

N • E • W BLACKBEAT

SOUL MAGAZINE No 6 OCT 1983 PRICE 50p



ATLANTIC STARR

A&M UK OSCAR PERRY KASHIF SCOOP

PROPHETS FRANK BEVERLY

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EDITORIAL - ON THE HILL

ROLL CALL 6:45 a.m.

Hi and welcome to Issue 23, hope you enjoy it, lets start with.....

Item 1: Let us welcome new contributors, officers Stuart Cosgrove, Gay Hennigan and Karen Toplis, the latter has been assigned to venue reports for the issue, the aforementioned Officer Cosgrove has kindly given us a scoop with a Kashif interview (a guy that musically for me can do no wrong)

Item 2: Be on the lookout for new product from Ashford & Simpson (pictured) recently we had "High-rise" out on 45, from their forth coming LP, of which Mick & Val are "thrilled". They've made good music from day one (see Issue 13 for a full rundown) so it is set to be another sizzlin' hot set. There is also, video kids, a full length A & S video, and a TV version, doubt if we will ever see it over here (Channel 4 ?). The video is on sale in the USA, so should be obtainable. Mick & Val have just finished a 24 day, 34 concert, 18 city tour.



Item 3: and a quick look at how BB is progressing. Each issue now takes 120 hours of work on my part (and I don't do the printing-thats Henry). Ian Clark does the cover, and Lu takes the pix printables. I type out a mastercopy, and prepare it, then pick it up from the printers when it has been copied, lug the paper across London in several journeys, collate it all (the most boring job !), and then distribute. I do all this on top of a 12 hour working day, so time is not on my side, thats why I sometimes make mistakes; last issue I credited Damon Harris with "Six million steps - sorry Ranni ! I simply don't have the time to check. If I didn't have a job, or only produced one a year I too would expect it to be perfect. As it is I'm afraid you are going to get the odd slip-we all make them, even the best soul journalists, like James Hamilton calling High Fashion Italiane-we are only human (I think !). As it is most of you want your BBs more frequently, I try to put as much valid info in as I can (hence a slightly cramped feel) but I understand most people want as much soul reading as possible. We will continue to feature all types of soul in future issues, and keep articles as varied as possible. Some of you only buy the mag for one column (Deeper Side, Rare Mptown, Modern Soul or whatever), so I think we're pretty unique in the broadness of our appeal (please tell me if I'm wrong !)

Item 4: A few of you who order by post are forgetting to enclose an SAE-its 50p + SAE. Whilst on the topic of financial transactions a few of you have been signing your P.O.s to me 'received by you'. I don't need to tell you what would happen if the Captain found out about this, so people please let me sign the postal orders 'received'.

Item 5: Sad news as many of you know Lt. Walter Jackson died of a heart attack in June. BB has run an obituary. It is reported he was on pills, and forgot to take them the night he died. At least with "Touching in the dark" he went on a goodie-people I want that record in our end of year poll top 5

Item 6: Continue to keep a look out for singers on TV shows Jimmy Mack was on a recent "Hill St" (!!) as Bobby Hills father, and eagle eyed officer Swaine spotted one Melvin Britt on "Shannon" as a bandit.

Item 7: As you'll be aware Shamalar have split. A word on this as no other group did as much to propagate the Solar sound for the masses in the 70s. Rumours abound on this one people, that Jeffrey Daniels thought he could do better on his own-is this true ?

Item 8: The following owes me money, and has done for a while-one Dave Rainstrick-if you see him on the street, do remind him

Item 9: next issue takes a look at CBS UK, Luther Vandross, and a look at some of today's superstars and where they started-you'll be in for a few surprises rare soulies ! Also entry forms will be enclosed for 83s poll-best of everything, new 45s, LPs, radio shows, northern DJs, clubs, etc etc-even a best oldies section!

Item 10: A number of subscriptions have expired. If there is a tick in this box yours has gone. Please renew by mailing £3.75 to me as soon as possible. Thanx.

Item 11: One Graham Chatham residing at 51, Manor Rd, Richmond, Surrey is trying to get a coach to Cleethorpes, (possibly Bradford now eh Gray ?) Interested parties can you contact him please

Item 12: News from Officer Swaine who reports the death of one James Jameson of a heart attack-he played bass on most of Motown's Detroit recordings. Harold Melvin is reported to be in jail on drugs charges.

Item 13: Congratulations to the Goldmine, for their seventeenth anniversary-keeping the flag flying in Essex-well done, Im long overdue another visit.

Item 14: Whilst on such a topic, congratulations are also due to 6Ts club (recently celebrating their fourth anniversary). All credit to Andy for keeping it going. I had the recent pleasure of DJing as a guest, and was amazed to see the crowd have such a broad taste. The same people were dancing to Lorraine Chandler and Larry Hale stomps, "Driving beat" and "Chicaboo" 60s classics, "Love dont come no stronger" the recent QJays, and Walter Jackson "Touching in the dark" which had a suprisingly full floor, I endorse Mark Sarge's comments later in the mag-a crowd with good taste, no hangups and a good night. Well worth a check.

Last item: Next issue will be out just pre Christmas. OK thats it people, lets roll! and.....
hey hey hey HEY, lets enjoy our Blackbeats !!!!! (Steve)

NEWS

18.8.83-Mike Ward

Do you believe this ?-the dance factory PRELUDE RECS have purchased from ARISTA the entire SAVOY catalog and label (gospel), wonder what the DJ label clones will do when they see SOL BURKE etc on the black and red logo TONY SYLVESTER (ex Main Ingredient) and EDDIE SINGLETON (ex head of BRUNSWICK) have launched TIDE PRODS, via the companies WINNING RECORDS, they've already had their first release by ESTHER PHILLIPS, their latest venture is the first black soap opera for Cable TV which was written by BARBARA RANDOLPH (HARRISON) titled "SUCCESS" which is also the ladies first single in some time. As CUBA GOODING is now signed to STREETWISE RECS it would seem the INGREDIENTS are no more.... J J JACKSON turns up as writer & producer on "Think about me" a track from the new LP on RONZE RECS by ERIKIEL and the FLAMINGO's out of Sarasota, Florida. WOODY SCOTT who had the great "Bust out of the ghetto" on SS7 back in the 60s is back on STRAIGHT AHEAD RECS with a ballad "Ill always belong to you".... RON TYSON, formerly with LOVE COMMITTEE has joined the TEMPS.... LEW KIRTON now on Washington a "Believe in a dream" label with "Talk to me". New LPs on the gospel front by JACKSON SOUTHERNAIRES "Lead me" and for LIGHT RECS the WINANA have "Long time coming".... Wondering what happened to JEAN WELLS of Kate CALLA days, well she works in an exec. position for WLIS radio in NY... speaking of radio has TYRONE DAVIS seated himself as PD & MD at WQIS Laurel, Miss. It does appear that RIGHTRISE have ceased, rumours say that BUNNY SHEPPARD and MIKE LUSHKA are to start their own label CROSSROADS, then another one says LUSHKA is set to join L SIMMONS TOTAL EXP RECS.... E RSD-NEY JONES steps down as PD at WILD, N. Orleans, he has also released a rap LP.... WALTER JACKSON was interned in his hometown of Detroit, did you know he was a member of the pre TEMPS-I didn't. ELLA WASHINGTON turns up on SOLU MN RECS, the new EMERALD INT gospel label with "If you can take it" whilst on the mother label MIGHTY FIRE bow "Girl I want it now", same label SONS OF ACE have "I still love you". ROSE ROYCE are talking business with A & M as well as MONTAGE, the latter now distributing POP ART RECS J W WADE is new on LARC with "You know its natural". "Beach music from the Tams" is new LP on COMPLEAT RECS (PMT here) lotsa play on "My baby sure can shag", no info on the ladies address though...

OLLIE NIGHTINGALE has an LP on RHETTA RECS "Trouble in mind". LINDA HOPKINS on PALO ALTO LP "How blue can you get". STARPOINT TO ELEKTRA. Just received a beautiful demo 45 "Faith hope & love" written by TOMMY TATE and produced by J SHAWWELL, watch out for the artists TONY WARREN.... CARLETTA SUE has a 12" answer song to B. SHORTS "Sue" titled "In sue, is a goodun", good plain and simple BLACK MUSIC.... also from the same label ELECTRIC LAND-GENE ANDERSON has a 45 "Joy" a good track arr. by WILLIE MITCHELL.... GIFT OF DREAMS have a new LP on JAM POWER "The gift", there is a gem on it "Feel it"-well worth getting, this LP has a mixture of tastes GET IT. Anyone wishing to contact me on anything, call me anytime or write: Mike Ward, 68, Wharton Ave, Aughton, Sheffield, Yorks. S31 0SA. Tel: 0742-879882

Marshall Thompson & Chilites Interview Concluded- trev

Continuing TREV SWAINES lengthy interview with the CHILITES MARSHALL THOMPSON, and the names Marshall can remember from Chicago's past:

TS: Billy Butler ?

MT: He's playing with Jerry now on all his concerts.

TS: Billy has a little following over here. The Visitors ?

MT: They're from Milwaukee; could have been a big group if they had hung with Carl Davis- they moved too soon

TS: Yes, they went down with Ray Charles ?

MT: Carl has that magic in production, Carl gets great respect.

TS: Nobody says anything bad about him. Jean Shy?

MT: Very good singer, but I feel everybody can make it, but they can't all make it at the same time. Sidney Joe Quails is a very good entertainer- if he had had the patience and stuck with Carl he'd have made it. He could be another Al Green, could be a fantastic entertainer. You've got to believe in yourself. But you have to remember you can't get bigger than the people managing you

TS: Sidney was pushed into the Al Green bag Cos Willie Mitchell has just started another set up down in Memphis, and its said he is willing to take any fresh talent as long as it doesn't sound like Al Green ! Cos they got to the stage where every record from Hi sounded like Al Green; they pushed Syl Johnson into that bag. Whats Alvin Cash doing now ?

MT: Alvin Cash ? .. thats my boy. He s had a little label of his own, Alvin is just searching to get another smash. He made it before cos OneDerful just loved Alvin Cash, you can't just go to a company cos youve got some product, you have got to be really interested in them. RCA, Motown, Capitol, Phonogram they can make artists - they can make whoever they want to make.

TS: Jo Ann Garrett ?

MT: Very good performer, entertainer. I think she needs some direction, I think she can come back and be a super artist just like Otis Clay- when Otis gets the right direction and the right people in his corner he can be one of the top entertainers of today.

TS: Cos Otis seems to be based in Japan now- Ive got this live LP which was cut in Japan and it is amazing

MT: He is a very good singer

TS: Lee Shot Williams ?

TS: Very good, he was very keen on our shows, he sat and waited and waited and waited

TS: Jimmy Johnson ?

MT: He's doing alot of production now- he is Syl Johnson s younger brother.

TS: Is Barbara Acklin still recording ?

MT: I don't think so

TS: CODA- they did "Michael" and "Shes fire"

MT: Michael the Lover "wow- what year did that come out- 1962-3 ? Bill Codays group.

TS: Our Ladies of Soul ?

MT: Oh they were all right

TS: One of them joined the Emotions- Theresa I think. The Lovelites ?

MT: Very nice, they were out of Argyll Gardens, Clarence Johnson used to have them, he used to sing with us at one time

TS: Simtec Simmons and Wylie Dixon

MT: Very good entertainers, they had one of the strangest shows in 1971

TS: He had a group called the T Boxes, they'd have gone along way even without Maurice White if they had stuck together . Donny Mann ?

MT: Still a very big singer- I heard he was trying to get a deal

TS: He had a disc out a few months ago, he is with Dave Crawford now

MT: He just can't get a break

TS: Crystal Generation ?

MT: Yes, another beautiful group, they split up. That was Simtec Simmons group

TS: Cookie Scott ?

MT: That was one of the Scott Brothers, Walter Scotts wife. Again she needs some good producer to get behind her

TS: Garland Green ?

MT: Hes in California now, he should try and get something going. I heard he has a job in California

TS: Darrow Fletcher ?

MT: I aint seen him about, I think he is in California

TS: Jamo Thomas ?

MT: I don't know what hes doing now, he was working with Lee Dorsey- he is from Atlanta, I haven't heard of him in 4-5 years.

TS: Monk Higgins ?

MT: Now he was with us in California

TS: Mamie Galore ?

MT: She has gone into church singing

TS: Ed Cook, the DJ ?

MT: Hes with WXON now

TS: Little Oscar ?

MT: He is still in Chicago

TS: Scott Brothers Orchestra ?

MT: My ex-band ! The Scott Brothers played all over Chicago

TS: Roscoe Robinson ?

MT: He played a big club circuit, he only had one hit though. He is in a gospel group now

TS: He is supposed to be taking up preaching as a living ? What about E Rodney Jones ?

MT: He is in New Orleans now, with WYLD. They did a wonderful job, he has really done great

TS: The Radiants ?

MT: Maurice & Radiants ? ... Maurice works in a sales department store

TS: Jackie Ross ?

MT: Everybody knows Jackie, her husband is the President of a label in California- Warner Bros no- he is the A & R Manager at Warners.

TS: She has just recorded with them . What about Kitty Collier ?

MT: Now Mitty is one of them church people, she used to go to the same church as me

TS: She's got an album out now with Little Milton.

MT: Is it out here?

TS: No it's on USA release, the imports are here. It'll never get released here. It's released in the USA and copies just filter through. People import records, unless you are a big name the companies here don't want to pick you up.

MT: Why don't they release it here?

TS: Cos of sales. It wouldn't sell. The companies here are slow. Bobby Womack had a No. 1 LP for six months before it got released over here. Anyone who wanted the Womack LP would have gone out and bought it on import. They put it out here and as it's been out so long in the USA nobody buys it. Then they will say "we put it out, and it didn't sell". They are so slow. How's the tour been going?

MT: We've been doing Military bases—packed out every night.

TS: Do you prefer doing them?

MT: I only prefer military over here cos our sales are not as good. In the U.S. we're packing countless theatres, cos our record is "No. 1". At the US bases here they still get the copies of the new records, so it's like being back in the USA, and we're doing "Hot on a thing" and it's really getting over.

TS: That's a different sound to your normal thing?

MT: That usual thing wasn't selling for us anymore. The sound we are looking for is the sound that's going to sell us some records.

TS: The only newish record you've had any airplay with is the revamp of "Have you seen her".

MT: Isn't that selling?

TS: Well if you're getting airplay at least the name is there.

Record Executive: You probably lost out with RCA because they've got Motown now.

MT: That's right—I couldn't believe that. They told me that we lost a record over here—no way should we have lost that record over here. But it is making up in the USA so that's the way it goes. Then we'll be hot over here and not in the USA.

TS: Well a big seller over here is lucky to do 250,000. You get a gold disc here for 500,000. On a bad week you could be No. 1 in the pop charts by selling 5,000.

Record Executive: No that's not right, that's extreme. I'd say 70,000 in a week and you'll probably be No. 1.

MT: Ugh!—that's all? Oh wow.

Record Executive: Against that you can sell 400,000 and not make No. 1—you have to sell them in the same week.

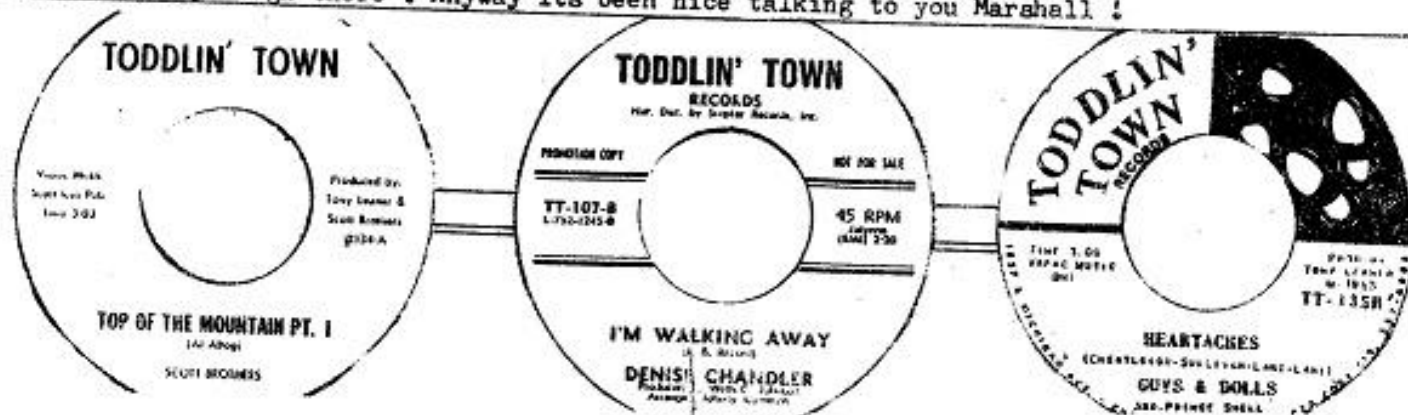
MT: We've got to go back Thursday to do a gig with Atlantic Starr, but tonight we're doing the Bouncing Ball in Peckham.

TS: It's pretty rough there! Anyway it's been nice talking to you Marshall!



THE CHI-LITES FEATURING EUGENE RECORD

48 Empress
HEAVY METAL
OF THE 1980s



London Soul / R&B - 1 - mick webb

Feb 54	8007	Fats Domino-Rosemary/You said you love me	Apr 58	M 8598	Jimmy McCracklin & his band-The Walk/In to blame
Apr 54	8037	John Lee Hooker-Need somebody/Too much boogie	Apr 58	U 8604	Larry Williams-Busy miss lissy/Slew down
Jul 54	8063	Fats Domino-Little school girl/You done me wrong	May 58	U 8615	Sam Cooke-That's all I need to know/I don't want to cry
Jul 54	8065	The Famous Ward Singers-I know it was the Lord Pt 1/2	May 58	U 8616	Ulla Blackwell-Wake ready for love/When your around
Oct 54	8087	T Bone Walker-The mottle in on/Baby broke my heart	May 58	U 8627	Heble Thin man-Watts & his Rhythm Sparks-Hard times
Oct 54	8089	Jim Edward Brown & Maxine Brown-Looking back to see/			(the sleep)/Midnight flight
		Jim Edward Brown-Bio de Janeiro	May 58	P 8628	Fats Domino-Sick & Tired/He is
Nov 54	8096	Fats Domino-Don't leave me this way/Somethings wrong	May 58	M 8629	Chuck Berry-Jenny & Goode/Around & around
Dec 54	8103	Merle Kilgore-It cant rain all the time/Seeing double	May 58	M 8635	Chuck Willis-What am I living for/Hang up my reek &
Jan 55	8114	The Penguins-Bay anacrita-Earth angel			reel shoes
Feb 55	8121	Two Ton Baker-Clank clank/in the piggy bank/Mr.Froggie	Jun 58	K 8638	Lavern Baker-Learning to love/Substitute
Feb 55	8123	Jim Edward Brown & Maxine Brown-Itay wity bitay me/	Jun 58	J 8644	Bobby Freeman-Do you want to dance/Big fat woman
		Why am I falling	Jun 58	K 8645	Ruth Brown-Just too much/Reck of lies
Feb 55	8124	Fats Domino-Love me/Don't you hear me calling you	Jul 58	P 8665	Fats Domino-Little Mary/The prisoners song
Mar 55	8130	Oscar McMillie & his Moneyjumpers-Love me tonight/	Jul 58	K 8665	Coasters-Fakey Yak/Zings went the strings of my heart
		What would I do	Aug 58	K 8672	Lavern Baker-Whisper snapper/Harbour light
Apr 55	8133	Fats Domino-Thinking of you/I know	Aug 58	K 8677	Chuck Berry-Beautiful Delilah/Summer time
Jun 55	8145	Mappy Brown-Don't be angry/Its really you	Aug 58	K 8686	Drifters-Moonlight Bay/Drift drop
Jul 55	8153	Ruth Brown & her Rhythma makers-Mambo baby/Name he	Sep 58	K 8697	Jerry Butler & his Impressions-For your precious
		treats your daughter mean			love/Sweet was the wine
Aug 55	8166	Jim Edward Brown & Maxine Brown-Your love is wild as	Sep 58	M 8704	Little Anthony & Imperials-Tears on my pillow/Two
		the west wind/Druggin' mainstreet			people in the world
Aug 55	8173	Fats Domino-Aint that a shame/La la	Sep 58	M 8707	Clyde McPhatter-Come what way/Let me know
Sep 55	8182	Mappy Brown-Pitter patter/Her'll come a day	Oct 58	K 8712	Chuck Berry-Carol/Hey Pedro
Sep 55	8184	Al Hibbler-Now I lay me down to dream/Danny boy	Oct 58	J 8721	Bobby Freeman-Betty Lou got a new pair of shoes/
Oct 55	8199	Lavern Baker & Gliders-That lucky old sun/Play it fair			Starlight
Oct 55	8200	Jim Edward Brown & Maxine Brown-You thought I thought/	Oct 58	P 8727	Fats Domino-Young school girl/It must be love
		Do...with Bonnie-More today and gone tomorrow	Oct 58	K 8729	Coasters-The shadow knows/Sorry but Im gonna have to
Nov 55	8206	The Duke & Datchess with Sir Hubert Pinn-Borrowed sun-			pass
		shine/Get ready for love	Oct 58	M 8730	Harvey & Moonglows-Ten commandments of love/Neen old
Nov 55	8210	Ruth Brown & her Rhythma makers-As long as Im moving/			blues
		r.b. blues	Nov 58	K 8735	Clyde McPhatter-A levers question/I cant stand up
Jan 56	8229	The Glowers-Wip sip/If I could be loved by you			alone
Mar 56	8250	Clyde McPhatter-7 days/Tippity top	Nov 58	K 8757	Ruth Brown-This little girl's gone rockin'/Why me
Mar 56	8256	Fats Domino-No weevil/Don't blame it on me	Nov 58	P 8759	Fats Domino-Whole lotta loving/Cigarette
Mar 56	8260	Lavern Baker & Gliders-Get up get up/you sleepy head/	Nov 58	K 8760	Mappy Brown-It dont hurt me now/My baby
		My happiness forever	Dec 58	M 8767	Chuck Berry-Sweet little rock & roll/Joe Joe gun
Mar 56	8261	Ivory Joe Hunter-A tear fell/I need you by my side	Dec 58	K 8768	Ray Charles- Rockhouse Pts 1 & 2
May 56	8275	Chuck Berry-Down bound train/No money down	Jan 59	J 8782	Bobby Freeman-Need your love/Shane as you Miss John-
May 56	8280	Fats Domino-My blue heaven/Is in love again			son
Jun 56	8293	Clyde McPhatter-reamers of love/When your sincere	Jan 59	K 8790	Lavern Baker-I cried a tear/St Louis blues
Jun 56	8297	Willie Dixon & Allstars-Walking the blues/Crazy for	Feb 59	K 8802	Dee Clark-When I call on you/Heboby but you
		my baby	Feb 59	K 8816	Willbur De Paris New Orleans Band-Petite floor/Over
Jul 56	8301	Joe Turner-Corrina Corrina/Morning noon and night			and ever again
Aug 56	8309	Fats Domino-When my dreamboat comes home/So long	Feb 59	K 8818	Chuck Willis-My life/Thunder a lightning
Aug 56	8310	Ruth Brown-I want to do more/Sweet baby of mine	Mar 59	K 8819	Coasters-Charlie Brown/Three cool cats
Aug 56	8312	Sailey Lewis-One night/Aint gonna do it	Mar 59	P 8822	Fats Domino-When the saints go marchin in/Telling
Sep 56	8313	The Cadets-Stranded in the jungle/I want you			lies
Aug 56	8314	The lowers-Love love love/Say doll baby	Apr 59	U 8844	Larry Williams-She said yeah/Red boy
Oct 56	8330	Fats Domino-Blueberry Hill/I cant go	Apr 59	U 8848	Little Anthony & Imperials-Go much/On yeah
Oct 56	8332	Joe Turner-Boogie woogie country girl/The chicken and	Apr 59	U 8852	Dave Baby Carter-The Sappy Organ/Love me as I love
		the hawk			you
Oct 56	8334	The Glowers-From the bottom of my heart/Your tender lips	Apr 59	M 8853	Chuck Berry-almost grown/Little queenie
Nov 56	8337	Sailey Lewis-Down yonder we go ballin/Don't be that way	Apr 59	K 8854	Baby want you please come home/Say it isnt so
Nov 56	8344	Drifters-Soldier of fortune/I gotta get myself a woman	May 59	T 8856	Harv Johnson-Come to me/Whisper
Dec 56	8356	Fats Domino-Money chills/Don't you know	May 59	P 8865	Fats Domino-Im ready/Harpie
Dec 56	8357	Joe Turner-Lipstick powder & paint/Rock a while	May 59	K 8871	Lavern Baker-I waited too long/Youre teasing me
Jan 57	P 8367	Sailey Lewis-shame shame shame/No no	Jun 59	K 8876	Paloma-Youre as fine/Goddess of angels
Feb 57	M 8373	Flamingos-Would I be crying/Just for a kick	Jun 59	K 8878	Clyde McPhatter-Lovey davey/My island of dreams
Feb 57	M 8374	Moonglows-I knew from the start/Over & over again	Jun 59	K 8882	Coasters-Along came jenny/That is rock & roll
Feb 57	M 8375	Chuck Berry-You cant catch me/Havana moon	Jun 59	K 8887	Ruth Brown-Jack's Diamonds/I cant hear a word you say
Jan 57	P 8377	Fats Domino-Blue monday/Whats the reason Im not pleas-	Jun 59	K 8892	Drifters-There goes my baby/On my love
		ing you	Jul 59	J 8898	Bobby Freeman-Mary Ann Thomas/Love me
Feb 57	C 8384	Mappy Brown & Band-Little by little/Im getting lonesome	Aug 59	K 8906	Clyde McPhatter-Since youve been gone/Try try baby
Feb 57	8389	Clarence Henry-Aint got no home/Troubles troubles	Jan 60	U 8911	Larry Williams-I cant stop loving you/steal a little
Mar 57	P 8392	Merle Kilgore-Broie/Trying to find/someone like you			kiss
Mar 57	8396	Lavern Baker-I cant love you enough/Still	Sep 59	M 8913	Be Dudley-The great grandfather/Crackin'up
Apr 57	P 8398	Roy Brown-Im sticking with you/Party doll	Aug 59	K 8915	Dee Clark-Just keep it up/and see what happens//
Mar 57	8340	Ruth Brown-Now on som/I want to be loved			Whispering grass
Apr 57	P 8407	Fats Domino-Is walking/Im in the mood for love	Aug 59	K 8917	Ray Charles-What Id say Pts 1 & 2
May 57	U 8428	Chuck Berry-Roll over Beethoven/Drifting heart	Aug 59	U 8919	Dave Baby Carter-The Whistling organ/Im happy
Jun 57	8438	Lloyd Price-Just because/Why	Aug 59	M 8921	Chuck Berry-Back in the USA/Memphis Tennessee
Jun 57	8442	Lavern Baker-Come of love/Im dandy got married	Sep 59	K 8928	Coasters-Peisen Ivy/Im a hog for you baby
Jun 57	8444	Chuck Willis-C C Rider/Ease the pain	Sep 59	P 8942	Fats Domino-I want to walk you home/Im gonna be a
Jun 57	C 8447	Big Maybelle-I dont want to cry/All of me			wheel comedy
Jun 57	P 8448	Roy Brown-Saturday night/Everybody	Sep 59	K 8945	Lavern Baker-So high so low/If you love me
Jun 57	P 8449	Fats Domino-Valley of tears/Its you I love	Sep 59	K 8946	Ruth Brown-I cant know/Papa Daddy
Jun 57	8450	Coasters-Searchin'/TYoung blood	Sep 59	T 8949	Clemons-Love potion No.9/Stay awhile
Jul 57	8462	Clyde McPhatter-Just to hold my hand/No matter what	Oct 59	M 8975	Be Dudley-Say man/The clock strikes twelve
Aug 57	8471	Fats Domino-What will I tell my heart/When I see you	Nov 59	K 8988	Drifters-Dance with me/True love true love
Aug 57	N 8472	Larry Williams-Short fat fannie/High school dance	Nov 59	K 8998	Paul Cayton-The bunch/Set ones tune
Sep 57	8476	Clyde McPhatter-Long lonely nights/Heartaches	Nov 59	K 9000	Clyde McPhatter-You went back on your word/There you
Sep 57	K 8477	Rebettes-Mr Lee/Look at the stars			go
Sep 57	K 8483	Ruth Brown-One care time/When I get you baby	Dec 59	P 9005	Fats Domino-Be my guest/Ive been around
Sep 57	K 8486	Ivory Joe Hunter-Loves a hurting game/Empty arms	Dec 59	K 9009	Ray Charles-It aight have been/Lonesome whistle
Oct 57	K 8489	Chuck Willis-That train has gone/Leave me cherry	Dec 59	T 9013	Harv Johnson-Yes get what it takes/Don't leave me
Oct 57	K 8490	Jimmy Breelove-Over somebody elses shoulder/Thats	Jan 60	K 9020	Coasters-What about us/Hun red run
		my baby	Jan 60	K 9023	Lavern Baker-Tiky tik, Per love of you
Nov 57	U 8506	Sam Cooke-You send me/Summer time	Jan 60	J 9031	Bobby Freeman-Sweet/Lab tide, the sea
Nov 57	P 8519	Fats Domino-Wait & See/I still love you	Jan 60	M 9035	Be Dudley-Say you back again/Shee alright
Dec 57	K 8524	Lavern Baker-Smarty dumpty heart/Love me right	Feb 60	U 9046	Sam Cooke-Happy in love/I need you now
Dec 57	K 8525	Clyde McPhatter-Deek & cry/You'll be there	Feb 60	M 9053	Larry Williams-Say baby/Get ready
Dec 57	M 8531	Chuck Berry-Deek & roll music/Blue feeling	Feb 60	K 9055	Joe Turner-Money wash/Tenderly night
Dec 57	U 8532	Larry Williams-Benny bennie/You bug me baby	Feb 60	Y 9056	Google Home-Per/er/Is see
Feb 58	K 8552	Ruth Brown-A new love/Leak me up	Feb 60	K 9058	Ray Charles-Let me good times roll/Don't let the sun
Mar 58	P 8575	Fats Domino-I want to know you/The big beat			catch you cryin
Mar 58	M 8585	Chuck Berry-Sweet little sixteen/Reeling and reeking	Mar 60	M 9069	Chuck Berry-Let it rock/Two couples to pop
Apr 58	K 8595	Chuck Willis-Betty & Dupree/My crying eyes	Mar 60	P 9073	Fats Domino-Cowboy baby/If you need me
Apr 58	K 8597	Rebettes-come-a, come-a/Speedy			

NEILS PAGE

SHEFFIELD ROMEO & JULIETS JAZZ FUNK ALL DAYER 19.6.83

The club opened at 2.30 with Richard Searling playing mainly the more soulful records-and soulful they were, including George Benson "Love will come again", Manhattans "Crazy", High Fashion "Break up" Glenn Jones "Intensity", Surface "Falling in love", Paul Simpson Connection, Oliver Cheatham, Michael Wycoff and Weeks & Co-all worth a listen if you haven't heard them and ALL easily obtainable (or should be)-no cover ups/one offs etc on this scene!

4.30 saw Simon Walsh take over-however I couldn't tell most of the records he was playing as he mixed them all into one continuous tedious mess of electrophonia-all very clever in a way but quite frankly he bored me silly-and looking at the floor I don't think I was the only one. However at 5.45 special guest from London Ralph Tee began with the Fatback band "Is this the future"-lyrically similar to the Valentine Bros classic of last year, followed by a couple of Jazz items, not really to my taste, but the obvious underground following and floor response justify its inclusion. Ralph continued with "Amilton Bohannon's" "Let's start the dance" (remix) which immediately packed the floor (by this time there were 300 in) followed by Lenny White "Attitude", First Choice "Let no man" (don't believe certain reviews, this is EXCELLENT), O'Jays, and an oldie from 81-Keni Burke "Let somebody love you" (memories of Clifton Hall before Mr. S blew it)-the floor remained packed during Ralph's spot which just goes to show its the music that really counts.

Colin Curtis took over at 7.40 beginning with another couple of Jazz items plus a live version of Gil Scott Heron's "Bottle"-so who were COD anyway?, followed by another prominently soulful set that included Brass Construction "Walking the line", Chilites "Changing for you", and the Mary Jane Girls-nice to see this in the official Top 40-who said soul is dead? At 8.45 Hewan Clarke took over playing Mtume and Ingram before I had to leave at 9. By now the verdict must be pretty clear if you like 80s soul don't dismiss the Jazz Funk scene, treat yourself to some nice music-and some nice females.

However I cannot say the same about Birmingham's infamous Powerhouse-at the All Dayer on 10.7.83 the playlist was 80% elektrazoidophonic 3 note specials (Jonzun Crew, Nucleus etc) except for spots by Colin Curtis and Severn Sound Radio DJ Roger Tovell who was playing sounds similar to those at Sheffield. Colin did tell me that this was THE most electric venue in the country, so as it is mainly irrelevant to soul music I'll leave it there...nice females still predominant! Gleathorpes WINTER GARDENS-Revisited (again) 23/7/83

Not having been to a northern newies niter since April I arrived with great expectations-Sam started the proceedings at 1 am with a mix of new/recent releases e.g O'Jays, High Fashion, Paul Simpson, and current modern soul items-Mel Stewart "No work no pay, no eat", Jeffrey Osborne "Don't you get so mad" and cover ups by Larry Houston, Perpetual Motion and Brass Monkey (!) plus 80s classics like Webster Lewis "Let me be the one", and Executive Force "Midnite loving". Promotor Steve Croft took over at 2 mainly easily obtainable items were played such as Dramatics "I can't stand it", Billy Preston & Syreeta "Go for it", Cut Glass "Alive with love", George Duke "I want you for myself" (a 1979 funk oldie if I remember rightly), Mandrill "My girl" and Gene Page "Love starts after dark". Attendance was quieter than usual with only about 200 there, partly due to confusion over dates.

Poke took over at 3 with 60s/70s and 80s-mostly covered such as 3-way Split from the 60s and Tyrone Davis, Mixed Feelings and Tony Fox amongst the more modern cover ups; modern uncovered items included "Reddie Waters" "Your love", Rhonda "First Anniversary without you" and Wendy Lambert which ended Poke's spot at 4.10 when Sean Hanpsey took over with sounds like Whispers "Gonna love you more", Shirley Brown "Crowding in on my mind", a couple of oldies and both sides of John & Weirdest. Pat Brady took over at 5.10, again the emphasis was on modern items Earl White Jr "Special girl", Peggy Scott & Jo Jo Benson "We'll make it". Pat also played 70s oldies such as Storm, Doug Parkinson, Eric Mercury and Moments "Nine times" and recent 60s discoveries like Bobby James "I really love you". Pat ended with Ronnie McNeir "Wendy is gone", a surprising and very worthwhile spin which could open the door to other slow/deep cuts being played. 6.05 saw Darren take over with Oliver Cheatham, Marlena Shaw and LTD "You must have known", oldies including Originals "Love town" Four Tops "I'll turn to stone" and Millie J "A house for sale". Oldies continued with Chris Dalton's oldies hour at 7 including "My mans a sweet man" "Sexy lady" "In not built that way" and Benzine (Ugh!) "Village of pop stompers"-still no ones perfect, ending with Brainstorms current invogue "We're on our way home".

In conclusion Cleggy is still very worth a visit if you like all forms of soul, though reputedly Steve Crofts other allnighter at Bradfords is doing better attendance wise.

See you next issue for an unbiased Stafford (and Gene Chandler) report (unlike others you may have read, the instigators of which shall remain nameless) Keep the faith, love to all nice females.... what did Ian Levine say was the logical extension of n.soul?.....Neil Page.



Urgently required: Subscribers for my fortnightly list of deep and southern soul. Send SAE for sample list or £2 for the next seven.

Artists like O V Wright, Ann Peebles, Jehany Adams, James Carr, Otis Clay, Betty Lavette, Lyn White, Jackie Wilson, ZZ Hill, Bobby Bland, Bobby Marchan, Ted Taylor, George Perkins, Mighty Sam, Sandra Philips, Ann Sexton, C. Carter etc

Black Grape

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TYRONE DAVIS-TURN BACK THE HANDS OF TIME(DAKAR) ?..Sweet Soul Music

Not the same as the more famous(If I could only)Turn back the hands of time"
Its a laid back midtempo affair in a similar vein to"Can I change my mind"only Al Greenified !

Oh darling,Im so lonely without you.Can't sleep at night,always thinking about you.
But if I had the chance to start all over,I would be wishing today on a four leaf clover.
And leaving would be the last thing on my mind,if I could turn back the hands of time.Oh baby.

Oh darling,I can't hold out much longer.But the pain is getting deeper,the hurt keeps getting stronger.
But if I had just one more try,I would be ever home til the day I die.
And we would have a love so divine,if I could turn back the hands of time.Oh baby.Mmmmm.
Remember girl that I love you

Oh darling,please please let me come back home.Your love has been so good to me babe,
And I just can't live without it,I can't go on.Cos you're the other half,that makes my life complete.
If I had one more chance,we've had a love so sweet,and leaving would be the last thing on my mind,if I could turn back the hands of time .Oh baby,I love you,I need you.

Frank Beverly Discog.

Steve

It is difficult to explain the immense popularity of FRANK BEVERLY,who for most people is known purely for a handful of albums.He is probably the only soul singer who can sell out on a UK tour, more than once,without ever having had a Top 20 hit.Frank is popular with both current soulfans and the northern fraternity(his 60s discs are still played)and must surely represent an example of a first class soul artist.Im drawn to quote from"the Sound of Philadelphia"book in 1974(before Maze were big),when I think it was Kenny Gamble,said"Frank Beverly & The Butler's were a tremendously popular soulband around the Philly club scene"-some things don't change ! I'd like to thank Trev Swaine, and Tony Wilson for the joint effort in putting this discography together.

Franky Beverly discography. Born Philadelphia Pa,6/12/46

The Butler's;Frank Beverly,John Finch,Joe Collins,Talmadge Conway,Sonny Nicholson(vo) with
Prod;John Madara & Dave White Bell Sound Studio,New York,1962 ?
Loveable girl Guyden 2081
When I grow older

The Butler's(Liberty Bell)/Frank Beverly & The Butler's(Fairmount);vo with p,g,b,d,
A Quaker Town Prod.Both written:Beverly Philadelphia,1963

She tried to kiss me(FA 1012-A)(Bever Liberty Bell ?,Fairmount 1012
Dont cry little sad boy(FA-1012-B)

note :Fairmount title "She kissed me"

Frank Beverly & The Butler's(vo)with tps,ts,bs,p,g,Theodore Life(b),d,fem-cho
A Quaker Town prod. Philadelphia,1964

FA-1017-A Because of my heart
FA-1017-B I want to feel Im wanted

Frank Beverly & The Butler's(vo)with New York,1966

Arr by Billy Jackson

Here she comes unissued
Frank Beverly & The Butler's(vo)with tps,ts,bs,p,org-1,g,Theodore Life(b),d,tamb,cga-2,fem-cho
Arr by Joe Renzetti.Prod.by Billy Jackson New York,1967

S-1002-A2 If thats what you wanted(Beverly) Sassy 1002,Liberty Bell ?,Gamble 220,Inferno(E)4,
S-1002-B2 This is just a B side(M.Hill-Thom Bell) - LP 001
Love your pain goes deep(Jackson)-1-2 Liberty Bell ?,Gamble 220,Inferno(E)4.

The Butler's(vo)with tps,ts,bs,Thom Bell(p),Bobby Eli(g)Theodore Life(b),d

Philadelphia 1968
KGGRA-223 She's gone(Its all over now) Gamble 223
KGGRB-223 Love is good

The Butler's(vo-1)with tps,ts,bs,p,g,Theodore Life(b),d,handclaps
Prod by Frankie Beverly Philadelphia 1968

PH-1836-A Butler's theme(inst)(Beverly) Phila 1836

PH-1836-B Laugh laugh laugh(Beverly-Nicholson)-1

The Butler's(vo) and/or Raw Soul(vo)with Philadelphia,1968

The suns message ?

Raw Soul;Frank Beverly(vo)(g),Walter Raleigh(g),Theodore Life and/or Ken Weston(b),Peekie(d),
Bug Williams(perc/voc) 1969/70
The Gig/ ? DPG

Georgia Walk/I need you baby

Frankie & Beverly's Raw Soul;Frank Beverly(g/vo),Sam Porter(org),g,b,d,Ronald Roame Lowry(cga/vo)
McKinley Bug Williams(perc/vo) San Francisco,1971

Color blind(Beverly) Gregar 0108

Mother nature's been good to us

Franky Beverly's Raw Soulsame ? Philadelphia,1972

Prod by Jimmy Miller & Joe Zagarino

Tomorrow may not be your day(Taj Mahal) Gregar 0115
While Im alone(Beverly)

Maze;Sam Porter(p/org/synth),Frank Beverly(g/vo),Wayne Thomas(g),Robin Duhe(b),John Provost(d),
Ronald Roame Lowry(cga/vo),McKinley Bug Williams(perc/vo).

Prod by Frank Beverly for Ecle Pro's. Pacific Rec.Studies, San Francisco,1975
All titles written by Frank Beverly

93622	Time is on my side		Capitol 4456, LP 11607, (E) Ca. CAPS 1039, CL 15939
	Happy feelings		-
93624	Color blind	BB 5/28/77	Capitol 4392, - (E) CL 15922
93625	Lady of magic		Capitol 4456, - (E) CL 15939, CL 290
93626	While I'm alone		Capitol 4392, - (E) CL 15922, CLXS-1
	You		-
	Look at California		-

Album title: Maze featuring Frankie Beverly - Capitol (E) EST 11607 (LP)

Maze: Frank Beverly (vo/g), Ronald Lowry (cga/vo), McKinley Williams (vo/perc), Wayne Thomas (g), Robin Duhe (bass g), Ahaguna G Sun (d)-1, Sam Porter (Keys), Joe Provost (d)-2.

All composed: Frank Beverly. Prod by Frank Beverly for Pele Productions

94462	Travellin' man-2		Applewood Studs, Golden, Colorado, 1978
94463	Workin' together	rel: 1/78	Capitol 4580, LP 11710, (E) CL 15978, CL 16017
	A song for my mother	rel: 9/78	Capitol 4531, - , EAST 24655
	You're not the same		Capitol 4629, -
	Golden time of day	rel: 5/78	Capitol 4531, -
	I wish you well		Capitol 4580, - (E) CL 16017, CL 211
	I need you		Capitol 4629, -

Album title: "Golden time of day" - Capitol (E) E-ST 11710

Maze: same. Prod by Frank Beverly

	Feel that your feeling	rel: 3/79	Studio in the Country, Bogalusa, La. 1978
	Welcome home	rel: 12/79*	Capitol 4686, LP 11912
	Lovely inspiration		- , 4803*, LP 11912
	Call on me		-
	Timin'	rel: 6/79	Capitol 4742, -
	Women is a wonder		-
	Aint it strange		-
	Lovely inspiration (inst)		-

Album title: "Inspiration"

Maze: Sam Porter (p/org/synth), Phillip Woo (el-p/k), Kevin Berkeley (k), Frank Beverly (g/vo), Ron Smith (g), Robin Duhe (b), Billy Shoes Johnson (d), Roame Lowry (cga/vo), Bug Williams (perc/vo)
Prod by Frankie Beverly

	Southern girl	rel: 7/80	The Record Plant, Sausalito, Calif. 1980
	Changing times		Capitol 4891, LP 12087
	Joy and Pain		-
	Happiness		-
	Family		-
	The look in your eyes	rel: 11/80	Capitol 5000, -
	Roots		Capitol 4924, -

Album title: "Joy and Pain" (E) LP EST 12087

Maze: Frank Beverly (vo/p), Roame Lowry (cga/vo), McKinley Williams (perc/vo), Robin Duhe (bass g), Sam Porter (org/synth), Ron Smith (g), Billy Jackson (d), Phillip Woo (fender Rhodes & synth)
Prod by Frank Beverly. All composed Frank Beverly

	You		Saenger Theater, New Orleans, Nov 14, 1980
	Changing times		Capitol 5072, LP 2-12156,
	Joy and pain		-
	Happy feelings		Capitol 5031, - (E) CL 211
	Southern girl		-
	Look at California		-
	Feel that your feeling		-
	The look in your eyes		-

Maze: same. Prod by Frank Beverly

	Running away	rel: 5/81	Automatt Studs, San Francisco, 1981
	Before I let go	rel: 9/81	Capitol 5000, LP 2-12156
	We need love to live	rel: 1/82	Capitol 5031, - (E) CL 244
	Reason		Capitol 5072, -

Album titled "Maze live in New Orleans" - Capitol (E) SKBK 12156/EST-SP 22

Maze: same. Prod: Frank Beverly

	Changing times		HammerSmith Udon, London, March 22, 1982
	Southern girl		unissued
	Joy & pain		-
	California trip		-
	Joy & Pain (encore)		-
	Before I let go	rrrel: 5/4/82	Capitol (E) CL 244
	Golden time of day		-

Maze: Frank Beverly (g/vo), McKinley Williams (perc/vo), Roame Lowry (cga/vo), Sam Porter (org/synth), Ron Smith (g), Harvey Mason (d), Leon Hawkins (harm/d-2)

	Love is the key * -2	rel: 4/83	San Francisco, 1982
	Right on time		Capitol 5221, LP 12262, (E) CL 290
	Your own kind of way		- (E) CL 295
	I wanna thank you		-
	We are one		- (E) CL 295
	Never let you down		-
	I love you too much		-
	Metropolis		-

Album title: "We are one" - Capitol (E), E-ST 12262

*track marked thus also on "Street sounds" (E) STSND 004

Jazzbeat

Glyn Thornhill

Welcome to a long overdue column for BlackBeat. During forthcoming issues I hope to provide readers with an insight into current Jazz trends including label features, new releases, spotlights on artists past and present, and dancefloor jazz classics that fill any floor at the variety of Jazz spots springing to light throughout Britain.

I hope this column will give readers and understanding that Jazz is becoming an important part of the black music spectrum both here and in the USA. Jazz in its purist and fusion form is not all as cool and technical as music fans always presume upon hearing a handful of items. Without further ado, let's move onto an insight into one of the top small independent outlets from Los Angeles, California.

Windham Hill Records began as a part time venture via William Ackerman's building construction company Windham Buildings. The labels first release was "Search for the turtle's navel" (C 1001) by William Ackerman, company founder. When one of his friends took ten copies of the album to respective West Coast radio stations, eight added the album to their playlists. In this early period Windham Hill changed from a part time business venture to become a full time occupation. Now the label has established itself in jazz fields, with a roster of top artists including famous pianist George Winston and instrumental band Shadowfax.

Since the opening Windham Hill has maintained the best service possible for all customers. The quality pressings, digitally controlled recordings and double laminated LP covers portray the ultimate in promotional perfection. With these factors in mind it is not surprising that Hill has sold over 100,000 LPs annually, no small feat for a small independent network. I'll leave you with a list of the releases to date on the label, and may I take this opportunity of thanking promo manager Jennifer for guidance in compiling this article.

C 1001 William Ackerman-Turtles Navel	C 1015 Windham Hill records sampler
C 1003 -It takes a year	C 1016 Scott Cassu-Wind dance
C 1004 Alex De Grassi-Turning back	C 1017 Michael Hedges-Breakfast in the field
C 1006 William Ackerman-Childhood & Memory	C 1018 Alex De Grassi-Clockwork
C 1008 Bill Quist-Piano solos	C 1019 George Winston-Winter into spring
C 1009 Alex De Grassi-Slow circle	C 1020 Ira & Russell-Elements
C 1011 David Qualey-Soliloquy	C 1021 Darol & Barbara-Tideline
C 1012 George Winston-Autumn	C 1022 Shadowfax-Shadowfax
C 1013 Daniel Hecht-Willow	C 1023 Liz Story-Solid Colors
C 1014 William Ackerman-Passage	C 1024 Windham Hill recs Sampler 1982
	C 1025 George Winston-December

SOUL GROOVE

Glyn Thornhill

WILLIAM BELL-THE SURVIVOR

By the late 60s soulman, WILLIAM BELL bows in on the Atlanta based KAT FAMILY records, distributed nationally thru CBS. Hailing from Memphis, Tennessee, William's early introduction into music came via church and gospel performances.

William imprinted his vocal talents on the Stax label, with hits such as "Everybody loves a winner" "A tribute to a King" and the legendary duet with Judy Clay "Private number".

Progressing his musical talents into the field of writing producing and arranging William sang background for legendary artists including Isaac Hayes, King Curtis and Wilson Pickett.

Among his current ensemble of talents William now owns several publishing Companies, a production Co. and a recording studio. His late 70s material took him via Mercury with "Trying to love you". Moving to Atlanta William bows in with his first recording for Kat Family entitled "Survivor".

reviewed in previous BB, and including his debut single "Bad time to break up" from it, which hit the Billboard Top 100.

Set in an old fashioned left field vein William captured an eighties production with a 60s throw-back style. "Playing hard to get" has a lovely swirling effect in the midtempo pace and "Smilin' aint gonna be easy" has certain similarities to Richard Dimples Fields recent recordings.

'Private number' is updated on the album, but without the aided backing of Judy. The title track is the only dud amongst the set, basically its a hard dancer complete with synths and vibes.

Moving into the ballads-check out the moody vocals on "I might as well be in love" and "The truth in your eyes".

Overall this is an impressive debut LP from William maintaining soulful product in 1983. Kat Family looks set to be a label able to provide a new lease of life into for yesteryears artists in todays changing black music spectrum, if Major Lance and William Bell are typical examples.

☐ BB carried an in depth feature on William Bell in Issue 6-Ed

If you collect northern originals, obscurities, tamla Motown, albums, 12", deep soul or tapes....then be sure to send your SAK today to.....
 SOUL FOR SALE-35, Greenside Court, Monton Rd, Eccles, Lancs. Regular lists

by Tony Wilson

This New Orleans label was formed in the early 1960s by Joe Banaashak veteran N.O. label owner and record producer in conjunction with Allen Toussaint. ALON is N(ew) O(rleans) L(ouisian)A reversed. It produced no big hits as such but Herb Alpert successfully covered Alon 9019 'Whipped cream' and had a massive hit with it.

- 9000 Willie Harper-New kind of love/But I couldn't
 9001 Night Hawks -You're something else/Rockin' hawk
 9002 Donel Austin-Til I see the sun/Infatiation
 9003 Willie Harper-Power of love/You're gonna pay
 9004 Eldridge Holmes-Poor me/C C Rider
 9005
 9006 Willie Harper-I'll never leave you/Cloudy weather
 9007 Don Austin-The thrill of yesterday/Strongly in love
 9008 Kent Allan-What have I done/Too late for tears
 9009 Marty Lewis-Holding onto what I got/I don't want nobody
 9010 Skip Easterling-Beggin' for your love/The sooner you realise
 9011 Willie Harper-Makin' me cry/She's far away
 9012 Skip Easterling-Don't let him/Sugar blocks
 9013 Eldridge Holmes-I've got to keep on trying/Lovers of the land
 9014 Skip Easterling-Wishing well/You sit and cry alone
 9015 The Man & Willie Harper-Kolank kolank/Grumblin' fassin' nag nag
 9016 Eldridge Holmes-Be my baby/Popcorn pop pop
 9017 Skip Easterling-Little wonderful girl/Shiny gold ring
 9018 Benny Spellman-NO, don't sleep/T'ain't it the truth
 9019 The Stokes-Whipped cream/Pie crust
 9020 Al Fayard-Dein' suspin Pt 1/Part 2
 9021 Allen Toussaint-Go back home/Floor boy got to move
 9022 Eldridge Holmes-Empor' ones/A time for everything
 9023 The Stokes-The fat cat/Banana split
 9024 Benny Spellman-The word game/I feel good(also on Atlantic*)
 9025 The Young ones-Sawdust/
 9026 The Stokes-Bump bump/We did it again
 9027 Benny Spellman-It must be love/Spirit of loveliness
 9028 Billy Fayard-I don't know/I get sad, so sad
 9029 The Stokes-Young man old man/One mint julep
 9030 Skip Easterling-Run along mama/All for you
 9031 Benny Spellman-Its for you/This time for you my love
 9032 The Stokes-Lock, stock & barrel/Crystal ball
 9033 Skip Easterling-The grass looks greener/Keep the fire burning
 9034 " -Just one more time/Hes got the whole world
 9035 David Reynolds-Cry cry cry/Tears in my eyes
 9036 The Red Circle-Other delights/Summer wear
 9037 Clemen Smith-The sweetest I knew/The thrill is gone
 9038 Skip Easterling-Why did you choose mine/What do you suppose
 9039 " -Pennsylvania coal yard blues/Bandido woman
 9040 Chuck Johnson-A love like mine/I got it bad

Turntable Faves...TURNTABLE FAVES...Turntable
 DEREK PEARSON from BRADFORD has two top 5s
 60s:
 Four Sights-Love is a hurting game-Shylock
 Groovers-In a bashful guy-Teri De
 Eddie Parker-Crying clown-Triples B
 Kenny Carter-I've got to find her-RCA
 Al Green-Don't leave me-BK Bell
 70s:
 Four Tracks-Charade-Note
 Jerri Richard-Going away-Royal Shield
 Ted Taylor-Stick by me-Alarm
 Marva Hicks-Looking over my shoulder-Infin.
 Jones Girls-Only bargain I've got-M.Merchant
 ANDY TAYLOR from WORCESTER has three(July)
 Gwen McCrae-90% of me is you-Cat
 Babers-Where did I go wrong-Atlantic
 Donny Mann-In a weak man-Wooden Nickel
 Players-Why did I lie-Minit
 Michael Wycoff-Tell me love-RCA
 Hamilton Bohannon-Have a nice day-Brunswick
 PAUL DICKINSON from TURK plays for two:
 60s:
 Peggy Giesse-Sweet way of living-Refuge
 Supremes- as all I got-Motown
 Inez & Charlie Foxx-No stranger to love-M/Cor
 Betty Scott & DelVette-Good feeling-One Way
 Walter Jackson-One chance to make it-Coke
 70s/80s:
 Carol Anderson-I found love-Coup
 Slave-Wait for me-MEA
 Al Jarreau-Think about it too-WB
 Doug Gibbs-Cloudy day-Oak
 Timmy Thomas-I've got to see you tonight-Glades
 Deep...Betty Benzay-You're the one for me-Ultra
 City
 Graham Coates from Derby suggests these:
 1.Buddy Iamp-I wanna go home(Wheelaville)
 2.Otis "avill-There's nothing better-Atlantic
 3.Eddie Parker-Crying clown-Triples B
 4.StarTella-Falling in love with you girl
 5.Lee Williams-Lost love-Carnival
 6.Lamar Thomas-Blind love-O'Centric
 7.Numonica-You lied-Modiak
 8.Eddie Floyd-Say bye baby-Speciality
 9.Benny Turner-When in love-OneDerful
 10.Candace "ove-Wonderful night-Aquarius

Toddlin Town

Collectibility and the Chicago A-2

Few of the TT records are rare, Mousey & Traps is a northern dancer, and commands a £10 price tag, but apart from that no release should cost more than a couple of quid. The next best northern sound was the occasionally spun Brothers & Sisters "For brothers only", an instrumental, and Denise Chandler's "Im walking away". Denise Chandler also recorded with Lock ("Mama I wish I'd stayed at home"), but Im sure she didn't live to the title of her Lock 45 as she subsequently became Denise Williams having million sellers in "Free" and later with Johnny Mathis "Too much too little too late".

Barbara Acklin, ex-Secretary, who was literally culled from the Brunswick office, and Eugene Record were behind "Im walking away". Willie Dixon recorded on the label, and Andre Williams produced a couple of sides. Other such luminaries as Ed Silvers, Willie Henderson, Joshie Armstead, Bobby "awsome (before he became involved with Jimmy Burns), C B Allen, and Bunky Sheppard appear in the credits (in the latter case the infamous 'Bunky's pick' appearing on several releases.)

Most of the labels product was original though 121 was a cover of the Isleys "Its your thing". I believe Little Oscar to be Oscar Stricklin(?), and whilst on inspired guesses I think Larry & Hippias was none other than Jimmy Jones. Ed Cook was a famous Chicago DJ
 Deeper soul is well represented on the label by my favourite slower release-Scott Bros "Top of the mountain". The Scott Brothers are still going, they app-

I think this is the sixth Chicago label I have featured in BB (well it makes a change from collecting Detroit !), and it is by far the largest featured so far, its name being a Chicago nickname -like Windy City.

Operating between 1964 and 1970 it put out around 40 releases, and a look thru its roster reveals it to be a showcase of Chicago talent.

Originally a division of the OneDerful empire, it broke free and later picked up national distribution via Flo Greenberg's Scepter/Wand organisation. Bill Lencor owned the label and it was based at 1827 S Michigan Ave, Chicago.

The label followed two distinct numbering systems one for OneDerful-82XX, another for the subsequent releases 101 onwards. Most of the second series were issued both locally and nationally (via Scepter). The local issues had a different label design-maroon with two footmarks in the top right hand corner, and the words Toddlin Town records going round the left, the national issues were mostly bright red, and just bore Toddlin Town Records across the top. The national releases were pressed at CBS Chicago, and usually carry ZTSC matrix. Having said that there are several variations to the label designs, a couple of the Alvin Cash national releases were red, but lined, 134 was sky blue, with just Toddlin Town written across the top, and 135 bore the foot design, but was yellow. Most of the early sides were published thru Vapco music.

It is pretty apparent that the label survived on the hits of Alvin Cash, and to a lesser extent Bull & Matadors.

shared as musicians on Syl Johnson's "Fine brown frame" LP; TOTM was written by Al Altog, who later went onto form his own label Altog, with the Soul Majestics- incidentally by way of an aside their first release on that label was written by the Scott Bros. Richard Peque and Tony Leenor/Lenor appear in the credits often, I'm not sure if the latter is related to the label owner. The Vontastics release is not up to the standard of their St Lawrence sides (e.g. 'Lady love'), or their

Chess sides or Gary umbrooke's recent biggie. Their mentor at this time was Bobby Newsome, but I believe he was busy with things like "I really love you" at this time. The Bobby James version of this is sure is a Chicago recording, and it is possible that James is in fact Newsome-who knows? The Guys & Dolls are not the UK pop group, but a local Chicago group, if my memory serves me right they had a good 45 on Mellow Recs, one of their TT sides is a competent dancer.

- 8200 Johnny Cooper-Her mother read her diary/This time(3136/3137)
 8201
 8202 Ed Nassau daddy Cook-The Dan Ryan Express/DJs prayer(3178/3179)
 8203
 8204 Mousie & Traps-Its all in the way/How about you
 101 The Ingredients-Please don't leave me/Hey who
 102 The Todds-I want her back/Things will change
 103 Larry & The Hippies-Give me some of yours/Enough for everybody(4003/4004)
 104 Alvin Cash-Funky bag*/Whip it on me(4005/4006)
 105 Wylie Dixon-When will it end/Gotta hold on(4009/4010)
 106 Harmonica George-Get in the kitchen and burn/Get some order(about yourself)(4007/4008)
 107 Denice Chandler-Love is tears/Im walking away(752-1245A/752-1245B)
 108 Bull & Matadors-The funky Judge/Inst.(4012/4013)
 109 Little Oscar-Two foot drag/Gotta make a change(4014/4015)
 110
 111 Alvin Cash-Keep on dancing/Inst.(4017/4018)
 112 Thomas East & Fabulous Playboys-I get a groove/Your whats happening(4019/4020)
 113 Denice Chandler & Lee Sain-Glorious feeling/Hey baby(LTT 754A/LTT 754B)
 114 Sintec Simmons & Wylie Dixon-Stay with me for better or worse/Socking soul power(4023/4024)
 115 Vontastics-Let me down easy/Im the one you need(4027/4028)
 116 Bull & Matadors-I can't forget/Move with the groove(4029/4030)
 117 McKinley Mitchell-The town I live in/No love(4031/4032)
 118 Denice Chandler-I don't wanna cry/Goodbye cruel world(4033/4034)
 119 Alvin Cash-Moaning and groaning/Funky 69(4036/4035)
 120 Brothers & Sisters-For brothers only/Make me sad(4037/4038)
 121 Toddlin Town Sounds-Its your thing/The dud(4039/4040)
 122 Thomas East & The Playboys-Bad thing/Thats why I can't stop loving you(4041/4042)
 123 Bull & Matadors-If you decide/Love came down(4043/4044)
 124 Alvin Cash-Poppin popcorn/Inst(4045/4046)
 125 Scott Bros Orchestra-They all came back/A hunk'o'funk(4047/4048)
 126 Brothers & Sisters-Nobodys gonna turn us round Pt 1/Part 2(4050/4052)
 127 Denice Chandler-Come on home to me baby/Shy boy(4053/4054)
 128 Brothers & Sisters-I am somebody Pt 1/Part 2(4055A/4056B)
 129
 130 South Suburban Electric Strings-Pices(sign of the zodiac)/Blues for strings & things (4060/4061)
 131 Scott Bros Orch-I don't wanna lose you Part 1/Part 2(4062/4063)
 132 Guys & Dolls-Lets push & Pull/China Town(51128/51129-Scepter matrix :)
 133
 134 Scott Brothers-Top of the mountain Part 1/Part 2(134A/134B)
 135 Guys & Dolls-Your missing me/Heartaches(M1952/M1953)

* on DJ copies title is "Alvins bag"

Ebonys discog

by Peter Gregory

US release date: Titles

		US	UK	UK
4/71	Youre the reason why/Sexy ways	Philadelphia Int 3503		CBS 7384 (1971)
9/71	Determination/Do it	3510		CBS 7691 (1972)
12/71	Without the one you love/Inst	3513		
2/72	Im so glad Im me/Do you like the way I love	3514		
3/73	Its forever/Sexy ways	3529	Epic SEPC	1512(1973)
2/74	I believe/Nation time	3541		
6/74	Life in the country/Hook up & get down	3548		
76	Making love aint no fun(without the one you love)/Part 2	Buddah 537		

LPs

74 The Ebony's(Philadelphia Int 32/19)

Tracks inc:Sexy ways/Its forever/Hook up & get down/Youre the reason why/I'll try

76 The Ebony's sing about life(Buddah BDS 5679)

Tracks:One thing on my mind/A love of our own/Neighborhood gossip/Me & Mrs You"/If youre in need (I'll know)/When true love passes by, Sing about life/Waiting for the last goodbye/Nobody but you /Laughing.

KASHIF INTERVIEW

Kashif Interview on Radio Station WHUR, Washington, D.C. conducted by Jesse Pax. Taped and learned to BB by Stuart Cessgreve. Transcribed by Steve.

Jesse: Where are you from originally Kashif?

Kashif: Brooklyn, New York

Jesse: How did you get started in the business?

Kashif: My first professional gig was with BT Express at the time of "Do it til' your satisfied" and all that good stuff. Right after I graduated at High School I was abducted by the band and we had a grand time travelling the world and making good music.

Jesse: So many people when they first try and get in the business think only of the glamour of being the artist, now what made you want to become a producer?

Kashif: I think the fact that becoming a producer first would give me a chance to build a firm base and foundation and make myself visible on a level of radio programs and radio DJs and just the sound would be familiar—you would know my sound and name. So it would in turn effect the effectiveness of what I was trying to do directly.

Jesse: So it sounds like your long range goal was to become an artist?

Kashif: Yes it was.

Jesse: You have produced some of the bigger R&B hits in the last couple of years, Evelyn King, Howard Johnson, Melba Moore; what is it that goes into producing a sound that is really unique to you? Nobody really has music sounds like Kashif do they?

Kashif: I think it is probably because I try to listen to different types of music, I relax at home with classical music, and I listen to and analyse a lot of Jazz, Weather Report is my favourite group. I think all music is unique in its own way, mine just has the spirit of Kashif in it, and Quincy has the spirit of Quincy Jones in his, so I think you just have to study and get it together to make your uniqueness shine.

Jesse: I referred to your music being pop in R&B circles, is that your goal or would you like mass appeal records?

Kashif: No, I try to write what I feel is universal music, we've had a lot of pop success with Evelyn especially, I think it is probably the nature of the industry right now to be kind of segregative.

Jesse: I was going to ask what do you think of the fact that the ones that have gone pop, Evelyn King and Howard Johnson had to really prove themselves on R&B radio before they would ever be thought of in terms of airplay on pop stations. What are your feelings about that?

Kashif: Exactly, I think the only way to get around that is just to keep doing it, I don't like it, I wish music was like it was before when you could walk into someone's living room when they had Led Zeppelin, and they also had the Supremes and the Temps, music is universal and transcends all these other barriers we've chosen to entertain. I think it is important that we ignore these barriers, if we don't we will never feel the full potential of music or any other of the creative arts.

Jesse: Don't you feel that the barriers are hurting us financially?

Kashif: I think if I were played on pop radio more I would probably make more money, but I am doing OK with Black Radio and I am constantly transcending these barriers.

Jesse: Did you have any role models when you got into producing? I knew in the 60s Holland-Dozier-Holland were very successful at Motown, and Herman Whitfield and others, lots of people are known more for their abilities as producers than as artists, even though they have some proud history of their own. Did you have any role models that you wanted to have the same kind of success as they had?

Kashif: Yeah, definitely, of course, Quincy is at the top of my list, Phil Ramone, there are a bunch of really talented folks around. I think that more than listening to any one producer I listen to a variety of different types of music which made for a conglomeration of sound that turned out to be the Kashif sound. EWF-Maurice White, Stevie Wonder, I am a piano player, keyboards, I was into Art Tatum, Oscar Peterson. There are a lot of folks around that I think I've borrowed from, or sought of just ingested, digested and regurgitated, a lot of them were a creative influence.

Jesse: How does it feel being so immediately successful so soon? You are one of the 3-4 hottest producers right now, and really haven't been at it that long.

Kashif: I feel great about it.

Jesse: Were you surprised, or did you plan for it to happen the way it has happened?

Kashif: To be truthful it was a plan, and I think it was one of the things that had been stressed in my life, you know with my managers, and I have managed to surround myself with a lot of positive people, and I think planning is one of the things we need to do more of, at least we can set goals, and if we start to deviate from the path, at least we will know it, so we know what results we should be achieving given time and space. I planned it, I didn't expect it to be happening as big as it did. Thank God for that!

Jesse: I remember reading an article on Telly Savalas when he was Kojak and he knew he wasn't going to be hot forever, so he just made as much as he could while he was Kojak—is that the philosophy?

Kashif: No it's definitely not my philosophy. Mine is quality not quantity and I think you have to have some longevity in anything that you choose to, it's just a matter of knowing how to pace yourself and when you go back to the source, when to relax, sleep, and keep life simple, and if you don't, and just abuse it, then you will cut yourself short.

Jesse: I believe you've done something for A&W?

Kashif: Yes, I wrote "Easier said than done".

Jesse: Is there anyone you really admire as an artist, you would really like to work with but with whom you just haven't had the chance to do anything?

Kashif: Plenty of folks—Diana Ross, Weather Report.

Jesse: Tell me there really is a Kashif sound, I believe I can tell when you have produced a record. I am sure you must be aware of that. Are your records going to have that same Kashif sound or will there be new Kashif sounds as time goes on?

Kashif: I think as long as I vary what I ingest and as long as I keep moving in a forward direction in terms of my mental, spiritual and physical direction and development I think everything else has to follow suit, and I have plans on doing that. I think there has already been a shift in the Kashif sound, altho my single (I just gotta have you) sounds like Evelyn, if you get into other cuts on my LP like "Stone Love" and "Rumours" you'll find there is a different Kashif, a more in-depth Kashif. I think as long as I keep expanding I know my sound will continue to expand. There's a long way

between the Kashif LP and the 'In in love' album
Jesse: You mentioned Quincy Jones as a producer you admire. He is unique in that he is one of the black producers who has been producing white artists as well as black. Do you have any expectation of producing white artists, and if so what names would you suggest of people you would like to produce?
Kashif: Yes, Devo, Toto, Melissa Manchester, Bette Midler, Barbara Streisand. There are only two types of music for me, that's good music and bad music, as long as there is good music I think the two can fuse together, and come up with something that's just as positive and good.
Jesse: I imagine that at some time you'll be touring?
Kashif: Probably. I'm going to do the next Evelyn and Melba Moore then start training for my live tour, so I would imagine that somewhere from late

summer I'll start touring
Jesse: You said something interesting-training. I don't think I've ever heard that term before-it almost sounds athletic, what goes into training?
Kashif: Yes part of it is athletic. My goal is to make a transition from being a successful songwriter/producer to being a successful performer. I don't want to say artist, as I think producers are artists in their own right. I think there are a lot of artists who become producers but I think it's important for me to focus the same intensity of energy into becoming a hit performer, or show performer as I put into becoming a songwriter or producer, as I take dancing and acting classes and doing physical training.
Jesse: From your philosophy I see no reason why you shouldn't make it as big as an artist as you are a producer.

London Soul Shops

OR "While the other 'alf is shopping in Oxford Street"

60s soul

Terrence Stokes, 4, Carnaby St, Carnaby St, W1. Open 10.00-5.30 six days a week. Stocks 60s soul, lots of Motown, northern and mod items, all priced reasonably, also stocks all new 60s reissues.
Vinyl Solution, Hanway St, W1. Open 10.30-5.30 six days a week. I can remember when this shop was "Contempo", now primarily 60s soul & r'n'b based, with some Jazz/Funk/70s soul, plenty of old soul LPs and originals.
Rock On, 3, Kentish Town Rd, Camden Town, London NW. Right next to Camden Town tube, open 10.30-6 Monday-Saturday, 11-5 Sundays, mostly 60s with a wide range of old LPs and unusual and good 45s, also stocks a lot of r&b.
Record & Tape Exchange (various branches). Open usually 10.30-late, always worth checking as they miss many soul bargains, we've all had finds here, singles are as low as 10p, and some recent import LPs have surfaced for as little as £1.50 (Don't sell them your collection though, they pay rock bottom prices!) Quite a good 12" selection too, but not many 60s rarities will be found. On the rarer side prices fluctuate, bargains are mostly in 70s/80s.
Honest Jones (various) LPs only usually a reasonable selection of 60s & 70s soul, prices fluctuate.
 I haven't as yet mentioned Cheapo Cheapo, which really is a shadow of its former self, or the new collectors shop in Westbourne Grove (No. 17 methinks) as I haven't yet visited it, so I'll let you know later.

Current Soul

City Sounds, 8 Proctor St, Holborn, WC1. A regular lunch time haunt for me since Fenchurch Records in Fenchurch St lost interest in imports, Robbie Vincent is a regular visitor. Pretty good with LPs and 12", but only a handful of 7" imports. Very quick at getting product in, they must have sold a dozen of the Ruby Wilson Malaco LP (1981). Manager is helpful.
Groove Records, 48, Greek St, Soho. Opens 11-late, a good selection of import LPs and 12", with some £2.99 cutouts, and there are 2 boxes of 7" of varying quality (and some more under the table!) Prices seem very good.
Record Shack, 12, Berwick St, Soho. Some oddball items turn up here (I got a Tony Troutman LP for £1.50), not many 7", it caters for the gay disco bunch as well, but worth visiting as they are pretty fast at reducing prices, and bargains can be picked up. Staff attitude generally not as good as the above two, but they produce a list too.
Record Corner, Bedford Hill, Balham, SW12. I've not been here lately, a good proportion of imports come through Terry Davis who works for them though so it must be worth a visit. Last time I went there there were several rows of reduced LPs. Shop opens at 10.30.
Hanway, Hanway St, W1. A stones throw from Vinyl Solution, quite a small shop, but I did get some Lew Kirtan 12" in there for 50p once.
Bluebird, 155 Church St, Paddington W2.
 Has to be THE London soul shop right now. LPs galore, 12" galore and the largest selection of imports I've seen in London recently, they even stocked "Touching in the dark" when new. They are also very good insofar as they take most UK release 7" too. Shop is usually crowded (a testament) and the staff seem helpful, the shop actually giving an impression of being full up to the brim well worth a visit.....by now the other half will be wondering where you have got too; when you return with bags full of LPs/45s tell her/him if you're a lady collector, they were only 10p each, and you haven't really spent the month's income!...Steve..



Future Collectors PROJECT

Like other small UK labels
Crewe, Buffalo (with the excell-
ent Justine), and Now, I feel sure
PROJECT will become a collectors label.



I only have two releases on this London (Phonogram) distributed label. The label design is something else (as illustrated), quite simply the best UK label I've ever seen, in full color, of an evening silhouette of London landmarks, and releases came in their own bag. Both releases are EXCELLENT, and belie the short life of the label.

PRJ 1-Goldie Alexander-Show you my love/Go back. From TGO recs., quite well known, GB is a Solar type sound, a midtempo delight. SYML is a superb dance track, which got the discos going at the beginning of 1982. Alexander is no newcomer to recording.

PRJ 2-Barbara Roy & Ecstasy Passion & Pain-If you want me/I've got you-Side 2, altho good, is too fast for me, but I could see it being popular with the 'faster the better' dance team (northern?). The top side is lesser known, seeing lesser club action than PRJ 1, a good modern soul sound that could go anywhere, slightly Prelude meets Solar in its feel, of course we have the soulful tones of Miss Roy to blow us out the water in fine style. An underrated release. Of course Barbara has been around along while, starting off in 1964 with neice Barbara Gaskins, as Barbara & Brenda, they recorded on Heidi, before moving to Dynamo in 1967 where they scored with a series of good tracks-'Never love a robin' 'If your hurt I'll feel the pain' and 'Don't wait up for me' 'ama'-all are excellent 60s dance tracks, and it is highly likely that Barbara played guitar on them. Ecstasy Passion & Pain came in to being after the girls Dynamo sides, they had a series of charming disco hits on Roulette in the mid 70s 'Don't burn your bridges' 'Ask me' and 'I wouldn't give you up'. Both releases are available on 7", and are both worth picking up now.....Steve

Ruth Brown



RUTH BROWN

'The Soul Survives' is more than just an LP title for one of America's greatest song stylists. Known to millions as "Miss Rhythm", a queen of R & B, Ruth Brown has recorded nothing but classics since the late 40s. Her first No. 1 smash "Teardrops from my eyes" spent an incredible 25 weeks on the charts, her other chart toppers ranged from hip shakers like "5-10-15 hours" (whose final lyrics stated "If you ever think about me, daddy won't let me know, I'll be your loving baby, you be my so and so"), to dance tunes like "Please don't freeze on me" and "Mambo baby". The domestic problems are more than summed up in another No. 1 winner "Mama he treats your daughter mean". When the romantic mood dictated Ruth could, and would memorise lovers to the likes of "Oh what a dream" and "Don't deceive me". The rock'n'roll tribe embraced her first real pop discs "Lucky lips" and "This little girl's gone rockin'". As the juke boxes kept spinning her platters, cash registers jingled to her hot hits and concert agents booked her on those arduous tours, one nighters, coast to coast, she never really strayed from the religious teachings of her family, pitfalls were many here; one had a young black woman headlining a show over the nation's top artists such as the Five Keys, Clyde McPhatter (with whom she recorded the classic "Love has joined us together") and the pop world's fastest rising star Pat Boone. Yet once the stage lights dimmed Ruth, along with

her contemporaries (including the late great Dinah Washington-innovating Screaming Jay Hawkins, New Orleans native sons Lloyd Price, Little Richard and legions of other black performers) were subject to the indignities of racism prevalent at the time. Finding lodgings along the seemingly endless highways travelled between engagements was a task almost as difficult as selecting material for the next recording session.

But as Ruth states on the title of her latest sensational album 'The soul survives', she is entering the recording studios with a deeper appreciation of life, her reading of 'Your the best thing that ever happened to me' will earn a permanent place in the annals of popular music. Ruth pays tribute to Dinah Washington as she sings 'This bitter earth' one of the Queens No. 1 recordings. The 1980s styling of 'Mama he treats your daughter mean' and '5-10-15' are right on the money. Billy Butler lends a brilliant guitar solo on his composition of the Bill Dogget classic 'Honky tonk'. This album also features Earl Swanson on sax Bobby Forrester at the organ, and Tootsie Bean on drums. A perfect showcase for each artist.

When the real history of R & B is written the name of Ruth Brown will introduce the first paragraph. The LP 'The soul survives' recorded live at Blues Alley, Washington DC, is on the Flair label distributed nationally by MCA Recs, Universal City, Hollywood, California.

Glen Slade, PACE University, Brooklyn, NY, USA... compliments of Mike Ward



Ventasticks-I'll always love you-Chess 2024

A classic slab of '60s soul here. After a semi-mexaleg intro it's into a hard driving rhythm with brass and meat harmonious backing singing weaving in and out. A flute also works its way in and out, and later and rather unusually a bass sax. A very easy record to dance to as the Ventasticks plead with the self explanatory title. Where are they now.

General Johnson-In love darling Invictus 9093

An increasing crescendo of sound, then in breaks the General (who has now got another new LP out with Chairmen of the Beard) a typical Invictus backing, it plods along at midtempo pace. What makes his records so good is his tortured twisted voice, and the way he wraps his tongue around the words. A very pleasant record from 1972, too short. In a sucker for that Invictus sound. He's solo UK 45 'Only time will tell' is also redd hott, here in the Al Green bag though.

Sammy Gordon-Making love-Greg 201

Part of the HeddGreg set up, this was a 76 floorfiller in the funk clubs. I've heard the backing track by another group, but cannot for the life of me remember the title. Not really a soul record for the purists, it being an early Patrick Adams electrobacked job, and the lyrics comprising of girlies chanting 'Feels so good when you're making love to me, in ecstasy when you're making love to me'-so why include it? Quite simply it was a record the current soul crowd were into in 76 and an excellent dance track in those days.

Jackie Ross-I've got the skill-Chess 1913

After a big band (with a touch of tinkling piano) and Arabian Knights intro; I kid you not-like we heard on the B side of 'Inside America' Jackie comes in whispering the words on this on the feurs floorcrasher, held together with handclaps, piano and horns-listen to the lyric 'You're like a sultan from Arabia, You've got a harem of girls surrounding you'-nice one eh lads? Very unusual singing makes it a stone cold winner which should be played more, and definitely in preference to 'Village of Tears'.

Erma Franklin-I've got to find me a lover-UK MCA MU 1073

Chuggs along like a 'Dance to the music' clone with thumping beat, and organ, I'm sure this would go at 60s nights. Erma is another underrated girl, she never got the credit she deserved. Love the way the tune shifts up a gear before the chorus. Rav and rausus-I knew some of you like on like that. Flip is also up tempo, slightly more laid back.

Laura Lee-Womans love rights-Hot Wax 7105

With a four LP Invictus reissue set on the cards lets hope this and the General's discs both get on, heres a dead cert for inclusion. Always loved Laura's hearse vocals, she coughs up blood or smokes 200 Marlboro a day. A prolific early 70s disc, like her 'Rip off' the theme is for the girls to stand up against their cheating old men (not me!). Killer. 'Flip' Her picture matches mine's is a corking deep soul ballad beautifully constructed and sung.

Otis Leavill-Bombers-Blue Rock 4015

Is this ripe for 67s plucking or not? Just like these West Hampstead gems we used to hear-'Twist with the rhythm in your soul'-its all about (another) 60s dance craze, I suppose it was like today's equivalent-discs. Great group singing behind a high pitched Otis. Lyrics are typical but a great overall 60s dance sound full of atmosphere.

Mable John-Your taking up another mans place-Stax 205

Another liberated female here on this funeral pace wailing ballad. Very bluesy with hardly any backing as Mable asks 'what kind of man are you, you run over me just to answer the telephone'. I'm sure Cockney Mick would like this, as if you like moody bluesy soul slow this is for you.

Chris Bartley-Baby its wonderful-Vande 4000

Away from the talked about Blue Beck acetates and back to the basics on this Van McCoy job. He was highly creative in this period. This is a mock Motown number full of strings with I must say peppish lyrics, but like all other Chris Bartley records its a goodie, being very easy to dance to. Quite a big hit, like all the records I review shouldnet cost you much, mine is in a picture sleeve-errrr

Linda Jones-What have I done-Loma 2077

In with a slowie and what a pick. Another soul pinnacle. So many current soul fans say 'who is this Linda Jones cat all the older guys like'. Play 'em this. A real smooth-a-groover smoocher. An amazing voice as ever on a memorable tune. Will bring tears to your eyes as Linda hollers and wails over the chorus-tortured soul or what? A sadly missed talent who John Peel was hip enough to pick up on in 1972. Story is some written egg is ignoring Linda's hand when it reaches out, what could she have done to upset him? A pound or two well invested!

Jehnnv Taylor-Youre love is rated X-UK CBS 5358

Whilst we're on prolific soul and slowies, another beaut, this one from 77, a real late night smoocher as Jehnnv sings a pure love ballad. Saw some club action when new, this guy has been inside on drugs charges a couple of times, a real shame. A seductive backing catches Jehnnv in X-ceptionally good form 'Youre love is rated X, that means extra ordinary'. Guaranteed to set the other half into a romantic mood I kid you not boys and girls.

Tyrene Davis-Can I change my mind-Bakar 602

A soul classic for our next to penultimate review from one of the masters. Tyrene is at his sultry best just oozing soul on this gentle fletcher. Packed with emotion as Davis regresses his up and leaving. Still making TKO discs, its a nice change to go back to this gem. Chicago soul

at its best-more!

Garnett Mimms-What it is-UK Arista 109

This is bound to cause some controversy, as I know some of you don't rate this disc at all. With a slight name repel its our old friend hallowed here for "Cry babe" and "Looking for you" on one of 1977's biggest floorpackers. I'm starting a series on soul disco classics and this is a foretaste. I can remember hopping to this (hi to the old Tunbridge Wells' Elizabethan Barn/Soul of the South/Beacon vets from this time), its such a damn bitch you just can't keep still. With a really unique guitar squeaking backing Garnett he wails and roars about making love urging the listener "Don't fight the feeling". Ripe for reactivation. Garnett used to sing in the same group as Howard Tate!

Gene Chandler-Make the living worthwhile-ChiSound 1001

A really underrated sound here from 1981, lets finish up on a sizzler. For my money one of Gene's best ever recordings. Apparently on initial import it was virtually ignored but several months later demand picked up considerably. Slowish soul with a memorable and (thankfully oft repeated) chorus "I'll make the living, if you make the loving worthwhile". A dead corker of the first degree destined to become a future classic. Flip does little for me, but Sam used to rate it.....Steve

Rare Motown

By Peter Gregory

Eddie Holland-Leaving here/Brenda (Motown 1052) Rel: 19/12/63

LN is a tremendous uptempo number which I place almost on a par with my all time favourite Motown record (Tommy Good "Baby I miss you"). The record is a non stop belter from start to finish as Eddie warns the guys that if they don't stop mistreating their girls they will soon be leaving; definitely a Motown classic. 'Brenda' is a fairly pleasant slow number which also came out on Motown 1043

Linda Griner-Envious/Good by cruel love (Motown 1037) Rel: 25/1/63

The A side is a lovely slow number which was both written and produced by Smokey Robinson, as was the B side. The lyrics are typical of Smokeys numbers as the singer explains how her friend is envious of her because of her wealth, but in reality the singer is envious of her poor friend because she has the man the singer loves. GBCW is a faster number which is well worth acquiring, altho it is not quite up to the standard of "Envious". This was Linda's solitary release on the label

Little Otis-I outduked the Duke/Baby I need you (Tamla 54058) Rel: 1962

Yet another answer record from Motown as Little Otis in his sole release for the label, answers Gene Chandler's smash hit "Duke of Earl" from the same year. Taken at a similar backing beat and pace as Gene's hit, the singer states that while the Duke was out bragging about his prowess he moved in and stole the Duke's girl, not only that but he also knocked off his top hat and monocle and made a rug out of his cape! They definitely don't write lyrics like that anymore.

Valadiers-Greetings (this is Uncle Sam)/Take a chance (Miracle MIR 6) Rel: 1961

The original issue of a number that was later recorded on Motown by both the Monitors and Ialey Brothers. Produced by Berry Gordy, the opening line is "Greetings this is Uncle Sam, I want to take you to a far off land" must have seemed rather sick later in the decade as the USA got further involved in Vietnam. Recommended only as a curio. TAC is a rather drab doo wop styled slow number

The Valadiers released two further singles on Gordy before fading into obscurity.Downbeats-Request of a fool/Your baby's back (Tamla 54056) Rel: 1962

Some early copies of the Elgins' "Put yourself in my place" (VIP 25029) came out under the name of the Downbeats so assume this could be an early recording by the Elgins, although admittedly the sound is nothing like theirs. Both sides were produced by Berry Gordy. "Fool" is a fast uptempo number which curiously doesn't mention the title anywhere in the lyrics, whereas the other side is a rather boring slow number. Not one of Motown's better efforts.

Brenda Holloway-Every little bit hurts LP (Tamla 257) (Release Motown 5242 ML)

I've been good to you/Sad song/Every little bit hurts/Too proud to cry/Who's loving you/Land of a thousand boys/Suddenly/Embraceable you/Unchained melody/A favour for a girl/Depend on me/Can I Originally issued in the USA on 19/6/64 this LP was reissued in the USA by Motown last year. I admit I am biased as Brenda is one of my favourite female vocalists, but in my view this is a superb album without a dud track on it. The original issue was often hard to obtain but I have seen copies of the reissue on sale in London's HMV and Virgin in Oxford St. If you like quality

soul singing then this album is recommended highly. Understand Brenda later became a nun, you would never believe it from her stunning photo on the album cover. There is incidentally a film of her singing "I can't turn you loose" as one of the support acts on the Beatles film live at Shea Stadium which was shown on TV over here a couple of years ago. That's all for this issue, thanks to Roger Green for sorting out the query re the mystery Miracles track mentioned in issue 3. Whatever happened to the pressing plants that day!

East Coast Connection

Apologies for this column's absence last issue, I was busy getting married, no big deal really didn't even get a write up in Black Kchees (ser did I-ed), so as fame and fortune evaded me again here is yet another attempt to get my name in print. As in issue 21/4 the following are on my playlist at Cleethorpes winter gardens and starting to make it big. The last miter was brilliant with approximately 60 percent currently available material making up the nights music, a positive step in the right direction for all concerned. Once the 'rare soul only' barrier is completely broken down new venues for even more quality sounds to be played are opened. One or two earlier items included this time, definitely a trend towards DJs programming the best of all eras, that my friends is real progress towards total acceptance of the whole of soul.

Spencer Wiggins-Take time to love your woman-US MGM Sound of Memphis

Starting off with this gem from 1973 the tepe-side 'I can't be satisfied' was reviewed by Jan Barker in BB April 83 which prompted me to dust off my copy and give it a spin, amazed to find this midtempo beauty on the flip. Begins with staccato guitar followed by Spencers gritty vocals (yes sounding extremely Pickett-esque Jan!). A tricky Malaco type dancer dripping with soul-first class.

Rhonda Davis-Can you remember-Duke

Yet another flip to a deep soul gem "Long walk on a short pier". CYR has the same qualities as deep soul heroine Ann Sextons "Ye've been gone too long" only better. Great intro, loads of vibes and great lyrics sung to perfection by Ms Davis, been played at Cleggy now for three months, and its just starting to gain the acceptance it deserves.

Gene Page-Love starts after dark-Arista

On with the more conventional Cleggy style sounds. Reactivated and adapted as the After Dark Promotions theme tune for obvious reasons and it has all the necessary ingredients to become a monster. From 1980 an exciting summer sound which packed the floor on first play, can't wait to see the effect it has at Bradford Queens Hall-After Dark's central venue-super!

Ronnie Dyson-Lady in red-Columbia

From 75 this great Philly item is slaying on-an uptempo thumper-Ronnie pleads with the lady to mend her evil ways and become his wife, however it seems business is good and she is doing alright in her present position (if you know what I mean). Mr Dyson sounding as good as ever on this track which I picked up in Lincoln market in 78 for the princely sum of 20p, 24 Ct Soul Detroit Spinners-Cant shake this feeling-UK Atlantic

This is my current fave and on UK toe (John Bensen eat your heart out). Still churning out great dancers the Spinners excel on this modern soul stepper, first played at Winter Gardens by original Cleggy DJ Rick Scott on a guest return and given a further push by Chris Dalton and myself. Still available I believe and bound to go for pounds soon, so rush out and get yours now.

Shirley Brown-Crowding in on my mind-Star

Now this one cracks me up, another brilliant female vocal from the "Woman to woman" lady. I played this in 79 from the LP (Sam flirted with this too) but it never got off the ground. However this time round with a more perceptive and appreciative crowd destined to create more than a ripple on the floor. Has the Cheryl Bardell factor, in that it never lets up for a second, written by Lester Snell and the talented lady herself.

Eddie Kendricks-You cant step my love-Atlantic

This track opens side 2 of the rather mediocre 1981 LP 'Love keys' and is the standout track without a doubt. Ignored on issue (Eddie not without his share of recognition on the scene) this track slipped past with hardly a murmur, similar in style to the punchy Gary Glenn classic "Gonna give you my love" with a great middle sax break for a soft shoe shuffle, simple but effective lyrics from the everlasting Holland Dexier Holland string together in fine fashion by Randy Richards production.

Billy Preston & Syreeta-Go for it-Metown UK

Not I must admit my favourite due but theres no doubting this is a tailor made Winter Cdn sound heavily promoted by After Dark center and DJ Steve Creft and as with all his selected cuts is an extremely powerful uptempo dancer at 134 b.p.m. Has the same driving beat which made the "Down sound" an East Coast Winner. Easily obtainable on 7" or 12" brown vinyl eye cued taken from the aptly named LP "Fast break" even the Sam & Kitty crewd shake a leg to this.

Bobby Patterson-In in love with you-Action UK

Leased from US Jet Stream in 72 and in my opinion the cream track put out over here by Action. Quite a sweeping statement when the label issued such classics from Dee Dee Sharp, Gene Chandler and Eddie Holman but if youre fortunate enough to possess this disc then you'll know exactly what I mean. Bobbys heart rendering vocals make this my kind of soul music, and Im pleased to say gaining massive popularity thanks to the extra push from Darren. Been a cult record in Sheffield for years now and a strong contender to Pokes Lester Tompkins "Special kind of woman" cover up as the most soulful sound at Cleggy.

Marlena Shaw-Love has gone away-UK Bluesnote

From a songstress with a string of Jazz/Soul classics behind her, this is the sequel to "Its better than walking out" hit of 76. Was not quite as commercially successful, though should not be too hard to find. Opens with a quick drum beat followed by a variety of strings and this is complementing Marlena. Fast & furious 70s soul. See you at the seaside. Sean Hampsey



A & M in the U.K

For many years A & M was not really regarded as a soul label. Oddball releases by the likes of Checkmates Ltd (including one Sonny Charles who scored last year with "Put it in a magazine") and Jeanette White ("Music") and the pick up of the early Sussex label releases were all we saw. However all that has changed now-read on!

Jeffrey Osborne—For ten years the singer/songwriter worked with LTD, a feat for which many readers will recognise him with titles like "Love magic". Out on his own his debut A & M LP was "Jeffrey Osborne". From Providence, Rhode Isle, he grew up listening to Stevie Wonder and "retha, however as the son of a trumpet player he wanted to play an instrument. His brother Billy, who also became a member of LTD played piano and organ, so Jeffrey took drums. For the first few years with LTD Osborne was purely the drummer, it was a while before he ventured out as lead vocalist. As vocalist and a keen writer he led the group through gold and platinum successes like "Love ballad" "Back in love" and "Shine on", and George Duke was used on the Top 10 (US) hit "Sweet baby". The partnership with Duke flourished and Osborne went solo under Duke's wing, producing his debut 10 track LP which spawned the single "I really don't need no light". The follow up LP came out in June 1983 and is every bit as good with "Don't you get so mad" as selected 45 (George Duke again responsible).

Brothers Johnson—George and Louis Johnson have had six LPs out, a string of hits and have been well categorised on numerous occasions. Their debut LP in 1976 was "Look out for No. 1" which spawned the hits "I'll be good to you" and the disco gem "Get the funk outta na face". "Right on time" was 77s hit LP (producing "Strawberry Letter 23" as a hit 45), "Blam" in 1978 bought us the 45 "Aint we funk'n' now", and "Stomp" was a hit from 1980s "Light up the night" set. "Blast" was their sixth LP and was a mix of greatest hits and four new tracks. It was a familiar name—Quincy Jones that really got them on the road, as they started in his band.

Jerry Knight is a keyboard and guitar player. He has had two LPs out in the UK (the first bought the 45 "Overnight sensation" here) but the best LP came out in the spring of 1983. "Love a on our side". At his helm is another name familiar to UK soul fans—Leon Haywood, and the LP used a host of respected names—James Ingram, Ollie Brown, Michael McGloir and Ray Parker Jr. The link with Ray is far from tenuous—Jerry was a founder member of Raydio and sang lead on their hit "Jack and Jill". Jerry has written product for the Whispers, Sister Sledge and Leon Haywood. Apparently his fave track on the LP is mine also—"Nothing can hold us back" a great slab'o'soul. Selected 45 here was the almost as good thumper "In down for that".

Howard Johnson Formerly lead of Niteflyte, he is 24 years old, and his debut for A & M was out last year, and what a cracking LP—one of 82s best (Kashif was behind it). A native of Florida, he lives in Miami and got into music via the church, but admits he didn't get into contemporary music until he was 16 at High School. Howard's career took an upsurge when Sandy Torans of Tornado saw him, and signed him up—the band became Niteflyte and scored with the hit "If you want it". The follow up was a flop and so Howard decided to go solo. Howard Smiley of T.K., after considerable effort got Howard signed to A & M. The album that ensued included such gems as "Keeping love new" "Say you wanna" and the classic "So fine".

Atlantic Starr are an eight man one woman group, formed in 1976, the merger of three New York bands. It consists of the three Lewis brothers—guitarist David, trombonist John and keyboards Wayne, bassist Cliff Archer, Porter Carroll on drums, Bill Sudderth on trumpet, Koran Daniels on sax, percussionist Joey Phillips and vocalist Sharon Bryant. They signed to A & M and released the "Atlantic Starr" set which bought the 1979 hit "Stand up". It was not until their third LP that the group really broke thru—"Radiant" provided two hits "When love calls" and "Send for me" (featuring Wayne on lead vocals). They followed their success by touring with Rick James, Chaka Khan, Cameo and others, up to September 1981 when they started work on "Brilliance", which had another old friend James Carmichael producing. The title summed up the LP better than I can, for it spawned two immortal dance tracks "Love me down" and "Circles", the latter almost crossing over here. The LP incidentally included Sam Dees on "Your love finally run out". Starr have more recently been on tour with the Chilitos.

Other acts worthy of a mention include 8th Day, the old Invictus group, back after a long while out of the limelight, and Rockie Robbins who has had several excellent LPs on the label—typified by a super 1981 45 release "Time to think". As I type Atlantic Starr have a new LP due. Thanks to Nick McCormick at A & M for his help, next issue we look at a biggie—Epic/CBS...Steve

SOUL BOWL—3, Portland St, Kings Lynn, Norfolk...weekly lists of all types of soul—deep, northern, detroit, motown, funk—old and new. Send SAE for 1 list or £2 for the next 10. Wants lists welcome for soul sounds.....



JERRY KNIGHT



JEFFREY OSBORNE



RUMPLE-STILTS-SKIN

RUMPLE-STILTS-SKIN are a 7 piece (five black) band out of Akron, Ohio. They have had 2 LPs and several singles out on Heat/Great Recs (part of the same Company), a label that also picked up CHICAGO GANGSTERS.

The group are fronted by brothers Sam & Chris McCants and have been under the wing of Jini Mac since 1981. It was in issue 17 back in 82 when I first wrote on this group, after picking up an LP at Soul Bowl with a great dance track "Everything's gonna work out fine" on it. In Jan 83 I picked up a 45 at City Sounds - "I want to dance" (2011) - and promptly placed it in my "frontroom playlist" for the next issue, with its chorus "I think I want to dance with you" I was surprised it didn't take off. The other side of the 45 they had out previously (Heat 2008) - "I need you" - a nice ballad.

July 1983 saw a revamped "I want to dance" (retitled and remixed) start to take off in UK clubs. I'm glad to say it's a case of fame at last for this popular local Ohio band. *Mike Ward*

ULTRA SONG

Mike Ward

Ultra song records is the name plate on a brand new label with bases in NY, and West Orange, New Jersey. The label is fronted by Mervin Steale-Andrea Larusso and Peggy Stanziale. Its first offering has just hit the Washington and Baltimore markets (on WWIN-WEAA - WHUR-V103-WANN stations) - a 12" by JAMES PERRY titled "Lottery of love" c/w "Touche". Both are ballads with James singing slightly in the Poochie Hart vein, but sounding far more natural. LOL is one of those smooth east coast sounds bemoaning the mans lack of luck with ladies, that is until he buys a ticket from a sweet sister who pushes all the right buttons!

James has pressed his voice to plastic twice before in the 60s as lead of First Of January on "Sugar frosted love", later fronting with Philly Int's Kaleidoscope who charted with "Thank you". There was also one other solo stab "April lady" for an independant label(?)

Peggy is gearing the labels efforts to break LOL, lets hope the black and urban Conn radio add the labels promising debut to their lists instead of some of the UK junk the aforementioned have seen fit to program instead of THEIR OWN MUSIC. Thank you Peggy and good luck with ULTRA SONG Recs.



OSCAR PERRY

"Mainstring" "I got what you need" "4 Corner get down" "Bionic man" are all outings familiar to many in the 70s on the Houston, Texas based Peritone label. In 1978 Oscar surfaced again with a recording deal for Yellow Horizon based on the Sunset "trip, Houston. His first recording for the label was "Just what you ordered", a disc that failed to gain exposure outside the so called "modern soul venues". "Let me do it" and "Wind me up" however became familiar to northern influenced crowds via exposure originally by Soul Sam and Richard Searling. By December 1982 Oscar was finally located at the "razy Cajun studios working under the guidance of arranger Huey P Meaux. It was during this time that I was fortunate enough to receive correspondence from Oscar.

His first release via JetStream recs. was "Love everything about you" this was followed by a disc I began programing at venues earlier this year, "She needs love" a midtempo haunting wailer that Oscar delivers so well. In sure if more copies of this disc were available the record could reach the popularity proportions that the Yellow Horizon waxings reached.

Oscar was born on May 12, 1943 and recorded his debut 45 in 1959 under the guise of Little Oscar. The song was entitled "Your direction". Since these elusive days Oscar has a recording career that spans 42 singles and four LPs. This is a musical achievement in its own right. How many of you out there can recall all his singles being in your collection? Besides recording and producing for various artists including Denise LaSalle, he plays several instruments such as bass guitar, piano organ, synth and drums. As a songwriter Oscar has produced a total of four hundred tunes including titles for Bobby Bland, BB King and O.V Wright.

Currently Oscar is touring with his own 6 piece band and hopefully when I locate the man again I'll be able to compile that extensive discography. Oscar Perry must be the richest talented soul singer that has always been eluded that hit. We await more recordings from Oscar. GLEN THORNHILL

SOUL TO ME

Soul music to me is more than just black music with a beat-its raw expression...what I mean is this; the artists who perform some of the real classics are either dead, very poor or relatively unknown. They made their music with deep conviction because they had not been poisoned succ with success. Someone like Rod Stewart can go into a studio and record any old abortion and know that it will definately make money. But obscure and struggling artists are always aware that their music has to be brilliant to make them just a living-hence the air of anxiousness and depression emboddied in the vocals of so many soul records- "Come on train", "I really love you" and "Baby reconsider".

However I don't think this is the only contributing factor to the overwhelming excellence of soul music, another reason I believe is that the negro population of the USA have been downtrodden by white society, which has given them an incredible strength of character, which somehow they managed to put into their music, along with a heavy spiritual/religious sort of honesty. This is often very subtle and passe s by without being noticed. However in some songs it is bough to the front: notice the parable like construction of "The snake", "Salvation" and "It rained forty days and nights" by Garland "reen-these are records that make an analogy between the struggles of biblical characters (who found comfort in believing they would win in the end and live forever) and their own struggles in modern times.

Its seems to me like a little more than just coincidence that soul music seems to retain a very down to earth reality, which for me makes it very easy to relate to-Karen Toplis.

BOOK REVIEW by Tony Wilson

SOUTH TO LOUISIANA-The music of the Cajun Bayous by John Broven. Published in the USA by Pelican Pubco. of Gretna, Louisiana. 1983 368pp

Was it really as long ago as 1974 when "Walking to New Orleans" (called "Rhythms & Blues in New Orleans" in the USA), John Broven's first book about one of the most exciting and influential musical areas of America, Louisiana, was published? For aficionados, myself included, of the superb music (R&B) which has emanated from the Crescent City over the last 25 years it very quickly became their 'bible' and is still unsurpassed. At least with 'South to La' Broven's latest offering is a worthy successor to "Walking to N.O." and is a superb account of the music of south Louisiana and its origins, complementing the first volume perfectly. (Cajuns, to the uninitiated, being the white descendants of the French Arcadians, settlers who were exiled from Canada in 1755, finally settling in South Louisiana.

The book, a hefty 368 pages, is divided into three parts, the first part however, "Early Cajun and Cajun country" is fascinating but probably a little too ethnic for the general reader, dealing largely with the scene and artists in the 1920-1940s period.

Part 2 however, especially Chapter 13, really begins to get interesting concentrating on the effects of R&B and featuring in depth such greats as Earl King, Hop Wilson, Juke Boy Bonner, and Goldband label owner Eddie Shuler, who I met in 1979, a friendly talkative man and an extremely seminal figure in Louisiana music circles.

Part 3 deals primarily with Swamp pop and its stars, including the incomparable Bobby Charles writer of such classics as "See you later alligator"-check out his superb 18 track LP on British Chess, Rod

Available from: Sailer Vernon,
19, Brocklehurst Gdns, London NW 7

Bernard, Jimmy Clanton and the group who probably personify Louisiana r&b for me, Cookie & his Cup-cakes-vinyl magic...as Dave Godin used to say "soul and then some".

In addition the book contains a series of fascinating appendices on song credits, popular cajun singles, S. Louisiana singles chart entries, recommended LPs etc to name but a few.

Having personally visited many of the places, Lake Charles, Crawley, Baton Rouge etc, so vividly described in the book, I found it to be very evocative and once you start reading about them, you will want to visit them and see them for yourself.

The book might at first glance appear expensive (about \$16) but considering the mind boggling research and love that has so obviously gone into it, it's a steal! BUY IT, you won't be disappointed.

Bon ton roulet! (Let the good times roll).

Trev's Reviews

NEW R&B SINGLES AND ALBUMS

OTIS BROWN Easy to be hard (Earthquake EQ-081). Ex Chicago based man on the "Hair" standard, a gentle ballad sound with string synth and electric piano, the record reaches a couple of big climaxes in the Dean Parish "Is on my way" style. **James Brown** Bring it on/The night time is the right time (Churchill/Augusta sound/Sonet SONL 2258). The Godfather returns with his first disc in a couple of years, a fast funkier in the style of "Look at those cakes" and doing nicely in the pop charts at the time of writing. Its completely overshadowed by the gutbucket flip-a version of the Ray Charles hit, Jimmy Nolen's bluesy guitar opener is followed by JB and an uncredited Cathy Joyce wailing in true 60s fashion over backed horns and piano support. JB's organ solo is great on this stone cold classic.

Jackie Wilson I get the sweetest feeling/Higer & higher/Who who song/Nothing but blue skies (SMP SKM 12-1).

Chilites Have you seen her/Too good to be forgotten/Smelly girl/Give more power to the people/I found sunshine (SMP SKM 12-2). Great value for money 12 inches from Les McCutcheon's new label, with extended versions of "Higher & higher" adding a new dimension to already great tracks. "Skies has been in demand for years and is great stomping 60s with wild sax. The Chi's now riding high with "Changing for you" had a previous unissued version of HSH taken at a slightly faster pace, while TOTBY is a great skipping tamborine led dancer, and GMPFF is a social conscious classic using Norman Whitfield type formula.

Various artists Its great to be rich (Red Lightning RLEP 120-045). Five track blues EP has Billy Boy Arnold on the title track cut in London with Tony McPhee, fine harp solos from Billy Lester Davenport on "Lesters comet" is a harp led instrumental which fairly motors along while "Bo Diddley" is featured on "Sdon't know where I've been" and I can't recommend it at all - give me bintage "Bo anyway. Big John Trice does a decent job on the hackneyed "Sweet home Chicago" but I won't mention the abysmal Good Rockin' Charles, its so bad. Memo to Pete the Jeep this isn't the first blues 12" - Bobby Rush had "Do the do" in 1979 and Syl Johnson's "We Fine Brown frame" set from last year beat you to it, still its possibly the first 12" EP.

Breeze Midnight ladies/Instr. (Breeze white label)

Three piece vocal group from London offer a fine debut disc - at the moment its the hottest sound in town, and looks certain to go pop. A happy midtempo dancer evoking memories of the Moments in their heyday, one of the best British produced discs I've ever heard. Great lyrics from Les Vanderbilt and faultless production from Roy Carter.

Edwin Starr Smooth (Calibre CAB 114). My man goes reggae on this throbbing conga led smoother recorded here featuring the vocal harmonies of the Realistics and great Willie Anderson sounding sax. Ace lyrics from "dwin" the girl is go doggone smooth, she's right on the edge of being rude "as SuperStarr tells how he has the hots for his best friends lady in his usual soulful voice, please go make it a hit.

Sylk-Sylk (Earthquake EQ-080). Seven piece band from Aiken, S. Carolina on their debut album with bassist Ben Moses having penned seven of the eight tracks. Evenly split between midtempo dancers and fine ballads, of the uptempo cuts "You know how to get down" and "Movin' On" have nice piano led funky rhythms, the Bobby "hurst" sounding "I just want to know your name" has some nice wailing sax, while "Seekin'" is the best dancer with interchanging vocals, great horns and synth. "Ill always come back to you" is a deep soul ballad with baritone vocal akin to "arry Graham Love is the key" is like the Floaters with that baritone lead in fine form.

"Lost & lonely" is the best track on the LP, a marathon track with synth and trombone, followed by Cathy wailing and ricky ticky drumming, finally building to a climax that puts the band in the "ew Birth bag. So a good set, and for New Birth fans its sure to please. If anyone is interested either record companies or collectors, contact me thru the mag and I will arrange to have copies sent over.

Various Artists Okeh soul (Epic EPC 22126)/Okeh Rhythms & Blues (Epic EPC 22125). Two great double LPs from "Chicago" a once great label. The soul album features eight tracks from Major Lance ranging from his first Okeh single "Delilah" with a strong Impressions feel to a great ballad "You'll want me back", which shows what a fine singer he is, to other tracks, hits like "Us us, Monkey time, Matador" which need no introduction. Billy Butler & Enchanters have four tracks, the shuffling "Found true love", the conga led bossa nova "You ain't ready". "Gotta get away" is like the Imps again, and the "Chain gang" influenced "I can't work no longer" is a peach of a side. Walter Jackson is given 6 tracks, the gentle "Welcome home" here in its original form, the midtempo "That's what mama say", the magnificent original version of "My ship is coming in" with that great rap in the middle before Walter soars to a shattering climax. His biggest hit "An uphill climb" is so soulful, as is another big hit "Its all over" with the Imps influence (again) and great female chorus. The pels "Does it matter" is a rock Motown dancer without doubt one of their worst, but it enjoys a healthy reputation amongst the northern fraternity. The Artistics have a "Patty Cake" crib on "Its alright", with Marvin Gaye's "Get my hands on some lovin'" with Marvin Smith doing a better vocal than Gaye did and "His heart of mine" is a classic Barrett Strong penned dance disc with Smith's quite superb vocals. The Vibrations have two items "Forgive and forget" a smooth ballad with a beat, and the standard "Misty" which although using a MOR arrangement is quite stunning with the soaring vocals of James Johnson high enough to crack glasses at 50 feet.

The R&B set has Smiley Lewis on strong New Orleans jumpers the great Big Maybelle with the original "Whole lotta shakin' goin on", the unissued "Stay away from my Sam" features bluesy piano and backed horns and a powerful vocal like a latter day "Ok Taylor/Titus Turner's west coast sounding "Christmas morning" is superb, while Larry Darnell's smooth "What do you want me to do" was one of the earliest R&B records to employ strings. The Ravens led by the bass voice of Jimmy Ricks have three jump tunes from 1950 with "Gotta find my baby" the best with its T Bone Walker influenced guitar. The Marquess feature a very young Marvin Gaye on "Hey little schoolgirl" produced by Bo Diddley as was Billy Stewart's "Baby you're my only love", the best track here with the Marquess lending vocal support on a great doowop song. The doowop is continued with the Schoolboys sounding like Frankie Lynton. The Sheppards "Pretend you're still mine" from 1963 merges doowop and the then emerging soul style. The final track is "Ed Saunders amazing "Hambone" featuring a young Dee Clark and a record previously mentioned in the mag, complete with handclaps and walking bass, imagine a German bierkeller with r&b backing.

King Curtis Shate alright (Red Lightning RLEP 120-042). This is one ball of an album with rarely heard vocals by the man generally regarded as the best sax player on hundreds of tunes - blues, jazz r&b and soul. Every track is a winner. Special mention for the great instrumental "Uvin time" a jazzy r&b cum jazz thumper with King honking on the background as the band are allowed to show their mantle on this cooking track fronted by Al Casey and his guitar. "Deep fry" the other instrumental has smookey sax until the piano solo by Paul Griffin turns the track into a groove of jazz inspired.

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blues before returning to a lowdown blues again. "Ain't nobody's business" has nice jazzy piano and soulful guitar which leaves King plenty of room to expand his vocal talent. "But that's alright" finds King in a Ray Charles mood vocally, as does "Don't deceive me" the Chuck Willis classic. Nice r&b album that's making its first appearance for which we should all be grateful.

James Brown - Bring it on (Sonet SNEF 906) Features both sides of the current single plus an extended version of the title track. Of the remaining five tracks "Today" is a jazzy organ led instrumental cut in the early 70s as was "You can't keep a good man down" which is a Hank Ballard album track with James' vocal overdubbed on top from his "Hot pants" era with Fred & Maceo featured on horns, a classic JB slow funk. "Tennessee Waltz" is actually sung the way it should be, gentle countrified backing and a gentle vocal from JB. "For your precious love" is the cream track on this LP for me, opening the JB rap over a pure 60s r&b riff; JB then pours on the soul with nice tributes to Jackie Wilson, tho JB can't quite reach the Wilson vocal, mention of the Famous Flames and Chuck Jackson before going back to the song again. This is pure soul and JB has not sounded this good for years, no concession to the formulaised 80s, just pure James Brown - unlikely to ever be heard again in this format.

Isley Brothers - Between the sheets (Epic EPC 25419)

An album of nearly all ballads with Ronnie's great vocals outstanding, you all know the great title track - also in that vein are "Choo-ee lover" which sounds like a continuation of "Voyage to Atlantis" with the wailing guitar and gentle rocking rhythm. "I need your body" has some outstanding flute work and a horny rap from Chris Jasper. The most outstanding song is the anti-war "Ballad for the fallen soldier" with drum crashes giving the impression of shells exploding, gothic piano sets the mood of Ronnie's pleading voice about the stupidity of wars. Another powerful lyric is "Slow down children" which is a medium paced funk not unlike "Fight the power" slowed down, whilst the lyrics deal with the problems of the world and a fast life style. Of the uptempo cuts "Way out love" "Gettin' over" and "Rock you good" are slanted at the Michael Jackson brigade with squeaks, handclaps and slight electro backings with "Rock" being the most obvious single with its dirty bass line, but for me the ballads make this album.

Betty Wright - Wright back at you (Epic EPC 25358)

I've been a fan of this lady since about 1969 but this album leaves me cold. While I appreciate the need to change with the times this album could nearly be a pure reggae set. Of the good tracks "She's older now" uses the reggae bass line but not so prominent being like the Garland Jeffreys' "Ghost writer" a good vocal with M.B. sounding at times like Minnie Riperton. "I promise you" is a duet with producer Marion Jackson, a nice little ballad with sweet strings and sax solo. The rest is nearly pure reggae. "Reggae the night away" was even recorded in JA, with Jackson's influence even down to Michael J like squeaks. If I want a reggae LP I'd go for authentic stuff, let Betty get back to recording soul again, she used to be one of the best, now she is one of the rest.

Della - Rockin' on Ben's stand (Charly CRB 1096) / Orioles - Mooncrawls - Flamingoes - Jump Children (Charly CRB 1060)

Vocal groups who have enjoyed the limelight in one form or another since the early 50s, altho only the Dells are still recording, the others finally finished their careers in the mid 70s. The Dells LP has mainly uptempo jump and stroll tunes with doowop vocals used on most, the opener "WoJo" is a good rocker with sax break. "Sing sing sing" actually has Earl Hooker playing blues guitar on a jump item not unlike Hank Ballard.

"Time makes you change" is a bopping rhythm track. The first major hit that they've recut a few times "Oh what a night" is now regarded as a doowop classic, one of the first real soul records in every sense of the word, simple backing, majestic vocals all topped off with an ace sax solo. "At the bandstand" an unissued track is a real rocker with an "At the top" type feel. "Sleepless nights" another unissued track sounds like Lee Andrews & Hearts, all bubbling doowops.

On the other album the Flamingoes have three jump tunes the best being "Somebody" with its baritone sax solo, and the brilliant "Golden teardrops" is simply one of the best doowop ballads ever recorded, very bluey feel with brushed drums and vocals - nothing else. The Mooncrawls led by Harvey Fuqua have jumping r&b "Real gone home" and "Whistle my love" with boss vocal and honking sax. The Orioles best tracks are the doowop ballads "Fools will be fools" and the great "Happy till the letter" - a great ballad.

Matt Lucas - Ride that train tonight (Charly CR 30222)

On Charly's mid price label for the more catholic taste as the first side is straight rock and roll but that has always been Lucas's market. For the more general reader the indemand Detroit "M C Twine" cut by Ollie McLaughlin for Carla/Karen in the late 60s and a great version of Dean Jackson's "You gotta love" could be monsters, a midtempo groove with backing vocal by Jackson and Minnie Ripperton, musicians include Donny Hathaway and Phil Upchurch. Three great blues tracks are included, including the great "Message parlour blues". "In so thankful" previously recorded by the late Al Perkins and "I've got a copy by Barbara Lewis, features the Meditation singers on backgrounds, this sounds like that lazy southern sound of Percy Sledge. The other interesting track is "I need your lovin'" recorded all over the USA, namely Muscle Shoals, Motown's Detroit studios and ending up in Toronto, this is a great attempt to rip off the early 60s sound of James Brown & Famous Flames.

Larry Williams Show featuring Johnny Guitar Watson (Edsel ED 719)

Elder readers of this mag may remember this album when it originally came out on Decca in 1965, recorded during their UK tour that year, and one of Mike Vernon's first productions, altho it wasn't recorded live it represents the repertoire the duo were performing live. Larry always one of the best black r&rollers, tho' never given the credit he was due, he is backed by the Stormville Shakers and guitarist Watson on "Slow down" the opener. He could also turn his hands to good blues styled slowies like "Out of tears" with its tinkling piano, and when Watson helps out on vocals the two really excel. "Baby" is great and was copied by the Stones just after. "Sweet little baby" is a good attempt at aping the British beat sound as is "Trust in me". Of Watson's vocal solo offerings "Looking back" is a great rocker much copied and "Two hours past midnight" is Watson at his bluesy best. The Booker T styled instrumental "Stormville groove" features both guys on electric piano, and Watson also does his Steve Cropper imitation on guitar. B B King - Blues & Jazz (MCA MCF 3170) A welcome return after a couple of duff LPs backed by a host of jazz luminaries on a whole heap of blues. "Inflation blues" and "Heed my warning" both Louis Jordan songs are taken to the cleaners by Bee as he slows them down with supportive horns, roaring vocals and lashings of guitar. "Sell my monkey" is a jiving jump chugger with some excellent solos. "Teardrops from my eyes" has walking bass and ace piano from former Lowell Fulson sidekick Lloyd Glenn. "I can't let you go" is even better, pleading vocals and crying guitar. "Darling you know I love you" is a recut of a Kent/Modern side - owes a debt to Jesse Belvins "Guess who" a late 50s styled blues ballad with Woody Shaw doing a trumpet solo. The Jazz cuts are "Rainbow riot" and "Make love to me". Not far behind Bee and his guitar in the honours stakes is Lloyd Glenn with some masterful piano playing.

Oliver Cheatham - Saturday night (MCA MCF 3179)

A good modern soul album from a gent who has sung with a variety of Detroit groups - Mad Dog & Pups to the underrated Gaslight. You all know the hit 45 and if that's your bag then the rest of side 1 is in that groove, as is the final cut, whilst side 2 has three outstanding ballads. Of the uptempo tracks I think the follow up track will be either "Bless the ladies" with its driving handclapping rhythms and Oliver's vocal which ranges from baritone to falsetto, or the One Way inspired bass synth chugger "Just to be with you". The ballads are the "Jewish" "Do me right" the deep soul fans will flip over "Never gonna give you up" with its angelic chorus and acoustic guitar, as he wails his message to his lady. "Through it all" even tops that as he opens in falsetto and shifts into baritone while the synth conjures up gentle patterns and One Way coo in the background in similar fashion to the Dramatics, then comes a killer rap in the middle. Yes Mr Cheatham has got soul - and then some - looks like he has finally arrived.

Bobby Bland - Tell Mr Bland (MCA 5425)

The first thing that strikes you about this album is the fact that on the sleeve picture Mr Bland has longer finger nails than the foxy chick he is pictured with and why does Monk Higgins use three different names, in the writing credits - after all everyone knows Milton Bland is his real name and that he uses the name VasPex for writing. But onto the tracks from the other Mr Bland - this is his best for a few years as he returns to form in the same way as a stablemate BB King. The title track is in the lazy blues box we all know with good use of strings. If it aint one thing it's another - is similar cracked blues with blaring brass and strange blue

Wali Ali's guitar solo coming on like Wayne Bennett. "I'll be good to you" is midtempo with electric piano from David Irwin, Big Dee's son. A couple of midtempo dances follow from the IGA stable like Frank Lucas' "Aint it a good thing" which has plucked strings, blaring horns, gospel-like chorus and throaty vocal, while "What is it?" has a great groove to it with the girls Sweet Spirit repeating the title over Irwin's clavinet and wailing alto sax-is it Bland? Yes he

does not sing at all. The oldie "Fever" could easily be played at Stafford with its deep bass line, fat solid drum sound and wailing sax and trombone solos. Another oldie "It's all in the game" is sung straight-a very highly orchestrated version until the last minute or so when the famous growl lets rip. "Queen for a day" is another orchestrated number with mean and sooty vocals roaring over the top, nice bass line and great trumpet solo.....Trevor Swaine.....August 1983.



Modern Soul Scene 16

Before the usual reviews, something different, a look at what's released in the UK-pop as well as soul-how obtainable are sounds outside the Top 75? Far harder than I imagined when reactivating more commercial gigs early this year, remembering that during the 60s my local shop would get me anything including Incredible/Rufus Lumley on Stateside, I ordered, within a week. In the last decade, having bought nearly everything on import, I was unaware of difficulties in obtaining UK releases, and assumed, wrongly, I could get anything from a particular week's new release sheet. The examples I'm going to use owe more to pop, simply as I buy most soul on import. Even at commercial does I avoid a straight top 40 format, slip in the likes of Alfie Davison, Paul Simpson Connection and oldies, and revamps of hits (Gambino's show and the US hit parade are good for these). For weeks early in 1983 the Robert John version of "Bread & butter" received radio play but attempts to order it proved futile. Early in July I went into HMV Manchester and was told by a guy whose knowledge I have always respected, that the disc was never issued, yet a few weeks later, while in Record & Tape Exchange (Notting Hill) I obtained a copy for 60p on wait for it-British Tania Motown TMG 1298 I had similar difficulty purchasing Naked Eyes' "Always something there to remind me" until it was released on EMI 5334, following its US success. More recently despite considerable Radio 1/2 airplay Elopse's "Michael row the boat ashore" (an excellent wally dance version) on Mellow-Dance MD 001 proved impossible to locate in Wrexham, Manchester, and only after visiting eight shops in London did I find one copy of this new release. Of the awful items it took me over two years to track down Cliff Dawson's "Somehow" (Rondelet 2003)-thanks to Andy Pountain for turning it up, and have only just obtained David Gampot's "Giving it up for love" (Geeola OSC 5). Why do I give these examples? Simply as I sure that in the not too distant future there are going to be some very rare records, mainly as local shops are unable (or unwilling) in the case of the dreadful Martina/Smiths/Woolies chain stores) to get them from their suppliers. Popular Jazz/Funk tracks and new wave independent labels seem easier to buy, especially in bigger towns-the former certainly are often cheap too-for instance Aretha Franklin "Get it right" (Arista) 40p from Record & Tape Exchange in its release week, and Bonnie Liston Smith-Never too late (Dr Jazz) 20p in a Wrexham shop, a copy having been returned by a local jock with no taste! While my knowledge of New Wave is nil, at my local I can flick through hundreds I've never heard of, so can't imagine many being rare. Mustn't let Steve's last editorial pass without comment I wholeheartedly agree with most of it on Funk and Oldies and also seriously question if the northern scene is "doomed". Many on it seem to be victims of a possibly Aervinal disease, bought on by an unpalatable diet of oldies pottage (medieval vegetable stew), which can't go on being regurgitated ad infinitum. Despite being offered newbies delicacies at venues like Cleethorpes, and Stafford several prefer to drown in the stew. At a recent Stars Sheffield Saturday evening, billed as a modern night, oldies fans invaded, complaining of "funk" and the atmosphere became so unpleasant even I had to revert to oldies, preferring to leave the place in one piece. Also I am surprised at so much acclaim being given to the Morecombe Pier All Nitezone look at the line up reveals it for what it is: even Richard Hawling can play less than 50 % newies and hardly any LPs/12" tracks. I've been told the place is really buzzing, no arguments-not surprising really if the oldies bigots have nothing to hassle about: Rumours abound of this venue going to weekly Saturdays-another Casino? or worse a new "Mr Mc" extension with no 60s newies jocks (like Keb or Guy) let alone modern ones. I also believe Steve made valid points on the modern scene especially the overkill of certain sounds. This is mainly owing to the lack of a weekly evening/night venue to break new records combined with the reluctance of jocks to experiment plus the conservatism of many punters all explaining why the established oldies do so well. On

our scene the situation is further complicated by what can only be called double standards. It's alright to play a rare record for months, even years, but new releases have a decidedly uncertain lifespan. I remember the critical remarks when Booker Newbury III "Love town" was played several times at Stafford on the week it entered the UK charts, yet the dancefloor was full and the record had only been played at three consecutive niters. I know the arguments against using such a record: you can hear it in any club/on the radio; yet does this point really hold water? How many punters are regular disco goers/Radio 1 listeners anyway? I'm still using Paul Simpson Connection's "Use me lose me" which I bought at the same time-no adverse comments as the record didn't sell too well or gain UK release. I'm sure the real problem is as Steve indicated, the obsession with rarity, a millstone which the modern scene has inherited from 60s northern. Until records are played by jocks and accepted on the grounds of quality by the crowd, not mere rarity, the modern scene is probably 'doomed' before its breakthrough. It really pains me to write this as I'm certain the playing of new material is the ONLY way to keep any soul scene vital and active. Over recent months I've found it increasingly difficult to buy the rarer modern sounds-apparently in the USA more and more independent labels specialise in 12" and Soul Bowl does not often bring these in. I hope this is a temporary situation as it has been difficult finding good new sounds to review. I'll leave the rubbish to Lindsay Newson-a "Rockit" to him and any others who have played the most crass piece of electro/jazz I've ever heard-it must be by a reincarnated Tony Hancock-not Herbie! Finally a comment on Brit Funk-hardly my favourite subject, but at the time of writing-mid August, it goes from the sublime to the ridiculous with Julie Roberts "Fool for you" probably the most soulful vocal performance by a UK artist in the 80s, and the Kenny Lynch banality, the vocal on this disc making Julio Iglesias sound earthy! I can only come to the conclusion that convincing vocalists don't matter, further evidence being the acclaim given to the wet watery lead singer of Galaxy, enough controversy shown to stir a hornets nest, so straight into:

Julie Roberts-Fool for you-Bluebird BB 1

Unique personally in two ways, first as in depth look at a UK release and its the first free record given to me while I bought import 7" down at Bluebird (155, Church St, Paddington Green, London W2 1NA). I must recommend the shop to anyone who wants import 7s. Quite a wide selection on major labels however as far as the above record is concerned I've not sold out to commercial forces-if I thought the record was crap it would not have even been mentioned. Fact is Ms.R (the lead singer from Funk Master) has amazing lived in vocal style shown to good effect on a strong song. Repetition with vibrant bass line, synths and percussion make it an obvious winner on the funk scene, and the 12" version has the added attraction of a sax break. "It's been a long long time" is a pure soul ballad, Julie's vocals surprisingly less intense, but instrumentation, including rolling piano and laid back sax, is excellent.

John Simpson-Aint nothing like the lara-Sabrina 106

Set at a mid clapping tempo, a record that's doing well under various cover up guises, mainly owing to the song, lead vocal and chorus. A 1981 release, yet sounding more modern with various synthesised effects, which never intrude too much over the lyrics. Flip "Hidden feelings" is a slow ballad in which JS half talks to his girl in a light yet convincing style.

Leanne-You got something special-Levittown LV 100

A 1982 New York release by a young lady who has recently had some success with her follow up "A man like you". Whether this one ever came into the UK on import I don't know, having just received this 7" from Andy Pountain following his US trip. Begins with

guitar riffs, handclaps, joined by gurgling bass to provide a perfect modern dance tempo. Distinguished by the soaring vocals of "wee!le, plus the instant, if rather too repetitive hook. Flip is merely instrumental and the chorus, something which nearly all New York labels indulge in.

Ray Jay Band-Dance Big C-Ray Jay 101

After all I've said about instrumentals, you'll be surprised I've the cheek to review this 1980 instrumental B side-however the top side "Touchdown Cleveland Browns" is an American football song urging on the local team. Whilst the lyrics don't quite plunge to the depths of equivalent U.K. dirges, it is certainly better as an instrumental. Beginning with driving drums, bongos, whistles, and guitar injections the pot really boils into a dancefloor cert. Later brass appears as do various tempo changes, thus avoiding the boredom of so many instrumentals; not so sure about the chanting chorus in the middle though.

Bonnie Dyson-"Don't need you now"-Cotillion 7-99841

Along with Letoya Jackson's "Betcha gonna need my love" (Larc LR 81026) the best recent 7" release since the marvellous Jeffrey Osborne track "Don't you get so sad" On the numbering system "Don't need" is the B side, but I can't understand why as this is a much stronger song-just above midtempo, a shuffler with strings, pure soprano sax riffs, a lead vocalist who delivers the goods. Owing to the perfect production all this comes across with complete clarity, including brass and sax solos near the end. When I hear records like this I know I was right to concentrate on recent releases-they're too good to take a back seat to 15 year old obscurities: "All over your face" has bubbling bass line more superb vocals and sax work, but the song itself gets nowhere, without real breaks or hooks. The Letoya Jackson 7" is in most departments just as good, its more urgent rhythm making it an obvious winner, but I prefer the sax on the Dyson disc to the synths here!

Obba Babatundé-Can't get enough of your love-LMS 200

A 1980 release I've had for sometime that is currently n and deservedly doing well for Pops at Cleethorpes. I certainly made a mistake not using it, being put off by the coy female chorus and "Fly robin fly" style strings at the beginning, but get past this and we're into a real floorshaker; thudding bass line, brass riffs and a memorable tune. Flip "Funk is a way of life" is a heavy funk item complete with electronic drums, but has very little to latch onto.

Gene Anderson-Joy-Electric Lead Rega-ELR 1004

Sent to me by Mike Ward, a 1982 St Louis release with distinctly southern feel, not surprising as Willie Mitchell arranged it and Memphis Horns & El Rhythmic Band provide the backing. Strangely the drum sequence at the start is like the opening to "Oh pretty woman" before breaking in to a midtempo chugger with brass and cajon guitar effects.

Gene himself has unusual vocalising, drawing out vowels, almost falsetto in parts to express his undoubted "Joy" for his girl (not the Band AKA song). "The Poo Poo man" sounds like early 70s funk revolving round Gene, the PP man's love life, and in a revealing way too! No outstanding albums recently but some excellent 12"s, so I'll conclude with four of these, two obscure and two recent releases. Fillmore King-Keep on dancing-GCH 12003
A 1982 release from Quebec with I acquired from the 50p throw out box at Spin Inn, probably rare too as none of

the import shops I visited in London had it in stock. Very solid rhythm, courtesy of reverberating drums, handclaps, bursts of synths, and a deep expressive vocalist who elongates words "well" and "now" into a sensuous growl! Lyric urges the girl he fancies onto the floor; enchanted parts and brass breaks means there is always something happening, though fade the overlong jazz vibes which take over after four minutes. Flip is the expected instrumental. Pike-Good feelings-Penka 1020

A 1982 Washington DC release, but with rather faster rhythm but similar overall feel to Garfield Fleming's great "Don't send me away". Another Ady Fountain found with choppy rhythm supplied by mountains of percussion and bass, but really made by the rich quality of the lead singer, wailing chorus and song itself which suffers only from too much repetition of the title. "Talking about you baby" is a masterpiece in its own right-this issues slow burner, beginning with piano, tinkling effects, and organ, but these are kept well in the background later to let a high pitched lead explain to his girl how he is missing her. Wailing chorus and flute compliment the singer adding up to this issue's winner.

Colours-Am I gonna be the one-First Take FTR 515

New York's most outstanding recent 12", selling well too, having one of the most solid productions I've heard, as if Motown has set Prelude with crashing handclaps, guitar runs, walls of percussion and synths, yet the production is such that the searing female lead can be heard clearly on the strong lyrics. Flip features instrumental/dub versions which might suit mixers but to me take liberties with an excellent song and vocalist.

Mel Stewart-No work, no pay-Mercury 812901

A recent US 12" surprisingly playing at 45 rpm, and generally so different it was totally ignored by the funk scene here. Begins with crowd noises over which Mel yells for "attention" before heavy midtempo rhythms, mainly percussion and guitars break in to accompany Mel's lyric on a theme which is all too familiar in Thatcherite Britain (Neognomies is really very similar). There is a strident guitar solo while Mel's voice wrings every ounce out of the emotive words. I was amazed how well this was received at Stafford-maybe the scene is not doomed if sounds like this can break. With that thought I'll sign off..Soul on! Soul Sea-15.8.83

Walter Jackson RIP

One of the soul world's favourite sons died on June 22 of a cerebral haemorrhage resulting from a recent illness which left Walter having to take medication for hypertension. Born in Pensacola, Florida in 1940, his family soon uprooted and moved to Detroit and in his early teens he sang with many local bands around the Motor City. At the age of 17 he was struck down with polio which would have put most people off of appearing in public. Walter battled back to fitness and returned to club work appearing either in a wheelchair or on crutches. His reputation built up to the point where in 1963 he was offered a recording contract with Columbia which resulted in his debut disc "This world of mine" gaining strong sales, being written by Carl Davis and Popcorn Wylie. His follow up "It will be the last time" was a Hunter-Mancha composition, which although recorded in Chicago suggests that he kept up with his old friends from Detroit. In 1964 he was switched to Columbia's r&b division O-Keh for what was to prove his most successful period. Under the astute eye of Curtis Mayfield and label boss Carl Davis hits followed thick and fast "That's what mama say" "It's all over Welcome home" "Where have all the flowers gone" "Up hill climb to the bottom" "Corner in the sun" "Deep in the heart of Harlem" and "My ship's coming in". Following two not too successful discs on Epic in 1968 including the great "No butterflies" he joined Atlantic and was placed on their Cotillion subsidiary with his first outing late in 1969 "Anyway you want me" scoring high in the soul charts. A final outing saw Jackson wrap his tonsils round the Chairmen of the Board's "Bless you" and the Chilitas "Coldest

days of my life". 1972 saw minor chart placings with one of deals with Wand and USA, the Wand disc being the excellent "No easy way down". Meanwhile Carl Davis was running the r&b operation at Brunswick which resulted in a session where Walter recorded ten tracks but only two singles were issued. After a break of a couple of years Walter again teamed up with Davis who by now had launched his own Chi-Sound label with artists such as Gene Chandler starting to hit. A fairly successful comeback was achieved originally on the label, and more lately leased to Columbia, although still Chi-Sound Productions. A lot of material tended to be standard hits of the day with lush mor leanings but with Walters soulful vocals always pleasing. Some of the blame for the material, if it is to blame, must lie with Walter himself as even in the days at Okeh he recorded the same type of material. Maybe he wanted to aim at the audience of Johnny Mathis, who knows? During the last year it seemed that finally he was getting the success that he had been striving for "Touching in the dark" nearly made it, but it was too late. At the time of writing the posthumous "It's cool" is garnering airplay on all of London's radio stations and is even featured in Black Schooe pop charts (sorry I mean soul charts!). Chi Sound have no UK outlet so we must hope that the A & R men pick up on it. Meanwhile Epic's recent Okeh soul album (see reviews) features six of Walters mid 60s tracks and SVP could possibly issue the Brunswick material other than that it's a case of searching out the cut out tracks. Trevor Swaine (c) Aug. 14. 1983



TO THE EDITOR

LETTERS



"I've got a bone to pick with you"

Come on Blackbeat!

How about changing that 'Oldies record-' 'Slagging 60s down?' I mean you are just getting carried away with the whole thing now. Personally I'm a bit ignorant when it comes to dating records, but as the saying goes 'ignorance is bliss' and at least with my ignorance as far as dates are concerned I can enjoy soul music to the full without having to worry about liking or not liking a certain sound because of the year it was released.

I have no fault whatsoever with your articles, but there is a constant innumerate of you trying to be top dog one you're in to modern soul. After all you can't dismiss a good record after 12 months or so just because you happen to be sick of it. There may be someone in the USA sick of the record you'll be hearing in two weeks time, so does that mean it shouldn't be played cos its old hat to someone else?

The whole question of dates is just relative to what each individual knows. Really the rare soul scene is not big enough or strong enough to be split up into dates, so we all have to stick together as 'Soul brothers and sisters' to make it survive. Dance your blues away... Carol Wood, 88 Westmoreland St, Canton House, Carlisle. 19/7/83

On dear Carol! Seems like we've alot to do to impress you. Its a shame that its not until your last paragraph that you concur with the point I was trying to make in my Ed. The rare soul scene is shrinking, is weak by comparison with a few years ago. Its always been controversial, and arguments have always raged. I sought to get the point across that it is weak and something needs to be done to stop it retreating to a living room scene.

To specific points I have NEVER, nor will I ever slagged 60s soul: that accusation is totally unfounded. I commented on certain faults in the northern scene, stating clearly that as I had not heard 60s records I'd avoid comment, to do otherwise would be suicidal. Those people who complained to me are long standing 60s collectors. I'm sure you are not as ignorant as you make out, and can recognise quality soul music when you hear it. Now then would you feel if you gave up a Sunday, travelled, and paid out a considerable amount to hear Wayne Gibson and Footsies (actual examples). I'm sure you'd be annoyed as the people who complained to me were.

I have no objection to a record being played for 12 months but Alfie Davison was spun in June 1980, at the time of Chas Johnson being released, you can't go on playing them ad infinitum just because some people haven't heard them yet (as seems to be the case with Frank Beverly's 'Because of my heart'). I first heard this spun by Dave Thorley in the 70s at Abingdon, and it has never stopped being played!

For the umpteenth time I like all types of soul (dependant on mood). As for the innumerate about being top dog, I take that as a comment. Lapses-I mean what competition is there? Souled Out is too infrequent to make an accurate comparison. N/Express is virtually totally 60s orientated, as is Right Track. The Drifter comes nearest, with a broad base of topics, yet I don't really see as its competing with anyone, after all most people who like that music buy most of those mags anyway.

1984 is almost here, that is why we feature new releases, but like you I don't care when a record was made, but I do choose to care if it is a soul record or not....

"It takes heart"

Dear Steve,

Your comments on the modern side of things I think are fair as most of the big records have been around for a long time, years in some cases. Infact since Jan Jones nothing has really broken nationally. Not forgetting that Sam Arthur etc are finding records but nothing seems to happen with them. I believe as you say too many DJs are afraid to see an empty dancefloor for even a few minutes during their spot. To wait until they become established records is crazy, that's why so many records never take off because of lack of play. There is also the other side of things, where too many copies of a record make it too common, even if it has not been played much. One step further from this is as Neil Page said in his column re Jan Jones being 'de-parified', and how many DJs will drop it only time will tell.

Its about time DJs had more faith in themselves and stuck to records abit longer before reverting to established names every time they see an empty dancing.

Finally going onto 60s records a record currently being played by Richard 'earling' Angel Doll by the Arabians (cover up or acetate?) This week I picked up another version by Vernon Garrett on U.S. Venture (VE 535). Its the same but just a little bit slower. I've read in other mags mention of the Arabians, but nothing of this does anyone else know of it or have I 'discovered' something? Its produced by Clarence Paul, written by him, M. Broadnax and S. Wonder and its also a Jobete Music Co recording, which makes me think that the Arabians recording could be another of those Motown acetates which are floating around (David Ruffin?).

John 'sonen, Barnsley, Yorkshire

Is it a Motown acetate, one of the second bunch to come in methinks. I'm afraid you haven't discovered anything. Vernon has been around as a 62 sound for alomptime, but its nice nonetheless

"Nightclubbin'"

I recently went to our local night club in Evesham for the first time in a long while. I asked the DJ for Michael Wycoff 'Tell me love' and the DJ says 'Put our heads together', to which the reply was 'sorry I have not got any oldies with me, but if you write a list I will bring them next time'. He then went onto play the Jonzun Crew for the lad asking for the strange oldies!

Surely this sums up the whole dilemma facing the soul scene with the DJs wanting to play gimmicky records rather than play classy soul dancers. Andy Taylor, Worcesterhire

There are DJs and there are DJs, some do play classy soul dancers, others don't know what soul is. I doubt if your DJ was mixing up 'Put your hands together' with the DJ's recent '5. I suppose its a consolation that at least he thought of playing something for you, even if it was electrofunk!

"(Un)Happy Radio"

Steve,

Sad to report the loss of another soul show-Radio Fees have dropped their Friday night soul show and extended their Saturday night disco show by one hour. Mary James Girls next to Iaxoo and Jimmy Hoover! Regards, Paul Dickinson, Leam, York

Seems like Fees have got out the kitchen at the wrong time, with soul making a comeback it seems loony. The disco show sounds awful, do they really play Iaxoo in discos? Mary James Girls can come next to me anytime-did you catch em on TOTV-even good old Johnathon Peel-ipoos lost his hat-not stuff! But a black mark for Radio Fees' Management misdecision of the month!

"A little togetherness"

Dear Steve, On 7" and 12" discs importers will only obtain 7" if they're available and if people ask for them. As you so rightly stated the 88 market is becoming very anti 7" at the moment so there is not such to import. Now the 12" import seems to be the norm especially in soul/funk circles no matter what the musical merits of extending a record are. Now we have a situation where alot of 12" won't sell because they're so expensive and 7" imports are becoming less obtainable. Its a vicious circle. The only solution is for punters to stop buying 12s and keep pestering their import shop for 7s, and maybe they will cotton on.

Your comments on the Oldies scene were justified in attacking the DJs and promoters. However I feel these DJs should be named so they can be avoided. After all you go onto name the DJs you think deserve credit. Also aren't some of us older fans a little naive in thinking the scene can be as big as it was? Its had its heyday, and those heady days of the 70s when new 60s discs were turning up all the time has long gone. The scene will continue, but as an underground scene as it was originally.

There are still some brilliant 60s discs turning up. Bobby Hatton-Come & see (Camomile Bennett cover up), Singin' Sam- Move it baby, Bobby Smith-Walk on into my heart, Big Joe Ivorys Brass cover up. There are also thousands of excellent oldies to go if only the DJs would put a little thought into it. I'm sure if these were mixed with the best of the 70s/80s sounds the scene can keep going for many years to come, however its never going to be as big as it was and the sooner we realize that the better.

Isn't it also about time Soul Sam got off his soap box and stopped preaching about the merits of the newer soul sounds. Most of us know there are alot of good new soul sounds to hear and we don't need Sam to keep ramming it down our throats on the pages of every soul magazine we open. Just review your latest sounds Sam and let us make up our own minds about how good they are. You've had your say on the state of the soul scene today and quite frankly I'm getting tired of hearing how 70s/80s soul are saving the scene. So please give it a rest Sam and just keep playing good soul music from any era... Graham Coates, Chaddesden, Derby.

"Whats going on"

Dear Sir,

Just what is happening to the music is a question I have asked myself since 1974, but never more so than in the last 6 months. It seems to have been 1974 when the uptempo dance side of soul changed its form and became very commercialised. Crescent City's Allen Toussaint summed it up in an interview in NBS when he said 'in the 60s soul artists made dance music with the attitude' I have made an uptempo record, dance to it if you like - I don't care', whilst in the 70s the attitude was to go out deliberately to make uptempo records geared for the dancefloor! This was acceptable because although the records had more of a dance appeal, the soul content was still apparent in most discs (i.e. 'Love town' Get down Saturday night).

1977 saw Saturday Night Fever, and the music was diluted and devoid of soulful content. There were however still good soul dance sides in this period, which stood out like oases in the desert of soulful mediocrity.

All this brings me to the present day and my fear for the future. We entered '80 with the US press proclaiming disco is dead, and the trend was for dance music (not disco) to have a harder, slightly rock feel to it. We are now beginning to realise exactly what they meant - e.g. the last but one offering from Michael Jackson, 'Shake your body' (although in fairness that track seems to be the rogue track at the end of the line and not forgetting that blatant piece of bandwagon jumping 'Rock it' - Berbie Hancock. What is particularly worrying is all this is!

a) as stated in 88 editorial young blacks in the USA are now into this technofunk, electric, thus disowning their own testifying gospel church background. If the demand is not the rein their own country soul artists are hardly likely to continue for a handful of UK fans

b) the commercial clubs in the UK are playing nothing but wally music - i.e. UK rock, 70s well known disco, and general chart sounds. Agreed there are now, as always, upfront clubs, particularly in the London area, playing all the latest imports, but the commercial clubs which are now playing the stuff described above at least used to keep to an all black format - this is no longer the case

c) USA has taken in a big way to our own Brit Funk groups if Billboard soul chart is to be believed. Nothing against them, but soul they ain't

d) and possibly the most frightening - whereas in the past we have experienced changes only in the actual feel of the music, what we are now experiencing is on a different plane, connected with techniques of instrumentation, and all this new technology rubbish which is going to force the compact disc on us all. At the moment there are four labels still consistently doing the business where soul is concerned - Beverly Glen, Larc, Malaco and Ariola with their ladies, but if electro was to really take off how long before Wesack, LaSalle etc make electro. Motown have already got it underway with Syreeta 'sister'.

At the moment I really fear for the future of the music I have been into for so long. I'm uncertainly, David Wickham, Norwich. Cheer up old buddies, things are on the mend again, I too was worried for a time, but Jann at Soul Bowl told me that there is a feeling against electro growing with American blacks, and a soul backlash - so hang on in there.

Record Co's: Mixing up on a good thing

Dear Steve,

Following comments in previous issues as to the uses and prices of 12" currently flooding the soul field, let me attempt to explain how record companies could generate more interest in their product.

For the club DJ who communicates to his audience via music it's incredible that companies remain so unimaginative in programming a vocal cut backed with an instrumental flip. To extend the popularity of a 12" before it becomes relegated to the 'oldies box' in less than six weeks the companies could provide a DJ's more varied material to extend mixing techniques.

Let me expand this theory. Many of the small independent labels in the USA are leading the way in providing a DELUXE TWELVE INCH.

The deluxe model should incorporate at least three of the following:-

Vocal Cut - an extended dance version mix of a song that has probably been available in limited quantity as a 7". The version can include long/short versions.

Instrumental dub: Usually given as the flip to the vocal cut, it can be useful as an interesting mix in and out of a spare copy or album version of the basic cut.

Acappella: This has been experimented with by the Jive Co. Take example from Simmons 12" "I need you". As a mix the acappella can be successfully overlaid on a basic rhythm track, creating a new impetus to the basic cut. Alternatively it can be used as a simultaneous synchronised mix with a different song.

Scratch mix: or mixing elements which can be used as a reprise. The advantage of the scratch is the DJ's ability to prolong the running of the basic beat/feeling and returning to the vocal cut.

Sound effects: various echo or extended percussion breaks can be introduced as separate mixing elements. Cookie's recent 12" has a good example of mixing elements.

Maybe if record Cos. used three of the five variations suggested they could warrant the price. Mixing techniques would not increase costs immensely from a basic cut. How about as USA DJs are suggesting - two back to back 12" from the basic vocal version could be offered at a price increase (say \$4). Incidentally 12" retail in the USA for \$2-3 at the most, and are at least \$3.99 here Glyn Thornhill, Sheffield.

RIP

COCKNEY KICK from WINDSOR asks if Mary Wells' "Honey boy" was ever issued on 45, if so he is after one and can be contacted via mag. Nick says "to T. Swaine - I dare say the Etta James LPs are good, and I know the Ace 10" jobs, and the Ace 45 (Ace 66) but since I was referring to the 45s and NOT the LPs I'll stick by my statement. Take it to the limit/Strange man" (WB K 47224) is bloody atrocious and "a James can certainly do better".

Marquis of Queensbury rules leads: RICHARD COOPER from GLOUCESTER liked the Fred Hughes discography, but has seen these - "One step too far" - Minerva, as long as we're together" (Exodus), Freddie Hughes "Take me as I am" (Big Star). Does anyone have full details on these discs?

Rich suggests getting Trev Swaine to actually review some of the Revue discs, OK we will... hold on. Richard asks if Revue was a release label as several of the 45s appeared on other labels: Garland "been 40 days", Lee Charles "Wrong number", and Barrow Fletcher "Sitting there that nite". Almost certainly it wasn't a release label, operating between 67-71, it did pick up many sides previously issued on other labels, (maybe a few releases) but the majority of it was new product, really being MCAs soul output at the time.

CERES PEARSON from BRADFORD asks if anyone knows the connection between Eddie Parker and "illy Sha-Rae". It appears that Billy has sung cover versions of several of Eddie's 45s, e.g. "In gone" and "Crying Clown" (both Spectrum). Also on Eddie's "Love you baby" the instrumental flip was credited to Billy Sha-Rae Soul Congress Band. What is the connection?

YREV SWAINE from FOOTING bows in with his usual list of corrections from issue 5 - here goes...

5 - Miss Sands a/b Lander - typographical error: 4 - Lee Austin a/b Lee Austin, 5 - Eddie Huey a/b Baby Huey

P12 - the original version of "I feel a song in my heart" was by Linda Carr - a point also made by Tony Rescoe. Trev has some Philly list additions, but they've missed the main article - PIR 3943 - Ojays - Backstabbers/Leave train; 3951 - 3 Degrees - Dirty Ol' man/when will I see you again; 7064 - 3 Degrees - Take good care of yourself/If I have

LIONEL BLOOM from PARIS adds to the Revue list:

11006 Johannesburg Street band - Winnoway (510)/Capetown (511)
11011 Deacon Lee & The Prophets - Buckaroo (520)/Bad (521)
11012 The Patti-Cakes-Peas Porridge (522)/Viva la Venus (523)
11016 Lennie B & Vicki C - Levin feeling (530)/Cops (504)
11021 June Catlin - Good girl gone bad (539)/Baby cakes (540)
11033 Two People - Stop leave my heart alone (563)/Love dust (564)
11039 Lonnie B & Vicki C - We're... (575)/High on the mountain (505)
11043 Skyline Drive - Tonight could be the night (582)/Little darlin' make it to Spain (583)

11045 Sunlover - Main Street (586)/Main St. Shuffle (587)

11047 Charles Lambert - Dog blues (580)/Before its over (581)

11048 Frankie Vance - Can't break the habit (592)/Do you hear me baby (is your phone line clear) (593)

11050 Harold Johnson - Night on (596)/Soul perception (597)

11051 Third Avenue Blues Band - Don't make me laugh (598)/Pipe dream (599)

11057 Pleasure - Be a girl (611)/It ain't night (612)

11064 Mark Eric - Where do the girls of the summer go? (624)/Californian here (625)

11066 King Balcony - Entertainers - Rollin' from man/Sunset blues

11067 Third Ave Blues band - Rose garden (630)/Come on and get it (631)

11068 Mike & The C. - Genna... (632)/A man aint nothing but a man (633)

11069 Saints - Mirror mirror on the wall (634)/Come on lets dance (635)

11071 Lee Woods - Be it funky (638)/In a love (639)

Lionel continues by adding to the Fred Hughes discography: Titles of Brunswick LP 754157 are: On we baby I love you/The son of Hickory Hillers tramp/In my time of need/Georgia on my mind/Baby boy/I understand/San Francisco is a lovely town/Den't let this happen to us/Who you really are/People

Lionel concludes by putting me right on a point of fact - when I reviewed Yates Bros & Sisters LP I called it a debut, well Lionel says their first LP was "YES" on Ariola SW 50052 (1979)

JOHN RIDLEY from WELLING KENT would like to add a few bits of RIP, mostly concerning Jan Barker's column... Issue 4/21 Eddie Hinton - is white, there's a rather nice pic of him on the inner sleeve of the Les Scaggs first Atlantic LP. John presumes this is why his brilliant "Very extremely dangerous" LP on Capricorn does not carry a pic on the sleeve, as it was marketed at a black audience.

Ovation - There are two Japanese LPs by them, both on Vivid Sound. Vivid VG 3003 is a collection of their Gelvax sides entitled "Peace of mind" and VS 1025 is a collection of issued and unissued sides recorded from XL in Memphis in the 70s. Track listings - Peace of mind - Peace of mind/I miss you baby/Its wonderful to be in love/Recipe for love/In living good/Dont cry/I need a lot of loving/I believe I'll go back home/Hide my troubles and blues away/What did I do/You and Tea/When it comes to loving you/Me an

and my imagination/They say VS 1025 - Till I find some way/Den't say you love me/Just enough to keep me hanging on/The Plumber/You gave the best performance/In my love/Let me help you love again/I can't believe its over/Sweet thing/Stars are out tonight/Tell me why/PaPa.

Issue 5 - Spencer Wiggins/Hitechi from Japan fails to mention that his info on Spencer's XL issues comes from the sleeve notes of another excellent Vivid Sound LP "Soul sounds of Memphis" (VS 1026) which brings together Wiggins recordings for XL, together with Ollie Nightingales Jenny recordings and two unissued XL recordings made by Barbara & The Browns - Great southern soul 1 -

Track listing - Spencer Wiggins - Take time to love your woman/I can't be satisfied/Barbara & The Browns - If I can't run to you I'll crawl/You don't love me/Ollie Nightingale (spelling 1)/Place in my heart for you/All I feel is love/Cold world outside/Come home/Why you wanna walk away/Spencer Wiggins - I can't get enough of you baby/Feed the flame/You're my kind of woman

...sorry I didn't have time/space to print the LP covers John I Clay Hammond - the two sides mentioned in "Recent soul" were recorded in Sept 77 according to the sleeve of another Japanese LP "Come into these arms of mine" (P Vine PEP 3504), incidentally Cecil Weasack is featured guitarist and they are from the West Coast.

Back to the Deeper Side - the Bill Coday epic LP was never issued but Vivid Sound (again!) did issue a collection of his best Crajen sides on the LP VG 001. I haven't got this, but would love to buy it... what about two great other non-LPs - The Tummy Tote LP on Kaka that never appeared or the Cousin MacCall LP mentioned as released in B & S on McGowan (18361 7), has anyone seen this?

John finishes by saying he'll swap info on Japanese releases with anyone who can tell him where to get hold of deep/southern singles cheap!

Philly UK list - Additions

Congratulations to Mark S and Allan Lane, for this article provided a flood of interest. Rather than put in the additions and comments in the Readers "info Page, I've made a separate article out of them. Thanks to the following (with various contributions as numbered) 1-Kevin Satchell from Cambridge, 2-Peter Gregory from Bexley, 3-Gary Evans from Cumbria, 4-Dave Hitch from Walsall, and 5-Roger Stewart from Chiswick. Here are the additions from the above numbered people:

CBS 7384 Ebonys-Your the reason why/Sexy ways-(9.71) 1,2,5

7691 Ebonys-Determination/Do it(12.71) 1,2,

Epic 1623 Intruders-I'll always love my mama/Pt 2(6.73)1,2

1720 Bobby Taylor-I can't quit your love/Queen(Child on some copies*) of the ghetto(8.73)1,2
Dave Hitch says some of the pre Philly releases came out in 1973, not 1972 as Dick Jensen, Ebonys.

Onto the main Philly list-add

SPIR 2210 Harold Melvin & BlueNotes-If you don't know me by now/Let me into your world -1

2214 Billy Paul-Your song/Me & Mrs Jones -1

3951 Three Degrees-Dirty Ole man/When will I see you again(27.2.76) Pic sleeve -1

4935 Bunny Sigler-Cant believe that you love me/Woman woman(18.2.77)-1,3,5

5051 Jean Carn-Free love/Where did you ever go(Italian/UK ???) -1

5969 Three Degrees-When will I see you again/Dirty ole man -1

7998 Frantique-Night people these days/Disco dancer(2.11.79)-5

also some B sides of 6417 have "Get up get down get funky get loose" "NOT" "Only you" on them -1

The B side of Jones Girls "Nights over Egypt" was "Love don't ever say goodbye" (PIRA 2031)-1-3

Dexter Wansall "All night long" a/b no. 6255 NOT 6225 -5

8871-McFadden & Whitehead-"Aint no stoppin us now/Do you want to dance"(re: of 7365, 7744)-3

The Philly Freebie was given away with Honey Mag in Mar 76, number LYN 3279/3280 (LYN= Lyntone Recs Ltd)(3)

Add to the Philly compilation LPs "Philadelphia Presentation album" SPIR 63955

Gary a copy is a promo, and is in a paper pic cover/gatefold sleeve. Tracks are: / Degrees-Year of decision/Tramps-Love epidemic/Bunny Sigler-I lied/Intruders-I'll always love my mama/MFSB-Family affair/O Jays-Put your hands together/MFSB-TSOP/O Jays-For the love of money/Billy Paul-The whole towns talking/Ebonys-Its forever/H. Melvin & BlueNotes-Satisfaction guaranteed/3 Degrees-Dirty ole man....quite an interesting LP there-

Roger Stewart makes an interesting point regarding the following-

Jacksons-Go in places/Do you wanna(Epic SEPC 5732-7.10.77)

" -Even though your gone/Different kind of lady(Epic SEPC 5919 13.1.78)

" -Musics taking over/Man of war (Epic SEPC 6263-14.4.78)

" -Blame it on the boogie/Do you wanna(Epic SEPC 6683-22.9.78)

All of those Jacksons discs were on orange Epic, but they all had the Philly Int. logo in the top right hand corner. Roger suggests perhaps they were just contracted to Philly for those 4 45s, or maybe just Gamble and Huff(?)

Finally add to the Philly list this one-

A 3642-Put our heads together/A letter to my friends(+Love train on 12" copies). I won't say it was nice for Philly to go out on a high note, as that release is an excellent one, purely because I think it will be followed up by another track off the album....Steve



The Deeper Side

Most disappointing news of the month has to be the cancellation of the proposed Swamp Dogg tour. Apparently the promoter would bring the Dogg but refused to foot the bill for his band. Quite obviously this wasn't on, as Swamp without his band is like cheese on toast without Branston, passable but not the real thing!

Most exciting news of the month is without a doubt the Bobby Womack live album which has recently popped up. Here of that later!!!

Singles wise that man J Blackfeet has nearly taken over my stereo with his two terrific singles-"I don't remember loving you/If I don't love you"(Prime Cut) and "One of these parties/Just to be with you"(Sound Town). Randy Brown out "Just" and "If I don't" on his pretty dire last album, but the ranc

Blackfeet Celbert does them to death in typical throat tearing style. The lyrics to the last mentioned are a little twee but no matter, because the vocal and production (from old friends Homer Banks and Chuck Brooks) double make up for them. "I don't remember" was mentioned last issue, and it's a track that is destined for classic status, Blackfeet hardly gets in to top gear, but the tension in his voice is pure soul. Lastly "Parties" is my current fave, the tempo hits an irresistible jaunt, and our man's vocals are brilliant on the great lyrics, all about the goings on at a freaky party he is at. Quite superb.

Charles Brimmer was always one of my faves, now after quite a long absence he is back with a great version of Marvin Gaye's "Distant Lover" (King Kekone). That man Senator

James helped out on production, which is almost a carbon copy of the original, right down to Charles' Gaye soulful-like vocals. I love it, and if you care to flip it over you'll get five minutes of superb sax led instrumental. Brings back memories of New Birth's "Blind baby" classic.

Going back to the early/mid 70s, the excellent C.J. Blast had a cracker on the Pelican label. Sounds like a Malaco production (no label credits) with the exciting mid tempo backing track laying down the perfect backdrop for CL to laugh, chuckle, scream and "Lord have mercy his way thru". The flip is another gritty goodie-whooops! -nearly forgot to mention that the title of the top side is "Get to find someone".

Another monster talent is ex-Dramatics lead William "Wee Gee" Howard. His latest single is in fact a remake of the Dramatics classic amongst classics "In the rain". Obviously they can't hope to match the original but they come close with Willie handling the lead with more grit than the original (he sang lead on that too). The tempo too has been sped up slightly. Flip it over for an excellent upbeat funkier mid 70s style great lyrics and a furious horn section, with Wee Gee to much of goosebump inducing falsetto shrieking. Dance music with soul a plenty. Title is "Problems" (Sarav).

Willie Clayton never seems to sound the same for long. On his latest (?) "Where has love gone" (Kirtree) he sounds like a bear-scrat Denny Hathaway. Nothing like his "Paw'n" sides but still a great and soulful slevie. Produced by the way, by Clarence Ludd!!!

Old friend Freddie Waters has a nice newie "You promised me/Reality" (T-Jays). Top side is percussive and uptempo, though not stifled by current electrical overproduction. Flip is a soul bluesy slowie. Production on this is by one Gerry Babb!

A real must are Reuben Bell's two 'Port City' singles. Ollie Nightingale's "May the best man win" (All the time) and "Sexual affair/We're gonna make it". All four tracks are southern gems, and according to the label, an album "Blues got off my shoulder" (PC 1002) is to follow. Recording date is 1982. WGM is the Little Milton classic by the way.

Finally for the singles search out Jimmy Scott's mid 70s testifier "If I lose your love" (Pec). Jimmy possesses a voice not unlike the leader of Enchantment, in fact the whole record may remind you of their "Sunshine" gem, though it was recorded much earlier. A lovely atmosphere radiates from the whole production, and its another of these sounds that seems to get better every time you hear it.

Getting onto the albums - L.V. Johnson's "We belong together" (these reos) has finally surfaced. L.V. produced the thing in Chicago, and there are some fine moments. The full length out on "I don't really care" is present along with its midtempo Pendergrass sounding flipside "I love you I want you". A fine version of Teddy's own "The whole town laughing" is another goodie, but my favourite is L.V.'s version of Otis' "Try a little tenderness". The strings are a bit sweet-but that sax! Check out the gospel-like funk - it's a wutha.

Anita Baker seems to be attracting lots of attention, and deservedly so. The album "The songstress" (Beverly Glen) is classically produced by ex-Wesack sidekick Patrick Moten. Vocally she is a sought of Chaka Khan come Barbara Mason. Most tracks are good, but my picks are "No more tears" with its wailing ending, and the peaceful "Angel" (not the Aretha gem). Back from the dead is the brilliant Rebby Story Patterson. His "The Storyteller" (Proud) is sensational, an album of pure southern soul at its best. Steve reviewed it last issue so I'll not go on at length, but I have to say in my opinion it's easily as good as his Paula material. -'nuff said!

At this point we'll pause for a short break until the postman delivers my Wesack live album.....

.....Hello! He's back, and feeling quite drained after listening to one of the finest live albums of our times. Cast your minds back to that magical night in Birmingham six years ago when Wesack blew the roof off with his scintillating show. This album is probably the nearest we'll ever get to that once in a lifetime feeling. First the track listing, then the raving: "Nobody wants you when you're down and out/Stop on by/Wesack gotta have it/Fly me to the moon/Sweet Caroline/Harry Hippie Looking for a love/Daylight/Inherit the wind/Someday we'll all be free/Se many sides of you/Where do we go from here/Games/Stand up".....it's hard to pick out single tracks as the whole thing has to be absorbed for full effect. The record was out at the Remy Club in L.A. in February of this year and believe me he and his audience had a ball!! Check his rendering of "Wesack gotta have it" a marvellous version with wailing female lead helping out, plus plenty of rapping. An incredible dirt slow "Someday we'll all be free" will make your hair stand on end. The joyous "Looking for a love" is another

David Gampot "Giving it up for love" on
Osceola 5 (original version) - £3 from
T Swaine, 75, Belkirk Rd, London SW 17

goodie. There is a great part in "Games" when Bobby shouts Levi Stubbs & 4 Tops to "Stand up" in the audience. Perhaps the real killer though is the brilliant "Harry Hippie", slowed down to a snail's pace with the female voice taking the role of Mary Hippie - absolute dynamite. New for the stumbling block the album is not readily available! Its a promotional only issue for the Budweiser Beer Co. You might try writing to Westwood One Reos, 9540, Washington Boulevard, Culver City, Ca. 90230 USA if you NEED a copy. Meanwhile a ring to me on Tedmerden 7765 will secure you a taped cassette, it should keep you Wesack fiends going, until copies become more readily available. By the way Bobby where the hell is the "Continuation" album ???!!!

Singles extra*extra*extra*
Everyone must get the new release Eddie Mayberry single out of Memphis in a rover! Pts 1 & 2 (Blue Town) is a killer. Sort of Bobby Bland meets Willie Mitchell at Muscle Shoals. Everyone is raving about the Peggy Scott & J.J. Johnson flip side but the official A side is by far the better side. Its a great "Facts of life" soulful called "Too far gone" (GGS reos) it was written by the great Frank Johnson too. Try John Manship for the Mayberry single.

The any queries and did you know bit :::::::::::::::::::: Last issues front cover prompted me to dig out Jimmy Mack amazing Pavn single "Be good to the one that good to you" - superb record. The Ernie Johnson version of Otis' "Dreams to remember" (Revan) is in fact an edited version of B to R/Old man blues" (Steph & Lee). This version has the added bonus of a call and response type vocal with the backing band. Ernie is in great form wailing "If Otis was here today I believe... while the backing singers will him to "go on and mean" - Incredible record. The Freddie Hughes single is on Happy Tex 504 - me info on the flip as mine is a demo. Levers of James Brown's excellent new 45 should check out Bobby Powell's superb 5 minute plus version on Rep he from around 1980.

Also look out for the latest version of "Take me to the river" by Billy Always (Waylo). Did you know that Little Beaver had another LP out on Cat called "Black Rhapsody" - anyone get a copy? Swamp Dagg is not producing Jaquie Verdell!! Did you know that Latinare hates his version of "I pity the fool" (Dade) - what does he know about one of the all time classics of our music!! I spotted a Marcie Alexander album listed on a release sheet in an old Black Echoes the other day, it was on Chi-Sound, didn't ever see the light of day ???... The Swamp Dagg "Doing a party tonight" album is in fact new deleted in France. Anyone got a copy for sale? Talking off the Dagg (again!) the proposed Ensign 45 is in fact by a woman vocalist - Lady B. I was personally very disappointed with the Carol Anderson album. Apart from her excellent "I'll get off at the next stop" I found the rest especially Side 2 did nothing for me - handclapping disco for the most part.

Is convinced John Abbey (RAS) reviews are edited since they arrive in London. How else can they explain the pathetic Little Milton review, and that was only one of many real soul albums that gets shortchanged.

The George Jackson single mentioned in RIP last time was also issued on Washataw not Catava as printed. Clarence Carter's latest album proving very hard to obtain, as is the new one from the excellent Don Dee Warwick. Anyone help again? Randy Brown coaxed a bit of steam but has since disappeared from the scene, mainly due I suspect to his awful "Randy" album for Chocolate City. All the more reason to track down that elusive Star album - title is "Check it out" released in 1981. The vocal tracks are in fact the original takes, but the instrumentation has been recut to come into line with today's sounds. The good news is that it has been done with great taste and is an excellent soulful LP. If I'm not mistaken one track "Sweet to the bone" is in fact a Newcomers track - see what you think.

Did you know that Eddie Helleway recut both sides of his brilliant Dealers Choice single on his own H & H label in 1981. He slightly altered the titles to "I am who really loves you/Somebody smooching my love". If anything these versions are better than the originals. The recut on "I am who" is an extended version with Eddie almost bursting into tears in the middle of his delivery. The flip too is improved with a stronger clearer beat being employed. Seems odd that he should do this - maybe he fell out with Dealers Choice and sold the H & H copies whilst on the road.

The new Baby Wilson album (Malaco) has three or four good tracks - namely "I've got news for you/Bluer than blue/Seeing you again" and "Why not give me another chance". I think I still prefer Shalbra Deane's version of SFA though (Muscle Shoals Sound 1979).

Derek Howe tells me he has got the very last O.V. Wright album. Apparently its a gospel album released just before his untimely death in 1980. Any details Derek? R uncur has it there is a Clay Hammond LP to go with the "Woman are human" single. I'm sure I saw a copy in HMV a few years back but passed over it!!!

Finally BMV in Manchester currently (August 18) have in stock a seven minute plus 12" single of Bobby Powell's "Glory of love" (Rep Re) - now thats what I call a treasured 12"!!!!!! Jan Barker.

SOUL PLEASE MR. D.J. CLARKYS CRACKERS



PROPHETS

By Ian Clark

Courtesy of Paul De Crescenzo in South Carolina it is refreshing to report that the group is still pulling in the crowds and recording. Yet they have changed dramatically six times in the past seventeen years.

It all started with Billy Scott, the only original member way back in 1957. He worked along with his brother and a couple of friends, forming the El Dimengos, lasting only a year. Billy tried again with a group called the Parliaments, hasten to say not the Detroit ones, these were based in Billy's hometown of Huntingdon, West Virginia. This was again short lived as between 61-4 Billy was in the US army, on his leave he married Barbara, from Atlanta, Georgia and they sang back up vocals for studios in Augusta. A guy called Timmy Witcher then approached them with his group the Scotsmen, and out of this the Prophets were formed in 1965.

However, it was not over, as another group with the same name in the North Carolina area also existed, so people would ask if that was them playing, or the ones from Georgia. The line up at this point was Billy and Barbara as lead vocalists and included Tommy Witcher, Jimmy Campbell, Fred Williamson and Walter Stanley. The original group released three records - "Talk don't bother me", "Don't you think its time", the first on Jubilee did see UK action, but the third for Smash records was the biggest "I got the fever", and saw UK release for Mercury, proving a very popular club item.

All these musicians stayed on as the Georgia Prophets in 1969 for three more records, and were joined by songwriter Janet Helm, and the group recorded "I think I really love you" as the Three Prophets in 1971 (just the vocalists). Helm departed in 1973, and Frankie Haywood joined the Scotts to continue the Three Prophets through a slow period. Then the group renamed as Billy Scott & Prophets returning to studio in 1974, they released "So glad you happened to me" on their own label J-P. Barbara Scott left the group in 1977 and Billy and Frankie tried a series of female vocalists, until Frankie herself left in 1980. It was then that Billy tried a duo with Al Williams (is there more than one?). That failed so Billy reformed the present line up in 1981 which consists of Frankie Haywood and newcomer Marietta Westbrook.

For the last three years they have continued to perform in numerous clubs, colleges and hotels and Billy was crowned single artist of the year at the first annual Beach Music awards in 1982 - a fitting tribute to a man and group spanning a whole history of soul music.

Flipside have released the "Greatest hits" LP, which is currently available, any interested parties can contact me via BB for further details.

DISCOGRAPHY

Delphi 007 - Talk don't bother me / Don't look back (1966)
Jubilee " " " " " "
Delphi 100 - Don't you think its time / I don't love you no more (67)
Jubilee 5596 " " " " " "
Smash 2151 (and Ripete 1982) - I got the fever / Soul control (68)
Double Shot 138 - For the first time / Loving you is killing me
Capricorn 8006 - California / Music with soul (1970)
Capricorn 8009 - Nobody loves me like you / Don't you think its time (1970)
Together 108 - I think I really love you / Gospel ship (1971)
JP 30903 - So glad you happened / Every day I have to cry (1974)
It will stand 4605 - I aint never / Bless you (1981)
Caddy 83 - Seaside love / Why do you treat me like you do (1982)

* - also released on Eric

JAN JONES - the beginning

Well for me credit must go to Soul Sam and Arthur for originally spinning this 45 "Independent woman" - I was lucky to obtain, via a soulpack from a US contact, a copy too. This Cleveland sound soon became very popular in the more progressive soul clubs here. Infact I deny anyone not to smile everytime you hear this tune. Although now spun for two years, its reached its peak.

The story, as with so many, starts with alot of detective work and visits to libraries, phone calls etc, so by November 1982 I was put in touch with Bob Davies in New York who kindly sold me some records and gave full details of the story and himself.

Bob is a close friend to many Cleveland music people, including Lou Hagland and John Brinson, the producer on "Independent woman" - he has been involved in records for many years; knowing such groups as the Imperial Wonders. It was 1969 when Daywood first hit the streets with a song of theirs. Bob is the sole proprietor since he conceived and instituted the label in that year. During the early 70s he was involved in "KDJ" which promoted live shows in Ohio Kentucky, Pennsylvania and upper New York state. This was in partnership with the late Sam Knight of Cleveland's WABQ and Ernest L Jones program director of WABQ. It was at this time Bob met John, and they began co-producing records. Incidentally Johns latest work is with the Dramatics and new on L J Reynolds for Capitol (an excellent LP).

Lou Hagland has been a personal friend of Bob's for many years, and was so enthusiastic about Jan's session he helped out on backing vocals. He had been vice president of Great Lakes Records and Jan Jones, and president since its inception in about 1978.

In 1980 they decided that the company lacked direction and Lou asked Bob to come into the organisation. Under that direction and with John Brinson's collaboration, Jan Jones was produced and "Independent woman" was the result. However by that time many months had passed and two facts became obvious:

1. The company was unable to meet its financial agreement made with Bob before he began work with Jan and Lou

2. That Jan Jones was resigning as President and moving to Oklahoma.

At this point Bob sought to recoup some of his losses and bought Jan's controlling shares. He was then elected president of Great Lakes and to date still holds that and a production contract on Jan.

Bob was fairly ill at times and was hospitalised for a time, and moving between Cleveland and New York. The communication gap widened. Luckily Bob is now on the road to recovery and even



managed to get some more prime items on Jan to me. Besides this involvement Bob's daughter, one time vocalist with Mystique, famous for their UK & US disco hit "In the bush" - has just been offered a part in "Dream girls" on Broadway! This looks pretty good. This info brings us up to date (Aug 22) 1983. More from Bob soon I hope. Just heard from Lou Hagland too, he definite UK dates but he is definitely returning, he is back in Las

Vegas but has produced a 45 on his eldest daughter, Cessetta "River in the sky/its magic" recorded in Cleveland. Lou said he also has a new manager - William Edwards, who was planning a UK trip soon. Lou also said he had dug out his great Warner Bros disc "Since you said you'd be mine" to include in his next UK show, of which we hope to bring you news of as soon as we hear from Lou again.... Ian Clark

Giving it up for love DAVID EMMANUEL

Trev Swaine

A record currently enjoying a healthy lease of life on the modern soul scene is the mysterious "Giving it up for love". I reviewed the record in June 88 in its original form on Odeola as David Gaspo, while DJs have been playing it as by David Emmanuel.

David Emmanuel Gaspo is his full name. He has been using the same photographer as our old friend Jimmy 'Pepeye' Thomas where they met. A good rapport was established and as David was in the middle of recording his first solo shot he signed to Jimmy's publishing on Attic Music and placed the finished product with Odeola.

The record had been recorded at different studios in London namely the Playground, Morgan, Gerard St and Marquee, which is where Jimmy got involved by doing the final mix. It was produced by Genesius musician Gordon Hunt. It was issued on Odeola, but because of financial problems only a very small number were pressed, and with a lack of money it could not be promoted properly. A few other problems resulted in David withdrawing the record, and with a little backing releasing it on his own Whiteledge label, named after his Surrey home, with distribution going thru IIS. Originally from Grenada he settled here as a teenager and played guitar in various school bands, progression at bass led to a spell with Lynx (not the David Grant group) who were fronted by Roy Young, former vocalist with the Pound-

ations, and appeared on the London club circuit before forming his own band the coloured Raisins.

The Raisins were a highly popular group in Europe and they reached No.2 in Germany with "Aint that loving you" which became a hit on the northern scene on the Major Minor label as did a few other tracks from their LP. They supported Stevie Wonder on a UK tour.

When the Raisins disbanded he joined Black Velvet as bass player. Velvet were one of the first UK black bands and had a few minor hits on Pye, Beacon (inc. African Velvet) and Seven Sun, including the early funk gem "So good to see you". David then formed Kossaga who enjoyed plenty of TV and radio work, and released a promo LP on Age of Time recs in 1978 which was the first of its kind in that it came out with all the tracks on one side of a gold vinyl disc, with a clever design on the flip.

This brings us to date with his modern soul gem, using the name Emmanuel on the reissue as not to hurt sales of the original, it received airplay on Capital, Derby, Brum, Wolves and Netts radio stations. David's distinctive vocals although showing traces of Luther Vandross, not intentionally I might add, will be heard again as his follow up was released in September. A review will follow next issue.

With the backing of the modern soul scene, who supported his debut disc, we'll be hearing a lot more of this man.

A word of thanks to Sam, Richard Searling, and the Stafford Crew, plus Jimmy and David for their help with info.

Your record shop should be able to supply the Whiteledge disc thru IIS, originals are available from Odeola (see ad)

FUNCTION AT THE JUNCTION-6.8.83

Cornet PH, Lavender Gardens, Off Lavender Hill, Clapham Junction. 8 pm-1 pm. Admission £2. Lic bar. The last few months have seen Function establish itself as one of the very best 60s evening do's in London. Organised by two guys who know where it's at - Ian Clark and Terry Davis, the events are well organised. Tipplers (like me) will be pleased to hear that bar prices are reasonable.

On my visit Ian Clark started DJing at 8 with sounds like Dean Courtney - Love you just can't walk away, Otis Leavill - "Boomerang", Little Milton - "Let's get together" and Jackie Ross - "Selfish one" on UK release. Terry Davis took over at 8.30 with Deon Jackson's "Ooh baby", Ray Barretto - "El Matuel" and Hank Jacobs - "So far away" keeping the fire burnin' till Pete Widdison took over at 9.30. The Wid, it seemed was doing an Atlantic spot, knowing the Wid he has probably got everything on UK Disco copy anyway - a couple of Otis 45s "Respect" and "Can't turn you loose" led us into "Cool Jerk" (Capitol) and "Candy" (A&R). Ian was back at 10.30, but I was after the 00.05 train to Peterborough so at 11.10 I left.

I did notice how many old soul villains turn up at these do's - Clive Richardson, Graham Bilsdon, Keb Darg (young soul villain), Tony Ellis, Phil Reeves, Tony Rounce, Andy Crosswell, amongst others were all seen drowning themselves in pints of amber nectar. Bev Nippe had a record stall which seemed to be doing a roaring trade, sounds as varied as Ric Ticky stompers to Marc Sadane's "One minute from love" all reasonably priced. The other thing I found out was that Tony Rounce is into trains and buses - when someone says he's been cleaning an A4 boiler out at Carnforth, I'm bound to take note - the conversation turned to the green 4-Sub-RTs, and why I like the brand new BR D/DMU 4 car sets. There were about 200 in at Function, and a good atmosphere. Do try and make the next one, well recommended, definitely one of the best 60s nights around... (Steve)

Border Hall Hotel - Union St. Leamington (Nr. Stratford) 22.7.83 (review by Andrew Taylor)

I have just returned from one of the most enjoyable soul nights I've been to in a long time. The nights are run by Mark Moyce (ex late DJ) supported by Des Parker and Sean Price. The nights run once a month. The venue is good, a good dance floor, comfortable seating and a bar.

The sounds played are excellent. Des was on when we arrived playing his latest 60s bays - Monitors "Suspicion", Vontastics "I'll never say goodbye", Shadows "My love is gone", Martha Reeves "It's too late for love", Clifford Curry "Natives are restless tonight" and Webster Lewis "Let me be the one" (1980). Mark was on next playing a good mix of 60s-70s popular items like Benny Troy and First Choice. Next on was Sean playing some excellent 80s as well as other things - Patches, Kashif "Rumours", Terri Wells "You make it heaven", O'Jays "Put our heads together" Michael Wycoff "Tell me love".

The venue is only lacking in one thing - people. If you like rare soul it's well worth travelling for.

Zingari Club, College Rd, Long Eaton, Nottingham (review by Karen Toplis)

Held every Thursday 7.30-11.30, admission 50p, being a Working Mens Club the booze is cheap. The night is held in an upstairs room which has a brilliant dancefloor and plenty of seating. Attracts about 100 strong crowd.

Now, down to the more important task; the music played was to me disappointing! The usual; Tobin Legend, Billy Butler, Chuck Woods etc. It's a pity the DJs weren't a bit more adventurous, because the crowd were out to enjoy themselves and would have given full support on the floor to sounds just as popular as the above, but which somehow weren't played, like Whispers "Dr Love", Tina Mason "Finders", Curtis Blenden "Long run" and Elbie Parker "Keep away". I did ask for both Tina Mason and Elbie Parker only to be told they had been left at home. I guess the DJs David Hughes from Derby and friend (sorry can't remember name) believe there is safety in numbers and decided to play sounds they knew would keep folk on the dancefloor. However, I would have thought that with them having a local crowd and therefore knowing most of them it would have been easy to break out of the routine.

In all though an enjoyable time was had - I met two lads I'd not seen since 1980, and spent a lot of the night chatting - I was just getting into it when it turned 11.30 and finished - Blast!

I wonder if they can get an extension? I must admit though that the sounds that were played did bring back a hell of a lot of bitter sweet memories. For 50p everyone agrees it's well worth it, and the Zingari seems to be attracting more people each time, so there is a good sign.

See 'd go again, G&T double at £1.08 - you bet I'll go again

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FUNCTION AT THE JUNCTION NEXT ONE - SAT 24 SEPTEMBER

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GUYS GOODIES

3 1

Rev Wright-Back line & sinker-side

Covered up as Bobby Lee & Crash sound
The perfect northern soul intro, drum roll 3 seconds
long then screeching tuneless horns which soon combine
into a powerful stomping beat, with Rev's gritty vocals
telling us how he fell for his girl. I cracked on
this record first hearing, courtesy of Dave Haisrick.
This is better than his "Crash" double sided and equally
as good as either of his discs which Dave Haisrick
hides on his unknown tapes. PS the A side to this is
Jimmy Hobbins "I can't please you" which came out on
Jerhart and UK President-Strange?

Bobby Hutton-Come see what's left of me-Philina

Covered up as Casanova Bennett
Once mentioned in this magazine as not being dissimil-
ar to Hermanns Hermits or other such 'artists', obviously
by someone with a hearing deficiency, or someone
who had never heard it. Mid tempo excellence "Giant"
production, but probably not recorded in
Detroit. The supervision of Jeshie Armstrong (also co-
written by Mr Hutton) and Mel Collins is evident within
the subtle arrangement, plugging Detroit style drum
beat, swirling strings, three deep piano notes in unison
with bass guitar occur throughout, listen for the
fleeting flute. Bobby's voice is as smooth as silk as
he effortlessly glides this ultra soulful gem implor-
ing his ex to "come see what's left of me". Music to cry
by.

Larry Lester-That's just what you did-Due Vinge

Ah, Mr Lester, as elusive as the Scarlet Pimpernell. Most
information on this guy seems to be guesswork, somebody
please correct me if you can. There is something about
this record that reminds me of "Next in line", what I
don't quite know. No expense spared on this production
which could be dated around 1967 (I'm not sticking my
neck out) with strong drums and vibes moving around

the 70 mph mark. Upfront there is, what appears to be
the local church choir doing the backing singing,
constantly repeating the hookline "That's what you did"
The strings strum along quite merrily as if they are
taking part in an entirely different session, a play
used to great effect by the sound men at Motown.
Larry's vocals, along with the horns, shift from peaking
toppling, and all in all add up to the best example
of his voice I've heard to date. This will be a big
record, and as yet I ain't heard of another copy. So
keep your eyes open. If anyone has a song sheet on this
send it to Dave Maloy.

Chetie Boys-Band writing on the wall-Tary

(not to be confused with the old Billy Kennedy coverup)
This copy originally came from Ian Clark's collection
and to me courtesy of Keb at a very reasonable price.
A generous Scotsman I hear you shout in disbelief.
At the time of writing I haven't started playing this
at venues, but its a must for the future; a mellow drum
roll opens up this gritty dancer, and is followed by
what I can only describe as the "Detroit click" that
superb guitar twanging sound that seems to attract
people onto a dancefloor as strongly as ever. The
sound is one I tend to relate as originating in
Detroit, whether it did or not is unimportant to
this New York recording as it is used to great effect
and pounds on unrelentingly throughout the record.
Superb emotion packed vocals from the lead singer,
dry harmonies from the boys along with what seems to
be a single trumpet in the background.
Simple stuff perhaps but together with some great,
slightly cliched lyrics makes a perfect example of the
type of sound people have for many years travelled
many miles to listen and dance to-More soul.
Guy Hennigan

NEVER HAD THIS LADS! - Sorry - Ian.

After the Philly listing last time uits back to Funk Oldies-doubtless the missing Philly numbers
will be in RIP.

Back in Issue 18/1 in my column I made some observations regarding allnighters, recently I made
one of my infrequent trips to 6Ts and was amazed at what I saw/heard there. 60s, 70s and 80s sounds
being played and appreciated on the dancefloor all night. What was most striking was that in the
main the dancers seemed to be relatively new to the scene and so are not involved in the Oldies/
newies arguments that have been flying around. Most of the newcomers are from various scooter clubs
in and around the London area and have been converted to the scene by on the Weekend Scooter
rallies at Chris Burton's allnighters. Back to the point-if it can be done at 6Ts it can be done
anywhere-good soul be it 60s, 70s, 80s CAN be played to the same dancefloor without causing a major
disaster. On with the sounds:

Crown Heights Affair-Strackin'-RCA US PB 10018(1974)

Also available on the RCA LP "Crown Heights Affair" anyone who went to the Mecca/Ritz will remember
this one, lacking a bit on the vocal side, this is a superb uptempo funk sound, reminds me in some
ways of Mass Productions "Cosmic Lust". The main complaint is that the A5 is only 2:44 long, but I
can't comment on the LP cut, if it is longer, as I don't own one, but its well worth looking for, a
semi instrumental with loads of horns popping in and out all the time-great stuff

B T Express-Give it what you got-EMI UK INT 515(1975)

Another one from an LP, this time from "Non stop". QIWTU was setting the dancefloors alight in all
the top funk clubs. Commencing with the title chanted several times the vocals urge you to give it
what you got for everything and anything. Backing is vintage B T Express, which can't be bad-pure
dance floor funk at its best.

Frankie Miller Band-A fool in love-UK Chrysalis CHS 2074(1975)

No its not the rock & roll record, this was co written by Frank, a bit on the obscure side. In sure
I first heard it either at the GOLDMINE or DEVILS DEN (Danstable). Its got a bit of a Miami type
sound to it, the vocalist (Frank Miller ?) reminds me of K C Finch (of Sunshine Band) though to get
the full benefit of whoever it is the B side is a slowie. IAFIL is about the vocalist having a hard
time with all his friends, he'll do anything for his woman "Is a fool for you baby, Is a fool in love"
being the chorus line. I suppose being on a UK label this was ignored in the main, only played at
the very top funk clubs in 75, though probably a bit too soulful to have made it big then.

Platinum Rock-Standing on the verge-UK Motown 1115(1978)

Written by George Clinton, this is infact a cover of Funkadelic's original, altho at the time Funka-
delic were a bit H.M inclined ! Platinum Rock give a good allround performance, lots of horns on
this version, moving along at a fair pace it seems almost if the combined vocalists are trying to
get the cut over as soon as possible, never the less still a good version, definitely, in my opinion
better than the Funkadelic original.

And finally for this month, one I've been after for years....

Quincey Jones-Money runner(LP cut)Reprise UK K 44168(1972)

From the soundtrack LP of "The Heist" comes this little gem, on other cuts on the LP are "Little
Richard and Roberta Flack. Quincey wrote the score for the film, also Moneyrunner came out on a 45
(USA only I think) with Little Richard on the A side. "Moneyrunner" is an instrumental with lots of
Shaft type guitar playing, it cracks along at a fair old pace for its 3:45 time. Intro (guitar) makes
you sit up and notice, and its well worth it-superb funk (72 vintage). That wraps it up for this month-see y'all next issue.... Mark Sargeant

☐ The LP cut is 2:55-11 secs longer ! But its worth picking up as there is another good instr-
umental "Sex Trip" on it-Groove used to have copies in their cut out section. Steve

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FUNK OLDIES

SAE for list of 6Ts soul & R'n'B. Set sales club sounds all
UK issues: SAE to Alex Smith, 108, Chevening Road, London NW6.

Recent Soul & kit-kat chit-chat

Firstly thank to Carlo from Darlington and Steve Vegetaff - I got your contributions too late for this issue..... very quiet at the moment on the UK release scene after a flurry of some a couple of months ago-Manhattan - Crazy-CBS & 3578; Wyoff-De you really love me-SCA 348; Ialey-Between the sheets-Epic & 3513, also check their follow up also on Epic-"Choosey lovers"-ace 1. Infact the week 1 type the only worthwhile UK release is the Ialey's, and Jackie Wilson-"Beet" if you like these early sounds.

As a rap disc-"The rake" was interesting, tunelessly awful, but the lyrics of street justice were very good, a la Brown-"Death wish". With the Tery wets booting out a return to hanging latent idea is to have the punishment fit the crime, like giving the "DIY knife Liverpool supporters" a shave with a Stanley, rapists can have their willies chopped off, and persistent violent criminals can be put to sleep and save us all a fortune! Can't pass without comment on a couple of recent 45s-Kenny "Kaglebert" goes at Las Vegas-Lynch is really a twee pop disc, that Tom Jones wouldn't be unable to cover. Quite nice but not soul. I understand Greg Edwards mixed it, a guy who is in writing as saying apart from him and Robbie V all other radio DJs are "age trippers"-I wonder just how many he has heard, stuck in Capitol's Ivory tower whilst I can't make my mind up about "Beckit", Nucleus "Vikki vikki song" takes the biscuit-worst 45 of 85. I can exclusively reveal to BB readers this is really Pinky & Perry, but with name changes, due to the addition of "See" (ex Sooty & Sweep) and "Spetty Dog" (ex Woodentops lead) who plays Sinclair 400 and the Space Invaders machine. At the other end of the spectrum we have Jeffrey Osborne (AM 140) and Julie Roberts "Peel for you" a standard UK record-Max Rees-I eat my hat! The Mtnue follow up just couldn't beat "Juicy fruit", but the Clark Sisters (Warner Bros) is an excellent release.

Back in the groove with a couple of good import 7s: Walter Jackson-its cool-Chi Sound 110. By the time you read this the LP should be out. Slower than "Touching", ever so slightly mer-ish, but nonetheless a gem. A classy summer smoocher, too slow for dancers, its just a nice listening soul disc. Effective backing as girls "cool" in the background, as the piano chords strike bongos, race, drums click and Walter sings in top form. Flip is a good ballad that should appeal to all the mans "Okeh" fans. Gene Chandler-Baby your something in the clutch-CSound 111. Gene bounces back, after a recent UK tour with a great title. An uptempo affair with jazzy piano and a fast light beat which allows Gene to wail effectively over the top. A good club dance track. Flip is another nice ballad. Record Cess: someone please pick up this label-8 E Chestnut Ave, Chicago, Ill. is the address boys! Next apologies to Mike Ward, Jan Barker and the Deep Soul Wailing club, for missing the flip of Peggy Scott & J. J. "We'll make it"-yes it is excellent.

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Great news to see the return of Keni Barnes-"Ruin to the top" (SCA UK), presumably due to the success of the reggae version!

60s Reissues

plenty of 60s about, and then some...with the news of Sue coming back (again!), & PPs, LPs, and not just "Barefootin'" apparently Hack Jacobs and the like are being dusted off. We await with interest...meanwhile lets catch up on Kent-Marye Piano Smith-Don't you just know it-Kent Town 502. Marye Love-Lay this burden down/Danny Monday-Baby without you.

Three stalwart releases here. Hueys 1958 N. Orleans rocker has been indemand for a considerable time at 6Ts. A bit of a comedy disc using recall and answer, and an old West Hampstead floorpacker. Raunchy rbb. Flip has two northern steamers from Modern. Marye out is an uptown busy city affair whilst Danny Monday is an old fave in the hallowed hall of Wigan etc, and far more textured soul with an incisive backing set to get any dancers and renol in a go-going. LP-Slew & neody, black & bluey-Kent 003.

An unusual release as the previous two LPs were for dancers this is all slowies. Reported to be selling well, unusual as deeper soul releases have a deathwish, and sell badly, I even heard that Sandra's "Too many people in one bed" sold less than 200 on UK issue! Side 1 kicks off with ZZ Hill's tortured plea "Nothing can change this love" which floods along with organ backing-I like this one. Clay Hammond like ZZ is still making deep gems, here his "You messed up my mind" a deep wailer, is on display. Jimmy Hellday is a name familiar to UK fans-I cant stand it! It's a brassy smoocher with memorable soulful tones, backing singing and unusual backing, eclipsed of course by Jimmys voice. L. title Richard has two sides on display, both bluesy. Like a Tina bow in with the almost midtempo "I dont need"-Tina is caught in her usual gutsy form with like's guitar thumping away in the background. Marye Love "I'll come right away" is a lightweight wailer with nice lyrics. BB King's "Aint nebedys business" (net the Ernie Newbray song) is a plodding blues number that wouldn't be out of place in a smoky Chicago dive bar in the 50s, being all piano and vocals. Johnny "Suffering city" Copeland gives us a tortured hoarse deep soul plea in "Every dogs got its day" plenty of wails here-sadists! All in all for deep soul fans its well worth grabbing. For 60s buffs and northern steamers who can also dig slowies, this is also for you. Time never on and the big news is Kent recs have acquired a new set of deals-ABC and more! Held on, but whilst your waiting go and buy this.

Phyllis Hyman's husband Larry Graham is back with a goodie "Im sick and tired"-a nice laid back soul sound.

Check the CHILLIES recent product; hopefully next time I'll have heard the new Lew Kirtton and Della product too!

UK ISSUE OF THE ISSUE goes to JEFFREY OSBORNE-A & M 140

"Dont you get so mad" is an excellent mid tempo piece of modern soul, with Jeff in fine form. Cherus is memorable "Dont ya get so mad about it" no electro soul overkill here just a good soul record with modern production. Get it

ISSUE OF THE ISSUE-Net on UK Release-Eddie Mayberry-Is a rever-Blue T-own BPS 1201. A 1963 release from Memphis I picked up from Soul Bowl and for a reason best known to me filed away! Touched on by Jan, I remembered it, and promptly retrieved from the garage! A really nice very soulful mid/sleazish ballad, with a heavy southern backing, full of brass "n" things-an Eddie extols the virtues of being a lad! The brass and bass combine to provide a sharp powerful sound try and find this new release-excellent soul music.

Matt Covington-Wave getta live together-April 1983

Matt Covington-Baby Im for real/Keep on trucking-April 1980

On WCTLT after a rather neat electro backing (!) we're into an uptempo wall of sound. Matts lead falsetto vocal tells us to "live together"-Im sure this could have made it in some UK clubs if copies were more freely available. It has unusual guitar breaks too, with plenty of space effects-yet it remains a soulful disc. Flip has two alternative versions for mixers.

BIFR is a beaut-a remake of the Motown classic taken at a smoochery pace. Again that falsetto voice wails against a light backing. If anything it compliments the original (!) A killer slowie. Flip is remake of "Keep on truckin"-completely updated, and it works very well, very danceable, with piano and bass getting the riff moving. This second one is definitely the better of the two discs, both sides being very good. Matt used to be lead singer of the Philly Devotions, and its pred. and arr. by our old mate Buddy (Benny) Turner, (ex Ocean artist, and member of the Formations, Silent Majority, Street Corner boys etc)

80 Journalist JAN BARKER spins mails and blood at B. Schees and electro/Lindsay/pop/Freez etc-I know alot of readers feel the same way if my postbag is anything to go by-Schees has always been fair with me; maybe they should make an offer for Jan, to write, or someone else who knows soul-Clive R, or James J, Mike V, these are loads who could-with that thought I'll sign off.

NEIL HUSKIN, 11, WHEATCROFT CHASE, BURTONWOOD, WALSALL, W. 110.

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