene (notably by C. Hill) and also due to a cover version from Australia by Doug Parkinson being spun by Richard Searling in the north. With the Spinners in the UK we had to wait til 73 for any major success, the record being 'Could it be I'm falling in love' (K 10283), followed by 'Ghetto child' (K 10359). Their first Atlantic LP contained five hit singles in the USA. My own fave track comes from their second LP 'Mighty love' and is the classic slowie 'Love don't love nobody', with a great monolog, magical late night music. As I remember Motown tried to jump on the bandwagon and remixed 'Together we can make such sweet music' with the distinctive Philly beat created by Thom Bell.

Yes 72 was indeed a great year, a few of my favourite sounds being 'I'm still in love with you' - Al Green, 'Have you seen her / Oh girl' - Chilites, 'Why can't we be lovers' - Holland-Dozier, and reissues like 'I got the sweetest feeling', 'Love love love' - Bobby Hebb. Still waiting in the wings for 1973 were the likes of Billy Paul, Intruders, Tymes, Blue Magic, with their Philly classics, but for me 1972 will always be the year of the Phillybuster ! Dave Hitch.

east coast connection

The No.1 'Nighter'-Cleethorpes Winter Gardens under the guidance of Steve Croft includes a policy of programing easily obtainable under promoted soul music..This had amamazing impact on the scene last year with Cleethorpes monsters gaining strong positions in the SB 1982 Tracks Poll. Annis,Norman Connors,Dramatics,Mandrill,Rufus and Finished Touch were played and accepted with great enthusiasm,breaking down the rare soul only barrier and giving the patrons an opportunity to obtain some of the big records without having to shell out a small fortune or wait 6 months until copies are two a penny.-know what I mean ?

Cleethorpes policy is firmly based on programing and promoting records regardless of scarcity, not with a view that a rare soul record is naturally bad,but that rarity should not be the primary factor affecting a records acceptance or rejection,and that availability should not be the yardstick by which a sound is standardised or judged.In other words if it sounds right-thats enough.The following are all doing well or are about to do big things on the scene.Nothing expensive or hard to find-so go get em !

Leon & Whispers-Gonna love you more C/U

Got to be the biggest thing at Cleggy since Norman Connors.A modern stomper which has had the rare soul buffs scratching their forelocks for two months now;infact not hard to find,but certainly hard to follow.Edit the smooth intro and we're in,bags of breaks along the way and rhythm changes by the score. Now exclusively revealed as being by Whispers;from the Solar LP 'Its a love thing' !!! featuring of course Leon Sylvers on bass,which goes to show the lunacy and unimportance of cover ups ! I was offered £20 for mine,did I sell ?-no way,a real kick in the arse.

LTD-You must have known I needed love-A&M

From the 1978 LP 'Togetherness' featuring Jeffrey Osbourne in tremendous form on this Grey & Hanks penned killer.The standout track on this LP which spurned funk gems in 'Jam'and 'Together forever' far more appropriate for our scene than the brilliant 'Love magic'.Infact this packed the Winter Gardens floor first time out,and had Neil Page bouncing off the walls !-well you can imagine !

Cut Glass-Alive with love-20th Century

Soulful femme vocals over a bass/synth backing.The A side 'Without your love'did club business in 1980 but 'Alive'is definately the Cleethorpes sound in 1983.Long instrumental break in the third quarter with wierd space effects and then she cuts loose again'how I wish that my lips could say the things that my heart can feel'-12" or 7"-simply wizard !

High Fashion-Hold on-Capitol

Now then,from the 'Feeling lucky lately'gang this throbbing Kashif number is the real clincher for me and was accepted by the dancers immediately(Eric).Stronger vocals than other HF tracks, over a heavy backbeat which never lets up.Purchased from Mick Godfrey and a damn good quids worth.

Eloise Laws-1000 Laughs-ABC

Bought from Mary Chapman with the slogan "dedicated to all those who used to be on the northern soul scene",and flip of 'Number One'from 1978 and an underated track from the 'If you don't watch out' lady.Skips along at a fair pace and injected with a generous dose of good old soul,peel an onion and shed a tear to this.

Gil Scott Heron with Pretty Purdie & Playboys-Lady day & John Coltrane"-Flying Dutchman/Philips

Reactivated to coincide with the chappies controversial UK tour,this is an oddity which Steve Croft and Darren are hammering.Takes a few plays to grab you but its certainly doing the biz at Cleggy so far,just thought Id let you know !

Stargard-I'll always love you-MCA

This is going to be huge.No ifs,no buts,from 1978 the 'Which way is up'LP a soul singalong track of superior quality featuring Rochelle Runnels,Debra Anderson and Janice Williams,who deliver the vocals with the power of a neutron bomb,imagine Shirley Brown & Aretha rolled into one,you got the picture.Don't be put off by their image,this is devastating.Pheew !

Ruby Wilson-The feelings still there-Malaco/UK Magnet

Top side is the Randy Goodrum song 'Bluer than blue'an improvement on the Frankie Gearing version on Beale St,which leans heavily to c&w;Rubys version is heavy soul,however 'The feeling' follows the Lorraine Johnson pattern in that it is fast and aggressive with lots of ginger beer and at ten bob(50p)a shot,not to be missed(don't tell Record Collector £30 is slightly too much to pay for this !)......Sean Hampsey

The Deeper Side

What about the latest mouthwatering signings to the Malaco label ? Denise LaSalle has her album out,but more of that later,its the promise of the G.C. Cameron collaboration that has me throting at the mouth.Vocally Garbage Can(yes thats what it stands for !)has it all.Every vocal acrobat in the book is at his disposal,and when given the freedom to express himself,GC is the epitomy of soul.Just check out the soul perfection of 'Include me in your life'from his great 'GC Cameron'album(Motown 1976).If anyone had to define what soul really is,one spin of this gem would say more than any words.I just hope the

Malaco crew can do him justice.By the way,Malaco,when is some bright spark going to release the canned Sam Dees album.Man,if I could get in to that vault!!!

Eddie Parker is a name held in high esteem in some quarters,but far and away his best recording is the shattering 'But if you must go'(Mico) Produced by Jack Ashford and Lorraine Chandler, this wailing epic fairly explodes off the turntables.It has much the same impact as the early Bluenotes epics,as Eddie brings it all home with raucous screaming testifying.The violin solo mid way thru is really unique,in fact the backing tracks can also be found on Billy Sha-

Cambridge Conspiracy ?

LETTERS

Steve,
In reply to two particular letters in BB3 from two residents of Cambridge (a Cambridge conspiracy ?) regarding Sam & Funk. Firstly let me say I'm not rushing to Sam's rescue, as I'm quite sure he's capable of defending himself. Secondly I don't want to enter any personal battle between the people involved as they are all entitled to their beliefs, just as I am.

U Y Kania's letter; he/she refers to Sams or Blackbeats disciples, I'm not sure which was meant, so I'll comment on both, being someone who attends venues where Sam DJs at I felt the term 'disciples' was derogatory as I go to listen to the music, not to see a Soul Sam show (nothing personal!) or anyone else show for that matter, a subject well covered after Ke's article a few issues back.

If disciples of Blackbeat was meant, myself and I'm sure a lot of other readers are able to hold our own thoughts on BB articles, and never follow blindly anything that's printed. That brings me back to the subject of Mr Chris Hill, admired by both letter writers, a great showman, yes, but once again as far as I am concerned a formal record introduction is enough from any DJ then get on with the most important job - playing good black music.

If punters enjoy a showman then that's their choice, but don't run down DJs who stick to the basics. Incidentally Y. Kania refers to the 'fantastic sound system' at the Goldmine, which is believed to be Chris Hill's own, yet the CH profile in B & S No. 377 states he always uses club installations these days and his own system is an old glitter system (my knowledge of sound systems being nil can someone tell me if this is 'fantastic').

Regarding Max Rees's letter much of it was an attack on Sam in person and therefore I'm not going to get involved, just a couple of points I feel entitled to comment on: re: the boosting of record sales of J. Anderson, D. Raistrick and J. Manship, it's true, but Sam's playlist has also prompted me to buy from UK RCA, WEA and also 'normal' importers such as Bluebird and Record Corner.

On 7" v 12", I agree on Max's thoughts on the 10" single and also that many 12" are as he states deluxe models, but not all, many in my opinion just fill in with instrumental solos that aren't always up to much in the way of quality, also as Steve pointed out 7" singles aren't as optional as Max says. I've had difficulty in obtaining 7" when the 12" is readily available. Yours.... Gary Buck, Norwich

State of despair ?

Sir,

As a follower and collector of northern soul for the past 12 years I have finally become so pissed off with the squabbling that's going on I had to write my views. Firstly the Oldies v Modern soul argument seems to be continued by DJs who have made themselves self-appointed spokesmen for the masses, when to me the only answer can be separate venues for each. Why try and mix the two ?, both are banging their heads against the same brick wall. Personal views between the DJs are insignificant compared to the fans' enjoyment. Modern soul sounds have nothing in common with the traditional northern scene. Northern soul is not just a rarity of discs it's a whole sound, a feel, that these discs haven't got, and they can't be classed as northern.

Secondly it's no wonder people get tired of oldies and drift off into modern sounds; a hell of a large slice of today's punters haven't heard the sounds that I and a lot of the people on the scene have heard, simply because they were too young to be on the scene when they were first played, and will never hear them unless the DJs play a better selection of Oldies. Even I'm sick of hearing the same old sounds trotted out time after time. I can't remember the last time the Demures for instance, was played at an oldies all nighter (the last time I heard it at all was when a new sound). How can newcomers become interested in the traditional northern scene when they can't hear the sounds that made it? We tend to forget that we were privileged to hear all the classics when they were discovered, we had something to go for week after week, yet the kids today haven't got that, or the knowledge of sounds, and never will unless an effort is made to play more varied oldies spots.

I know there must be change, Cleethorpes (first time round) was revolutionary when it opened with its more modern sounds yet these have become accepted as northern classics, they were at least northern sounding, unlike the modern sounds of today. Any poxy night club in town can play the stuff turned out today, and that's not what the northern scene is about! Are the modern sounds just an easy way out for the DJs who can't be bothered anymore, but still like the money? Have they forgotten how much they owe the scene, even tho they helped to make it?

When the Casino closed were all the new sounds yet to be discovered in the States destroyed ?-of course not! New sounds can still be discovered and what about all the over looked stuff ?-Many's the time I heard a brilliant sound at the Casino only to find it never played again, simply because it didn't gain instant dancefloor reaction! Ego tripping to play new discoveries swamped the boat with sounds that got passed over for more 'rare' sounds that boosted status.

I'm tempted to say 'what's the bloody use' but I can't; I love northern soul and will continue whatever; I just hope there's a scene left to continue on, when something is done to resolve all the stupidity that's destroying it.

Trev Hare.... York

Rockin'Rounce writes

Hello sexy legs,

'Eres a few follow ons from Ish. t'ree mon:

Page 4: Soft Cells pissed all over Gloria Jones and Judy Street, fact is Soft Cell are one of about half a dozen pop bands worth listening to, many of their album tracks have soulful leanings (this is no joke), Glen Campbell does not play lead guitar on their version of 'Tainted Love'.

Page 5: Thank fuck the George Chandler endless interview has finished. At last I know everything I wanted to know about a nobody. Perhaps you'll let me do a 6 part interview on someone equally interesting - Arthur Scargill maybe. King Arts relevance to soul music and his contribution to same are certainly no less great than Chandler's. I'd sooner see one page less in the mag than have to wade thru this crapola again - sorry!

Don't let Trevor Swaine loose again on discographies until he learns how to compile complete listings. The Johnny Moore was a lift from an ancient edition of 'Shout' and omits important singles on Larry-O, Mercury, Blue Rock, and where the hell was 'Walk like a man' ? - why no mention of his great productions on Twinight ? who cares anyway ? - I do for one - Johnny Moore has always provided first class music as a writer, producer and singer - I'm sure you can do better than a sketchy incomplete discography and 5 vague lines of script. Likewise Cody Black - at least one killer single on Ston-Roc (which was actually scheduled for release, number and all, on UK Capitol) didn't get a look in - I'm sorry but the titles escape me, but I heard it at the time and it was a corker - produced by Aretha Franklin's then husband, Ted White. I've got an idea that Cody had other Ston-Roc releases - Mack Rice certainly had a couple, and there was a piece in B & S about the label at the time of its inception (1968).

Page 7: just diving into the 'bore Chandler talking loud and saying nothing' interview Dee Clark's first record certainly was 'Hambone' - released on Okeh in 1953 I think, and covered by Doris Day & Frankie Laine for wider consumption. On recent CBS Okeh R&B 'IP' the track appears and there was a great article in Gold Mine two years ago detailing the whys and wherefores of this item. Dee does not appear by name - the record credited 'Red Saunders & his Orch.' with the Hambone kids and Delores Hawkins - but he was there nonetheless. Incidentally I believe he's still on the run from John Abbey following the non tour of 1975 to follow up his success of 'Ride a wild horse' - Abbeys company paid him in advance - ol' Dee absconded with the money!

Page 15 Lee Jones & Sounds of Soul are none other than the Masqueraders - there aren't words in any dictionary fit to describe one of the pinnacles of soul music - you had a bloody good try tho' mate....

Page 16 - a new release to buy is William Robinson's 'Prime time' (US Coast to Coast). J. Hamilton says he's the front man for B T Express, altho this pisses over their entire output at a stroke! Apart from that nothing touches FLB's quality soul record 'Stubborn kind of fellow' - oh yes and Kashifs 'Say something love' - if this is computerised soul, I'm ready for rewiring...

Have you heard the Whispers 'Do they turn you on' from the album, JFM play it incessantly along with the equally groovy Galaxy and every home should have copies of both, musical moulten gold....

A very reliable source tells me the Highrise chart positions were bought - doesn't alter the fact that the records are brilliant, but a nice bit of scandal eh? ... makes you wonder about Beverly Glen and similar (Blackbeat - the soulfana Coronation St ??) Page 20, Randy was right in his assessment of the Garland Green album, worth mentioning his RCA single 'Ask me what you want' which didn't find its way onto the LP, but it's better than anything that did.

Page 28 - Edwin Birdsong's 'Phizz Phizz' isn't being played at rare/modern venues for the same reason it never caught on in funk clubs - it's fucking impossible to dance to - I mean 5/4 time ? Great record, as is the album, but I've seen the greatest dancers tie themselves in knots to this one, stick to stompers Sarge, go for what you know son.

I, K. Starker, a distant cousin of Koo, also booted, so no pictures! It's much harder to answer his comments which were full of generalisations like "wreckless statements, deliberate innuendoes, devious, impractical...etc" without giving detailed examples of what he meant, so I'll just try to answer the few specific points that he did make. Firstly I didn't criticise funk DJs for playing funk, but for minimal soulful content, and having talked to some funk jocks like Kev Edwards, I'm not alone in this opinion—see also Ian Copeland's letter in Black Echoes (23.4.83).

On the subject of British soul labels, I concede most did release some UK productions, but of the examples he gave, one is incomprehensible—perhaps he could explain the connection between Little Joe Cook (Sue and later various US labels) and the immediate hit artist Chris Farlowe and the rest were misleading, as none of them had hits, so royalties from them could have hardly been used to purchase US product; in fact the reverse process is more likely. Having hit records enables a company to release more product, with the accrued capital, but I don't think I'd use the word "subsidise". After all record companies, like all private concerns, operate from the profit motive, not the goodness of their hearts, and would only release US product if they considered it might provide some monetary gain.

I agree the Beatles and more r&b orientated British groups, by their covers helped to spread the Motown message, yet I also remember groups like Hollies/Brian Poole & Tremelows having the hits with atrocious watered down versions of r&b songs. I just couldn't understand his later reference to Chuck Berry getting "heaps of praise and adoration from the English but nothing that would pay their groceries" when he was one US

artist whose career did benefit from Britain—several UK chart hits like 'Nodine' 'You never can tell' at a time when his US popularity had waned. Since then with much easier access to US imports via import shops, specialist radio shows, and discos, there is surely less need for covers (leave that to reggae!) or imitations, which are not necessarily the same thing, despite what Mr K. seems to think.

I've never claimed to be the "greatest living exponent of modern soul" but thru the BB column let people know excellent soulful music is still being made today, yet it is too often ignored on the Funk/Northern scenes. The remark about James Brown was taken out of context. I was referring specifically to his releases in the early 70s—the "Get up/Party down Pts 1,2" with so many repetitive riffs, grunts, groans, screams; the man was belittling his talent, hence the comparison to the vocal 'pits' of Noddy Holder.

As a record buyer I've always taken the view that an artist is as good/bad as his released product and on this score Mr. Brown is a long way behind the likes of Gladys Knight, Levi Stubbs, Smokey Robinson or David Ruffin, whose excellent vocal talents have usually been matched by good material. In conclusion I've had my say and wouldn't relish a running battle through these columns so enclose my actual name (Mr K will be pleased?) and address for any future correspondence.

Martin Barnesfather, Meadowside, Lightwood Gn, Overton On Dee, Wrexham, Clwyd.

Aw shat! And there we were waiting for the 'Cambridge Dons' reply thru the mag. This private enterprise certainly isn't motivated by profit.... I'm sure there will be some replies to this, so hang on in there.

RIP

Richard Gough from Gloucestershire asks for a Fred Hughes listing, and a Stang/All Platinum/Turbo listing, and suggests readers check out the b side of "Sexy mama" (5052)

Peter Austin from Crawley submits a local top 15....

Charles Thomas—Man with the golden touch—Loma

Tommy Rogers—I'll tell it to the wind—AJP

Otis Smith—Let her go—Perception

Detroit Sound—Jumping at the go—Wyncote

Magicians—Sweet magic—Sweet magic

Irma Thomas—What are you trying to do—UA

Linda Jones—A last minute miracle—Loma

Frank Wilson—Do I love you—Tamla Motown

Gwen McCrae—Keep the fire burning—Atlantic

Jeffrey Osborne—One million kisses—ADM

Honeycone—While your out looking for sugar—Hot Wax

Illusions—You didn't have to leave—Lemon

Bob Kuban—The cheater—Bell

Jackson sisters—I believe in miracles

Jive Five—You'll fall in love

Keep those charts coming.... on all aspects of soul....

Rob Hurcomb writes from Worcester, he thought he was the

only New Birth freak... far from it, and adds a few points

The 45 'I love you on Ariola was taken from an LP 'Platignum city' SW 50062 which Rob personally thinks is their

best/most commercial, beating even 'Mighty army', released

in 1979. The girl vocalist isn't however Londee Wiggin but

a new name Dawn Pree. Bobby Downes also pops back onto the

scene for this LP, and Rob says if you ever see it—grab it

Rob thinks the 'Love potion' LP is their 13th, not 16th, and

thinks that maybe Trev Swaine hit the nail on the head

when he said artists rarely know exactly what they've released

and suggests maybe they overstated a little.

Another LP not mentioned was the New Birth disco RCA APL

1-1535, issued 1976 which was an LP of previously issued

material, but these were all remixes, one track 'We've got to

pull together' Rob reckons could easily gain acceptance

on the dancefloor. It also contained a remix of 'K-Jee', but

it takes a delicate ear to tell the difference. Rob also

mentions that many of the early releases were different

takes/mixes to the LP cuts, and he ends with a plea—if any

one has New Birth RCA LSP 4450 or their new LP 'Im back'

to get in contact with him at 19, Cumberland St, Worcester.

Someone who wishes to remain anonymous, we'll just call

him Alex (no surname) adds to the Sugar Pie De Santo list—the

unknown/questioned Checker release was in fact as follows

6 track—7" LP—Checker 2979 (Jukebox type), with cover and

inserts: tracks—I want to know/I don't feel sorry/I still

care/Can't let go/Going back where I belong/Wish you

were here.

John Smith writes to say "I don't like to contradict people

but feel I must correct some points made by Derek

Howe in NBB 3/20; his info on Gloria Gaynor's 'Honey Bee'

was wrong, as was his statement "when Rick Hall left

Clarence Carter stayed with Atlantic". In fact Rick Hall's

Fame label changed distribution from Capitol to UA in

May 1972 when the first release under the new deal was

Candi Staton's 'In the ghetto' (Fame 91000). Clarence Carter's

next release was the 45 "Back in your arms" in October 1972

(Fame 91006) and distributed by UA. In fact the last Atlantic

records produced by Fame were by Betty Swann and she

eventually stopped recording at Fame studios whilst remaining

at Atlantic. She had been signed to the label with

Atlantic by Rick Hall early in 1972. Whilst on 'Fame'

Phillip Mitchell was signed to the label from 1966-69,

but only one record was released 'Keep on talking' and this

was leased to Smash (1968); incidentally he went solo in 1962

before then he was lead singer with the Checkmates, and

Tony Rounce from South east London adds to the Johnny Moore

disco; all items produced by Jack Daniels....

Mercury 72939: Your love is fading MX 1-44861 Arr: Floyd Harris

1969 There'll never be another you MX 1-44860 Do.

Mercury 72908: Thank you baby MX 1-43337 Arr: Thom Bell & Bobby

Martin (1969)

Grandpa told me MX 1-43338 Arr: as above

Larry-0 404 Lets get it together MXJ 32968A

1968 ? What more can I do MXJ 32968 B

Date 2-1562 Its just my way of loving you-JZSP 118656

1967 ? Walk like a man* JZSP 118657

*= also on SoulTown bootleg. All sides written by Johnny Moore

and Jack Daniels. There's a nice version of 'Sold on you' on a

later Bright Star number, different group, slightly amended

title 'Im sold on your love', also there's a Blue Rock 45 by

Johnny (Moore) and Jake (Jack Daniels) 'Its a mess I tell ya/

Driftin' heart'. Anyone who is interested in Johnny's 70s

productions (ie Luddmoore) there's a great Frankie Newsome 45

on Warners 'We're on our way' Pts 1 & 2, released in 1974.

George Austen from Catford writes saying—Ernie K Does 'Mother

in law; the original was on Minit 623, and he thinks the Voc-

ation version is a re-recording with slightly different

lyrics. G orge continues by submitting the words of an earlier

Minit release as his selected side—in his own words "with true

to life fine lyrics sung and written by the lead singer of

the Showmen General Johnson (Norman). These lyrics almost hidden

in the complicated fast harmony were delivered with breath-

less urgency—Showmen—Country Fool;

When I left home and came to town, I thought I was the

biggest sport around. I wore pin stripe suits and button shoes

The city boys called me a country dude.

When I got to town everything had changed, everybody looking

at me so strange; horns blowing at me (beep beep beep de beep)

Dogs barkin' at me (bow wow, bow be bow wow). Folks laughing at

me, just laughing at me (ha ha ha ha ha), saying Im a fool—

a country fool.

Yeah, I met this chick, I thought I was hip. She turned me so

fast she made me flip. I worked all night, I worked all day;

At the end of the week I gave her my pay. Doin' my work—

throwing garbage cans, I looked up and saw her with another man

Well I hung my head, begin to feel sad, just about then I began

to get mad; I went to the Pawnshop, bought me a gun, Im going

back home where this is done. But now Ive found that I wasn't

so smart, I bought me a gun to get a brand new start.

Im a country fool, a country fool..... Minit at its best!

John Benson writes from Barnsley to add to the 'TV Eye' that

Linda Clifford sings theme on BBC's 'Chicago Story'.

The Bryan Adams record in 'Funk Oldies' was released here,

AMS 7460 but without the instrumental flip, and gained a few

plays at the Snaith All dayers in 1980.

John also confirms the Gloria Gaynor 'Honeybee' saga, saying

it did come out on CBS on 15/2/74, getting into the B&S chart

between issues 129-133, coincidentally the MGM issue appeared in

the 131 chart in the new US singles column, the UK MGM issue

did not occur until July 2nd. The answer to all this is revealed

in an interview in B&S 149 where she states she originally

put it out around December 1973 and Columbia put the record

out, but never really got behind it, her manager Jay Ellis

was so disgusted he picked the tapes up from CBS and took them

to MGM who put it out. She thought the timelag in the UK between

the CBS withdrawal and the MGM issue killed alot of potential

sales. John finishes by saying the follow up 'Never

can say goodbye' made up for whatever they lost on 'Honeybee'.

'Tooting Trev' winds up... 'Bonni Bill' I wouldn't give you up'

reviewed in 20 was issued in the UK on Creole CR 138 (1977)

Didn't I tell you-(3:40)126 bpm

The B side of the single and the track the DJs have been playing. A great uptempo item on which Lou reproaches his ex for doubting he would ever make it big.

Lets take a chance on love-(5:15)112 bpm
A slowish dancer which due to the prominent bongos throughout has a funky feel to it, features good sax work in the middle break. This would be a good bet for the follow up single.

I want to get to know you(3:30)126 bpm

Saxs start this, another uptempo track which again would make a good follow up. Lou's vocals are again top class and here he has male vocal back ups. Instrumentation features saxs, keyboards and guitar

Stay here with me(4:15)

A super club style ballad featuring brass and strings.

We've got a good thing going(4:50)

On this midtempo track Lou's vocals are a little lighter, tho still excellent. He is again assisted by female back up and the tune features a short fingersnapping break. A smoochy love song which reminds me of a soul song of the past, but I can't put my finger on what one it is. Brilliant sax work, courtesy of the Great Lakes Orchestra.....J R Smith

*Editors note: Tony Wells is almost certainly the one who recorded 'Get well soon'.

UK Showcase-WEA

WEA is a conglomerate comprising Atlantic, Solar, Elektra, Warners and Cotillion; thus it has a goldmine of soul talent on its roster. It would be impossible to go thru all their acts, so I'll limit it to those which recent UK releases. In the last 5 years Ashford & Simpson, Funkadelic and Chaka Khan are among the more famous names to have left, but this hasn't diluted WEAs talent....

Slave:

SLAVE

Formed in 1975 in Dayton, Ohio, this year has seen the group split in two; Steve Arrington forming Hall of Fame and scoring with a highly successful dance LP. Recently Slave have had a single released from their "Visions of the life" LP entitled "Do you like it girl" (B 9912). The group first got together on the 15th October 1975 led by Mark Adams, along with some of his school friends. They did their first gig in April 1976 at their high school (Roth). Previous Slave albums include "The hardness of the world" (77), "Concept" (78), "Just a touch of love" (79), "Stone Jam" (80), and from 1981 "Showtime". The latter was recorded at Atlantic studios NY. They've had gold records with "Slave" and 45s "Slide" and "Son of Slide" and in 1977 won the Record World r&b album chart and were voted Top new male group. Current line up is Mark L. Adams (bass, vocals), Floyd Miller (vocals, horns), Danny Webster (vocals guitar), Delbert Taylor (trumpet, keyboards), Marvin Wheatly (keyboard, vocals) and Ron Cochran (drums, vocals). The group are all aged between 22-4

SUNFIRE

Sunfire are a trio formed by Reggie Lucas, featuring Reggie on vocal, Roland Smith and Ray Calhoun. "Young free and single" was their debut UK release, getting into the charts and securing their place on TV's 'Top of the pops'. Penned by Ronald, it came from a good album (the standout track from it being "Step in the light"). Lucas is well respected as a producer with his old partner James Mtume, something we'll look at in a future issue.

SMH

I have also been recently contacted by Lateef Mahmud, President of SMH Productions Inc., who has informed me of the recording still available on SMH records by Lou Ragland.

SMH Records (Spiritual, Motion and Harmony) received a lot of publicity in the USA in the mid to late 70s due to its base being in the inner city area of Cleveland and to its policy of recording, pressing and manufacturing all their records and jacket covers in the inner city area, thereby helping to revitalise the area. The company's ambition was to help tap the talent of the local area, and a music school also figured in their plans, however I believe financial restraints restricted some of their proposals. The company has been based at various addresses in the city, including 1762, E 88th St and in Cleveland Heights, but they now operate from 5209 Euclid Avenue.

The records that are still available from the company are the singles "Never let me go" "Since you said you'd be mine" and "What the doctor prescribed" (on the CoCo Cleveland label); and the albums "Masterplan"; "Understand each other" (SMH A-1001); Lou Ragland & Hot Chocolate; and "Lou Ragland and the Great Lakes Orchestra". The company also has a collection of Lou Ragland promotional items on offer including T-shirts, cassettes, 8 tracks, and other souvenirs and so I would advise anyone interested to contact Lateef Mahmud at the Cleveland Opportunities Industrialisation Center Inc, 5209, Euclid Ave, Cleveland Ohio, 44103...John Smith

SADANE

Marc Sadane has had two LPs out, the first incidentally was a Mtume/Lucas production, from 1981, it included star tracks in "Message from me to you" and the gem slowie "One way love affair", which got UK release. The second LP came out in the summer of 1982 entitled "Exciting-it was just that, again from the Mtume/KLucas stable, many famous names are credited on the album; Luther Vandross, Ullanda McCullough, Richard Tee, and the cutely named Towatha (more on her elsewhere).

SHALAMAR

Shalamar have a well documented history, starting off as dancers on 'Soul Train' TV show, their 'Friends' LP from last year went gold and spawned four 45s - 'I can make you feel good', 'A night to remember', 'There it is' and 'Friends'. All are well known, and good examples of the Solar sound, my only grouse is in the release numbering trends (i.e. 'Friends' was Solar UK no. "Chum 1" - horrid !!) Line up is Jeffrey Daniels, Jody Watley and Howard Hewett. In 1977 the band included Gerald Brown, and their first hit was the disco classic "Uptown festival". A Simon Soussan dive into the realms of disco, it was a medley of Motown classics that didn't come out at all bad. It has been issued twice in the UK on RCA (DDC 003) and on Soul Train (FB 0885). After the follow up "Take that to the bank" they then switched to Solar scoring with "Second time around" and "Full of fire". Their second and third LPs "Disco gardens" and "Big Fun" (78/79), both on Solar went gold. Hewett was born in Akron Ohio, he got into the music via his mothers gospel group 'The Hewett Singers'. Touring the US as a teenager he was billed alongside the likes of The Staples and Mighty Clouds of Joy. In the 70s he joined a group - Beverly Hills, finally joining Shalamar in 1978. Watley was born in Chicago, and is also a clothes designer. Daniel was born in Los Angeles and was introduced to music via another gospel family; his mother and two sisters formed the 4Js, and thru the church he met Jody. In 1981 the group had two LPs out 1 "Go for it" and "Three for love"

MODERN SCENE

Having already had my say in the letters, comparatively few comments this time. Very glad tho to see much more solid dancefloor response to modern sounds, both rare and recent LP tracks at places as diverse as Cleethorpes, Wigan Tiffany's (Richard's newbies niter) and Stafford. Talking of the latter the Harold Melvin & Bluenotes tour was one of the best I've ever been to-marvellous response to all types of soul with 700 + in, but a more lasting impression was the excellence of the Harold Melvin show-Im sure they went ahead with the normal act, no concession to All-Nighters (with 15 minute versions), just the complete repertoire, at least half of which were ballads-yet the audience were completely captivated-why? Simply the quality of all the vocalists, the lead singer having Teddy P's rich earthiness. That for me is what soul is all about. I felt my faith restored, in contrast to the usual hackneyed ways of getting audience participation as in the Ric Tic review. Memories of that night still blind me to anything else in recent weeks, so I'll get straight onto the reviews.

Mind & Matter-Im under your spell-M&M Records 5002-011

The Merlin & Magicians cover up, released in 1977, without any indication where its from. Begins with bongo run down, before vibes, percussion and synthesised organ effect lay down solid rhythm over which the mellow lead tells of the power of his young lady, aided by expressive male chorus. Great wailing mid way thru', strong hook too, and tempo changes all add to an ideal dancer and listener. Flip 'Sunshine lady' has storm effects intro, before breaking into a similar style to the top side, slightly slower but another strong tune and vocal performance. I know when I first heard this disc I wasn't sure which side to use, this having very unusual organ riff half way through.

Coffee Cream & Sugar-Dance my way into your life-Both Sides BS 123

A 1980 Cleveland release I picked up for 5c (3p) (along with an original 45 of Glen Millers 'In the mood'-what is that worth?) whilst in a junk shop there. Group features Jesse Fisher (!) singing strongly somewhat dire lyrics, the title of which says it all. Production excellent though. It has a guitar opener before pounding percussion, including bongos, and brass lay down perfect tempo. Live effects in the middle add to the dancefloor atmosphere. Flip 'Gotta find a way' is a meaningful ballad very well sung by a female lead, Coffee, Cream or Sugar, Im not sure which, but she sounds tasty!

Horizon-Feel the funk-AAA Recs 100

Another release that wouldn't win any prizes for lyrical content, from Texas 1981, worthy of a mention for two reasons-the quality of the male lead, and very powerful backing track-a synthesised wall of sound also including guitars, brass with changes of pace and instrument so that boredom never sets in. "Try my love again" is a ballad featuring almost breathless lead singer, lamenting his lost love with great conviction, again varied backing-including flute like effects!

Michael Smith-A love thats heavenly inspired-Pharoah PH 4526

A 1982 release slower than the rest, but still at least mid tempo shuffling pace, beginning with piano/guitar interplay over which Michael wails before that rhythm is laid down. Overall sound is not unlike early Solar efforts, but less cluttered giving guitar riffs, and Michaels voice, not unlike Luther Vandross, full scope to reveal his love. "Because of you" is a beautiful ballad. Michaels rich vocal tones and the clarity of the backing adding up to a really hypnotic side.

Soul Sam

Elliot Randalls New York Band-Beauty is only skin deep-Stillwater 101. A 1979 release that is one of the biggest sounds for me right now. The lead vocalist manages to sound like David Ruffin while the backing track reminds me of the Flaming Emeralds "Have some everybody" with its thundering handclapping rhythm. There are crowd noises while the piano riffs owe much to the Motown original. A really amazing version from a group that is obviously white. Why do I say this? -not on the evidence of the top side, but their version of 'Private number' is horrendous-beginning like mid 70s Hot Chocolate, before dreadful m.o.r rock guitar comes in, at which point I remove the record as I can't take anymore.

Barbara Carr-Physical love affair-Gateway

GW2-HO-8 This and the one which follows are two of the recent finds of Arthur Fenns US contact. A 1982 St Louis release, beginning with bouncing bass riff, injected by guitar, hi hats -the pot is boiling by the time Barbara comes in to tell of her love life which is satisfactory in only one way, as the title suggests. Rhythm at this stage is a fast shuffling one, ideal for dancers, with brass bits, bass/hand-claps break; in a very busy record, that's not too long at just over 4 minutes. "You've been doing wrong so long" starts like a 60s stomper after which the tempo becomes more broken, but with prominent bass and strong vocal should appeal to any soulfans-two interesting sides.

Image-We're movin'-Verdy VR 1059

Shuffler, probably too fast, featuring mellow lead male who tells of the frantic times we live in. Chorus itself is an almost straight rip off of "Turn the beat around", which will probably enhance its chances on the dancefloor. "Promises" is an unusual ballad beginning with two answering males, one talking ala Richard Dimples Fields, the other wailing behind, before taking over as lead-great lead backing voice too with relatively simple backing including strings, stays well to the back, giving those vocals full reign.

Jimmie Green-Dance-Pt 1-String 007024

A truly massive Cleethorpes sound first played by Poke and a very atmospheric dancer too, with guitar/Brass riffs in quick succession, that anyone would have to move to. Lyrics verge on the banal, being delivered as a series of commands urging the dancers. Still, not meant to be listened to at home, needing that Cleethorpes floor to come alive! Flip is more of the same.

Cecil Lyde-I'll make it on my own-Alwest 920

-49. The former Charles Johnson cover up, a 1981 release with no state info. Probably the best of the ten reviewed, unfortunately stuck on the B side of a mediocre, routine funk track "Happy feeling". Onto the side that matters, Charles has distinctive quite high, yet soft voice, the record has a gutsy modern backing track, with precise percussion, synth, and brass, answering a female chorus. Most importantly it has a strong memorable tune, putting it in a different league from the dancers only discs.

Booker Newbury III-Love Town-Broadwalk-NB

99905-9-12 By a mile the best new sound of 1983-on general release, even in the charts by the time you read this. Along with to a lesser extent Glenn Jones, Steve Shelto, Kashif "Rumours" this stands out as a jewel amongst the electronic mixing mud the funk scene is becoming, so good that I couldn't wait for the 7". What distinguishes it? Not the rhythm/backing with is similar to many Kashif productions, but the song/hook itself is like a late 70s Philly epic and Booker has a voice oozing soul, if only more music like this was played, I'd have no argument with Max Rees! Flip, the uptempo "Doing what comes naturally" is uptempo, quite good too, so I look forward to an album from the man. With that thought I'll sign off. Soul on... Sam.



GWEN McCRAE



30

WEA CONT

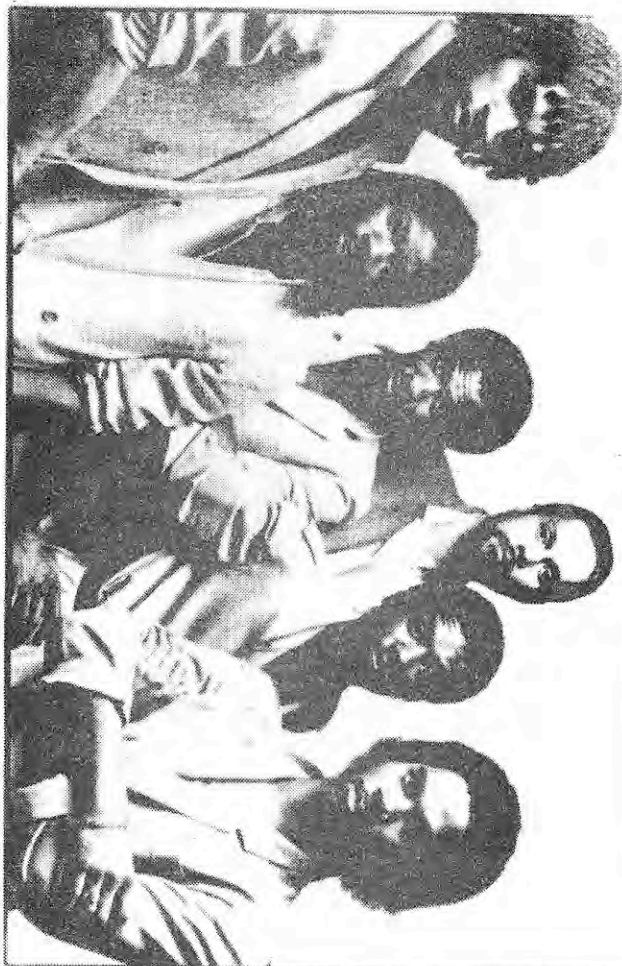
I deliberately excluded other Solar acts from this run through as UK Solar is to be featured as a label list in a future issue.

GWEN McCRAE

Gwen McCrae was born in Pensacola, Florida. She began singing in church before setting on a career in nursing. She soon abandoned that job and returned to Pensacola and joined the Jivin' Jets, working in Miami. She was soon to be picked up by T.K. and her first 45 "Three hearts in a tangle" is a classic. From 1969 Gwen became a pioneer in Miami's growth with a series of hits "Lead me on", "Aint nothing you can do 'till I see you", "Leave the driving bus" for your love" and "It's worth the hurt", culminating in 1975 with the million seller "Rockin' Chair". That was followed by "Cradle of love", "Love Insurance" and "Tonight is the night". Meanwhile her husband was enjoying considerable success as a recording artist in his own right with hits like "Rock your baby", "Honey I'm", etc, being far more successful here than Gwen has ever been. In 1980 she signed to Atlantic and the first LP entitled "Gwen McCrae" was released in September 1981, spawning the good single "Punky sensation". November 1982 saw her second Atlantic LP "On my way" it spawned two very good dance tracks in "Keep the fire burning" and "Doing it" both released over here.

To finish with a couple of odds to hunt down Lamont Dozier's excellent original of "Going back to my roots" from 1977 (LV 24) and for the more open minded Miroslav Vitous and New York City (K 17446) both on UK release. Next issue has something of a bonus as I'm looking at Virgin and A&M - with run downs on the likes of Sharon Brown, F.B., Jeffrey Osborne, Steve... Atlantic Starr, Howard Johnson and so on.

SLAVE



The Swamp Dogg LP should be out in June on Charly-titled 'Unmuzzled' CR 1045; track 11 is a cassette of 1/21 what my woman can't do for me/I lay awake/wonder how I got here/The baby is mine/I've never been to Africa/Barely a Bessie/Papa-don't/I should never have written this song/But the goose on me on Lejoint 5N 34000, both sides prod. by Dee & David Irvin, those last two records in connection with the M & D study last time. As a parting shot people who complain that the discographies I submit to BB are not complete, the easy solution is to send them in yourselves! I can't promise to know every record, but the more people who help out on these projects the more comprehensive the discogs will be...



CLIFF DAWSON

Six foot tall Cliff hails from New York and like so many others has developed his soulful vocal style in church. After several moves during his early recording career he signed to Half-Moon records in Brooklyn, New York, and in 1981 the single 'Somehow' and an LP 'Standing on a rainbow' were recorded. The UK rights to the Half-Moon label were held by Rondelet records, and they released the single here late in 1981. Of the seven US produced Half-Moon singles released by Rondelet this is by far the best, being an uptempo item which could gain acceptance on the current soul scene. I feel sure it will become a much sought after collectors item in the future. In 1982 Cliff changed labels signing to Boardwalk records, who released the single 'It's not me you love' (Boardwalk 11147), a great deep soul ballad. This sold well in the USA and prompted the release of the LP 'Cliff Dawson' (Boardwalk 33254) but so far 'Somehow' remains his only UK release.....
John Smith

HALFMOON

In 1981 Rondelet Records based at 98, Marples Ave, Mansfield Woodhouse, Nottingham, picked up releasing rights for the New York based Half-Moon set up. Seven releases were forthcoming from Rondelet, the first five being reviewed in BB 13. Basically the deal was in exchange for the rights in the US of a Justin Fashanu record. Two releases were by Sargeant & Malone; Sargeant is a guitarist who was commissioned to arrange 15 songs for Harry Belafonte. Deborah Malone played Dorothy in 'The Wiz' tour, she has also featured on several TV shows. Mastermind, along with Cliff Dawson are probably the best known acts on the label. Formerly on Judea (soon to be featured in BB) they had hit with 'Mastermind' and 'Hustle bus stop'. The group comprises Bryan Wilson (drums), Joe Frye (guitar), Carl Bain (bass), Ken Williams (keyboard), Sam Hendricks (trumpet), Guy Fuentes (sax) and on percussion Juan Clouden. Their release was 'Uncle Sam wants you'. Rainbows Valley are comprised of musicians from Chicago, Syracuse and Philly. They met in Philly and did session work with the Four Tops, Whispers, Derraine Jackson, Trammps, Billy Preston, Norman Harris, Blue Magic, MFSB, Bar-Kays and Sister Sledge. Formerly known as Sledge Hammer Body Funk Band they've played many clubs on the Eastern seaboard. Spring 1979 saw the group taken on the Sister Sledge world tour, and they've since worked alongside such artists as the Jacksons, Rick James, GG (Streetspeople), and Roxy. Their release was 'Do it for the children'. Lou Thom had the other singer to have a release here, for the reviews refer to Issue 13. All the above records are available from the above address.

Lou Ragland's new LP

Following the success of his single on the Great Lakes label, Calino records have just put together an LP for release in the near future using some old and some newly recorded tracks; Lou is assisted on the LP by the Great Lakes Orchestra; JJ Bryant-lead guitar, percussion, vocals; Glen Davis-Bass vocals; Reggie Dixon-sax, percussion; Tony Wells-congas, sax, flute; Jerome Monroe-drums; Clarence Witherspoon-alto sax, vocals. The LP which is currently only available on Cassette (LR010 1101) features 9 tracks, and overall is of very high quality.

Track 4: 15-A Great midtempo song with strong vocals from Lou and the female back up keyboardists deal with Lou's desire to avoid any future troubles in his life. This is the night for Lou (3:40) 132 bpm. The A side of the single, a great dance track on which he is joined on vocals by Devanna. The title along by Lou's distinctive guitar playing. There will come a time (4:00) A slow ballad similar in feel to those produced by Nat King Cole (one of Lou's early influences) Its Got to Change (3:10) This deep soul gem really showcases Lou's vocals, again he has female assistance on the chorus. Brass features heavily in the backing and there is a great guitar solo from Lou in the mid break.

dancer with a solid beat as J.W. tells his girl she's being cheated by her supposed friends. All told a pretty good set highlighted by a couple of outstanding tracks.

UK Issues of the Issue

Pat Barry Band—Stubbborn Kind of fellow-UK

A revival of the Marvin Gaye classic, by the time you read this it will probably be in the Top 20. Pat Barry's is a voice some like, some don't, and revivals are either very good or abysmal. This falls into the former category, and sticks fairly closely to Marvin's original. It has a modern clear production, with hints of electronics, but they're kept well in the background. The mainstay of the song is Pat's singing. Alto sax(?) break mid way through adds to the song. On the 7" the time isn't too long either, there's no disco overkill, or repetition. B side is a good funk dance "Changes" (not the Donald Byrd song). —"Change".

If you like a traditional style soul song go for this. Incidentally my copy is in the shape of a Fat Larry (!) and although it's only a 7" record only just fits on the turntable! More on FLB next time when I look at the output of Virgin in my UK Showcase series. Luther Vandross—Your the sweetest one—Epic

A 3313

By far the best track on his last LP (his fourth), and great of Epic UK to put this track out. Those that haven't got the LP yet, the UK copies don't have this track on, so if you want it go for the import, or the Dutch copies; for some reason here Epic messed about with the LP, putting on tracks from his 3rd LP. This track has been a club rave for some 8 months now, and rightly so, a great dance beat, with complex guitar backing on a nice tune, all held together by Luther's rich and mellow voice. Don't miss it, one of the three best Luther has ever done.

Booker Newbury III's "Love town" on Polydor is great, but Sam has beaten me to a review (see Modern soul scene). I can only endorse his review. Finally an award for a belated try, and surprise issue (after all this time) goes to Energy for releasing here Valentine Bros' "Money's too tight" NRG 1—if you didn't get it on Bridge last year, you've another chance! A great social record, so soulful too, cover your mistakes, and buy it now..... Jackie Moore's "Holding back" gets a welcome UK license on Satrii 506, a good uptempo soul tune; on the tour side of things Mary Wells is being shipped over mid-June..... Steve

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If you are after uptempo soul/funk with plenty of female wails in check Mary Jones Girls. Candy man on Gordy, from Rick James Girls. Champagne, who you will remember from their album and hit single two years ago. How about us and dance track "Can you spare the time" Littera-ly "Try again" (that's the title) on CBS, its in a similar mould to "How about us". Frankie Beverly's "Maze" follow up from their latest album with "Love is the key", excellent, in traditional Maze style; I'm sure with their recent tour this will get into the chart Brass Construction have a new LP out, strongest track for me is "We can work it out" (not the McCartney song), a good funker. Mentioning Reggie Lucas in the WEA article is a good enough excuse to mention Mtume's Epic 12". The track "Juicy fruit" is a great slowish funk number with some fine singing from his female back up, who really makes the record. Ace Now lets look back as we're half way thru the year at a couple of LPs that, although they've been around a while, have not had the recognition they deserve. Chemistry—Columbia BL 38215 "I got a feeling" is a good funk track from this trio, a midtempo sound with a clip clop beat and soulful lead. "Walking Papers" is a pleasing ballad, fairly light tho, about the girls singing their man out. "Whatever it takes" is midtempo with a heavy drum beat every second beat, and a nice sax break, while "Whos fooling who" is an uptempo number with very soulful singing, while I can't see with the stuff I use "was the funk biggie, with horns and electronics, its a good example of how soul cut, using male lead on the verses and girls on the chorus. "Can you feel my love" is my fave track, and one that was picked up on in some clubs via Richard Seearling. Someone I did a tape for said they sounded like they'd had a day on the stock exchange; in reality its a nice mid/uptempo cut that's very easy to dance to. "There's no me without you" is a ballad but one I don't like, while "Sucker for the boogie" is another funk track, not so good tho, as the lyrics are the thought of thing Michael Jackson has hit with; All in all tho, an ace set from this two girl/one guy trio, all the non-ballads sound like prelude on a good day, and you all know how good that can be; the reason for that is because Willie Lester and Rodney Brown are behind it. J.W. McGee—Over and over—Scorpio UK 1009 "From Canada" and when we party "was a moderate funk hit (issued on Ensign). "What you trying to do" is a ballad with J.W. taking on falsetto vocal, its quite nice and has a singlish Miami feel. "I've been checking out" I don't like, but "Alice Im in wonderland" is another slowish track somewhat better with a girl getting proceedings underway by telling us she's checking out (don't confuse it with the last track) "I love you (Over & Over)" also got club action, rather uptempo and a competent dancer. A very pleasing track with competent and frequent vocal backing and full orchestration. Handclaps provide the beat. Its the strongest track on the LP. "I feel it" is a nice subdued ballad/funk track, it sounds like the sought of song Johnny Bristol would write. Unusual backing, and clever positioning of the backing vocalists make it. On "Wasure bringing out the best in me" J.W. sounds more like the Stylistics on a popish ballad, quite good though. The LP closes with "Friends like that", too fast for me, after a space sweep sound effect we are into a dead ringer for something else (I can't remember what though), nonetheless a fast



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Interview with a nude lady in (unfortunately the photographer
mention having to not let it back from Bondi Beach from my
In reply to U Kanda (another of the Cambridge Mafia 77) I must
ones.
their own sounds, some on major labels, but the majority on minor
scenes, which have always tracked down, via jocks and dealers,
Max, to understand the whole concept of modern and northern
bought by any organization, to suggest otherwise, as I suggest
preferring to buy each record on its own merits, rather than be
record company or artist, never having been on any mail out list
I have never seen myself as a salesman for RCA, WEA or any other
and the "Mickey Mouse" epic came several years after 1975;
while my heart's sympathy ("I was a victim momentarily, not mine,
harder and needed". Little Joe Cook, Segun, Ronnie McNair were
Certainly I was using 60s then, but sounds like Green Ovens,
Watkins, Norman Jenkins, Pete Warner, Benny Troy as new releases,
aware of what was played there, buying personal like like the
Necron 15 I took particular exception to, mainly as I was well
longer 12" I don't know as I've never heard it, the reference to
the original, at least on 7", maybe "disco" was added on the
Clemmons was an excellent produced version, not dissimilar to
ridicule to program ballads, especially at a Niter. The Angela
while I try to play soulful sounds in sure it would be inviting
soulfully... so now think it's water to make the best of what there
whereas did that get me? I know the Wilson management took it per-
nations, intact I said so in a letter to choose three years ago.
other permanent equipment? I've far from ideal for modern prod-
I feel a cheap jibe after all what control have we over what is
much more desirable, the point about sound systems is
(over 80 percent modern) and Stafford niter have produced
venues have fluctuating attendances, though recent Cleethorpes
I've answered, so onto the remainder, modern soul, like northern
Finally, Max's manner, the magnificent seven points, some of which
optional choice, and have to take the 12" import at approx. £4.
Max is obviously aware the up-front jock does not have as
copies available were on 12" I waited for the UK 7". However as
I'm like Maxine Singleton, Steve Shele to go at first the only
I've in recent months I've turned down several records at Spm
never ending middle section (compare Greg Perry 7" and 12"). I
benefit, while having to contend with a prolonged intro, and often
price? Not to me as only on the best equipment do you get the
purpose of it, does the fuller production justify 2-3 times the
.... which brings me into the question of 12"-while I realize the
breaks.

as I prefer soulful vocalists aided by comparitively short
and don't play any now, partly to avoid the same error, but mainly
dance music, which is why I've made mistakes like "Hawaii Five O",
I've been into instrumental, jazz or otherwise, except
my original article to a tenuous connection with soul? Frankly
of modern jazz, owing very little to the reference in
jazz tracks played on the funk scene are a logical development in
evolution. From the evidence of my own ears, I'm certain that the
like Miles Davis, had gone out on a cool eclectic wing of impro-
vization, not modern jazz, which by then, with all its
complexities, was certainly not modern jazz, which by then, with all its
of the early 60s it was gospel and blues that provided the main
continuity, but in equal certainty that by the time of the 70s boom
jazz, along with blues and gospel forms the roots of black music
disappeared, leaving only the beat. Certainly traditional
white Hamsey Lewis, Packard and soulful instrumentalists were
considered "Thump a ride" or Earl Van Dyke's classics as jazz,
those played on the Northern scene owed more to the 12" I never
jazz roots or links, but as Steve rightly pointed out, most of
glance appear valid, all the artists Max mentioned having either
The points raised about the inclusion of jazz do not at first
have been re-evaluated at Cleethorpes, but not by me.
from the name LP, also records like Chaka Khan, Norman Connors
anyway; preferring the more up tempo "If you don't want my love"
larger audience than Richard and me, as we never used that track
King, "Make it this time". Certainly he must have reached a
time, I was somewhat surprised to hear Freddy program Bobby
incidentally myself and others started using them at the same
room, or simply too soulful for the majority of punters?
reflects what big in the 70s clubs, so were they dropped too
table" top 50 chart, why not? Surely this chart accurately
club scene mentioned, yet they didn't feel it was in "chores". On the
Pleming, Greg Perry, Walter Jackson have been played at the
much smaller than it could be, I realize records like Gartieid
examples of electronic/jazz etc to indicate the percentage is
I never said, funk does not play soul, but tried, by giving
seen him.

I felt I must reply to certain letters in the last BB.
Firstly to Max Heese-as Steve suggested I was explaining why
I'd probably be unwell on the jazz/funk scene, I admit to
having disagreements with some of the people mentioned, usually
on the grounds of musical policy, not personal abuse. So on this
occasion I'll anyone as a "stigmatised troublemaker" it certainly is
not relevant the reference to Chris Hill was a jocular one-com-
cerning a much used four letter word in his recent Baboones
interview, not a reflection on his DJ ing ability, as I've never

was the preserve of a handful of us nice days....
my article on what I've seen down there, where soul collecting
changed much, but in the south HC has had a major effect, I based
soul and non soul alike. Maybe record fairs in the north have
I don't care; wherever you want prices to be known by everyone
soul records, which you rightly conclude is selfish (but
soulfully, and everyone not into soul to be ignorant of
demarcated difference as I want all records to be available to
tion of soundtracks, who I'm not sure of read the mag, but I'm
eased, after all, all the dealers mentioned (with the excep-
Thanks for the dates in sure many readers will be inter-
Yours in soul, Chris Savory, Newcastle, States.
Torch, soul country so what else can I say.
July 17th-Waggon & Horses, Tontine St, Hanley, Stoke. This is
Chester June 25th at the Town Center, City Rd (opp. Station)
has a good stall here, so do a few others.
June 4th Preston Polytechnic, Lyde Rd, Preston. Dave Withers
give a few dates and venues for information.
there are good soul records at very reasonable prices may I
I any of your readers want to travel to record fairs where
give the standard prices?
ought I to quote these prices in my articles or should I
"emphasize" why you want make me buy "on State side demo-£45
for the Ray Whitley mentioned above, £15 for Darrell Banks,
for the Ray Whitley mentioned above, £15 for Darrell Banks,
price becomes the norm. Some recent examples including £75
the top, but if people want the record then they'll pay the
quoted in HC have been paid by collectors many of them over
The more that prices can be exposed the better. All the prices
for only £5!!
with my wife being offered a knackered copy of "Band of Gold"
all unscrupulous dealers can rip anyone off, and I know
appreciate some form of pricing to help him with buying, after
the real soul collector, he/she more than anyone really does
ber of the public, but also the people who matter most to us-
being known by everyone, not just the non soul dealer and mem-
I am totally in agreement with prices of value of records
all over the country, just waiting to be picked up.
bargains, and there are thousands of them currently in boxes
them. It's generally the non soul dealer that gives away the
dealer putting up prices but then again somebody must buy
and hundreds and hundreds more. I do agree about the non soul
Martina Heese-Hawes-State side demo £2-Last four @ Glasgow
Martin Gage-One more heartache-Motion Demo £1
Little Hank-Mr Bang Bang-Motion Demo £1
Lon Johnson-Magic Potions-London demo 50p
Ray Whitley-I've been hurt-HMV Demo-£5 @ Stoke
A. Patton-A. Patton some times-UK Capitol Demo-£1 @ L/Pool
Bartley's M. L. Queen of Foots-Hickory UK Demo-top @ Bromley
Bartley's do exist-still at top each; there are some examples
they are pleased with what I am doing.
seller. The reaction I get from people who talk to me is that
John Stewart, to John, Black Grape etc. I also visit A11-Nigh-
I also look regularly at lists like Soul Bowl, Pete Middleton
search, Derek Howe, Mick Smith and a lot more respectable people
form sell at these fairs, Dave Withers, John Farrel, Sound-
rough valuation for my articles. Many well known soul collec-
look thru thousands of soul records every week and obtain a
Chester, Preston, even as far as Edinburgh and Glasgow. I can
of fairs every weekend-South, Derby, Manchester, Birmingham,
like, hopefully, to consider myself one of them. I go to rec-
their own right and they know what they're talking about.
Firstly many of the people who work at HC are collectors in
Perhaps you might like to know how these prices are made up.
only pricing I do, incidentally, are for my own column.
as collectors were quoting the lower price in auctions. The
calls from dealers, saying I was making their trade suffer
the next month in the 4-2, I was making their trade suffer
find a record I correctly valued for £10 has been mention-
you as to certain prices in HC, and have even been angry to
your comments. In some aspects I find myself agreeing with
cing of soul records, may I offer a constructive reply to the pri-
in reply to your earlier narrow minded attitude to the pri-
and secondly totally unprofessional to even mention it.
mentions my salary for writing articles. Firstly it's wrong
interested to see an editorial on "Record Collector" that
Dear Sir,

Record Collector bites back

Page 31 Honeybee by Gloria Gaynor was definitely issued by
course. On McKinley Mitchell's worth mentioning that
Willie Parker did a beautiful version of "The town I live in"
on K Pac, different backing too-havent got a copy but would
like to remedy that.
The unnamed Darrell Banks mentioned by Frank Kison at
was in fact a Sony & Cher record, released here too, and a
minor hit (the last one Aco/A. I think) I think. With
regard to the Bee Bumble/B. B. Bumble situation at the same
time as "Watermelon" was in the US charts with "lost
love" (based on Rido in the US, and amazingly enough on
Fontana here); (Not reliable worldwide? Additionally an
extrating LP on US & UK RCA from the mid 60s titled
"Everybody loves...". BB Bumble suggests a somewhat older
man than the mid 20s he would have been by Frank's
reckoning. Keep on my the limit, please for now-keep the
fifth, white on (7). Hookin/Tony Hounce, London SS 4

24 JAN JONES! p26

45rpm

The album of the month is quite definitely the amazing debut release from Jan Jones & Co (Larc). Produced in Memphis by Gene Bowles, Miller, live hardly heard its like since the early 70s. The sound is so uncluttered and precise, not a hint of busy over production, just clean spaced string and horn arrangements; the groups lead guitarist is particularly good too. Lead voice Ferris Lantier Jr is in possession of a stunning dark brown baritone voice, sought of a Joe Simon cum C L Blast, that can breath life into even the most shady lyric. Suffice to say every track is a winner and the album is a must. As mentioned earlier Denise Legalle has her first for Malaco available - A lady in the street (Malaco 7412). Denise had gotten very patchy on her later MCA/ABC albums, but this is a return to what she does best, some good old, southern soul. As usual she does the bulk of writing and producing herself. Apart from the syndrums on 'Bell' every track is a winner, my personal favourite is Frank Johnson's 'Lay it on me', good good music. After a long absence thru illness (heart attack etc) the golden voice of Percy Sledge is back on wax - 'Percy' (Monument). The sad news is that Monument is about to go bankrupt, so grab the album while you can. Produced by David Johnson at Muscle Shoals, some of the tracks are a bit sweet and stringy, but for the most part its good listening. In particular, 'Bringing you love to me', is a Muscle Shoals gem, and the midtempo 'Hard loving woman' is another favourite of mine, some superb playing from the band on this track. 'Home type thing' is another good slowie, but the they shouldn't have bothered with the awful 'Oldie Personality'. Boy does that song suck!

All told its welcome back Percy. Finally for the album, I know I've reviewed it in depth last month, but I must mention 'Two soul Chiles' by Eddie Simpson & Marcelle Strong (Red Lightnin' 0039). Some great southern stuff on show here, in particular 'Buddy's', I can't get used to losing you love, a real deep soul gem. The any queries and did you know bit..... Swamp Dogg recently released a compilation of some of his old tracks in the US (Warprise 9007). Album title is '13 Prize Winners'. Apparently the album sleeve is a classic. The Dogg is at present recording new material at Sea Saint Studios in New Orleans; that should be worth waiting for!

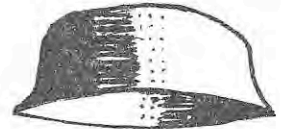
I spotted an Ovation album on a recent Japan - ese list. Album was called 'Sweet thing'; I wonder could it be a bunch of recent recordings with George Jackson? Did you see the photo of George in 'Living Blues' recently? Funny, I never imagined him to look like that. Is it true that Muscle Shoals singer/songwriter and guitarist Eddie Hinton is in fact white. It will take an autographed colour photo to convince me!

Following the New Birth article last time, Love Peace and Happiness had another album 'Here it is' (HCA 1972). The album is a must for all Soul Children fans. HCA cashed in on the New Birth success at Buddah by releasing the 'Reincarnation' album (1976) featuring a notch potch of material, even some vocal-less backing tracks. Worth collecting the for 'Love is stronger' and 'Don't take your love' - both previously released as by Love Peace and Happiness!! There was also a best of LP (HCA 1021).

Finally just thought I'd mention that the Bobby Tomack and G.C. Cameron albums were due early May Jan Barker.

For weekly lists including 60s, 70s, 80s From Oldies to Newies, Detroit, R&B, LPs, deep etc For our list send an SAE, or £2 for ten Something for all; wants lists welcome Soul Bowl, 15 Portland St, Kings Lynn, Norfolk, U.K.

Soul Bowl



Has 's' Candy Clown, 'Flip of Do it'. The record is usually listed for its uptempo 'Flip'. I need a true love, but 'Go', is the one to go with!

Following Major Lance's great Kat Family 45 'I wanna go home, we have the newie from Will-Jam Bell on the same label' - Bad time to break up. The mellow feel is a credit to Bill's production capabilities, and the more you hear it, the more you like it. Great to see some quality soul charting stateside, oh, and the 'Flip's' good too! Watch out for new product from Barbara Hall on the same label.

A recent release that has grown on me is Wilson Pickett & Jackie Moore's 'Seconds' (Catwaba). Produced by the usually abysmal Bobby Eli, and written by Sam Dees, this midtempo foot-tapper hits a heavy groove. For once the handclaps aren't overdone, and Wilson in particular is in splendid form. Jackie too sounds like she's found her voice again. Yes, dance music with plenty of soul. Another newie is the latest (?) from Johnny Adams 'Sharing you/Beet of luck to you' (Cammis) - produced as usual by Senator Jones, it's in fact a vast improvement on his disappointing 'Many sides of' tracks, which were in the main far too smooth, in fact rather m-o-r to my ears. Both cuts are mellow slowies with the customary classy New Orleans rhythm section. A cushion of strings and horns blend beautifully with Johnny's tender vocals. Best is the Earl Gaines oldie by the way. Staying in New Orleans the prolific Bobby Powell is in top form on 'Queen size woman' (Hep Me 171). The record is a real 'Thrill is gone' clone with superb guitar and a great Senator Jones production.

A 1981 release which everyone must search for is 'Love makes its own road' / I want to thank you, by Jimmy Pryor & Humor Hazlett. Released on the Detroit based Landmark International label, the record has a beautifully peaceful quality that is hard to describe. Jimmy's vocals are hoarse and cracked and blend magically with the backing track that I suspect masks a host of top session men. A superbly soulful record that deserves to be heard. The 'Flip' is a finger for Johnny Taylor, 'I believe in you'!!!

A brand new UK release which seems to be getting lost in the shuffle is Edwin Starr's great 'I wanna take you home' (Avatar 2). Edwin really excels on this building slowie, I love the way the band and his way leaving. Just the waying remain backing vocalists. Search out Edwin, I'll never forget you/Stay with me (Bradleys UK) too, its brilliant.

Finally for the singles, a classic oldie to track down. Don Covay is one of the all time greats, who's been off the scene of late. Apart from co-writing Wilson Pickett's 'Live with me' and releasing the awful 'Bad boy, rap single' a more reason for digging out his superb 'Black woman' (Atlantic). A classic mixture of soul and blues cut at Muscle Shoals with Rick Hall. I'm not sure of the date but I'd guess it post-House of Blue Lights. Ase acoustic guitar work high-lights the playing backed horns. Pure southern soul, it couldn't have been recorded anywhere else!

I wanna do...fairly backing,one or two breaks,the lead vocalist is female too-don't miss this one!

Kalyan-Disco reggae-MCA UK 279(1977)

Although the title includes the word reggae this has very little to do with reggae,apart from a very slight Caribbean feeling throughout the record. It's a semi instrumental, the only vocals being relevant changes injected in over the backing, which consist of bongos initially - pure dancefloor stuff - the beat never lets up and the B side(Part 2) is just as good;written,produced and arranged by Tony Sylvester-great stuff.

Yvonne Fair-Funk music who nuff turns me on-UK

Tamla Motown TMD 913(1974)

This is THE dancefloor version of this well known gem,Norman Whitfield producing, but the real stand-out is the throbbing bass and the sax that pops in every now and again-plus Yvonne's vocals,all adding up to make 'Runky music' one of my favourites from 1974-the dancefloor version!

Dooley Silver Spoon-Closer to loving you-UK Saville

1025/12

Finally this month's 12",arranged,produced and written by Sonny Casella,a very worthwhile 'Special disco cut',staying almost over 8 minutes playing time.This one was almost totally overlooked when it was released back in 1977,once again lack of promotion and lack of availability being the main factors-why? An outstanding vocal performance from Dooley singing about having his woman in his arms, and being closer to loving her-great sax break half way through,with gilly backing every so often breaking closer to loving you-outstanding remix. That's about it for this month-still need info on UK Philly double A side demos for the listing,up and coming soon.

Sheffield Mining community,followed by a song about people who are 'living in the fast lane', all songs were punctuated by incredible applause from the large crowd,numbers 1-I couldn't count them! - Gil then introduced the members of Amnesia Express,a band who,along with the man himself,were obviously enjoying what they were doing-Vernon James,Ron Holloway,Larry McDonald,Kenny Powell,Robert Gordon,Ed Brady,and 'Hat man'-I hope I got all the names down. After a moan about the fact that it rained on the first day of spring Gil did his classic "Winter in America",followed by a song about relationships; 'People'said Gil,know exactly what happens during the relationship,but suddenly lose their memory at the end of the relation ship'. Next up was 'Blue collar',about the 'blues' of being unemployed,and then 'Alien(hold onto your dreams)' but the best was yet to come..... their final song was none other than 'The Bottle',the announcement of which was followed by some of the loudest applause I've ever heard...a 10 minute version as well,which generated one hell of an atmosphere(someone even shouted 'Uno,dos,tres,Cuatro')and included really funky bass and sax solos-the entire song played and sung with more feeling than COD whoever they are,have probably experienced in their lives. 10.30 came all too soon,and most of us were of the same opinion,however Gil and some of the band returned to explain they couldn't do an encore because they were supposed to be off stage by 10.15-but at the suggestion of one of the crowd Gil concluded by reading a poem about the white mans exploitation of Africa...and for me the night still was not over! it was down to the nearby Leaswell Club to get my 'Bottle' autographed,and to give Gil a copy of NBB 3.

Back next issue with the Manchester Marathon session...Keep the faith etc...Neil Page.

It's still amazing to me the amount of people who seem to ignore the class soul/funk sounds of the early to mid 70s. The northern scene(60s) tends to stick with the so called classier,northern style, and the modern/rare soul scene is mainly comprised of sounds from the late 70s up to this week-on the other side the funk scene is at present observed with either brand new imports(or British demos) which are played for a week or so in most cases,then dropped,alternatively with long laid back jazz instrumentals with the occasional Oldie(from the Funk scene)78 onwards-yet the class items from 71-7 are on the whole ignored(except for the occasional Mecca/Ritz revival spots).The sooner that some of the DJs decided to stop all being sheep and copying all the big name DJs on all three soul scenes(the sooner they will establish themselves at the top-its not hard to pick up the early-mid 70s items either-so I wonder what is holding them back? This months reviews are all playable on the Funk scene and the Modern/Rare soul scene(60s 7-its all down to the individual),so on with the sounds Dizzy Heights-Don't be down on me-Philips UK 6006 478(1975)

Firstly a mention for the irregular events at the Tudor Barn,Warsop,run and Dred by local guys Rob & Chris who play sounds such as Norman Connors, Albie Davison,Larry Brown and oldies by Frankie Beverly and Jimmy Mack(on a mint Palmer Demo!) When I made it up there Sam was guest,spinning his usual sounds which were going down well-over 100 were there and the atmosphere was very good in comparison with some local events I've attended. Secondly a visit to Cleethorpes on 9/4/83 proved that it deserved its No.1 placing in the poll,the emphasis is still very much on new sounds,the rarer ones coming from Pat Brady,Poke and Sam, and not so rare ones from Darren,Sean Hampsey and Adam-in general that is.Around 300 were there and the floor was packed for most of the night.

Gil Scott Heron Live

Thirdly,one of the great events of 1983 so far... GIL SCOTT HERON live at SHEFFIELD(Top Rank)17/4 At 8.15 after a very long queue I entered the room to hear the support group-an obscure punk band shouting something about ideologies,Russian architecture and Bolshevism...meanwhile I was looking amongst the crowd for members of the local soul crowd,who I knew,which numbered about 10,out of the many hundreds who had obviously travelled quite a long way.Around 8.45 someone called Mark Mithuz made his special guest appearance-I know many find him wonderfully hilar-tious,I think he's a poor mans Jasper Carrott! After a short warm up session Gil and his band Amnesia Express took the stage to loud cheers and applause,beginning with a sartorial rap (in the traditional sense of the word)about Ronald Ray Gun,for whom 74% of the American people did not vote-but he still won,including comments such as "Racism is up,human rights are down".This was followed by 'Washington DC',a song about the reality of life in the nations capital,which would have been familiar to anyone who saw the man on Channel 4's 'Black Wax'.The next song,Three miles down,was dedicated to the

Sam Dees

Born Birmingham Alabama, Dec 17, 1945

Sam Dees (vo) with

711-232 I need you girl (Sam Dees)

711-233 Lonely for you baby (girl)

prod. by William Crump for Shelby Singleton Prods.

Prod by Robert Groves

It's all wrong, it's all right

Don't keep me hanging on

Soul sister

A Big Fox prod.

Sam Dees (vo) with

Easier to say than do (BB Cunningham/Gary McEwan)

Lolo 2306

Memphis, 1969

Lolo 2306

Memphis, 1969

Lolo 2108

Memphis, 1969

Lolo 2306

Memphis, 1969

Lolo 2306

Memphis, 1969

Lolo 2306

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Memphis, 1969

Lolo 2306

Memphis, 1969

later, here his vocals soar to near falsetto. Baby I Love You has recently gained itself a new lease of life at many of the country's clubs and deservedly so, with those great horns and crashing drum and tambourine sound—a great reminder of the 60s sound. I learned it all the hard way as back to the ballads again as late as the 1950s. The blues is another classic with church organ and blues guitar. Every day I have the burping horns straining out of Stax, great vocal on a typical blues lyric. How come my Bull dog don't bark was written by Lorraine Ellison & Sam Bell, one of the dirtiest riffs in R&B, using hi-hat snare ideas on one hell of a dancer. Look at Grammy run is now out on single (POSP 584) and is another classic sounding dan-ger with numerous sounding lyrics, banked horns, intricate piano flourishes and that great crun-king drum sound. The original front sleeve has been used and adds to the 60s feel, good sleeve notes from Steve Bryant who deserves a lot of praise for persuading Polydor to put this LP album out again. I hope you all support this LP and buy it in thousands, and who knows Polydor may release more like this.

Albert Collins—Don't lose your cool—Sonnet SMTF 896. Get to Gettin' is a fine opener being an uptempo raver with outta-sight organ and rattling horns interjected with earpiercing guitar from Albert. My mind is trying to leave me-written by the great Percy Mayfield, it's a mean and deep moody blues, brilliant guitar lines and brooding organ and Albert's vocal in a style very akin to Mayfield. Broke is what Albert Kings Stax gem. That fire with great drumming from Mingo Casey Jones and the usual killer guitar. Don't lose your cool—what a great re-recording of one of his earliest hits, stomping blues with magic organ. Albert's runs are amazing. When a guitar plays the blues is another deep blues, with brooding organ and piano, subdued horns and his guitar seemingly playing itself such is the numerous number written by jazz vocalist Oscar Brown Jr., and has a late night jazz rhythm and Albert doing a screaming Jay Hawkins whooping and howling over biting guitar passages. Melt down chugs along on a riff of organ and fatback drums, where Albert plays note after note where it gets to not hearing one finish before the next flurry bites in, amazing technique, and a track that warrants repeated plays.

Ego trip is a funky blues, with Casey Jones help-ing out on vocals. Johnny B Gaydon is a bassline is great and there are some very funny lyrics. List-en out for a great sax from Abb Locke. Quick sand has a great swinging sound with rattling horns, bubbling organ and then those amazing guitar strabs together with sax solos from my man A.C. Reed and Dino Spella. Easily the best Albert has less throughout with one of the best collections of Chicago musicians assembled, Albert is one of the greatest blues guitarists around, no, on sec-ond and thought he is the best.

David Ganpot—Givin' it up for love/Lovers secret—Osgooda OSC 5

Jimmy Thomas' label offers its first release in a long while and this is up to the standard of all his output. David's voice is a cross between Barry White and Luther Vandross, this has great chic-chorus over bass and synth; a very modern sound with a strong chance of commercial success if enough people get to hear of it. Flip side has our Jim as one of the writers and is a midtempo ballad with nice interplay between guitar and bass, straining horns and another fine vocal per-formance which includes a real lowdown dirty launch the end.

Edwin Starr—For Sale—Avatar AVAT 1

I wanna take you home opens this fine set and in my opinion will soon become a classic song, a wide tempo ballad which was one of the highlights of the R&Bic revue where it was used as the finale. A strong throbbing bass and swirling strings melt into the gospel tones of the Waters and Edwin majestic and soulful voice, also available on single. Sweetest thing is again midtempo, but with a good dancebeat is a throwback to the 60s with zippy rhythm, great guitar and rasping vocal. Gray about you—another good dancer with flying cymbals and a slight Ike Hayes feel ala Chocola-te Chip—with R&B vocals from the Waters. Hit me with your love is yet again a strong disco num-ber with synth and great bass line, sharp-like guitar licks add to the feel. You hit the nail on the head is similar with a strong backbeat of bass and handclaps and punchy horns, another gre-at flip side of the 7". Treat her right opens with great sax but is let down by bland backing voc-als and the busy rhythm gets too messy. Shy is a midtempo ballad reminiscent of Delious. From the 'Contact LP, nice electric piano blending with sympathetic string section. Over & over is a brilliant deep soul cut with hard-recorded sounds and piano, soothing backing vocals, banked horns and Edwin pours his soul out on a strong lyric with the added bonus of a blinding sax solo. This best ever record? So Edwin is back in style again and this fine album won't harm him, what with the live R&Bic set due and a new studio set being mixed in London as I write, things are looking good.

Calvin Newborn—From the hip—Rooster Jazz 0148

Up city has great bluesy guitar from Calvin and great brass drums from Steve McCraven. Inventory is late night blues, mean and mellon again with great piano support. So wonderful is the only straight jazz number with a shuffling rhythm of drums and upright bass and gypsy style guitar patterns. New Blues is the only track not writ-ten by Calvin, being penned by brother Phineas some of Eric Gales better sides, blending notes like they're going out of style, ably supported by Hank again who shows what a fine pianist he is without reverting to jazz-funk. Future Child-ren is more uptempo than the rest of the tracks with Calvin in a Wes Montgomery mood. As the old saying goes, I'm not a jazz fan but I know what I like. A pure jazz instrumental album with blues guitar, but if anyone can play guitar as well as this guy I've yet to hear him. If you are intere-sted in jazz without funk overtones this is a must, the production is crystal clear, being rec-orded in North London at Wave studios; great sleeve notes, great mix and more important, great album, very highly recommended.

Howard Tate—Get it while you can—Verve FOLD 5096

Alint nobody home features those great NY horns and great tiny organ and of course great vocals. Part time love—this must be the definitive ver-sion of the blues standard written by Clay Hammond, with banished horns, crying guitar and impassioned vocal. Glad I knew better is midtempo with fairground organ, gospel tambourine and burp-ing horns. Low blue can you get is moody blues, with walking bass, twinkling viols, great weepy guitar and Howard swooping and soaring in fine style. Get it while you can is a great ballad which clearly influenced Al Green a few years

Visitors-what about me-Langerine
Male vocal group on this L J Smith and group written item, part arranged by J. Carmichael
The song is attacked at 100 mph by the lead vocalist with guitar and brass prominent in
the backing (138 bpm). The song deals with that perennial soul theme, a lovers argument.
The other side of the record features a beautiful deep ballad "My Love is ready and wait-
ing", so making this issue doubly worthwhile.

Melvin Van Peebles-Sweetb acks theme-Stax

This 1971 self written item was the theme for the highly

acclaimed film "Sweet sweetb ack's badness song" which
dealt with the lifestyle of the American blacks, but
unfortunately never saw the light of day in this
country. The song (3:25) is a keyboard and brass domin-
ated instrumental with handclaps helping to drive
it along (140 bpm) the overall result being similar
to 60s Ramsey Lewis at its best. B side features an
uptempo James Brown style vocal "Hoplin John" also
from the film score.

Chris Bartley-I'll take the blame-Buddah
Northern favourite Chris is here featured on a less-

er known item which is another result of his work
with Van McCoy, who arranged, produced and also co-wrote
this item along with J. Cobb. (2:20) Chris's light vocal
style is similar to that on his "The sweetest thing this
side of heaven" and the backing features piano and orchestra.
The other side of this record features the old soul standard
"Baby I'm yours".

Dee Dee Sharp-There aint nothing I wouldn't do for you-Cameo
Part written by husband Kenny Gamble, this self explanatory titled song has Dee Dee's
strident vocals driven along by piano dominated backing and handclaps (2:22). The heat
gets slightly lost in the middle of the song just before the
instrumental break which features a brass section (140 bpm).
Official A side "It's a funny situation" is a slow song
which has not stood up well to the test of time; this
single gained UK release.

Fred Hughes-I gotta keep my bluff in-Wand
Recorded in San Francisco with great assistance from
Lennie Hewitt (another producer and arranger) and feat-
ures high pitched vocals and piano and orchestral
backing on this slowish dancer (110 bpm); the theme of
the song is Freddie's desire to hide his true feelings
from his woman (2:34). The other side features his vers-
ion of the Goffin-King standard "Natural (Wo)Man"

Knight Brothers-Second hand Lover-Checker
Written by Diggs/Dunbar and produced under the direction
of Bert Berns, with strong vocals as always from the Knight
Brothers in their usual Sam & Dave style, and added help from
a female group on the chorus. Opens

class



This instrumental group were popular up north in the 60s
via their UK released "Smoke Joe's Is La" and they also
provided the backing track behind Buster and Eddie's
"Can't be still" (both records also being on Class). This
record is self produced by Google & Leon Rene and is sim-
ilar in style to "Smoke Joe's", being an instrumental with
piano taking the lead. The tune opens with drums and is then
driven on by typical northern style orchestral work (2:39). (140
bpm). The B side features their version of Petula Clark's "Downtown"



E.T.E.P.S

I seem to be becoming the resident 60s reviewer for my sins, this time I look at some of my EPs, all of which are great. Be warned tho' next time I'm reviewing some "12" gems.....

Impressions-Soulfully-HMV ZEG 8954

One of two Impressions UK EPs I have, and by far the best. It was great to see them back last year with a fine 20th Century LP and disco hit ('Fan the fire'), but here we go back to the days when Curtis Mayfield was in charge. From 1965, and in fact all written by Mayfield, we're off into 'Woman's got soul'. Got some action at 60s nights-clinking piano, Mayfield's voice and superb harmony singing on this pleasant dancer, with hints of orchestration its the same sought of thing Gene Chandler was putting out at this time. Meeting over yonder, is more solid in arrangement, still danceable tho'. Side 2 opens with the classic smoocher 'People get ready', a real beaut! plucked strings, guitar and a tale about 'the train for Jordan'. Track 4 is 'You been cheating'-no comment needed-can't keep still, an ideal 60s oldie I never tire of. Four well known tracks, who needs the LPs with material like this, its also great to see Mayfield back with a killer solo LP.

Sam & Dave-Atlantic 4s series-K 10240-1972

One for the younger mods really who can't get the product on original form, you should be able to get this for 50p-£1. I don't like 'You got me humming', but 'When something's wrong with my baby' is a gem slowie-grab a girl or two; twinkling piano and those magical instantly identifiable voices as tortured and as well harmonised as ever. Flip over and onto the dancer 'Soul sister brown sugar'-a classic disco sound when new, and Atlantic stomper-horns, screaming 'keep on givin' it to me all night long'-a favourite with every one. 'Said I wasn't gonna tell nobody' is as highly regarded by 60s fans, screaming organ etc go to make a valuable addition to any young collectors collection.

Janus promo disc-DJ 001(corny eh ?)

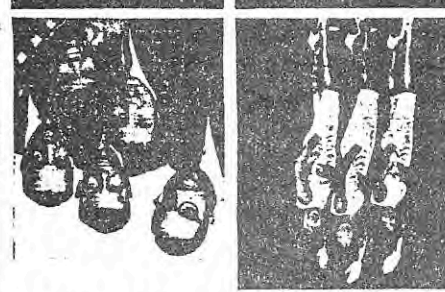
'Grits aint groceries' by Little Milton opens up this white disc oddity. Its a three tracker with details on a stuck on label and was designed as a forerunner to the Janus/Chess run down of the early 70s. Milton goes uptempo on a competent 60s style dancer, on his usual theme, another great singer but more on him later. 'Comon y'awl, hit me'-these sought of things used to be great at parties. Track 2 is Denise Lasalles 'Do me right'-stomping all the way, and better than the 'Detroit Emeralds version; it still gets played Denise is another fave, still delivering the goods-shes so soulful-but I suspect you know that, DMR actually came out on Westbound, as it got its own logo after a while, before which Janus carried the Westbound material here under its own logo-actual release was 6146.102, also check the earlier 'Trapped by a thing called love' from when W/B product was on Janus(6146.002). Other side has Diane Davidson 'Sympathy', a real stormer here, very soulful, try and check it. Its one fault being the guitar break, which sounds like Thin Lizzy !! -so a definite fade there.

R&B CHARTMAKERS

mono



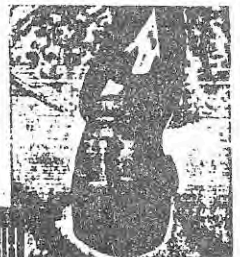
R&B CHART-MAKERS



Heat Wave MARTHA AND THE VANDELLAS

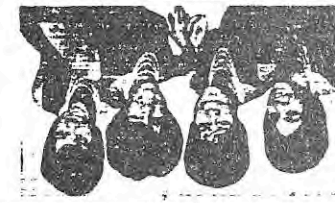


A Love She Can Count On THE MIRACLES



Hitch Hike MARVIN GAYE

My Daddy Knows Best! THE MARVELETTES



R&B Chartmakers No.1-Stateside SE 1009
Heatwave by Martha is well enough known, 'A love she can count on' is Smokey at his early soulful best, on a self penned number from the period when Claudette Rogers was in the Miracles; a great slowie, tho not too slow, as Smokey tells us how he's more reliable than his mate with all his material things, but no love. Marvin Gaye 'Hitchhike' goes back uptempo-Jesus, Marvin sounds young, chugs along, girls on response as Marvin goes off around the USA searching for his girl. Is it a fluke in the middle? (Im useless with instruments!). 'Marvelettes', 'My daddy knows best' is the final track, led by Gladys Horton, one of those Motown cha cha sounds, aimed obviously at a very young audience.
Kim Weston-Tamla Motown TME 2005-1965

Whilst in the Motown corner, another superb soul disc, not as prestigious as TME 2015, her other LP (strange she should have two as she was never really that popular here) 'A little more love' is a slowie, with hints of big show time, but some great soul singing as Kim does a superb job with the vocals. 'Another train coming' is a gem, drums, piano and horns on a sleepy song, just ambles along quite danceable, with girls in the background making train whistle noises. Theme is Kims



Phax records is the latest of many new independent labels emerging in the US, based in Long Beach, California, they opened during the summer of 1981. Label president and industry veteran Roy Simon recently signed his first two artists, Lamar Thomas and the group Patches. The label gained a successful early promotional launch.

Financed by John Fludes advertising and gemology companies it's entrance into the black music spectrum is somewhat interesting to say the least. During July 1982 the new single by Patches - "Im gonna make this world a better place" hit the stations of California. Following a promotional push by Don Graham Promotions Ltd the single gained airplay throughout California, Tennessee, North Carolina, Texas, and Indiana. In the first month of 1983 Patches gained entrance to these waters.

Patches consists of three guys from various backgrounds; Ritchie Howell-lead vocalist had his roots firmly in the gospel field having been a featured vocalist with Mahalia Jackson prior to her passing, he is a native of Los Angeles. Eddie 'Gip' Noble hails from Chicago - his early influence was Gene Harris and the Three Sounds, as well as being an accomplished jazz pianist, Eddie is a prolific arranger and song writer; his abilities on the latter have already shown through as writer of 'Daddy Pendergast's', 'Looke 'TKO'.

Michael 'Patches' Stewart is the final member of the trio coming from New Orleans, his trumpet has provided back up for such artists as Johnnie Taylor, Jones Girls, Whispers, Johnny Watson, Brothers Johnson, and for some time he was part of the Quincy Jones Orch. During the latter stages of 1981 the trio came together and now their dream has been turned into reality with the release of a punch packed, tight orchestral black dancer. Lamar Thomas is a name well respected amongst British soul followers. His december release for Phax records was "I don't wanna go through love again" and following reviews in Billboard and Black Radio Magazine in the US the disc has begun to gain momentum.

Lamar was born in Leland Mississippi before his family moved to New York. Prior to his association with Phax he produced and performed for MCA ('Feel so good inside'), U.A.A. ('Don't leave me behind'), Uptic ('Chained to your love'), and 'My soul woman' for Abbott records. It is the latter two releases that gained play in the discos in the north of England. 'Feet start moving' for Lady J records originally was the A side to 'My soul woman' and it became a popular item in the early seventies.

As a songwriter Lamar has worked with the 'Main Ingredient', Laura 'Greene, a well established heron for 'Moonlight music and you' from the heydays of Wigan 'Casino. Following work with Sammy Lowe, responsible for many of James Brown's hits, Lamar has been reunited with Sammy who has co-produced his latest release.

Residing in New York Lamar is partnered by Thom/Tay productions with his wife Judy Taylor, mother to three children. He has plans to release a new album in the spring of 1983 for Laura Greene, reflecting the pop and r&b influences who knows the album could contain another hit for 1983?

Listen out for Lamar Thomas at forthcoming soul venues, Phax is a label heading for the top and with plans for former Fifth Dimension lead singer to release an album, Billy Davis Jr, and Roy Simon (Label president), brother to veteran Joe Simon, the label looks set to gain popularity.

Phax records will remain small so they can provide quality support for each release, and maintain independent distribution. In addition to Phax records, the Long Beach offices house Astro Productions and Defco management.

Stay tuned for details of a new release from r & b singer Mast 'Trenell in the forthcoming months, and anyone who has difficulty obtaining copies of Lamar Thomas or Patches should contact Glyn on 0742 22124. Those are the PHAX for the label... Glyn Thornhill & Mike Ward

THE NOBLE ART OF SOUL SINGING

Currently gaining attention via his early 1982 release "Shake it loose" is Ike Noble who together with Howard Collins and Jimmy Williams own Connors Records, based in Toledo, Ohio. Born 35 years ago in Forest City Arkansas Ike moved to Toledo in the early 60s where he took up employment as a certified welder; it was thru his job that he met Jimmy Williams who played alto and tenor sax on the country club circuit in Ohio. Late in '79 the two along with Howard Collins (a music major from Tennessee University) professional trumpet and bass player decided to form Connors Records and Skipper Publishing. Their first release in that year was "Everybody disco" as Howard 'Skip August' Collins says. It was our first attempt, we mixed the tracks ourselves, and it didn't do too much. Their next try was a rework of the Stevie Wonder song "Another star" b/w a beautiful deep soul ballad 'Your love' which met with some local success, followed by 'I promise you', released in November 1980, a gritty midtempo 45 that put Ike firmly on the map in the mid west and prompted his debut LP 'Fresh start' to be put out the following month gaining considerable

EDWIN STARR LIVE.....

As I should have reviewed the Rictic review, I'll partly make up for it this issue. The Embassy club is somewhat upmarket - a club usually frequented by stars, hooray Henriets and daughters of rich daddies - prestige huh? - all the bar staff were dressed in track suits (!) and larger was 90p a half ; After a two and a half hour set by Ian Clark and Tony Rounce, at 10.45 Chris King took the stage and introduced Edwin (as Mr Motown incidentally, an overstatement surely?) but the enthusiasm of Mr King was there. Edwin opened with SOS, followed closely by its UK Motown B side 'Headline news', and then 'Backstreet'. The introduction to this had Edwin rapping over the backing track about the bourgeois club he was in, and he changed the song words to 'show me some', 'I'm sure a little more familiarity with the UK would have changed his opinion somewhat ; but before we could breathe we were into a medley including 'G'day', 'The Tempers standard', followed by that t-t-t-t-t rhythm from the band - guess what? 'Time', 'one of a kind', 'G'day', 'War', in which he utilized first six guys, then six girls to sing the chorus followed him. One of the girls was supposedly a Harwell - I reserve judgement, but she did only look about 30 - am I a sceptic? Surprises were around the corner tho', for during 'How long' onto the stage I kept Harold Melvin (about to embark on their UK tour). Edwin then turned towards his more recent product - the disco killer, 'Contact', followed, but I had to leave for the 00.05 train home. A quick word to Harold Melvin, Keith Minshall and I got him, Keith to ask if he'd perform, get out at Stafford, me to give away the customary tree BB. Incidentally Harold's not on MCA anymore, and is currently at work on an LP (no label details yet). Edwin's set was tight, and rather well polished at the same time being uniquely raw. This is what soul singing used to be about in the 60s - 100% commitment, hi-energy, jumping around the stage, screaming, building up a sweat in the first song, and the 67s crowd loved it ; I even saw Kevin Griffin there (in leather trousers), no we didn't have a fight, but a chat, he told me he is a successful businessman now, you may be pleased to hear. Do try and catch Edwin when he's back, he really does give value for money if you're into old style, give it all, soul singing.....Steve

SYL

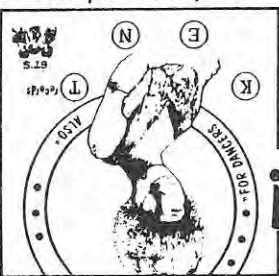
In late 1982 Syl Johnson made a welcome return to the US charts via his 45 'Mr Fine Brown Frame', and the record marked his 21st year in the recording industry, his first release being back in 1961. Syl was born on July 1, 1944 in Holly Springs, Mississippi, but grew up in Chicago. His father played harmonica with local blues bands and so it was natural for him to follow in his father's footsteps, Syl playing guitar and harmonica as he grew older. His tastes drifted away from the Blues to Soul. In 1961 his recording career began when he signed to King Records and his first release was 'Tear drop'. Two other singles followed on King, and he was then moved onto the 'Empty In Label', and then to 'Tag who released 'Straight Love', no chaser, 'an uptempo song in the 'Midnight Hour', would, but none of these records proved successful. So in 1967 Syl joined 'Twilight Records and he immediately found success with 'Come on sock it to me', which made the r&b top 10. This was followed by 'Different strokes', which was again quite successful, as were all his singles over the next two years. Then in 1969 he really broke thru with 'It's because I'm black', ('Twilight 125') which went to No. 1 in the soul charts (the company had changed its name slightly just prior to this). More records followed including the great 'One way ticket to nowhere' ('Twilight 134') which was to become a bigger hit in 1971 for Tyrone Davis and Baker. In 1971 Syl's contract with 'Twilight expired and he was immediately signed up by Willie Mitchell for his release. He led to a confusing time for Syl, as fans as both companies released product on him. His first release for him was 'I'm still here' which marked a change in his recording base from Memphis. At the same time 'Twilight released 'Ain't got no pants power' ('Twilight 151-July 1971) which was his last chart entry for the label. More releases followed though, using material in the can, and one of these 'That's why' ('Twilight 155-Jan 1972) is a great northern style stomper. Syl's first chart entry for him had been in November 1971 with 'The love you left behind you' ('H2 2204'), and this was followed by 'I wanna testify your every need' ('H2 2215'). 1971 was also a very busy year for Syl, as well as having numerous records released, he continued to write songs and produced other artists, one of these being Garland Green for 'Cotillion'. However his really big break at this time came early in 1973 when 'We did it' ('H2 2229/UK London 10403') reached No. 18 in the soul chart, and broke thru into the pop chart. It also gave him his first UK release. He followed this with 'Back for a taste of your love', which was also the title track of his first LP ('H2 32081') which was released late in 1973. In 1974 a number of singles were released as well as the album 'Diamond in the rough' ('32085'). This included the great 'Midtempo items' ('Don't do it' and the album title track, as well as the 'uptempo' 'I wanna take you home', all very typical of his products. However the sound of his records was becoming a problem, as it was for fellow HI artist Otis Clay, as they were being packaged more and more as soulful versions of Al Green, and the recording public only needed one Al Green. This problem was to continue over the next three years, with the abuse getting sometimes even more blatant, as in 1975 when 'Take me to the river' ('UK London 10486') was released as a single, this song having been written and previously recorded by Al himself. In an effort to re-establish himself with a personal identity Syl moved to 'California in 1978, and the subsequent sessions produced an LP, 'Uptown shakedown' ('H2 6010') which included the 'uptempo' 'Mystery Lady', 'Brenton Woods old' 'Gimme little sign' and the deep soul ballad 'Blue water' among its stand out tracks. Shortly after however he split from the HI label which was by now going thru a lean period sales wise, on all its artists. Syl's releases now became more erratic and he cropped up on small local labels, as with his self produced single for EPI 'Goodie goodie good times' ('EPI 13240') a fastish number which featured as a very good chorus. In 1982 he was however rescued from the recording wasteland by Boardwalk Records, and from his new label has come the successful single 'Mr Fine Brown Frame', and a fine album has followed. So as he enters his 22nd year in the recording business, the future still looks good and rosy for Syl, and I wish him the continued success he so deserves.....John R Smith.



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=FOR DANCERS' ALSO=



WERE BACK!

The Sherman Helms Talent bio sheet tells us that the Clifford Curry show is a powerful high energy self contained group, consisting of guitar, bass, drums, multi keyboards, female vocalist, sound/light effects to enhance their presentation such as special stage lighting, a follow spot, a fog machine, and lots of costume changes. "I need a little help girl" was the other release on ELP. In 1980 Clifford signed with his new producer, the single "Shag with me" came out in August 1980, and the greatest Hits LP came out in the spring of 1981. As you will have gathered from the title of his 1980 single Clifford is very popular on the US Beach scene.....Dave Thorley

The Persuaders-Two women-1976 Calla LP track CAS 128
This track should be a top sound; from the "It's all about love" LP comes this uptempo masterpiece produced by Norman Harris. The lead singer (Douglas Scott I think) tells us its hard trying to love two women at the same time, he waits one works days the other works nights. "I can't get no rest trying to satisfy their appetites". Lucky man!-with excellent lyrics ace vocals and a class production this should be a must for 70s soul collectors and DJs.

The Escorts-Im so glad I found you-Altitha LP track 1973-9104
This mid tempo 70s track is the old "Jays song given the treatment by a bunch of prisoners from Rahway State prison. Produced by George Kerr with excellent vocals and good lyrics this track would be massive if played from "All we need is another chance" LP which features interviews with the in-mates, an ace LP. A Mecca type sound with a 60s feel.

Johnny Taylor-Ive been born again-Stax 1974 LP STS 5509
From the ace soul LP "Super Taylor" comes this soul dancer-it starts off with Johnny's mate toothing his car horn and asking him if he's going out to party; Johnny replies he is staying in because he's got a new woman and is born again-with a beat like a faster "Hard to handle" with 70s production as Johnny waits "Im not a casanova, my playing days are over" (!). A nice sound that should be played-100% S O U L produced by Don Davis.

Joe Simon-Let me be the one-the one who loves you-1972 Polydor
From the excellent "Drowning in the sea of love" LP comes this "Im so happy" style dancer. Joe croons "I can't promise you diamonds and pearls, but I'll give you all I've got in this world"-what a line!-written by Gamble and Huff and also produced by them and delivered in does usual class style, this should be played.

Natural Four-Try to smile-Curtom LP 1974-CRS 8600
A forgotten dancer since the Mecca/Ritz era the lyrics go "Whenever your feeling down, try a smile instead of a frown". Produced by R Tufo and Lowell Simon of "Mellow mellow" fame, this would be a delight to hear at All-Dayers, nice vocals, and a happy sought of feel to it.

The Nights-when you dropped your guard Love knocked you down. ABC LP 1977-AB 1033
A friend of mine told me that this was a big sound some years ago, but I can't say I've ever heard it at any event or ever seen it on a list. Produced by H B Barnum, this Carstairs style dancer sung by Dennis Hagger on lead flows along nicely with a break near the end for spinners etc-a must for 70s collectors, I got my copy from the "wonder of woolies" for 99p! The Intrepids-After youve had your fling (get down to the real thing) USA Columbia 45-1975
The only release I've ever heard of from this group (are there more?) with group vocals ranging from falsetto to baritone this piece of uptempo soul should be on everybodys playlist Produced by Tony Bongiovi, Mecco Morando and Jay Ellis, and what a fine job they did, even if they do sound like part of the mafia! George Reid

GUEST REVIEWER

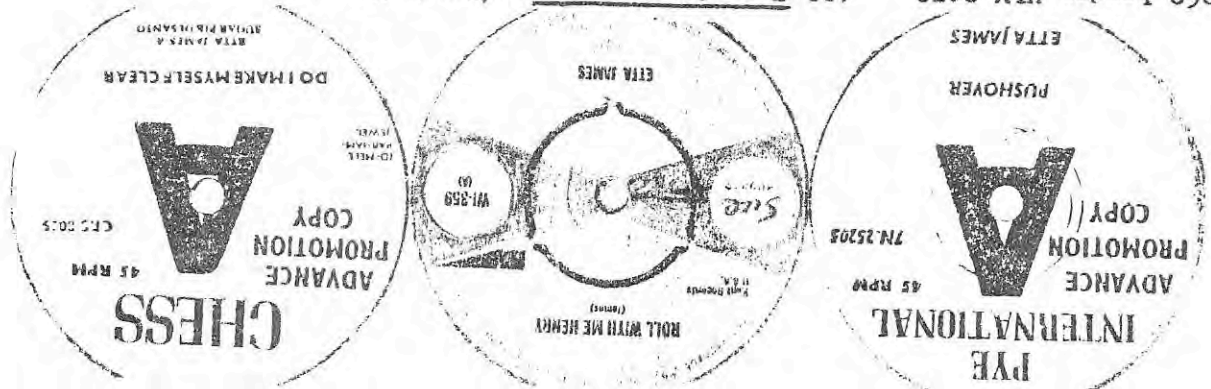


Etta James UK 45s

NOTES

Born in Los Angeles 25/1/38, Etta started her singing career with the St. Paul Baptist Church Choir in L.A. as a child. She later joined a rock'n'roll group called the Peaches and started playing the local clubs, and it was at one of these clubs that she was spotted by the then talent scout for Modern Records-Johnny Otis, who realised the ladies potential and auditioned her in a local studio with the result of a single "Roll with me Henry" which was an instant US hit in 1955. Unfortunately there was no follow up to the disc and it looked like a "One hit wonder" syndrome, but determined as she was Miss James moved to Chicago and quite by chance met Harvey Fuqua, who was then a member of the Moonglows recording for Chess. Harvey took her to meet the boss-Leonard Chess, and persuaded him to pay off all her debts in return for a recording session which yielded "All I could do was cry" on Chess subsidiary Argo in 1959 again it was an instant success. Further hits followed which put the lady on the road to stardom including a duet with Harvey Fuqua and later some quite brilliant material with Sugar Pie Desanto reaching the height of her career around 1967/8, acquiring many accolades from critics, and audiences alike, most notably, and the one Etta treasures most came to her indirectly around 1962 from Dick LaPalin.

At the time LaPalin was doing two jobs-advertising and promotions director at Cadet (another Chess subsidiary) and also he was the road manager for the late Nat King Cole. One day LaPalin and Cole were having coffee in a local restaurant and Dick put a quarter in the Duke Box, out of which, of course came Etta James. "Dick" says "Nat" I don't know who that girl is, but she's one of the finest singers I've ever heard". Consequently Ms James was moved from Argo to Cadet and cut her tracks with some of the best musicians of the time like Roger Hawkins, Jimmy Ray Johnson, Gene Miller and James Mitchell (Willie Mitchell's brother) at the renowned Fame Studios in Muscle Shoals Alabama, producing such good-ties as "Tell Mama" "Security" and "I'd rather go blind" amongst the most notable. After this period, around 1974, it is not clear as to what exactly happened. Whether the contract for Chess ran out, or whether Etta had a disagreement with the company is not really known but a lapse occurred (as far as UK material is concerned) lasting about a year, when all of a sudden the lady re-appears on Warner Brothers, yielding some poor repertoire (in my opinion), which came to nothing. As to what Ms James is doing now I can only assume she is touring the clubs, with no recording contract. On recently seeing her at a London venue I failed to get an interview, so cannot throw any light onto what went on in the latter part of her career. Below is listed a UK discography, with release dates, where given....



June 1960 London HLM 9139
Sept 1960 HLM 9180
Nov 1960 London HLM 9234
1961 Pye Int. 7N 25079
1961 Pye Int. 7N 25080
1961 Pye Int. 7N 25113
1962 Pye Int. 7N 25131
1962 Pye Int. 7N 25162
Feb 1965 Sue WI 359
Chess 8025
Chess 8034
the last two are duets with Sugar Pie Desanto.
All I could do was cry/Tough Harry
If I can't have you/My heart cries
Etta & Harvey-duet with Harvey Fuqua
My dearest darling/girl of my dreams
At last/I just want to make love to you
Anything to say you're mine/Trust in me
Fool that I am/Dream
Some things got a hold on me/Waiting for Charlie to come home
Stop the wedding/street of tears
Pushover/I can't believe it anymore
Roll with me Henry/good rockin' Daddy
Do I make my self clear/somewhere down the line
In the basement/
the last two are duets with Sugar Pie Desanto.

on a lot of things, because when you get cold on records people have a tendency to pull away, but by leaving (the US) when we were not we hung in there when it was hard. Now we're not again, it's easy. Booking agencies call you up when your hot, when you're cold you don't even get a phone call.

TS: How many records did you record for Impassion, cos two singles came out—any LPs?

MT: We did an LP, which they just released at the same time they released the 'Me & you' LP.

TS: Well the only other things I can find on that label were by Mary Love and Daddy Dewdrop.

MT: It would have been a not bad label if they got behind it.

TS: Yes cos they got a deal over here and a single came out.

MT: That was on Pye; Impassion could have been a great label, it was our managers label; maybe it wasn't our time or...

TS: You've always been classed as a ballad group. How did the disco boom hit you?

MT: Disco?—it hurt a lot of people—it really hurt us cos everyone wanted to go into a dance craze, and once you'd got in to a dance craze you just had to wait till your time came back, and I think our time has come back now because people are listening to everything now—it's not like disco, disco, disco, its disco, disco and slow hour, then dance. The (Radio) Stations—at one time they wouldn't play a slowie, some stations in the US, and then when they did decide to play a slowie it was one an hour, so you figure how many chances do you have out of the millions of records out now with one an hour—to make any money you can't do it and with disco you'd get 6 or 7 plays an hour; you got yourselves a record.

TS: The biggest record you've ever had—'Have you seen her'?

MT: 'Oh Girl'—sold 3 million—it came from 0-1 in the pop charts. The three top selling records of all time in the history of black music at the time were 'Shaft', 'Superfly', and 'Oh Girl'—top three!

TS: Have you still got an involvement with the Classic Sullivan?

MT: What?—you know that too?—I was the manager of the Classic Sullivan, produced a lot of artists; their heads swell when they're on their way. They got into the position that their careers could have been one of the greatest at one time, cos I used all my power I had in the music business at the time to get them over, and as soon as I got them over they tried to use all their power away from me, and they

didn't have the power that I had at the time so I took them on a tour with us; that's how I started breaking them to the public, after they'd had a record out I got a chance to put them on with the Ojays, and they did a tour with them; when they finished that tour that's when their heads changed—they didn't need me anymore, so now they're looking again—ha ha!—they're trying to find someone to help them in the US.

TS: Have you got anything else you've produced MT: The only one who is producing us now is Eugene (Record). He has a full time job producing the songs. My full time job is keeping everyone working. When I was producing the Sullivan it took all my time, you can't do everything. I produced their records, I arranged some of their records, also I took them on tour with us, so I think I did enough After my production, as you know, you haven't heard of them.

TS: Yes, they were great songs MT: Good record, 'Paint yourself in the corner'—big record, that was the biggest record I ever had as a producer and I was really proud of myself. I did another record on them, 'Aint got no problems'; that was a big record in the States, it was on a label called Libby. Still it got my name out there.

TS: Cos that was really one of the first ever disco records wasn't it?

MT: Yes, and I guess it got my name up there as a producer, but I didn't feel I was one of the greatest producers—there's a lot of heavies out there; that's why I got out of it. When I produced that LP on the Chilites—the first one on Mercury, 'Happy being lonely'—to myself am I really a producer TS: I thought that was a good LP MT: That was the first LP I produced myself, cos I never produced an LP on the Classic Sullivan. The first LP I did on the Chilites was kinda shaky to me cos I had to follow that genius Eugene Record

TS: Cos that was the first LP after Gene left MT: Right cos there was a heavy Shingles attack, I came out of nowhere, I hadn't been producing for three years, and here I came out of the cold into a studio and I said wow, then I had to think back to what I done for the Sullivan, and think that that might not work for the Chilites, and it didn't—it taught me to handle what I'm good at, cos everyone thinks they can do everything. There's one thing in the world everyone can do best, but they have to find it, and stick with it... continued next time.

*The group started as the Hillites, changing their name as there was already a group of that name, the addition of 'C' being for Chicago.

Contributors: Steve, Ian Clark, Trevor Swaine, Larry Proton, Randy Cozmes, Cockney Mick, Dave Thortley, George Reid, Tony Wilson, John Smith, Mick Godfrey, Glyn Thornhill, Mike Ward, Peter, Gregory, Dave Hitch, Mark Sergeant, Neil Page, Sean Hampsey, Ian Barker, Soul Sam, Richard Pack.
Photos: Lu: Print: Henry; cover: Ian Clark.

Issue 21-June 1st 1983

EDITORIAL

Hi everyone and welcome to 21, with 22 contributors!

Our Election special! I'm sure there is enough for everyone in this issue to make it worth your 50p

Some points to mention... Harold Melvin has a new LP on the way, no label in yet, but its not on MCA... Curtis "How can I tell her" Anderson has a new 45 out, a nice ballad entitled "Running away from love" (Tempe)... King Brissom re-emerges on Shatter discs-a subsidiary of Hal Moon... Gene Chandler is to tour here either at the end of July or mid August, and should be playing the Hammermith Odeon for all you London based readers. We'll have a Maze concert write up next time... Larry Houston's awaited LP will probably come out on Atlantic, a great scoop-should mean proper distribution and enhanced sales.... Dave Brisson would like to state his side of things in the "Maisonettes" story last issue-he says he played it once at Hinkley, three weeks before its issue, as he felt it had the right feel. He is also a good friend of the writer of the original letter-Derek Pearson. On that point a number of current pop discs have a northern feel to them. So theres Dave's side-right or wrong-I ain't going to get involved.

John Smith guests on a recent Hallam soul show, on the radio must mention Reverend Soul Show-up to now hosted very well by Robert Jones, it has just been taken over by local DJ Steve Allen.

Local DJ Steve Allen. Willie Hester and Rodney Brown re-start Mainline records, after a five year break (during which time their production company was called Mainline(!)... Trev Swaine brings us some sensational news, particularly for all the 60s buffs-Charly and Lemon have flipped, and are doing us all a favour by releasing 20 LPs on Atlantic product (10 each) at the end of June-names to be included include such heroes as Utis R, Solomon Burke, Ruth Brown, William Bell etc.... so get saving.

A northern fact to get your mouth into-how many knew The Casanova two comprised Freddie Hughes and Eddie Foster? Back with Mr Swaine, Trev and Tony Cook's label TWP have their first 45 out, any interested UK company can get in contact with Trev on 01-767-2189.

Must mention a list I received from Derek Howe-sections include deep/contemporary and northern, well worth an SAE to 4, Turbulla Ave, Prestwich, Manchester.

Thanks to Pat Brady, Frank Elson and NME for rave write ups... horror of horrors dept-I'm guesting at 67s in August!

I'll also mention any gigs you want, remember the publishing dates and deadlines tho, for the August issue (out Aug 1) get yet info to me by July 1st.... theres two-one up north, one down south-Sheffield, Stars, hosts a night of Glyn Thornhill etc. Adm £1.50-a Saturday evening.

In West London we have the Kings Head PH on sundays/Frids holding northern nights, so Londoners into that type of music give it a try (full report is promised from Cockney Mick). In the meantime a quick call to (01) 385 3209 should get you the next date.

Our ad rates: 1 page - £17, 2 pages - £29.50, 3 pages - £45. Classifieds 4p a word. Blackbeat reaches over 600 hungry soulfans (all types). Record sellers, this is extremely cheap for how little can you produce a page list by 600, with no postage or printing charges-a ready made market....

All that remains is for me to sign off, I'm busy with 22-theres no rest for some of us, happy reading, and see you all in August..... Steve

THE DRIFTAR

A new quarterly soul magazine

Issue 1 from March/April is still available, and includes Martha & Vandellas, Walter Jackson plus venues, reviews etc the usual features.

60p & SAE to :

Gary Evans
7, Linstock Ave.
Riverdale

Cockermouth
Cumbria
CA13 9ES

Playing LP Tracks-A Balanced View Please!
Hardly a Stafford venue report passes now without a customary dig at Richard Seearling's music policy, from a small yet vociferous group, written with a blinkered arrogance that assumes Richard to be some kind of common enemy; the writer speaking for a unified scene. Richard's crime has been to play LP cuts and new releases (some of which we're told are played on the jazz funk scene-lmplying something is wrong with that). The scene is fragmented; these LP tracks are popular with many some people want a "rare only" policy, but they're balanced by modern highlights (quality soul tracks. Richard has a one hour spot at Stafford (hardly enough to destroy rare soul, as he has been accused). If he was destroying rare soul, I'm sure such notables as Dave Harley and Ian Clark would not program some of the same tracks in their spots (or was the attack a veiled dig at them too?). To suggest Richard does not know which direction he's going in, is basically ignorant and courtesy naive; Richard and many others know exactly where they're heading. Surely the point is many people like Richard's playlist. The fact that the odd record may have graced the lower part of the Top 50 is sneered at, but surely it's a good quality record makes the chart we should be pleased. When I look at the records Richard has broken, I'm convinced he's right. It would be totally wrong to overlook such good music, in favour of rarity. I suspect some of the newer recruits have misinterpreted the true meaning of the word rare as in price. As to specific points in the latest attack-Jerry Knight sounding like an older Michael Jackson is nothing but speculation. As for Gary being disassociated with the "Vondelles", I've nothing against the 60s newies, each to his own, but don't knock Richard (who incidentally also includes 60s in his spot!). Apart from doing an immense amount for soul, he does have a definite following; not to everyone's taste maybe, but he does get on with political arguments, and doesn't have an army of henchmen to back him up (maybe this is why he's singled out?). He is immensely knowledgeable in all soul fields, with impeccable taste, and has done as much positive work for the scene as anyone. He is certainly not deserving of the bigoted criticism laid at his door.....